

DR. I L D A R D . K H A N N A N O V

Ph.D. in Music Theory, UCSB 2003
Professor of Music Theory
Peabody Institute of the Johns Hopkins University
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EDUCATION

1997-2003 University of California, Santa Barbara

Ph. D. in Music Theory, conferred December 11, 2003.

Master's Degree in Theory, conferred December 11, 2003.

Dissertation: "Russian Methodology of Music Theory and Analysis," supervisor Pieter C. van den Toorn, committee: Yuri Kholopov, Michael Beckerman, and Patricia Hall.

1998-2002 University of California, Irvine

Seminars in philosophy with Jacques Derrida.

1990-93 Post-Graduate School, aspirantura, Moscow State Tchaikovsky Conservatory

Equivalent of Ph. D. in Music Theory, June, 1993.

Graduated *summa cum laude* in 1993.

Dissertation: "Non-Verbal Specificity of Music" with Yuri Kholopov. The text of the dissertation is published in Russian language: *Non-Verbal Specificity of Music*. Moscow: Logos, 2019.

1990-93 Greek-Latin Academy, branch of Moscow State University

Ancient Greek Language and Literature.
Supervisor Dr. Yuri Schichalin.

1982-1988 Moscow State Tchaikovsky Conservatory, Department of Theory and Composition

Diplom (Equivalent of Master's Degree) in Music Theory, conferred June, 1988.

Thesis: "Non-Verbal Specificity of Musical Language" with Yuri Kholopov (Theory) and Semyon Rappoport (Philosophy).

1971-1982 Ufa Specialized Music School, 11-year cycle, branch of the Ufa State Institute of Arts, Bashkortostan, Russia

Diplom in Piano, Music Theory and Composition (Equivalent of Bachelor's Degree).

1983-1988 Moscow Independent Film Studio

Film Directing.

Acting.

Film Music.

Supervisors Boris Yukhannanov and Peter Pospelov.

1983-1993 Institute of Philosophy, Russian Academy of Sciences, Laboratory of Post-Classical Thought

Continental Philosophy with Valery Podoroga and Michail Ryklin (pupils of Merab Mamardashwili).

Philosophy of Postmodernism.

TEACHING, PERFORMING, AND RESEARCH EXPERIENCE

2007— Peabody Institute of the Johns Hopkins University

Music Theory Faculty 2007-2018 / Assistant Professor of Music Theory 2018-

Courses taught (semester, year, number of students):

Graduate

1. Music in Image. Theory of Film Music. Graduate seminar (F2018, 18; F2019, 14; F2020, 21).
2. Dance Music of Renaissance (S2019, 13; S2020, 18).
3. Music Theory and Philosophy. Graduate seminar (F2016, 12; S2018, 15).
4. Music Theory and Mathematics. Graduate seminar (S2016, 19).
5. Music and Semiotics. Graduate seminar (S2017, 14).
6. History of Music Theory from ancient Greece to 18th Century. Graduate Seminar (F2011, 14).
7. History of Music Theory from Rameau to 21st Century. Graduate Seminar (S2012, 8).
8. History of Music Theory from 19th to 21st Centuries: Musical Form. Graduate seminar (S2012, 8; S2014, 16).
9. Concepts and Approaches to Harmony: Millennial History, Theory and Pedagogy. Graduate Seminar (S2013, 13).

10. Russian Music Theory. Graduate Seminar (S2009, 11; S2010, 24; S2011, 17; and S2015, 9).
11. Music of Beethoven: Harmony and Form. Graduate Seminar in Music Theory (F2012, 18).
12. Music of Robert Schumann: Form, Dramaturgy and Semantics. Graduate seminar (F2013, 21; S2017, 14 and S2018, 15).
13. Music of Chopin. Graduate Seminar in Music Theory (F2010, 19).
14. Theoretical Aspects of Music of Tchaikovsky. Graduate seminar (S2013, 9; F2015, 12; F2017, 13).
15. Harmony, Form and Semiotics of Music of Sergei Rachmaninoff. Graduate Seminar (S2011, 18).
16. Music of Alexander Scriabin. Theoretical and Philosophical Aspects. Graduate Seminar (S2012, 24; S2020, 14).
17. Russian Music Theory: Music of Rimski-Korsakov and Stravinsky. Graduate Seminar (S2014, 10).
18. Graduate Research (DMA) (F2009, 1; F2010, 1).
19. Individual Study (John Polevach) (F2010, S2011, F2011, S2012, F2012)
20. Graduate Theory Review (F2007, 12).

Undergraduate

1. Theory 6. Advanced Harmonization. Undergraduate elective (S2012, 21 (max. undergraduate class size: 15); S2016, 24 (divided 12+12); S2017, 18; and S2018, 20; S2020, 21).
2. Theory 6. Music Theory in the Context of Literature, Arts and Philosophy. Undergraduate elective (S2014, 26).
3. Theory 5. Romantic – 20th-Century Styles (F2011, 15; F2012, 25 (divided 6+19); F2013, 23; F2015, 43 (divided 22+21); F2016, 17; F2017, 22; F2018, 17; F2019, 18; F2020, 16).
4. Theory 4. (S2013, 22 (divided 6+16); S2017, 15; S2018, 15; S2020, 13).
5. Theory 3. Baroque styles. (F2012, 25 (divided 19+60; F2016, 18; F2017, 19; F2018, 12; F2019, 19; F2020, 19).
6. Theory 2. Chromatic Harmony. (S2012, 15; S2014, 11).
7. Theory Tutorial (F2008, 1; S2009, 1; F2009, 1; S2010, 1).
8. Theory IIIb. 20th-Century Styles (S2008, 11; S2009, 18; S2011, 21, S2012, 9).
9. Theory IIIa. Romantic Styles (F2007, 15, F2008, 20; F2010, 22).
10. Theory IIb (Theory4). Classical Styles (S2008, 16; S2009, 13; S2010, 18; S2011, 13).
11. Theory IIa (Theory 3). Baroque Styles and Counterpoint (F2007,

- 12, F2008, 12; F2009, 19; F2010, 13).
12. Theory Ib. Chromatic Harmony. (S2010, 20).
 13. Theory Ia. Diatonic Harmony and Voice Leading. (F2009, 19).
 14. Theory 1. Diatonic Harmony and Voice Leading. (F2011, 16; F2013, 9).
 15. Ear-Training Tutorial (S2010, 1).
 16. Ear-Training I (F2008, 23; S2009, 24; F2009, 21; S2010, 21).

Pianist

1. Ildar Khannanov. Three preludes, “Morning,” “Evening” and “Night.” Recorded with EastWest VST Boesendorfer, presented on my YouTube channel, December 2020.
2. “Three Tatar Songs,” with Madeline Huss, Soprano. Recorded at Peabody Recording Studio; presented on my YouTube Channel.
3. Solo lecture-recital, J. S. Bach, Goldberg Variations, BWV 988. Bishop Cummings Reformed Episcopal Church, Baltimore, November 17.
4. Solo lecture-recital, Robert Schumann, *Kreisleriana*, op. 16. Centre Street Performance Studio, Peabody Conservatory, November 6, 2017.
5. Gala concert for the Rio Grande Valley Orchestra, Ravel, Introduction and Allegro, Khannanov-Gardner, arrangements for harp and piano, with Dr. Iraidia Poberezhnaya. MacAllen, TX, March 8, 2018.
6. Lecture-recital, Music of Rachmaninoff. Cohen-Davidson Hall, Peabody, March 2, 2011.
7. Harp and piano music recital, Rachmaninoff, Schumann, Chopin. St. Luke’s Church, March 6, 2016.

Composer

1. *A fistful of Sand*. Vocal cycle on the tanka of Isikawa Takuboku.
2. *The Song of the Forest*. Three Tatar folk song arrangements.
3. *St. Luke’s Mass*, for solo baritone, SATB, and organ.
4. Piano Prelude in Romantic Style on Two Given Themes.

Committee and Community Services at Peabody Institute

Graduate Committee 2010—2013.

Invited M. Bruno Monsaengeon to Peabody Institute with 5 lectures-retrospectives of his films.

Initiated Peabody Students Concert series at the Russian Cultural Center in Washington, D.C.

Initiated Peabody Student concert series as a part of Environmental Restoration Project at St. Luke's Church in Eastport, Annapolis, MD.

2019— Translation Project of the Russian Theory Texts into English, sponsored by the Russian Musical Union, *Kompozitor* Publishing House, and Composer's Union of the Russian Federation

The Supervisor of the Project

1. Translation of the archival materials of Boleslav Yavorsky on *Structure of the Musical Speech* and *Modal Rhythm*. In collaboration with the National Archive for Music, Glinka's Museum.
2. Supervision of translations of a series of Russian texts in theory of music, including Viktor Bobrovsky's *The Functional Foundation of Musical Form*, by the members of the Faculty of Philology of the Moscow University.
3. This project is supported by official letters from Dr. Poundie Burstein, Dr. William Caplin and Dr. Richard Cohn.

2020 EUROMAC10 , Moscow, Russia

Member of Scientific Committee

2020 WWMC, "Scientific World Explores Music," Prague, Czech Republic

Member of Scientific Committee

Editor of the Proceedings with Springer Verlag

2019 Musica Analytica, International Conference in Music Theory Porto, Portugal

Member of Scientific Committee

2019 Dichotomous Paths and Clashes: Complexities and Multiplicities in Music Analysis and Theory, International Conference in Music Theory, organized by Italian society for music theory (GATM), Rimini, Italy

Member of Scientific Committee

2018 CONMUSTERM: Terminology research in musicology and the humanities, International Conference, Zagreb, Croatia

Member of scientific committee

2017 EUROMAC9, Strasbourg, France

Member of Scientific Committee

2014 EUROMAC 8, Leuven, Belgium

Member of Scientific Committee

2013— European Theory and Analysis Network (EuroT&AM)

Member of Permanent Scientific Committee of EUROMAC

Representative of Russian Society for Theory of Music

Member of European Advisory Committee

Member of Organizing Committee of EURMAC10 (Moscow 2020)

2011— Russian National Society for Theory of Music (OTM)

Assistant Chair of the Scientific Committee of the Society

1. Organization of the inaugural conference of the Society in April 2011.
2. Participation in the Organizational Meeting and Discussion of the perspectives of Federation of European Societies for Music Theory. Introduction of the Russian Society as a permanent member of European Music Analysis Conference. EUROMAC7. Rome, Conservatoria di Santa Cecilia, October 2011.
3. Organization of the First Congress of the Russian Society for Music Theory, St. Petersburg, September 2013.
4. Invitation of professors Fred Lerdahl and Hermann Danuser to give key-note speeches at the First Congress of the Russian Society for Theory of Music.
5. Participation in the organizational meeting as one of the seven members of the Scientific Committee for EUROMAC8, Leuven, April 2014.
6. Organization of the Russian Music Theory Welcome Session at the EUROMAC 8 in October 2014, in Leuven, Belgium. Chair of this Session.
7. Organization of the Second Congress of the Russian Society for Theory of Music. Moscow, 2015.
8. Invitation of professors William Caplin and Giorgio Sanguinetti to give the key-note speeches at the Second Congress of the Russian Society for Theory of Music.
9. Organization of the Session “Russian Music Theory Today: Insiders’ View. Harmony and Related Topics” for the Annual Meeting of the American Society for Music Theory, St. Louis 2015.
10. Organization of participation of the Russian colleagues, chairing three panels at EUROMAC9, 2017, in Strasbourg, France.
11. Working as a liaison between the SMT, EUROMAC and OTM.

**2007— *Music Scholarship/Problemy Muzikal'noi Nauki,*
*(The Russian Journal of Academic Research)***

The Chief of the International Division and the Editor of Texts in Foreign Languages

Suggestion of the title Music Scholarship to the editorial board.

Call for papers.

Translations from English and French into Russian.

Translations from Russian into English.

Book reviews.

Abstracts and biographies in English

2013— St. Luke's Episcopal Church, Annapolis, MD

Organist, Music Director, Composer

**2002-2007 Wanda L. Bass School of Music, Oklahoma City
University**

Assistant Professor of Music Theory (Tenure track).

Coursees taught

1. Music Theory I and II (freshmen).
2. Aural Skills I and II.
3. Music Theory III and IV (sophomore).
4. Aural Skills III and IV.
5. Forms and Analysis (senior and graduate).
6. 18-century Counterpoint (senior and graduate).
7. Acoustics and Cognitive Music Theory.
8. Graduate Seminar in Twentieth-Century Music Structure and Style.
9. Graduate Seminar Music Theory in Perspective, from Ancient Greece to Modernity.

Committee and Community Services at Oklahoma City University

1. Academic Programs and Standards Committee, OCU 2004, 2005.
2. National Search in Theory, Wanda Bass School of Music, 2004-05.
3. Convened the Model Search Committee for the School of Music Wanda Bass School of Music, Changing from School of Music to Conservatory, 2004.
4. Convened the Placement Examination Committee of Wanda Bass School of Music, Spring 2004. Writing the Placement Examination Form and administering it in August 2005, for the first time at OKCU.

5. Organized the 1st Annual Student Music Theory Conference, *Modulation and Tonicization*, November 22-23, 2004 (the first in 100 years of existence of OKCU).
6. Organized the 2nd Annual Student Theory Conference, *American Music Theory and European Operetta*, January 24-25, 2005.
7. Organized the Concours de Solfège, using the Paris Conservatory model, with Grand Prix and nine other prizes, November 22, 2004 and January 25, 2005.
8. Organized the visit of Dr. David Herendeen to Russia, with the purpose of joint production of musicals with OKCU students and the students of St. Petersburg Conservatory, Russia.
9. Organized and Supervised Music Theory Preparatory program at the Klassen High School, Liberal Arts Division, and Spring Semester 2005.
10. Wrote and presented the Proposal for Master's and Bachelor's Degree Program in Music Theory at the Wanda Bass School of Music, fall 2004.
11. Provided student counseling in piano, theory, aural skills and preparation for graduate schools.

2002-2003 Department of Music Theater, Wanda L. Bass School of Music, Oklahoma City University

Music Director

Production, direction and performance of Aaron Copland's *The Tenderland* (October 4-7, 2002).

Pianist

1. Performed Sergei Rachmaninoff's Etude-Tableau op. 39, No. 5 at the International Congress on Musical Signification, Universita di Roma, Tor Vergata.
2. Trumpet recital with Manuel Laureano, including Paul Hindemith's Trumpet Sonata in B flat.
3. Harp Recital for the Civic Music Society of Oklahoma, with Iraidia Poberezhnaya, including Ravel's *Introduction and Allegro*.
4. Second piano in the production of Stravinsky's *Les Noces* with the OCU Theater Company.

2002--Virtual Conservatory, Inc.

Musical and Methodological Consultant, Associate Developer of the Hearing Tonal Music software (theory and aural skills instructional product), with John Clevenger.

2000-2002 University of California, Santa Barbara

Teaching Associate

1. Music 11 (Fundamentals of Music Theory) for undergraduates.
2. Instructor of record with full lecturing responsibilities.
3. Coordinated the work of three Teaching Assistants.

1997-2001 University of California, Santa Barbara

Teaching Assistant

1. Music 5 sequence Harmony and Voice Leading, 4 semesters, freshmen and sophomore.
2. Music Theory 101.

1998-2002 University of California, Santa Barbara

Consultant, Developer of the Musical Software, "Hearing Tonal Music" Project

1. Participated in developing the concept of the HTM software, with Dr. John R. Clevenger.
2. Suggested the concept of computerized aural analysis.
3. Selected and analyzed more than 100 musical examples for the aural analysis.
4. Participated in the presentation of the software at the meeting of Association for Technology in Music Instruction in Toronto, 2000.

2000-2002 University of California, Santa Barbara

Assistant Director, Center for Interdisciplinary Studies of Music

1. Coordinated activities at the C.I.S.M, including the Russian Research Group.
2. Prepared proposals for C.I.S.M. conferences.
3. Prepared and taught a graduate seminar (M.197/289) in Theory of Film Music.

1997-1999 University of California, Santa Barbara

Accompanist

Provided accompaniment for the vocal class of Professor Michael Ingham and the chamber music class of Professor Stephen Gross.

**1993-1995 Institute of Philosophy, Russian Academy of Sciences,
Laboratory of Post-Classical Thought**

Non-staff member

1. Research in the field of contemporary continental philosophy.
2. Publication on music and philosophy in the *Journal of the Institute of Philosophy*.
3. Participation in the conferences organized by the Laboratory.

1986-88 Moscow Theater of Comedia del Arte *Arlecchino*

1. Music Director.
2. Piano/Keyboards.

1988-1990 Institute of History Language and Literature, Department of Folk Art

Scientific Assistant, Folklorist

1. Field folkloristic expeditions into Zilair region (winter 1988) and Dyema region of Bashkiria, Russian Federation (summer 1989).
2. Collection of over 200 Bashkirian folk songs and dances
3. Participation with two informants at the Prague Competition of Folk Musicians (1989), Second Prize won.
4. Transcription and preparation of folk songs for the performance on Bashkirian TV by soprano Fliura Kildiyarova.
5. Publication of two books (*Rukbi hazınalar*, 1989 and *Bashkirian folk songs*, 1990) in collaboration with Dr. Fanuza Nadrshina.
6. Working on the academic volumes of folk-song detailed transcription for the Academy of Sciences of the Russian Federation.

Studio and preparatory teaching

Piano and music theory teacher

1. Piano and music theory lessons in Zhanna Friedmann International School of Music, Baltimore, 1995-96.
2. Piano lessons to children ages 5 to 11, Santa Barbara, 1997-2001.

Master classes and music festivals

1. Lecture “Beethoven the Hero and Rostropovich’ Interpretation” at the International Festival “Detroit Sessions 2018.” Invited presentation.
2. 2018 McAllen, TX. Rio Grande Valley Symphony Gala.
3. Master Classes and Music Festivals: China Conservatory, Beijing, 2017. Masterclass in music theory pedagogy: “Teaching Rhythm in Russia; Rhythmic Aspects of Intonatsia”. Invited presentation.
4. Reassessing the Rite: A Centennial Conference and Festival. University of North Carolina at Chapel Hill, 2012.
5. “Music of Rachmaninoff on the Watershed of Centuries.” Festival

and International Conference, Kharkiv, Ukraine, 20010, 2011, 2012.

Solo and chamber music performances and recordings

1. Three piano preludes with images: “Mo(u)rning,” “Mahleresque Evening” and “Night Letter.” Recording and video: Fall, 2020. Part of Musique en image project.
2. Prelude on two given themes. Recording and video: Winter 2020. Part of Musique en image project.
3. « Misty » by Eroll Garner. Arrangement for harp and piano. Recording with Dr. Iraida Poberezhnaya. Fall 2020. Part of the Musique en image project.
4. Spiritual “Every Time I Fell the Spirit.” Arrangement, harmonization and recording. Performed by soloists of St. Luke’s and St. Mary Magdalene Episcopal Churches. Fall 2020. Part of Musique en image project.
5. “If I can help somebody” by Alma Ambrozso. Arrangement for choir and piano, recording. Summer 2020. Part of Musique en image project.
6. J. S. Bach’s Quia respexit » BWV 243, with Bertha Bright-Marke, Soprano. Arrangement for VST instruments, SoundTrap, recording. Fall 2020.
7. St. Luke’s Mass, for solo baritone, choir and organ, by Ildar Khannanov, performed at St. Luke’s Church in Annapolis, February, 2019.
8. “A Fistful of Sand.” A vocal cycle on tanka of Isikawa Takuboky, for voice and piano, by Ildar Khannanov. Performed by Madeline Huss, soprano, Ildar Khannanov, piano, and Iraida Poberezhnaya, harp. Recording, Peabody Fall 2018. Video arrangement, Fall 2020. Part of Musique en image project.
9. “Songs of the Forest.” Three Tatar folk songs arrangements. Performed by Ms. Madeline Huss. Peabody Recording Studio, Fall 2018.
10. Solo lecture-recital, Robert Schumann, *Kreisleriana*, op. 16. Centre Street Performance Studio, Peabody Conservatory, November 6, 2017
11. Gala concert for the Rio Grande Valley Orchestra, Ravel, Introduction and Allegro, Khannanov-Gardner, arrangements for harp and piano, with Dr. Iraida Poberezhnaya. MacAllen, TX, March 8, 2018.
12. Lecture-recital, Music of Rachmaninoff. Cohen-Davidson Hall, Peabody, March 2, 2011.
13. Harp and piano music recital, Rachmaninoff, Preludes and Etudes-

- Tableaux, Schumann, Kreisleriana, Chopin, Etudes op. 10, no 1, no, 7, and no, 8. St. Luke's Church, March 6, 2016.
14. Performed Sergei Rachmaninoff's Etude-Tableau op. 39, No. 5 at the International Congress on Musical Signification, Universita di Roma, Tor Vergata.
 15. "Yektenia Malaya." (A Call for Prayers) For Baritone and piano, by Ildar Khannanov. Performed by Mr. Richard Smith and Ildar Khannanov, St. Luke's Church, March 2010.
 16. "Blagoslovi dushe moya Gospoda" (Bless the Lord, oh my Soul). Arrangement of Rachmaninoff's Vespers for solo baritone, choir and organ, by Ildar Khannanov. St. Luke's Church, Fall 2011.
 17. Beethoven, Concerto No. 3, Chopin, Etudes op. 10, Debussy, *Images* I and II. Ufa Specialized Music School, 1982.

Artist or Scholar Residencies

1. Distinguished Guest Lecturer. Department of Music, Kazan State Pedagogic University, A month-long residence, Fall 2014. 12 lectures in three disciplines. Scholar residency.
2. Claggett Retreat Center for Church Musicians, Residence, Fall 2017. Artist residency.
3. "Music of Rachmaninoff on the Watershed of Centuries. Festival and International Conference." Kharkiv, Ukraine, 2010, 2011, 2012.

Compositions

1. Three Piano Preludes: "Morning," "Mahleresque evening," "Night Letter." 2020.
2. Prelude on Two Given Themes. 2020.
3. St. Luke's Mass, for solo baritone, choir and organ, 2019.
4. "A Fistful of Sand." A vocal cycle on tanka of Isikawa Takuboky, for voice and piano, (1984) 2018.
5. "Songs of the Forest." Three Tatar folk songs arrangements, 2017.

PUBLICATIONS

Dissertations:

1. Russian Methodology of Music Theory and Analysis. PhD Diss., University of California, Santa Barbara 2003. Supervisors: Pieter C. Van den Toorn, Michael Beckerman, Patricia Hall, Yuri Kholopov. ProQuest Dissertations & Theses Global. UMI-ProQuest Dissertations & Theses Global, Ann Harbor.
2. The Non-verbal Specificity of Music. Dissertation (Equivalent of Ph.D.), Moscow State Tchaikovsky Conservatory, 1993. Supervisor: Yuri Kholopov. (Published as a book at *Logos* Publishers in Moscow, 2019).

Publication and media international projects:

“The Unknown Yavorsky.” Translation and publication of previously unpublished materials related to Boleslav Yavorsky’s treatise *The Structure of Musical Speech* (1908). Materials from the National Glinka’s Musical Museum, Moscow. Sponsored by the Russian Musical Union and Kompositor Publishing House, Moscow. Approved and supported by the letters of recommendation from Richard Cohn, Poundie Burstein and William Caplin.

“Musique en image.” A series of publication of various musical genre as triggers for the short films. Multi-media project.

“Paris-Baltimore-Letters.” A joint project with Dr. Beatrice Thiriet, the professor of composition and film music at Ecole Normale de Musique Alfred Cortot, Paris. The project involves the collaboration of graduate students at Peabody Institute with their colleagues from Ecole Cortot. A student from Baltimore writes music or shoots a short film to which a student from Paris creates film or soundtrack. The idea has been already tested during my graduate seminar Music in Image: Dr. Thiriet and I had taught four seminar meetings jointly over Zoom, with students from both sides of the Atlantic working together. The project is not limited in time: the collaboration, including a group on Facebook, will continue in 2021, with the goal for each student to participate in creation of a short film with music.

Books and book chapters:

1. *Russian Methodology of Musical Form and Analysis*. A book based on my Ph. D. dissertation. Passed the peer--review process at Routledge Publishing House. In the process of manuscript revision.
2. “Perception of Skryabin’s Music: 100 Years of Seesaw.” A chapter in *Interpreting Skryabin*. Boydell and Brewer, UK. Editor Dr. Kenneth Smith, University of Liverpool, UK. Submitted in September 2020. Scheduled for publication in February, 2021.
3. “Extension and Directionality: A Sketch for Musical Topology.” A chapter based on my key-note speech at the 13th Biannual International Conference in Music Theory. Collection *Music and*

- Spatiality*. Belgrade 2021. The chapter is submitted.
4. *Non-Verbal Specificity of Music*. Moscow: Logos, 2019 [In Russian language]. Available at Peabody Music Library.
 5. *Unknown Yavorsky*. Translation of the previously unpublished texts of Boleslav Yavorsky from the Russian National Archive, Glinka's Museum. Moscow, Glinka Museum and Kompozitor, 2019.
 6. "A Watershed in Analytical Tradition: Valentina Kholopova's Theory of Musical Content." A chapter in *L'Analyse musicale aujourd'hui*. Delatour: Paris, 2014.
 7. *12 Lectures in Contemporary Western Music Theory*. A Moodle Course for Kazan State University. [In Russian language]. Kazan, October 2014.
 8. "Line, Surface, Speed: Nomadic Features of Melody." A chapter in *Sounding the Virtual. Gilles Deleuze and the Theory and Philosophy of Music*. London: Ashgate Publishers, 2010.
 9. *Soviet Music Theory and Analysis: 1917-1991*. Accepted for publication. Russian Music Theory Series. Editor Malcolm Brown. Bloomington: Indiana University Press.
 10. *Music of Sergei Rachmaninoff: Seven Musical-Theoretical Etudes*. [In Russian language]. Moscow: Kompozitor, 2011 Available at Peabody Music Library and at the Library of the University of Toronto.
 11. *Music of Pyotr Ilych Tchaikovsky: Emotional Truth and Theoretical Aspects of Its Expression*. Commissioned by Kompozitor Publishing House. Publication in progress.
 12. Textbook *Harmony*. Written with the support of the JHU Faculty Development Grant. Spring 2013.
 13. *Rukhi Khažinalar (Spiritual Treasure)*, Transcriptions of folk music, recorded in Dema region of Bashkyria. In collaboration with Fanuza Nadershina. Editions of Ministry of Culture, Bashkyrian Autonomous Republic. Ufa 1992. [In Bashkyrian language]
 14. *Bashkort Folk Songs-Legends*. In collaboration with Fanuza Nadershina. [In three languages, English, Russian and Bashkirian]. A collection of munajats and baits, folk religious story-telling genres. Published for the first time in the Soviet Union. Kitap: Ufa, 1997.

Articles in English Language:

1. «La pensée de Rameau aujourd'hui : les aspects théorique et pratique de Traité de l'harmonie. » An article, based upon my paper read at the Journée d'Analyse Musicale, organized by the French Society for Music Analysis (SFAM)(Aix-en-Provence, 2019). Submitted for review to *Musurgia*, Paris 2021. The paper and the

- article are in French language.
2. "Boris Asafiev's intonatsia in the context of music theory of the 21st century." *Rasprave: Časopis Instituta za hrvatski jezik i jezikoslovlje*, Vol. 44 No. 2, 2018. Online version: <https://hrcak.srce.hr/218049>.
 3. "A Long Path to Closely Related Key: Modulation in Bach's Allemande BWV 816." EUROMAC9, Strasbourg 2017, Proceedings. Online version: <http://euromac2017.unistra.fr/wp-content/uploads/2017/04/Ext.-Khannanov-Ildar.pdf>.
 4. "Music as Emergence: Non-Reducible Hierarchy and the Problem of Schenkerian Graphic Reduction." *Music Theory Spectrum*. Under review for publication.
 5. "Cognitive and Functional Aspects of Large-Scale Modulation: Bach's Binary Form." Under review for publication at *Theory and Practice*.
 6. "Function and Deformation in Sergei Rachmaninoff's Etudes-Tableaux op. 39, nos. 5 and 6." In: *Res Musica* No. 4. Tallinn: Academy of Music and Theater, 2015.
 7. "Existential Signification: the Abyss between Chopin's Op. 6 No. 1 and Op. 68 No. 4." In: Proceedings of the 11th International Congress on Music Signification, Krakow. *Acta Semiotica Fennica XXXIII*, 2013.
 8. "Hierarchical Structure in Music Theory *before* Schenker." The Sixth International Conference on Music Theory. In: *Res Musica*, No. 3, 2011. Tallinn: Academy of Music and Theater, 2011.
 9. "Revisiting Russian Music Theory: Victor Bobrovsky's *Functional Foundation of Musical Form* (1978)." In: *Theoria*. No. 16, 2009.
 10. "*High Noon* Dmitri Tiomkin's Award Wining Ballade and its Russian Sources". In: *The Journal of Film Music*. Winter 2009, Volume 2, Numbers 2-4.
 11. "Syntagmatic and Paradigmatic Aspects of Emotional Truth in Piano Music of Rachmaninov." In: *Music, Senses, Body*. Proceedings from the 9th International Congress on Music Signification. *Acta Semiotica Fennica*, XXIX. Rome: International Semiotic Institute, 2008.
 12. "Soviet Music Theory in the Geopolitics of Eastern Europe between the World Wars." Proceedings of the International Musicological Colloquium "New Music in the New Europe 1918-1938" in Brno, 2003. Prague: Koniash Latin Press, 2007.
 13. "Rachmaninov's Opera *Aleko*: Theoretical Reflections on the Russian-Gypsy Soul." In: *International Journal of Musicology*. In collaboration with David Malvinni. Accepted for publication in 2005. Pre-publication version is published by Goldberg Stiftung on line at www.goldbergstiftung.de.

14. "Interpretation and Performance as Constituents of Methodology of Analysis at the Moscow Conservatory in the 1970s and 80s." In: *Tijdschrift voor Muziektheorie*, Amsterdam 2004.

Articles in Russian Language

1. "Music Theory and Geopolitics: The Factor of Russia." In: Collection of Articles, the Proceedings of the International Conference dedicated to 80th of Valentina Kholopova. Moscow: Moscow Conservatory, 2019.
2. "The Teaching of Harmony of Yuri Khoopov in Comparison with Current Western Views on Tonal Music." In: *Legacy of Yuri Kholopov and Contemporary Music Scholarship. Yuri Kholopov's 80th Anniversary Conference*. Moscow: Moscow Conservatory, 2016.
3. "Ancient Greek Term *Diatonic* and the Structure of Bashkyrian Folk Melody." Ufa: *Vestnik* of Bashkyrian Academy of Sciences, 2015.
4. "Tchaikovsky and Scriabin: Chord Geometries and Topology of Melodic Lines." Proceedings of the Conference on Music of Scriabin. In: *Ucheniye zapiski [Notes] of the Scriabin Museum*. Moscow: Scriabin Museum, 2015.
5. "The Theme of Forgiveness in Philosophy of Jacques Derrida and Music of Sergei Rachmaninoff." In: *The Heritage of Rachmaninoff in a Cultural Universe*. Collection of articles. St. Petersburg: Gertzen Pedagogic University, 2015.
6. "Ascending Direction in Harmony of Chopin and Scriabine." Proceedings of the Anniversary Conference on Music of Scriabin. In: *Ucheniye zapiski [Notes] of the Scriabin Museum*. Moscow: Memorial Museum of Scriabin, 2012.
7. "Homophonic-Polyphonic Texture in Music of Rachmaninoff and in the Prose of Dostoyevsky." In: Collection of Articles *Rachmaninoff on the Watershed of History*. Vol. 7. Kharkov, Ukraine 2010.
8. "Existential Semiotics: the Relationship between Chopin's Mazurkas op. 6, no. 1 and op. 68, no. 4." In: *Problemy Muzykal'noi Nauki / Music Scholarship*. Spring 2010, No. 1(6).
9. "Intrathematic Formal Functions According to William Caplin." In: *Problemy Muzykal'noi Nauki / Music Scholarship*, Ufa, No. 5, 2009.
10. "Perspectives of Development of Music Theory in the 21st Century: The Limits of Forward and Backward Motion." In: Proceedings of the Anniversary Conference of the Astrakhan Conservatory, Astrakhan, 2009.
11. "The Notions of Actant, Actor and Agent in Musical Semiotics." Proceedings of the Second International Conference. In: *Musical*

- Semiotics: Current State and the Perspectives*, Astrakhan Conservatory, Astrakhan, RF, November 2008.
12. "Music of Karlheinz Stokhausen, the Art of Film and the Art of War." In: Proceedings of the International Conference *Music of the 20th Century and Other Arts*, Astrakhan Conservatory, Astrakhan, RF, November 2008.
 13. "Etude-Tableau "Little Red Riding Hood:" Semeiosis of Emotional Truth and the Structure of Sign." In: Collection of Articles *Rachmaninov on the Watershed of History*. Vol. 5. Kharkov, Ukraine 2008, pp. 111-127.
 14. "Topological Alternative to Quantitative Methods of Analysis. Virtual Interview with Dmitri Tymoczko." In: Proceedings of the International Conference *Sound, Number, System*. Moscow Conservatory, 2008.
 15. Aspects of Musical Content in the Works of American and Western-European Theorists of the 1990-2000s. In: *Problemy Muzykal'noi Nauki/ Music Scholarship*. Ufa, No. 3, 2008.
 16. "Essay on Semiotic Analysis of the Etude-Tableau Op. 39 No. 5 by Sergei Rachmaninoff." In: *Ad musicum*. Collection of articles dedicated to 75th Anniversary of Jury Kholopov. Moscow Conservatory, 2009.
 17. "Syntagmatic and Paradigmatic Aspects of Emotional Truth in Piano Music of Rachmaninoff," Translated from English into Russian. In: Collection of Articles *Rachmaninoff on the Watershed of History*. Vol. 4. Kharkov, Ukraine 2007, pp. 85-98.
 18. "Signs and Meanings. International Congress on Musical Signification: the Overview and an Interview with Eero Tarasti." In: *Musical Academy Quarterly*, Moscow, Spring 2007/2.
 19. "Learning to Hear Music. A Review of Lawrence Kramer's *Musical Meaning. Toward a Critical History*," In: Russian Journal of Philosophy and Cultural Studies *Sinij Divan*, 2003/No. 3 (The first review in Russian language of a book by a scholar representing North American New Musicology), pp. 251-258.
 20. "Notes on the Annual Meeting of American Musicological Society in the fall 2001 in Atlanta, Georgia." In: *Muzykalnaia Akademiia*. Moscow, 1/2002.
 21. "Rhetoric in Baroque and Romanticism: Positioning the Subject." In: Russian Journal of Philosophy *Logos*, Moscow State University, Moscow 2001/3. On line version: www.ruthenia.ru/Logos.
 22. "What German Doctors Think about Mozart's Death." A book review. In: *Muzykalnaia Akademiia*, 1/1991.
 23. « *Un regard sur la musique de Bach.* » In the *Journal of the Institute of Philosophy*, Moscow, spring 1992.

Translations and Reviews

1. Translation into Russian language of the paper by William Caplin “Beyond Classical Cadence: Thematic Closure in Romantic Music.” Second Congress of the Russian Society for Theory of Music. Moscow, October 2015.
2. Translation into Russian language of the paper by Fred Lerdahl “Generative Music Theory in Relation to the Schenkerian and Riemannian Traditions.” First Congress of the Russian Society for Theory of Music. St. Petersburg, 2013.
3. « Émergence du temp et du sense chez Mallarmé et Debussy.” A translation from French into Russian of the article by Michel Imberty. *Problemy Muzykal’noi Nauki/Music Scholarship*, Spring 2012, No. 1(10), pp. 215-226.
4. “Rhetorical Figures and the Music of the 20th Century. A Survey on Micronarrativity.” A translation from Italian and English into Russian of the article by Sergio Lanza. *Problemy Muzykal’noi Nauki/Music Scholarship*, Spring 2012, No. 1(10), pp.205-215.
5. “Beethoven and Elliptical Tonality.” A translation from English into Russian of the article by Edward Green. *Problemy Muzykal’noi Nauki/Music Scholarship*, Spring 2012, No. 1(10), pp. 194-205.
6. A translation of the Web site of Professor Yuri Kholopov from Russian into English: www.kholopov.ru .
7. “Will Stravinsky Survive Postmodernism?” A translation from English into Russian of the review by Pieter C. van den Toorn, (published originally in *Music Theory Spectrum*, 2000/2), *Muzykal’naya Akademiia* Journal, Moscow, 2001/3. (The first publication of the text of an American theorist in this journal, former *Soviet Music*).
8. Barry Cooper. “A New Edition of Beethoven’s Piano Sonatas.” Translation from English into Russian. *Problemy Muzykal’noi Nauki/Music Scholarship (PMN/MS)*, Spring 2010, No. 1(6), pp.103-106.
9. Review of Marina Frolova-Walker’s *Russian Music and Nationalism: from Glinka to Stalin*. *PMN/MS*, Spring 2010, No. 1(6), p. 102.
10. Review of Dmitri Tymoczko’s book *A Geometry of Tonal Music. Harmony and Counterpoint in Extended Common Practice*. *Problemy Muzykal’noi Nauki/Music Scholarship*, Fall 2011, No. 2(9), p. 142.
11. Review of Richard Cohn’s book *Audacious Harmony: Chromatic Harmony and the Triad’s Second Nature*. *Problemy Muzykal’noi Nauki/Music Scholarship*, Spring 2012, No. 1(10), p. 104.
12. Review of *Beethoven. The 35 Piano Sonatas*, Ed. Barry Cooper,

- ABRSM, 2008. *PMN/MS*, Spring 2010, No. 1(6), p. 122.
13. Review of Ralph P. Locke's *Musical Exoticism. Images and Reflections*, New York 2009. *PMN/MS*, Spring 2010, No. 1(6), in Russian and in English, pp. 124-126.
 14. Michael Kahr. "Dmitri Schostakovich and Claire Fischer." Translation from English into Russian. *PMN/MS*, Fall 2009, No. 2(5), 39-44.
 15. Michael Berry. "Sofia Gubaidullina's Serial Music." Translation from English into Russian. *PMN/MS*, Fall 2009, No. 2(5), 48-53.
 16. Damien Sagrillo. "My Nanny O.' Haydn and Scottish Songs." Translation from English into Russian. *PMN/MS*, Spring 2009, No. 1(4), pp. 58-64.
 17. Amina Asfandiarova. "Pastoral Images in the Minuets of Haydn's Keyboard Sonatas." Translation from Russian into English. *PMN/MS*, Spring 2009, No. 1(4), 76-79.
 18. Luiz E. Castelões. An Introduction to Musical Onomatopoeia. Translation from English into Russian. *PMN/MS*, Spring 2009, No. 1(4), pp. 79-85.
 19. Review of David Huron's *Sweet Anticipation. Music and the Psychology of Anticipation*. Boston 2006, in Russian, *PMN/MS*, Spring 2009, No. 1(4), pp. 183-185.
 20. Michael Beckerman. "Truth, Lies, and Ignorance in Contemporary Music-Historical Investigation." Translation from English into Russian. *PMN/MS*, Fall 2008, No. 2(3), pp. 9-15.
 21. Review on David Haas's translation of Asafyev's *Symphonic Etudes*. *PMN/MS*, Fall 2008, No. 2(3), pp. 261-261.
 22. Review of Charles O. Nussbaum's *The Musical Representation*. Cambridge and London, 2008. *PMN/MS*, Fall 2008, No. 2(3), p. 262.
 23. Review of Richard Kramer's *Unfinished Music*, New York 2008. *PMN/MS*, Fall 2008, No. 2(3), p. 263.

PAPERS AND LECTURES

Keynote speech:

"Directionality and Extension: A Sketch for Musical Topology."
International Conference Music and Spatiality. Belgrade, 2019.

Invited papers:

1. "Teaching Rhythm in Russia: from Intonatsia to Meter-Length-

- Accent Variant Technique.” The International Conference “Sharing Ideas in Music Theory: A Continuous Colloqui.” Beijing, China Conservatory, March 2018. Invited paper.
2. Conducted a 90-minute long “Workshop on Rhythm in Russian Music Theory and Pedagogy.” The International Conference “Sharing Ideas in Music Theory: A Continuous Colloqui.” Beijing, China Conservatory, March 2018.
 3. Participated in a Round-Table Discussion on Rhythm. The International Conference “Sharing Ideas in Music Theory: A Continuous Colloqui.” Beijing, China Conservatory, March 2018.
 4. “Donnacha Dennehy, “One Hundred Goodbyes” (Cèad Slán): How to Write Music with Folk Materials in the 21st Century.” International Conference “Musical Heritage of Republic Of Moldova: Folklore and composer music in contemporaneity.” Chisinau, Academy of Music, Theater and Fine Arts, September 2017. Invited paper read over Skype.
 5. “The Problem of Forgiveness in Philosophy of Jacques Derrida and in Music of Sergei Rachmaninoff.” A keynote speech and presentation of the book. International Conference, dedicated to 140th anniversary of Sergey Rachmaninoff. Gertsen Pedagogic University. St. Petersburg, March 2013.
 6. “Gifts Other than Octatonicism.” Reassessing the Rite: A Centennial Conference. University of North Carolina at Chapel Hill, October 25-28, 2012. Invited paper.

Calls for Papers:

1. The Call for Papers for the First Congress of the Russian Society for Theory of Music (OTM), St. Petersburg, 2011.
2. The Call for Papers for the Second Congress of the Russian Society for Theory of Music (OTM), Moscow, 2013.
3. The Call for Papers for the Third Congress of the Russian Society for Theory of Music (OTM), Moscow 2015.
4. The Call for Papers for the European Music Analysis Congress (EUROMAC10), Moscow 2020.

Chaired Sessions:

1. Chaired the Panel at the “Simpósio Música Analítica,” International Conference in Music Theory. Porto, Portugal, 2019.
2. Chaired the Panel at the “Conmusterm - Terminology research in musicology and the humanities,” International conference. Zagreb, Croatia, 2018.

3. Chaired the Panel on Music of Rachmaninoff and the Panel for Young Musicologists. Third International Congress of Russian Society for Theory of Music (OTM2017) "Revolutions in Musical Art." Moscow, Moscow Conservatory, September 2017.
4. "Modulation as Perceived by the Listener." A panel chaired at EUROMAC9. Strasbourg, Strasbourg University, June 2017.
5. Chaired session "Taneyev's School of Composition," at the Second Congress of Russian Society for Theory of Music. Moscow, October 2015.
6. "Alexander Scriabin and His Followers" at the Second Congress of Russian Society for Theory of Music. Moscow, October 2015.
7. Chaired the Session "Theories of Riemann and Schenker in Various National Traditions" and of the following Round-Table. Second Congress of the Russian Society for Theory of Music (OTM). Moscow, October 2015.
8. "Current Issues and New Ideas Concerning Harmony." Session Chaired, EUROMAC8, Leuven, 2014.
9. Russian Music Theory Welcome Session. Plenary Panel. Chair. EUROMAC8, Leuven, October 2014.
10. "Around Chopin." A panel, chaired at the International Congress in Music Signification 11, Krakow, 2010.
11. Chaired a session on Music of Michael Finnissy at the International Meeting of the College Music Society, San Jose, Costa Rica, July 2003.

Regular papers:

1. « La pensée de Rameau aujourd'hui : les aspects théorique et pratique de *Traité de l'harmonie* ». International Conference of the French Society for Music Analysis, Anniversary of the SFAM, Conservatoire regional de Paris, November 2019. Paper is given in French language.
2. "Russian Term *Lad*: A Search for Harmony Between Mode and Key." International conference "Simpósio Música Analítica." Catholic University of Porto, Portugal, March 2019.
3. « La musique impressionniste problématisée dans les écrits de Vyacheslav Karatyigin des années 1910 ». International conference « C. Debussy, F. Couperin et la musique française : analyses, théories, interprétations. » Organized as a series Journées d'Analyse Musicale by the Société Française d'Analyse Musicale. Conservatoire Darius-Milhaud d'Aix-en-Provence, France, November 2018. Paper written and presented in French language.
4. "Boris Asafiev's Intonatsia in the Context of Music Theory of the 21st Century." International conference "Terminology research in

- musicology and the humanities.” Music Academy, Zagreb, May 2018.
5. « ‘La dame dans l’auto avec des lunettes et un fusil’ de Joann Sfar : l’analyse polymodale et intonative de cinéma postmoderne. » International conference « Analyse et création musicales pour l’image. » Organized as a series Journées d’Analyse Musicale by the Société Française d’Analyse Musicale. Conservatoire National Supérieur de Musique et de Danse, Paris et Conservatoire Hector Berlioz, Paris, November 2017. Paper written and presented in French language.
 6. “Revolutionary Elements in Music of Chopin and Rachmaninoff: Aporia of Forgiveness.” Third International Congress of Russian Society for Theory of Music (OTM2017) “Revolutions in Musical Art.” Moscow, Moscow Conservatory, September 2017.
 7. “A Long Path to Closely Related Key: Modulation in Bach’s Allemande BWV 816.” Paper read at European Music Analysis Conference (EUROMAC9). Strasbourg, Strasbourg University, June 2017.
 8. “Moscow Conservatory of the 21st Century in the Global Context.” “Moscow Conservatory: Its Past, Present and Future,” The International Conference toward 150th Anniversary of Moscow Tchaikovsky Conservatory. Moscow, Moscow Conservatory, September 2016.
 9. “Music Theory and Geopolitics: The Factor of Russia.” International Conference dedicated to 80th Anniversary of professor Valentina Kholopova and 25th Anniversary of the Department of Interdisciplinary Specializations of Musicologists at Moscow Conservatory. Moscow, Moscow Conservatory, February 2016.
 10. New Methods in Music Theory Pedagogy in the USA. Lecture for the undergraduate students majoring in music theory at Moscow State Tchaikovsky Conservatory. Moscow, Moscow Conservatory, February 2016.
 11. “Methods of Chord Notation Compared: Figured Bass, Roman Numeral, Functional and Igor Sposobin’s Hybrid System in their Capacity to Reflect Linear Coherence in Music.” Annual Meeting of American Society for Music Theory (SMT). St. Louis, October 2015.
 12. “The Use of Tonal-Functional Theory of Harmony in USA Today.” Second Congress of the Russian Society for Theory of Music. Moscow Conservatory, October 2015.
 13. Translation into Russian language of the paper by William Caplin “Beyond Classical Cadence: Thematic Closure in Romantic Music.” Second Congress of the Russian Society for Theory of Music.

- Moscow, October 2015.
14. "Tchaikovsky and Scriabin: Chord Geometries and Topology of Melodic Lines." A Path to Scriabin. International Conference, Moscow, Memorial Museum of Scriabin and Memorial Museum of Goldenveizer, April 2015.
 15. Contemporary Music Theory: Methods and Issues. Series of 12 Lectures. Distinguished Lecturer. Kazan Stat University, Kazan October 1—October 30, 2014.
 16. Aspects of Theory and Analysis. Seminar. 12 Lectures and Seminars. Distinguished Lecturer. Kazan, October 1—October 30.
 17. Rachmaninoff and Russian Music Theory Today. 12 Seminars. Distinguished Lecturer. Kazan, October 1—October 30, 2015.
 18. "The Principles of Harmony from both Philosophical and Technical Standpoints." EUROMAC8, Leuven, October 2014.
 19. "Rimsky-Korsakov to Stravinsky: Gifts Other than Octatonicism." Reassessing the Rite: A Centennial Conference. Moscow State Tchaikovsky Conservatory, May 14-16, 2014.
 20. Representation of the Russian Society for Music Theory at the Organizational meeting of the EUROMAC 2014. Leuven. April 28, 2013.
 21. "Harmony of Rachmaninoff and the Problems with Harmony in the 21st Century." International Conference, dedicated to 140th anniversary of Rachmaninoff "Music of Rachmaninoff and the 21st Century: The Past and Present." Moscow Conservatory, April 18-19, 2013.
 22. "Contemporary Western Music Theory: In Quest of New Paths in Both Traditional and Interdisciplinary Directions." First Congress of the Russian Society for Theory of Music (OTM). St. Petersburg Risky-Korsakov Conservatory and St. Petersburg University, October 2013.
 23. Translation into Russian language of the paper by Fred Lerdahl "Generative Music Theory in Relation to the Schenkerian and Riemannian Traditions." First Congress of the Russian Society for Theory of Music. St. Petersburg, October 2013.
 24. "Rimsky-Korsakov to Stravinsky: Gifts Other than Octatonicism." Reassessing the Rite: A Centennial Conference. Invited Paper. University of North Carolina at Chapel Hill, October 25-28, 2012. Invited paper.
 25. "The Teaching of Harmony of Yuri Khoopov in Comparison with Current Western Views on Tonal Music." Legacy of Yuri Kholopov and Contemporary Music Scholarship. Yuri Kholopov's 80th Anniversary Conference. Moscow Conservatory. September 24-27, 2012.

26. "Ascending Motion in Harmony of Scriabin and Its Semantics." International Conference "Music of Scriabin in Light of History and Style of the 21st Century." Moscow Conservatory. April 25-27, 2012.
27. "Yuri Kholopov's Concept of Harmony on the Collision Course with Schenkerian Analysis: The Conditions of Russian Music Theory after 1991." International Conference (M)other Russia: Evolution or Revolution. Twenty Years since the Collapse of Communism. University of London-Goldsmith College in association with the Institute of Musical Research and BBC Symphony Orchestra. London, University of London. April 26-29, 2012.
28. "Thematicism and Form in op. 90 and op. 110: Nostalgia for Early Italian Music in Late Beethoven's Piano Sonatas." European Music Analysis Conference (EUROMAC) VII. Rome, Conservatorio di Musica, Santa Cecilia. September 29-October 2, 2011.
29. "Project "Kholopov": A Distinctly Russian Approach to Music." International Conference "Music in Russia and in the Former Soviet Union. Reappraisal and Rediscovery." Durham University. July 11-14, 2011.
30. "Yuri Kholopov's Theoretical Position between the Scylla and Charybdis of Soviet Politics, or How Music Theory Can Shape the Political Discourse." Music Theory and Criticism. A conference of Study Group of Russian and Eastern European Music (BASEES/REEM). Oxford University, UK. October 15, 2011.
31. "National Societies for Music Theory and Analysis in USA, Germany, Netherlands, France and Great Britain. An Overview." The Inauguration Meeting of the Russian Society for Theory of Music. Moscow Conservatory, April 2011.
32. "Hierarchical Structure in Music Theory before Schenker." The Sixth International Conference on Music Theory. Estonian Academy of Music and Theater, Tallinn, October 14-16, 2010.
33. Simultaneous translation of the paper by Dr. Patrick McCreless "American Music Theory: Report from the Trenches" and presentation of my paper "Hierarchical Structure in Music Theory before Schenker" at the theory faculty meetings at Moscow Conservatory (October 12) and St. Petersburg Conservatory (October 13) 2010.
34. "Existential Signification: The Abyss between Chopin's Op. 6 No. 1 and Op 68 No. 4." The 11th International Congress on Music Signification. Krakow Academy of Music, September 28-October 2, 2010.
35. "The American System of Professional Music Training". 4th International Conference "Modernization of Higher Music

- Education and Implementation of the Bologna Process Principles in Russia, Countries of CIS and Europe". St. Petersburg, St. Petersburg Conservatory, September 26-28, 2010.
36. "Homophonic-Polyphonic Texture in Music of Rachmaninoff and the Prose of Dostoyevsky." The Seventh International Conference Rachmaninoff on the Watershed of Centuries, Kharkiv, Ukraine, April 2010.
 37. "Leon Fleisher, Artur Schnabel: The Heritage and the Russian Tradition." International Conference Performing and Pedagogic Concepts of Great Musicians of the 19th-20th Centuries, Moscow Conservatory-St. Petersburg Conservatory, December 2009.
 38. "Music Theory in the USSR in 1948: The Problem of Formalism." International Conference 1948 and All That, University of Cambridge, UK, November 2009.
 39. "A Watershed in Analytical Tradition: Valentina Kholopova's Theory of Musical Content." International Conference Analysis Today, Strasbourg, France, November 2009.
 40. "E-Motion at The Instrument: An Essay in Visualization of Emotional States of a Performer." In collaboration with Dr. Florida Khannanova. The 9th International Conference in Interdisciplinary Musicology, Paris, l'Université Pierre et Marie Curie, October 2009.
 41. "Gas-Discharge Visualization of Musical Emotions." In collaboration with Dr. Florida Khannanova. International Conference on Music and Emotion, Durham, UK, September 2009.
 42. "International Influence of Byzantine Music: Through Znamennyi Chant to Sergei Rachmaninov's Melopeia." International conference on Byzantine Hymnology, Athens, Greece, June 2009.
 43. "The Notions of Actant, Actor and Agent in Musical Semiotics." The Second International Conference Musical Semiotics: Current State and the Perspectives, Astrakhan, RF, November 2008. [In Russian].
 44. "Music of Karlheinz Stockhausen, the Art of Film and the Art of War." The International Conference Music of the 20th Century and Other Arts. Astrakhan, RF, November 2008. [In Russian].
 45. Etude-Tableau 'Little Red Riding Hood' of Rachmaninoff: Semeiosis of Emotional Truth and the Structure of Musical Sign." The Fifth International Conference Rachmaninoff: On the Watershed of Centuries. Kharkiv, Ukraine, 2008.
 46. "Topological Alternative to Quantitative Methods of Music Analysis." International Conference "Sound, Number, System." Moscow Conservatory, May 2008. [In Russian]. Web-page

<http://www.mosconsv.ru/page.phtml?2286>.

47. "To the Question of Deformation in a Sonata Allegro: Tchaikovsky's Romeo and Juliet." The 6th European Music Analysis Conference and the 7th Annual Meeting of the German Society for Music Theory. University of Freiburg, Germany. October 2007.
48. "Rachmaninov's "Little Red Riding Hood:" Semeiosis of Emotional Truth and the Structure of Musical Sign." World Congress of Semiotics organized by International Association for Semiotic Studies / Association Internationale de Sémiotique, University of Helsinki, Finland. Summer 2007.
49. "Syntagmatic and Paradigmatic Aspects of Emotional Truth in Piano Music of Sergei Rachmaninoff." The Fourth International Conference S. Rachmaninoff: On the Watershed of Centuries. Kharkiv Ukraine, 2007.
50. "Rachmaninov's Etude-Tableau op. 39 in Es Moll: An Analysis." Conference on 75th Anniversary of Jury Kholopov. Moscow State Tchaikovsky Conservatory, Moscow, October 2007. [In Russian].
51. "Musik und Tod: Stockhausen's Relationship to Politics of War and Darmstadt as the Object of Desire of Soviet Composers of the 1960s." Musicological Colloquium "Darmstadt, Du Stadt meiner Träume": the international reception of post-war Darmstadt as the Shangri-La of musical modernism," Brno, Czech Republic, 2006.
52. "Syntagmatic and Paradigmatic Aspects of Emotional Truth in Piano Music of Rachmaninov." Ninth International Congress on Musical Signification, Università di Roma Tor Vergata, Italy, September 2006.
53. "Russian Theory of Formal Functions in Comparison with Schoenberg-Ratz's Concept." Dublin International Conference on Music Analysis, Ireland, July 2005.
54. "Russian Pedagogy of Aural Skills: 140 Years of Tradition and the New Challenges." Seventh Conference of the Dutch Society for Music Theory, Tilburg, Netherlands, March 2005.
55. "Non-Verbal Specificity of Musical Language: Reaching Over from Philosophy to Music." The 8th International Congress on Musical Signification, Université de Paris 1–Panthéon Sorbonne, France, October 2004.
56. "Vladimir Karatuigin and Leonid Sabaneyev: Two Pioneers of French Music in the 1920s in Russia." International Symposium "Music in France," Melbourne, Australia, summer 2004.
57. "Russian Nineteenth-Century Musical Nationalism and Its Role in Russian Politeia." International Conference Nationalism and Romanticism in Music, Corfu, Ionian University, Greece. October

- 2003.
58. "Interpretation and Performance as Constituents of Methodology of Analysis at the Moscow Conservatory in the 1970s and 80s." Sixth Conference of the Dutch Society for Music Theory, Faculty of Music, Utrecht School of the Arts, February 20 & 21, 2004.
 59. "Jacques Derrida's Work of the Late Nineties: A New Challenge to Musical Studies." ESCOM Conference on Interdisciplinary Musicology, Graz, April 2004.
 60. "Soviet Music Theory in the Geopolitics of Eastern Europe Between Two Wars." International Musicological Colloquium "New Music in the "New" Europe 1918–1938: Ideology, Theory, and Practice," Masaryk University, Brno, Czech Republic, September 2003.
 61. "Russian Pedagogy in Solfege and Harmony in the 1970s." Annual Meeting of the College Music Society, Miami, Florida 2003.
 62. "Methodology of Ear Training: A Comparison of Russian and North American Systems." International Meeting of the College Music Society, San Jose, Costa Rica, July 2003.
 63. "Parsimonious Voice Leading in Rimsky-Korsakov's Music." West Coast Conference of Music Theory and Analysis, Albuquerque, NM, April 2003.
 64. "Nikolai Slitchenko: Tsigan in the Heart of Russian Self-Reflection." Annual Meeting of the Society of Ethnomusicology, Estes Park, Colorado, October 2002.
 65. "Revisiting Russian Music Theory: Victor Bobrovsky's Functional Foundations of Musical Form." West Coast Conference of Music Theory and Analysis, Victoria, B.C., April 2002.
 66. "Music of Michael Glinka, or How an Isolationist Country Has Become Cosmopolitan." 26th Annual Meeting of the American Society for Comparative Literature, with Edward Said, University of South California, Long Beach, February 2002.
 67. "Tritone the Beast and Perfect Fifth the Sovereign: Relationship among the Musical Intervals." Seminars in Philosophy with Jacques Derrida, UC Irvine, April 2002.
 68. "Music Analysis in the Soviet Union." Annual Meeting of American Musicological Society, Atlanta, Georgia, November 2001
 69. "Prokofiev in the United States Today." Anniversary Conference on Prokofiev, Moscow Conservatory, April 2001. [In Russian].
 70. "Hearing Tonal Music." A presentation of the new software product for teaching theory at the university level. Annual Meeting of the ATMI, Toronto, November 2000.
 71. "Leo Tolstoy: Death Penalty and Christianity." Seminars in Philosophy with Jacques Derrida, UC Irvine, March 2000.

72. "Rhetoric in Baroque and in Romantic Music: Positioning the Subject." International Conference Subjectivité comme procédé : formes de la subjectivation humaine dans la culture russe, Université de Fribourg, Switzerland, March 2000.
73. "The Nomadic Aspect of Russian Folk Music: Stravinsky's Folk Sources." SEEMS Annual Meeting, UC Riverside, March 1999.
74. "Mendelssohn's Midsummer Night's Melodrama." 27th Annual Meeting of The International Shakespeare Association, San Francisco, April 1999.
75. "Sovereignty in the Discourse of Forgiveness. An Approach to Kosovo Crisis." Seminars in Philosophy with Jacques Derrida, UC Irvine, April 1999.
76. "Russian words "pravda" (truth) and "proschenie" (forgiveness) in Dostoevsky." Seminars in Philosophy with Jacques Derrida, UC Irvine, April 1998.
77. "Hexaechos: The Modal System of Old Russian Chant." Annual Meeting of the American Musicological Society, Phoenix 1997, preparation, organization of the visit, translation and presentation of Professor Yuri Kholopov's paper. Synchronous translation of the follow-up discussion.

GRANTS AND AWARDS

Johns Hopkins University, Faculty Developing Grant: Electronic Textbook *Harmony* (2012-2013).
 UCSB, Graduate Dissertation Fellowship (2002-3).
 Graduate Fee Fellowship (2001).
 OKCU travel grants, (2003, 2004, and 2005).

PROFESSIONAL AFFILIATIONS

Russian Society for Theory of Music (OTM).
 European Music Analysis Conference (EUROMAC).
 International Congress on Music Signification (ICMS).
 American Society for Music Theory (SMT).
 American Musicological Society (AMS).
 College Music Society (CMS).
 Dutch-Flemish Society for Music Theory (VvMTh).
 German Society for Music Theory (GMTh).
 Association for Technology in Music Instruction (ATMI).

Society for Ethnomusicology (SEM).
West Coast Conference in Music Theory and Analysis
(WCChMTA).
Laboratory of Postclassical Thought, Institute of Philosophy,
Russian Academy of Sciences.

LANGUAGES

German.
Ancient Greek.
Russian (native).
French.
Bashkyrian.
Tartarian (native).

REFERENCES

From McGill University, from Willam Caplin.
From Yale University, from Richard Cohn.
From CUNY, from Poundie Burstein
From Yale University, from Patrik McCreless
From Indiana University, from Robert Hatten
From Moscow State Tchaikovsky Conservatory, from Yuri Kholopov
(written in 1994), Konstantin Zenkin, Alexander Sokolov, Sergei
Lebedev, Grigogii Lyzhov, Mikhail Saponov and Valentina Kholopova.
From Gnesins Musical Academy, Moscow, Tatiana Tsaregradskaya.
From St. Petersburg Conservatory, from Tatiana Bershadskaya and
Daniil Shutko.
From University of California, Santa Barbara, from Pieter C. van den
Toorn, Patricia Hall, and John Clevenger.
From NYU, from Michael Beckerman.
From Université de Paris 1, Panthéon-Sorbonne, from Dr. Nicolas
Meeus.
From the organizer of the ICMS, Dr. Eero Tarasti.
From Yale University, from Janet Schmallfeldt.
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