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The Principles and Methods of the Gnesins' School of Musicology in the Study of the Kuban Traditional Music Culture*

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Abstract. The article presents an analysis of the application of the principles and methods developed by the musicological school of the Gnesins' State Musical-Pedagogical Institute (later, the Gnesins Russian Academy of Music) in the study of the folk music tradition of the eastern Slavic population of the Kuban region. Making use of the principles and methods of history and ethnography, the Moscow-based musicologists have made a considerable amount of progress in understanding the character of this regional culture. The study of folk music from the Kuban region based on the achievements of the Gnesins' school of musicology began in the 1990s and has continued up to the present time. It was forestalled by Victor Zakharchenko's professional communication with Evgeny Gippius on musicological subject matter and the combined work of the two masters on the folk music material from the Kuban region. The principles and methods of the researchers from the Gnesin Academy have been applied both at the stage of field activities of folk music ethnographic expeditions and during the cameral activities (analysis and notation of the songs). The folklorists from the Kuban region possess the principles of structural-typological analysis, which allows them to cognize successfully the material of the traditions of late formation. In recent years, fundamental works based on the methods of the Gnesins' school of folk music studies have been written.

Keywords: folk music from the Kuban, Gnesins' school of folklorists, traditions of musical culture, methods of folklore research

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■ Научные школы в музыковедении ■

Научная статья

Принципы и методы гнесинской научной школы в исследовании традиционной музыкальной культуры Кубани**

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Аннотация. В статье анализируется применение принципов и методов, выработанных гнесинской научной школой в изучении фольклорной музыкальной традиции восточнославянского населения Кубани. Используя методы истории, этнографии, московские учёные обеспечили существенный прогресс в понимании характера данной региональной культуры. Освоение музыкального фольклора Кубани в опоре на достижения гнесинской научной школы началось в 90-е годы XX века и продолжается до настоящего времени. Его предвосхитило научное общение Виктора Захарченко с Евгением Гиппиусом и совместная работа над кубанским фольклорным материалом. Принципы и методы гнесинских исследователей применяются как на этапе полевой деятельности фольклорно-этнографических экспедиций, так и в ходе камеральных занятий (анализ и нотация песен). Кубанские фольклористы владеют принципами структурно-типологического анализа, который позволяет успешно познавать материал традиции позднего формирования. В последние годы в регионе изданы фундаментальные труды, базирующиеся на методах гнесинской школы музыкальной фольклористики.

Ключевые слова: музыкальный фольклор Кубани, гнесинская школа фольклористов, традиционная музыкальная культура, методы фольклорного исследования

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**Статья подготовлена для Международной научной онлайн-конференции «Научные школы в музыковедении XXI века: к 125-летию учебных заведений имени Гнесиных», проходившей в Российской академии музыки имени Гнесиных 24–27 ноября 2020 года при финансовой поддержке Российского фонда фундаментальных исследований (РФФИ), проект № 20-012-22003.

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The success in the cognition of traditional cultures is determined in no small way by the methods chosen for their research. The aim of the present article is to evaluate the application of the principles and methods developed by the Gnesins' school of musicology in the study of the musical tradition of the eastern Slavic population of the Kuban region. Making use of the methods of the history and ethnography, the Moscow-based musicologists have achieved a considerable amount of progress in understanding the character of this regional culture in setting up serious research tasks and preparing a number of significant scholarly publications. The study of folk music from the Kuban region based on the achievements of the Gnesins' school of musicology began in the 1990s and has continued up to the present time. The formation of the academic school of folk music researchers of the Gnesins' State Musical-Pedagogical Institute took place since the 1970s. Professor Margarita Anatolyevna Engovatova highlights the significance of the two most significant figures standing at the sources of the school of musicology — Evgeny

Vladimirovich Gippius and Borislava Borisovna Efimenkova: “At the Gnesins' Institute, Evgeny Gippius discovered such students who shared his views and became the continuers of his work, among which we must, first of all, name Borislava Efimenkova. This is how the Gnesins' school of ethnomusicologists began to be formed.”¹

Evgeny Gippius became the key figure in the historical bond of “the folklorists from the Gnesins and the researchers from the Kuban region.” In the selfsame 1970s, almost two decades before the beginning of the consistent use in the Kuban region of the methods of the Moscow-based scholars, Gippius' outstanding personality and his ideas exerted a considerable amount of impact on Victor Gavrilovich Zakharchenko, who studied at the post-graduate program of the Gnesins' State Musical-Pedagogical Institute. The constructive role of the studies and the personal communication with the professor has been repeatedly noted by Zakharchenko in his numerous interviews and presentations. In 1974, having started his tenure as the artistic director of the Kuban Cossack Chorus, Victor Zakharchenko applied his method

¹ Engovatova M. A. Gnesinskaya shkola fol'kloristov: istoriya i perspektivy [The Gnesins' School of Folklorists: History and Perspectives]. *Muzykal'nye uchebnye zavedeniya Gnesinykh ot XIX k XXI veku: strategiya i perspektivy muzykal'nogo obrazovaniya: mezhdunarodnaya nauchno-prakticheskaya konferentsiya, posvyashchennaya 110-letiyu uchebnykh zavedenii imeni Gnesinykh, 25–28 oktyabrya 2005 goda* [Gnesins' Musical Educational Institutions from the 19th to the 21st Century: the Strategy and Perspectives of The Gnesins' Educational: International Scholarly-Practical Conference Devoted to the 110th Anniversary of the Gnesins Educational Institutions, on October 25–28, 2005]. Moscow: Gnesin Russian Academy of Music, 2006. P. 50.

when collecting folk music from the Kuban region and subsequently publishing selected examples of it. He was inspired in his work on choosing the methods by his experience of creating the compilation of folk songs *Svad'ba Obsko-Irtyshskogo mezhdurech'ya* [*Weddings of the Ob-Irtysh Interfluve*]² in co-authorship with Mikhail Melnikov and under the guidance of Evgeny Gippius. In the early 1980s, Zakharchenko tried for the first time to make use of the method of analytical notation of folk music from the Kuban region in the first volume of the publication of *Narodnye pesni Kubani* [*Folk Songs from the Kuban Region*].³

Undoubtedly, Zakharchenko's folkloristic activities in the 1970s and the 1980s were not aimed at the consistent realization of the method of structural-typological analysis, which has subsequently become the leading method; at that time the musician set completely different goals before himself. Nonetheless, the significance of Zakharchenko's professional communication with Gippius is tremendous. Up to the present day, Zakharchenko has venerated Gippius as one of his teachers and has noted the scholar's greatest reputation, not only on a Russian scale, but also on a world scale (Gippius' works have served as a point of departure for present-day researchers, see, for example: [1; 2]).

The affirmation in the Kuban region of the progressive principles of the

ethnomusicological work in correspondence with the methods of the Gnesins' school of musicology took place in the 1990s: at that time the professional work of the author of the present article also began. A definitive role in the choice of the methodology was played by the education received by her in the 1980s at the Gnesins' State Musical-Pedagogical Institute, in the class of musicology of the head of the Gnesins' school of folklorists, professor Borislava Efimenkova, and in the first decade of the 21st century — her studies at the post-graduate program and the defense of her dissertation for the degree of Candidate of Arts under the academic guidance of professor Margarita Engovatova. Of great significance in the academic formation of the author of the article was her participation in the folk music ethnographic expeditions and her communication with Ekaterina Dorokhova, Olga Pashina, Larisa Belogurova, Inessa Nikitina and a number of other ethnomusicologists from the Gnesins' Institute. It must be noted that since the 1970s the activities of collecting song in the Kuban region have been carried out not only by Victor Zakharchenko, but also by ethnographer Nikolai Ivanovich Bondar, a representative of the Leningrad school of ethnography, presently a professor and the Chairman of the Scholarly Research Center for the Traditional Culture of the Kuban Region (for more on the history of the Kuban Cossack Chorus see: [3]), as

² Zakharchenko V. G., Melnikov M. N. *Svad'ba Obsko-Irtyshskogo mezhdurech'ya: etnograficheskoe opisanie svadebnykh obryadov, teksty i napevy pesen* [*Weddings of the Ob-Irtysh Interfluve: an Ethnographic Description of the Wedding Rituals, Texts and Melodies of the Songs*]. Ed. by E. Gippius, Introduction and Annotations by V. Zakharchenko. Leningrad: Sovetskii kompozitor. 1983. 224 p.

³ Zakharchenko V. G. *Narodnye pesni Kubani. Vyp. 1. Iz repertuara Gos. Kubanskogo kazach'ego khora: bez soprovozhdeniya: teksty i napevy pesen* [*Kuban Folk Songs. Issue 1. From the Repertoire of the State Kuban Cossack Chorus: Unaccompanied. Texts and Melodies of the Songs*]. Introduction and Annotations by V. Zakharchenko. Krasnodar: Knizhnoe izdatel'stvo, 1987. 320 p.

well as a number of other researchers. In the late 1980s, the complex Kuban folk music ethnographical expedition took place, which included a diverse set of specialists in the sphere of traditional folk culture. It was particularly during those years in tandem with the ethnographers that the understanding of the specific character of the folk music tradition of the region was formed, and no small role in it was played by the principles of musicological analysis developed by scholars from the Gnesins' Institute.

It is doubtful that there exists a single work by a representative by the Gnesins' musicological school in which the most important principle — a reliance on authentic documental field material — would not be highlighted. The methods of the expedition work characteristic for the field folklorists from the Gnesins' Institute are formulated by professor Engovatova: “1) a complete, frontal investigation of the chosen large-scale regions; 2) exhaustive notation of the entire repertoire in each locality <...>; 3) the greatest possible fixation of the *ethnographic and social-grassroots context* of folk music; 4) *sound recordings of the conversations* with the performers <...>; 5) carrying out *multi-channel sound recordings* of folk polyphony [author's italics. — S. Zh.]”⁴

The specificity of the Kuban region, as well as the practical experience of the expedition work undertaken by Kuban-based musicologists, have determined certain peculiarities in the implementation of the noted academic principles. The third and the fourth of them have been realized

in the most consistent manner as the result of the complex character of the expeditions and cooperation between the historians, ethnographers and musicologists. The detailed character of the entrance interviews, the thoroughness of the gathering together of the ethnographic materials about the rites and rituals, customs, forms of material culture, and the social peculiarities of the lives of the Kuban stanitsas (i.e., Cossack villages) have made it possible to incorporate to the fullest measure the context of its existence during the process of analysis of the musical material — a versatile composite of traditional folk culture. The questions of the complete frontal investigation of the Kuban region and the organization of an exhaustive notation of the entire repertoire have been decided upon in a more complex manner. Nonetheless, there are results of such investigations that are available to us. In particular, the work in regions with multiethnic demographics of populations has attracted the attention on the part of folk music gatherers — to the folk traditions not only of the eastern Slavic population predominating in the region, but also of the other Slavic and non-Slavic ethnicities: Adyghes, Hemshin Armenians, Bulgarians, Greeks, Czechs and others (see, for example: [4]). Special research has been carried out in the communities of the Nekrasov Cossacks, their results having been reflected in publications in Russia and in other countries. Thereby, Nina Vlaskina's article *Nekrasov Cossacks' Festive Clothes: Historical Changes and Modern Functions*⁵, as well as Vlaskina's and Anton Zudin's

⁴ Engovatova M. A. Ibid. P. 51.

⁵ Vlaskina N. Nekrasov Cossacks' Festive Clothes: Historical Changes and Modern Functions. *Folklore: Electronic Journal of Folklore*. 2016. Vol. 66, pp. 133–154. DOI: 10.7592/FEJF2016.66.vlaskina

article *The Russian Connection: On the Issue of Anthropological Participation in a Social Project Aimed at the Consolidation of Confessional Communities*,⁶ dwell upon the state of the traditional folk culture of the Old-Believers at the turn of the 20th and the 21st centuries. During the 1990s, many-channel recordings of folk music ensembles were also carried out in a number of stanitsas.

One of the steadfastly observed principles of the Gnesins' school of musicology is that of the "regional character of the research, understanding the local traditions as the primary *musical-ethnographic systems*, presenting integrated structures, all of the components of which are correlated between each other [author's italics. — S. Zh.]."⁷ A most important question, the answer to which is regularly found in the sphere of the musicologists' attention, is connected with the regional specificity of the traditional musical culture of the Kuban region.

The musical-ethnographic tradition of the Kuban region is a culture of late formation. Its development began only in the 1790s, with the settlement of the right bank of the Kuban River by Cossacks, and continued

in the second half of the 19th century on an expansive territory, during the Cossacks' settlement of the Transkuban Region.⁸ Up until the first decade of the 20th century, the folklore image of the region constantly changed due to the active migration into the Kuban of peasants from the Ukrainian and southern Russian metropolitan areas⁹. The aforementioned migratory character of the tradition defined its sub-regional structure. The multiethnic character of the region, including that of the eastern Slavic population, the heterogeneity (between the Cossacks and people from other Russian cities), as well as other factors, have also stipulated its specific features (the questions of multiethnic folkloristic communications have remained among the relevant ones; see, for example: [5]).

The manifestation of the regional singularities of the musical-ethnographic system in the Kuban region was carried out during the course of several historical periods. A certain amount of information accumulated in the 19th century in the periodical press and in the publications of historians and military archivists (Ivan Popko, Prokopy Korolenko, Feodor Shcherbina and Egor Peredelsky).¹⁰

⁶ Vlaskina N., Zudin A. *The Russian Connection: On the Issue of Anthropological Participation in a Social Project Aimed at the Consolidation of Confessional Communities. IUAES Inter Congress: World Anthropologies and Privatization of Knowledge: Engaging Anthropology in Public (4–9 May, Dubrovnik, Croatia): Abstract Book*. Dubrovnik, 2016. P. 102.

⁷ Engovatova M. A. Ibid. P. 52.

⁸ *Ocherki traditsionnoi kul'tury kazachestv Rossii: T. 1 [Sketches of the Traditional Culture of the Cossack Communities in Russia. Vol. 1]*. General ed. N. Bondar; acad. ed. O. Matveyev. Moscow; Krasnodar: Kubanskii kazachii khor, 2002. 590 p.

⁹ Bondar N. I. *Kubanskoe kazachestvo (etnosotsial'nyi aspekt) [The Cossack Communities of the Kuban Region (the Ethno-Social Aspect)]*. *Traditsionnaya kul'tura kubanskogo kazachestva: izbrannye raboty [Traditional Culture of the Kuban Cossack Communities: Selected Works]*. Krasnodar: Kubanskii kazachii khor, 1999, pp. 52–71.

¹⁰ Peredelsky E. *Stanitsa Temizhbekskaya i pesni, poyushchiesya v nei [The Temizhbek Stanitsa and the Songs Sung in It]*. *Sbornik materialov dlya opisaniya mestnostei i plemen Kavkaza. Vyp. 3 [Compilation of Materials for the Description of the Localities and the Tribes of the Caucasus. Issue 3]*. Tiflis, 1883, pp. 1–90.

The compilations of folk songs carried out by Akim Bigday¹¹ and Grigoriy Kontsevich,¹² as well as Pavel Makhrovsky's ideas of development of the Kuban oblast from the musical side¹³ — these are the landmarks of the new constructive stage of development of folk music studies in the forms characteristic to it in the first half of the 20th century. The significance of the 1970s and the 1980s in the studies of the specificity of the region's folk music traditions has already been noted above. It must be emphasized that the process of the gradual "disclosure" of the peculiarities of the Kuban Cossack culture at the contemporary stage has taken place with the participation of the folklorists from the Gnesin Russian Academy of Music (as the Gnesins' Institute was renamed in 1991), among which, Ekaterina Anatolyevna Demidenko (Dorokhova) must be mentioned, first of all. She supported the creation of authentic folk music ensembles in the Kuban region (among them, the ensembles of the Leningradskaya, Tbilisskaya and Kubanskaya stanitsas, the village Belaya Glina, the Turkino small village, etc.) and provided aid in the preparation of their performances at the annual folk music concerts at the Art Center of

the Composers' Union of the USSR.

While the forms of organization of folk music ethnographic field research, the methods of gathering the folk song material and the search for specimens of the regional folk musical traditions have something in common among the representatives of various scholarly directions of folk music studies, the cameral analytic work of the Gnesins' school of musicology presents a singular example of work in the field. It is characterized by the use of the method of structural-typological analysis of musical-poetic texts, as well as, as Margarita Engovatova indicates, "the typological systematization of the musical-ethnographical material directed at a well-ordered, strictly academic description and explanation of numerous musical structures; ...the modeling of invariant structures of musical texts...; the disclosure of the invariant models comprising a certain stylistic structural type on the basis of the multiple material."¹⁴

A key role in the research of the Kuban region folk music tradition was played by Professor Borislava Efimenkova's work about the rhythmic structure of folk songs,¹⁵ as well as Borislava Efimenkova's and Margarita Engovatova's work devoted to the principles of pitch

¹¹ Bigdai A. D. *Pesni kubanskikh kazakov. T. 1. Pesni chernomorskikh kazakov* [Songs of the Kuban Cossacks. Vol. 1. Songs of the Black Sea Cossacks]. Comp. by V. Zakharchenko. Krasnodar: Knizhnoe izdatel'stvo, 1992. 445 p.

¹² *Narodnye pesni kazakov. Iz repertuara Kubanskogo voiskovogo pevcheskogo khora* [Folk Songs of the Cossacks. From the Repertoire of the Kuban Military Singing Chorus]. Comp. by G. Kontsevich. Krasnodar: EDVI, 2001. 478 p. ¹³ Makhrovsky P. Ob izuchenii Kubanskoi oblasti so storony muzykal'noi [About Study of the Kuban Region from the Musical Side]. *Kubanskije oblastnyye vedomosti* [Kuban Oblast Gazette]. 1902. November 20.

¹⁴ Engovatova M. A. Ibid. P. 52.

¹⁵ Efimenkova B. B. *Ritm v proizvedeniyakh russkogo vokal'nogo fol'klora* [Rhythm in the Works of Russian Folk Music]. Moscow: Kompozitor, 2001. 256 p.

analysis of folk musical texts.¹⁶ In the book *Vostochnoslavyanskaya svad'ba i ee muzykal'noe napolnenie* [The Eastern Slavic Wedding and Its Musical Filling],¹⁷ the author relies on a semiotic approach towards analysis of ritual material.

The theme of the most voluminous scholarly work for the present day, in which structural analysis of folk music from the Kuban region is carried out, also lies in the line of research of wedding songs, which has been so important to the Gnesins' school. It is referred to the dissertational research of the author of the present article *Kubanskaya svad'ba kak muzykal'no-etnograficheskaya traditsiya pozdnego formirovaniya* [The Kuban Wedding as a Musical-Ethnographic Tradition of Late Formation].¹⁸ The application of the principles of the Gnesins' school of musicology has made it possible to systematize the wedding singing tradition and to highlight the main types of musical formatting of the rite on the territory of the region.

A significant project devoted to the traditional folk culture of the region in

which the structural-typographic method has been applied is the voluminous collective monograph *Istoriya, etnografiya, fol'klor Kubani* [The History, Ethnography and Folklore of the Kuban Region].¹⁹ The work on the anthology has been carried out by specialists of various scholarly directions, including (in addition to the author of the present article) young ethnomusicologists Maria Vlasova and Yana Lugovskaya, who have mastered the structural-typological method of analysis of the melodies during the course of the process of their studies.

Research of the musical-ethnographic tradition of the Kuban region possesses many prospects of further scholarly work. The latter, first of all, apply to the study and documentation of the vast fund of folk music preserved at the phonogram archive of the Scholarly-Research Center for the Traditional Culture of the Kuban. The forms of field research of the traditional musical culture of the Kuban region continue to be relevant, even though the contemporary field materials are changing their character, as they are in many other regions of Russia. Of

¹⁶ Engovatova M. A., Efimenkova B. B. *Zvukovysotnaya organizatsiya russkikh narodnykh pesen v svete strukturno-tipologicheskikh issledovaniy* [The Pitch Organization of Russian Folk Songs in Light of Structural-Typological Research]. *Zvukovysotnoe stroenie narodnykh melodii (printsipy analiza): materialy nauchno-prakticheskoi etnomuzykologicheskoi konferentsii, Ruza, 1991* [The Pitch Structure of Folk Melodies (Principles of Analysis): Materials of the Scholarly-Practical Ethnomusicological Conference, Ruza, 1991]. Moscow, 1991, pp. 49–88. ¹⁷ Efimenkova B. B. *Vostochnoslavyanskaya svad'ba i ee muzykal'noe napolnenie: vvedenie v problematiku* [The Eastern Slavic Wedding and Its Musical Filling: Introduction into the Problem Range]. Moscow: Gnesin Russian Academy of Music, 2008. 62 p.

¹⁸ Zhiganova S. A. *Kubanskaya svad'ba kak muzykal'no-etnograficheskaya traditsiya pozdnego formirovaniya: dis. ... kand. iskusstvovedeniya: 17.00.02* [The Kuban Wedding as a Musical-Ethnographic Tradition of Late Formation: Dissertation for the Degree of Cand. Sci. (Arts): 17.00.02]. Moscow, 2008. 359 p.

¹⁹ *Istoriya, etnografiya, fol'klor Kubani* [The History, Ethnography and Folklore of the Kuban Region]. Acad. ed. and comp. by N. Bondar, A. Zudin. Krasnodar: Kniga, 2015. T. 1. Korenovskii raion [Vol. 1. Korenovo District]. 332 p.; Izhevsk: Print-2, 2016. T. 2. Goryacheklyuchevskoi raion [Vol. 2. The Goryachiy Klyuch District]. 368 p.; Maikop: Kachestvo, 2018. T. 3. Ust'-Labinskii raion [Vol. 3. The Ust' Labinsky District]. 452 p.; Rostov-on-Don: Pechatnaya lavka, 2019. T. 4. Temryukskii raion [Vol. 4. The Temryuk District]. 471 p.; Rostov-on-Don: Pechatnaya lavka, 2020. T. 5. Otradsnenskii raion [Vol. 5. The Otradsnensky District]. 472 p.

course, there are the new angles of scholarly research: the uncovering of the specific features of the Cossack musical cultures in their comparison remains relevant, as is the research of the artistic interconnections of the traditional cultures of the Cossack communities and those of the other peoples of the Northern Caucasus. The work in this direction is already being carried out. It is reflected, among other literature, in the articles of Professor Alla Nikolaevna Sokolova *The Circumpontic Lezginka Dance as a Cultural*

*Phenomenon*²⁰ and *Vozglasy i vykriki v prostranstve traditsionnogo tantseval'nogo kruga na Kavkaze* [Exclamations and Outcries in the Space of the Traditional Dance Circle in the Caucasus],²¹ devoted to the genre of the lezginka and other dance genres of the Caucasus. There is a hope that the representatives of the younger generation of the Gnesins' school of folk music studies would subsequently also take part in the research of the Cossack tradition of the Kuban region.

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