

# Russian Far East - China: Ways of Interaction in the Field of Academic Musical Culture

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## ABSTRACT

The article examines regional folklore as a field of interaction between academic musical culture in the Far East of Russia and China. The multi-ethnicity of the region and the special role of the "dialogue of cultures" in the composer's work are noted. The culture of the aborigines and the East Slavic migratory culture of the Russian Far East is analyzed, and beyond the Russian borders - the original culture of the countries of the Asia-Pacific region. The commonality of some features of the traditional Far Eastern folklore of Russia and China is highlighted. The concept of "Academic Musical Culture" is considered, which includes the work of composers, successively associated with the foundations of Western European music, formed in the period of the 17th-19th centuries, musical performance, musical and performing infrastructure, educational space and academic musicology. The work highlights the main research in the areas of study of the traditional musical culture of the Far East of Russia and China, the study of the academic musical culture of the region, as well as in the field of music computer technologies (MCT). The beginning of a systematic study of the academic musical culture of the Russian Far East is associated with the formation of the Far Eastern branch of the Union of Russian Composers. The work highlights the composers of the region, the main focus of their work. The researchers of the academic musical culture of the region, whose works are a significant addition to the understanding of the processes of development of modern national musical culture, are noted. The article covers the professional compositional work of the academic orientation of China, known in Russia, as well as the range of scientific interests of Russian researchers-orientalists and researchers from China. The need for cultural understanding of the stated problem through academic music art, traditional music culture, music science and music education is recognized. The special role of MCT in musical culture and musical education in the Far East of Russia and China is noted, as the most important component for interaction in the field of academic music culture, the problems of informatization of contemporary musical education are emphasized. The conclusion is made about the possibility of a unique experience of composing in China based on the traditional music of the Russian Far East. The pentatonic basis of Chinese music is especially distinguished as being close to the modal organization of the music of the Far Eastern ethnic groups, which is also the basis of the folklore music of Russian Far Eastern composers. The author sees in such a palatonal proximity the basis for the interaction of the cultures of the Far Eastern region. This aspect is recognized as important from the point of view of creating an integral multicultural space based on the principles of humanism and tolerance.

## Keywords:

musical culture of the Russian Far East, musical culture of China, musical folklore of the Far East, academic musical culture, composers of the Russian Far East, composers of China, music computer technologies.

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## 1. Introduction

The musical culture of the Far East incorporates components of various ethnic cultures. In the Russian Far East, this is the culture of the aborigines and the East Slavic resettlement culture. Outside the Russian borders - the original culture of the countries of the Asia-Pacific region (hereinafter - the APR). Historically and, above all, geographically, there is a constant synthesis of these cultures, and in some cultures - assimilation. Political processes also play a significant role in

the formation of the musical picture, the "sound world" of the modern Far East. Music is included in general deep sociocultural processes.

A separate problem is the formation of the Far Eastern academic musical culture, with its distinctive features. The concept of "Academic Musical Culture" within the framework of this article is interpreted as the music of professional composers, successively associated with musical genres, principles of shaping, melodic, harmonic, instrumental foundations that formed in Western

Europe in the period of the 17th-19th centuries, as well as musical performance and musical performing infrastructure. Within the framework of this work, we will include, of course, musical educational institutions, which are the centers of classical art, as well as academic musicology, to the concept of "Academic Musical Culture".

*The purpose of the study* is to consider the state of the contemporary academic musical culture of the Far East on the example of the Far East of Russia and China from the point of view of possible development prospects in the field of composer creativity and academic music education, as well as to determine the role of music computer technologies (hereinafter - MCT) in contemporary academic musical culture and educational practice of the Far Eastern region.

*The degree of study of the problem.* The formulation of the problem of this study presupposes a multidimensional cultural understanding of the latest processes occurring in the world in relation to the problems of dialogical contacts in musical culture, the interaction of cultures of different peoples through academic musical art, traditional musical culture, musical science and music education. Within the framework of this problem, we will single out the main researchers in three areas: studies of the traditional musical culture of the Far East of Russia and China, studies of the academic musical culture of the region, and research in the field of MCT.

## 2. Studies Of The Traditional Musical Culture Of The Russian And Chinese Far East

The traditional musical culture of the Far Eastern region has long been on the periphery of scientific knowledge. Due to the complexity of its perception, fixation, and scientific transcription, a systematic study of the musical culture of the Far Eastern region began only in the 20th century. A great contribution to the study of musical folklore of the Amur ethnic groups was made by the research of A.M. Eisenstadt. In the areas of the Lower Amur, he collected and analyzed a wealth

of expeditionary material. A.M. Eisenstadt covers the stylistic features of folk songs, much attention is paid to musical instruments. For the first time, a generalizing work on this problem was created [1]. Of great importance for the study and promotion of the musical folklore of the Far East are the works of I.A. Brodsky (Bogdanov), in particular, the release of the most valuable disc with the annotation "Music of the Peoples of the Far East of the USSR" [2], etc.

At present, a great contribution to the study of the musical folklore of the indigenous peoples of the Far East was made by N.A. Solomonova [3; 4], Yu.I. Sheikin [5], N.A. Mamcheva [6], T.D. Bulgakova [7] and others. In the works of N.A. Solomonova, on the basis of a rich expeditionary material, investigated the traditional musical culture of the peoples of the Far East of Russia for a long historical period (mid-19th - 20th centuries). The result of the research work of Yu.I. Sheikin on the study of the musical folklore of the peoples of Siberia and the Far East have become valuable scientific articles and one of the large-scale comparative historical studies devoted to this issue [5]. The general classification of genres of musical folklore of the aborigines of the Russian Far East was first given by N.A. Solomonova [3]. The genre typology of instrumental music of the ritual culture of the Tungus-Manchus was proposed by S.V. Mezentseva [8]. The traditional musical culture of the countries of the East was devoted to S.P. Galitskaya, V.N. Yunusova, M.I. Karatygin, S.B. Lupinos, E.M. Alkon, A.G. Alyabyeva and others [9-10].

## 3. Results And Discussion

### 3.1. Research of the Academic Musical Culture of the Region

The beginning of a systematic study of the academic musical culture of the Far East was laid in the late 1950s - 1960s, when the Far Eastern branch of the Union of Composers of Russia was formed here, and the forms of philharmonic performance that developed before, but now - on permanent basis. In the journalism of the central

press - articles by V. Kryukov, Y. Korev, V. Fere, as well as the regional press - the works of V. Rozhkovsky, Y. Konstantinovskiy, Y. Vladimirov, P. Ivachev - the themes of the tour and his own musical performance, all-Russian (all-Soviet) and Far Eastern composers. In the articles of B.D. Napreev (about N. Mentser), N.A. Solomonova (about Yu. Vladimirov and E. Kazachkov), P. Volkhin (about song and cantata-oratorio creativity) of the 1970s-1980s, research attention was focused on individual works and names of composers, and on the problems of the development of regional composer creativity in general. Moreover, pivotal for these authors, as well as A.A. Nikitin, V.P. Kozlovskaya became questions of the formation and general direction of development of the Far Eastern Composers' Organization, issues of genre and style trends [3]. Naturally, at the next stage of the 1990–2010s, further differentiation of scientific research problems took place in Far Eastern musicology, which was marked by the appearance of a number of fundamental works. Thus, the dissertation "Musical Culture of Peoples of the Far East of Russia in the 19th – 20th Centuries" and the monograph "Nikolai Mentser and the Music of the Peoples of the North" by N.A. Solomonova covered a wide range of issues of the functioning of traditional and modern musical folklore and the composer's creativity that arose on its basis. Far Eastern piano education, performance and creativity received a comprehensive analysis in the monograph by L.A. Matveeva "Piano Culture of Siberia and the Russian Far East (Late 18th Century - 1980s)". The general processes of genre-style development of regional music and its special area, dedicated to the interpretation of Far Eastern folklore by composers, are presented in the publications "Creative Work of Composers of the Russian Far East" and "Composer Folklorism in the Far East of Russia" by T.V. Leskovaya. A number of private studies by Yu.L. Fidenko, L.A. Mikhailenko, T.P. Pakulov, V.S. Zakharchenko, S.V. Mezentseva, S.S. Syrvacheva supplements this picture in terms of concretizing some genre

and stylistic "branches" of Far Eastern music, in terms of analyzing individual works and creative biographies of composers Yu. Vladimirov, N.N. Mentser, A.V. Novikov, S.S. Moskaev, A.T. Goncharenko. Thus, over more than half a century in the Far Eastern musical science, the regional studies, local history area of knowledge has developed, which is a significant addition to the understanding of the development processes of contemporary domestic musical culture.

China's professional academic composition is relatively little known in Russia. Among recent works, we note the study by I.Ya. Zheng [11] devoted to the professional musical culture of the Far East. The scientific works of Russian researchers are more focused on musical performance and music education, performing schools in China and other countries of the Asia-Pacific region (S.A. Eizenshtadt [12], U-Gen-Ir [13], etc.). In addition, contemporary domestic works highlight the problems of the mentality and social adaptation of Chinese students in the context of a Russian university, the problems of intercultural communication (A. L. Arefiev, N. V. Varlamova, L. A. Isaeva, P. V. Gaidai) and others. Scientific interests of researchers from China cover various angles of music education in China and Russia: the system of music education in China (Huang Xianyu, Liu Qingn, Yang Bo), issues of music education in preschool institutions in Russia and China (Jiang Tsohong), issues of school musical education in China (Yang Bohua), problems of higher professional musical education in China (Yao Wei, Meng Guo), issues of the ideological characteristics of musical culture and musical education in China and Russia (Huang Xianyu), professional composer creativity in China (Peng Cheng), the contribution of Soviet specialists to the formation of musical art of China (Huang Ping, Liu Xueqing, Zuo Zhengan), professional musical performance in China (Hou Yue, Xu Bo, Wang Ying). A special place in scientific research is occupied by the adaptation of Chinese students to vocational training abroad (Linli Fan, Li Xuean, Li Ming).

### 3.2. Research in the field of Music

#### Computer Technologies

At present, the influence of MCT on contemporary musical culture and education is being actively studied. Particularly significant in this sense are the works of Irina B. Gorbunova, who proposed the very term "music computer technologies" and under whose leadership the concept of MCT in education was founded and the Education and Methods Laboratory Music Computer Technologies was established at the Herzen State Pedagogical University of Russia, St. Petersburg.

The circle of research understanding of researches includes a variety of aspects related to MCT and the informatization of modern society: the issues of the influence of MCT on the professional work of musicians and composers are revealed, the problems of informatization of contemporary musical education and others. The development of the concept of electronic musical creative work in art education is devoted to the research and methodological developments of the researcher and composer I.M. Krasilnikov [14]. The questions of the influence of MCT on the professional work of musicians and composers are investigated by the composers themselves [15-18]. The problems of modeling creative processes with using MCT were investigated in the works of M.S. Zalivadny, E.V. Kibitkina, S.V. Chibirev and others [19-26].

#### 3.3. The Current State of the Academic Musical Culture of the Russian Far East

At present, the academic musical culture of the Far Eastern region of Russia is a valuable conglomerate of the richest ethnic heritage and music of professional composers of the Far East. The works of N. Mentser, Y. Vladimirov, V. Rumyantsev, S. Tombak, F. Sadovy, I. Belits, V. Ipatov, P. Mirsky, G. Ugryumov, B. Napreev and other authors who contributed to the preservation and revival of the national musical folklore of the region are the hallmark of the musical academism of the Russian Far East. Their works demonstrate an original synthesis of traditional and European

intonational cultures, based on specific modal and metro-rhythmic, textured patterns of Far Eastern folklore, which in a peculiar way refracted the unique intonational features of traditional folklore. Of course, Far Eastern composers and music of non-folklore style, European orientation were created.

Along with the music of Far Eastern composers, Western European classics have always been popular in concert halls and creative venues in the region. Recently, works by Chinese composers have also begun to be performed.

In musicology, there has also been a significant shift in the study of the musical culture of the East. In particular, V.N. Yunusova notes: "Among the problems that modern scholars of Chinese music are working on, it should be noted: the history of Chinese music, musical and aesthetic problems, the reflection of the picture of the world and the model of the world in the realities of Chinese music and culture in general, the study of traditional hieroglyphic notations, traditional orchestras, Chinese musical drama jingju, treatises on music and information about Chinese culture in Japanese sources" [27, p. 784]. In general, the researcher notes the transition from works of an abstract nature to the deep development of the problems of Chinese musical culture and the formation of: "theoretical, historical, cultural, ethnomusicological research areas of Chinese music at the present stage" [27, p. 786].

#### 3.4. The Academic Musical Culture of China at the Present Stage

The formation and development of the Chinese school of composition is associated with a reliance on the rich traditional musical art in combination with European compositional technique. The specificity of the academic music of Chinese composers is expressed in the synthesis of Chinese national melody with the principles of Western European harmonization and compositional technique, as well as in a kind of combination of European and Chinese traditional intonation. One of the specific features of Chinese academical music is the reliance on the pentatonic



scale as the basis of national melody, the predominance of images of nature, its descriptiveness, Western European harmonization and principles of composition, the refraction of traditional musical art through the prism of musical creative work of Western European, Russian and Soviet musicians - the main characteristics of the creative work of professional composer creative work academic orientation.

Currently, the professional composition of the academic orientation of China has been studied relatively poorly. Nevertheless, the music of academic composers is known, who composed music of major musical forms - symphonies, concerts, large-scale choral works, operas, as well as chamber vocal and instrumental compositions (Ding Shande, Xian Xinghai, Ye Xiaoyang, Ma Sitsun, Tan Dun, Qigang Chen and others). Chinese researchers are actively working on the study of the regional specifics of China's music - the work of composers Dou Qing, Chu Wanhua, Ni Hongjin, Huang Huwei, Wu Zuqiang, He Luting, Shi Shucheng, Wang Jianzhong, Wang Lisang, Chen Mingzhi, Li Yinghai, Zhou Guangren Qigang, Seren Nadamid, Chen Peisun, Ding Shangde, Lin Hua, Jiang Wenier. The work of these Chinese composers is studied within the framework of the profile complex direction "Musical Culture and Musical Performance in the Far East, History of Music" in the Research Laboratory *Problems of Higher Education in the Field of Culture in the Far East* at the Khabarovsk State Institute of Culture (Chen Xiaohui, S.V. Mezentseva).

Despite the special kind of closeness of the Chinese musical culture, its reliance on traditional music, Chinese composers are also mastering new modern techniques of Western European music of the 20th century [28]. Chinese researchers discover such phenomena as "Chinese dodecaphony," aleatorics, polytonality, electronic music with the use of music computer technologies ("music computer technologies," a term introduced into contemporary research in the field of music science and music pedagogy (see,

for example, works [29-49]). The Chinese traditional modal system in the music of contemporary Chinese composers (Wang Lisan, Pan Chimin, Wang Jiangzhong, Zhu Jianer, Luo Zhongzhong, etc.), revealing unique potential the possibility of synthesis with such techniques as new modality, polytonality, seriality, dodecaphony also requires new methods of harmonic analysis [28; 50].

In terms of musical performance, one cannot fail to note a huge surge of interest in academic music at the present time. Concert halls are being built throughout China, educational institutions are equipped with excellent concert venues equipped with the latest technology and musical acoustics [51-54]. Both local and invited performers from other countries play an important role in promoting academic musical culture. In addition, various kinds of symposia, conferences, and competitions are initiated in China, including those of an international level, which makes it possible to establish creative contacts and, undoubtedly, enriches the cultural level of the country.

One cannot fail to note the great interest of Chinese students in obtaining higher education in creative institutes and conservatories in Russia. The number of foreign scientists from China, who are striving to improve their scientific qualifications, studying in postgraduate studies in Russia and defending their scientific research on the academic musical culture of the Far Eastern region, has significantly increased. Pianos and orchestral strings in China are a kind of symbol of European spirituality and culture. Learning to play these instruments is in great demand among foreign students and in creative universities in Russia.

Foreign students are happy to master the music of Far Eastern composers at the Khabarovsk State Institute of Culture, because the pentatonic basis of Chinese music is close to the modal organization of the music of Far Eastern ethnic groups, which underlies the folklore music of Russian Far Eastern composers. It is known that a

fundamentally important role in a university should be assigned to the creation of an integral multicultural space based on the principles of humanism and tolerance. It seems that this very closeness (in this case - harmonic) of musical foundations can and should be the basis for the interaction of different cultures. It is important to expand in the educational process the layer of studied traditional and academic musical culture of China (as well as other countries of the Asian-Pacific Area), possibly more active involvement of orientalists in the educational process. It is necessary to more actively include the works of national composers in the performing program in special disciplines, to introduce the best examples of folk and academic music of the APA countries into the musical-theoretical blocks. Education, broadcasting the musical culture of the Asian-Pacific countries along with domestic and Western European, will contribute to the expansion of the interethnic cultural space.

#### **4. The role of music computer technologies in musical academic culture in the Far East**

The musical culture of the Far East in the modern information world is undoubtedly influenced by new digital technologies: composers of Russia and China enrich their techniques with new genres, creative forms, techniques and methods, the rate of exchange of information is accelerated, recorded and broadcast in a new way. At the present stage, academic music of China actively interacts with contemporary Western composing techniques and new intonation.

In music and pedagogical education, the role of MCT is increasing, which are one of the forms of being of contemporary culture in general and are due to the widespread introduction of innovative technologies. But, despite the fact that the educational and pedagogical sphere is an extremely conservative system, the forms of music education themselves are undergoing significant changes: along with traditional music specialties and areas of training, aimed at the development of musical and instrumental

performance, vocal art, musicology, composition, conducting, areas related to MCT are developing (for example, the profile "Music Computer Technologies" within the areas of "Pedagogical Education" and "Art Education" at the Herzen State Pedagogical University of Russia). A new technology for presenting educational material and new genres of educational literature - electronic textbooks - are being developed. Thus, the education system is faced with new tasks related to the development and implementation of modern information competencies, projected on the formation of a new type of musician and its adaptation in the professional and creative sphere. New research schools are emerging, which, being within the framework of the modern digital society, acquire new directions for their development associated with the use of MCT. The phenomenon of the electronic-computer musical work itself is born and is rapidly developing. MCT is a modern instrument of interaction in the field of academic musical culture in the Far East. The rapid development of electronic musical instruments, specialized software and hardware designed for teaching music, music-making technique, music creation, sound processing, arrangement, creates the basis for the birth of new forms of music-making and composing, including relying on traditional regional folklore of the Far East (for example, creating arrangements and original compositions using combinations of European timbres and styles with traditional Chinese instruments and manner of performance). The role of the MCT in the preservation and transmission of the traditional culture of the peoples of the world is invaluable [55-67].

In the contemporary musical culture and practice of the Far Eastern region, music computer technologies and, more broadly, digital technologies can and should be culturally understood as a new unique method of broadcasting and interaction of cultures of different countries and peoples.

Music computer technologies play a special role in teaching music to visually impaired people,

allowing them to join highly artistic and high-tech areas of musical culture development [68-70].

## 5. Conclusion

It is very important to continue to research the music of Chinese composers in order to identify the originality of the use of folklore materials or the embodiment of Western musical techniques. Now, when we are rapidly increasing the pace of knowledge of Chinese musical culture, strengthening the mutual exchange of the fruits of scientific research, a unique field is emerging for interaction and deep comprehension of the cultures of the regions of our countries.

The ways of interaction in the field of academic musical culture of the Far East of Russia and China, in addition to the already traditional practices (continuity in the field of musical performance and education), can and should include interaction in the field of composer creativity in our regions. Chinese composers can use in their work folklore samples of the aborigines of the Russian Far East, which are very close in a harmonious sense to Chinese traditional folklore. At the moment, such works, most likely, do not exist due to the fact that Chinese composers do not know the samples of our folklore, which, fortunately, is still alive and preserved by the forces of performers, composers and scientists of the Far Eastern region. By providing materials to Chinese composers, we can create the basis for a unique musical "dialogue of cultures", gaining invaluable experience and development prospects in the field of composer creativity and academic music education, including with the use of MCT. Today, it is necessary to realize the importance of MCT, electronic musical creative work in contemporary musical culture and educational practice of the region, to understand the importance and prospects of this kind of activity for the preservation and transmission of traditional culture, to accept the new generation's focus on interaction with information technologies and to

comprehend the dynamism of the latest processes in musical academic culture.

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Prof. Kazuaki Maeda, Prof. Dr. M. Plaisent (Ed.), *16th International Conference on Literature, Languages, Humanities & Social Sciences (LLHSS-18)*. Budapest, Hungary. Int'l Conference Proceedings, pp. 15–19, Oct. 2018. DOI: 10.17758/URUAE4.UH10184021.

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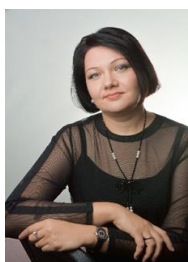
**Irina B. Gorbunova** was born in St. Petersburg (Leningrad), Russia. DipMus, Special Music Higher School of the St. Petersburg State Conservatory named after N.A. Rimsky-Korsakov; BSc in Computer Science: Information Technology, Computer Science and Multimedia, Leningrad State University, Ussurisk State Pedagogical University; MA in Education, the Herzen State Pedagogical University of Russia; PhD in Information Technology and Pedagogic Sciences, the Herzen State Pedagogical University of Russia, St. Petersburg, 1989; Doctor degree: Doctor of Pedagogic Sciences and Information Technology, the Herzen State Pedagogical University of Russia, St. Petersburg, 1999. Dr. Gorbunova, Full Professor, PhD in Sc., Doctor of Pedagogic Sciences, Chief Researcher of the Education and Methods Laboratory *Music Computer Technologies* of the Herzen State Pedagogical University of Russia, St. Petersburg.

She was on a number of business trips abroad, among them working trip to the USA (1999); lecturing and giving research and practice seminars in Hungary (2003, 2005, 2015, 2017); business trip to the UK (2016, 2019); business trip to Ireland (2019), etc. Work experience; 1990 – 2010 - Associate Professor, Professor of the Department of Information Technology of the Herzen State Pedagogical University of Russia, St. Petersburg; 2010 - present - Full Professor of the Department of Digital Education, Institute Information Technology and Technological Education of the Herzen State Pedagogical University of Russia, St. Petersburg; 2002 – present – Head and Chief Researcher of the Education and Methods Laboratory *Music Computer Technologies* of the Herzen State Pedagogical University of Russia, St. Petersburg. She has more than 400 scientific publications, among them are monographs: *Music Computer Technologies: Historical-Theoretical and Practical Aspects* (2007) and *Music Computer Technologies: The Problem of Modeling the Process of Musical Creativity*, compiled with participation of S. V. Chibirev (2012), *Musical Synthesizers* (2018); course books: *Information Technology in Music*, vol. 1 – 4: vol. 1, *Architectonics of musical sound* (2009), vol. 2, *Musical Synthesizers* (2010), vol. 3, *Musical Computer* (2011), *Music, Mathematics and Computer Science*, vol. 4, compiled with participation of M. S. Zalivadny (2013), *Musical Sound Engineering*, compiled with participation of M.I. Karpets, G.G. Belov (2020). Her research activities include such directions as: MCT in professional music education (as a means to expand creative opportunities); MCT in general musical education (as one of the means of education); MCT as a means of rehabilitation of people with disabilities; MCT as the new direction in preparation of specialists of humanitarian and technological profile; MCT in the field of digital arts; MCT in information technology, psychoacoustics and



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Prof. Dr. Gorbunova is Chairman of the Organizing Committee of the International Research and Practical Conference *Contemporary Musical Education*, Chairman of the Organizing Committee of the International Research and Practical Conference *Music Computer Technologies in the System of Contemporary Education*. Dr. Gorbunova is a member of the jury of national and international competitions of musical creative works, including *Bridge of Friendship* (Dortmund, Germany), *Electronic Palette* (St. Petersburg, Russia), *Music and Electronics* (Moscow), *Music of the 21st Century* (Moscow / St. Petersburg), International Festivals and Competitions *Musical Electronics and Multimedia* (Moscow / St. Petersburg), *CLARINE of the 21st Century* (St. Petersburg), *The World of Art without Borders* (St. Petersburg, Russia - Szeged, Hungary), All-Russian Competition of Electroacoustic Music *DEMO* (St. Petersburg). She is a member of Editorial Boards of international journals: *Music Scholarship* (Web of Science/Scopus), *The World of Science, Culture, Education*, and Electronic Research Journal *Mediamusic*. Prof. Dr. Gorbunova developed the first-ever Bachelor Course "Music Computer Technologies" (2004) and Master Course "Music Computer Technologies in Education" (2006), which is being implemented at educational institutions in various regions of Russia. Prof. Dr. Gorbunova supervises a number of doctoral and post-doctoral students (more than 30) and lectures on "Music Computer Technologies" and "Information Technology in Music". She supervises research in various directions, among them: theory and history of culture; music art; information system and processes; theory and methodology of professional education; mathematical modelling, calculation methods and program systems; theory and methods of education and upbringing (in the fields of music, informatics, and natural sciences). The research results of Prof. Gorbunova were published in over 400 refereed publications including 48 books and 255 papers in journals and conference proceedings. Awards and honors: 2003 - Gold Medal of the All-Russian Exhibition Centre (former Exhibition of Achievements of the National Economy); 2005 - Silver Medal of the All-Russian Exhibition Centre; 2009 - Gold Medal of the All-Russian Exhibition Centre; 2009 - Diploma of the winner in the nomination «New educational technologies in ICT environment» of the All-Russian creative contest of scientific-technical solutions, educational products and services in the field of informatization of the innovative-educational complex «Music computer technologies in the system of modern education»; 2010 - Grand Prix of International Congress-exhibition «Global Education - Education Without Borders»; 2010 - Diploma of the 11th All-Russian Forum *Educational environment - 2010* for the project «Digital educational resources «Music computer technologies in education» in nomination of «Creative Competition of scientific developments, innovative solutions and programs in the field of higher vocational education» and many others; 2011 - Laureate of the Prize of the Government «For Outstanding Achievements in the Field of Higher and Secondary Professional Education»; 2013 - Honorary Worker of Higher Professional Education of the Russian Federation.



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