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Based on the fact that «every science is a system of terms» (P. Florensky), N.S. Gulyanitskaya considers the lexicon of modern musicology. Limiting his task, the author focuses on the «dictionary» of Russian cultural figures. It is known that the typology of modern music is a set of artistic intentions from the art of new simplicity to new complexity, from the so-called academic conservatism to post-postmodernism. Hence, with the diversity of musical language, the diversity of the language of artistic utterance, interpretation of terms and concepts. The article attempts to establish interdisciplinary terms taken from aesthetics and literary studies, and pay attention to their «transplantation» to the musicological soil (the names of famous researchers are given).

A special area is the scientific speech of composers, presented not in Lexikon Musiktheorie-works, but in various genre forms: interviews, annotations, and sometimes in essays and monographs. In this regard, attention is paid mainly to the statements of I. Yusupova, V. Martynov and V. Ekimovsky, which has considerable educational and artistic value.

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