

## Musical Culture of Russia

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### From the History of Early Expeditions of Musicologists from the Gnesins' Institute to the Russian North (1950–1970s)\*

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**Abstract.** The article presents a brief excursus into the history of the folk music expeditions organized by music scholars from the Gnesins' Institute to the Russian North. The beginning of the expeditionary study of the Northern Russian territories and the formation of a fund of musical and ethnographic materials on this region dates back to the creation of the Cabinet for Folk Music at the Gnesins' Institute (1958). Its leader was the famous folklorist Vladimir Kharkov, who during the time period between the 1950s and the 1970s determined the routes and methods of expeditionary work. Since 1959, under his leadership, the traditions of the Kirov Region have been collectively and systematically studied. Individual expeditions were sent to other northern Russian areas with the participation of musicologists specializing in musical folklore: Igor Istomin explored the basins of the rivers Northern Dvina, Vaga, and Mezen (in the Arkhangelsk Region), while Ksenia Bromley explored the upper Volga region.

The prominent national ethnomusicologist Evgeny Gippius played an important role in the study of the folk music traditions of the Russian North by the scholars of the Gnesins' Institute. Since the mid-1960s, he supervised the expeditionary and scholarly work of Borislava Efimenkova on the study of the lamentation culture of the eastern Vologda region, in the 1970s he initiated the expeditions of Evgeniya Reznichenko on the Onega River in the Arkhangelsk region, which ended with the discovery of the traditions of Pomorye. The continuous research of these territories and the mass recording of the material has made it possible to carry out the structural-typological and arealogical interpretation of the Vologda and Pomorye traditions of lamentations.

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The most important result of the early expeditions of the musicologists from the Gnesins' Institute to the Russian North were the published collections of folk music of various genres and many scholarly studies, including dissertations, on the traditional culture of the region.

**Keywords:** Russian North, musical and ethnographic expeditions, folklore archive of the Gnesin Russian Academy of Music

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## Музыкальная культура народов России

Научная статья

### Из истории ранних гнесинских экспедиций на Русский Север (1950–1970-е годы)\*\*

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**Аннотация.** Статья представляет собой краткий экскурс в историю гнесинских фольклорных экспедиций на Русский Север. Начало полевого обследования севернорусских территорий и формирования фонда музыкально-этнографических материалов по этому региону относится ко времени создания в Государственном музыкально-педагогическом институте имени Гнесиных Кабинета народной музыки (1958). Его руководителем стал известный фольклорист В. И. Харьков, который в 1950–1970-е годы определял маршруты и методику экспедиционной работы. Под его началом коллективно и планомерно с 1959 года изучались традиции Кировской области. В иные севернорусские зоны направлялись единичные экспедиции с участием специализирующихся на музыкальном фольклоре музыковедов: И. А. Истомина исследовал бассейны рек Северной Двины, Ваги, Мезени (Архангельская область), К. М. Бромлей — верхнее Поволжье.

Важную роль в освоении гнесинцами музыкально-фольклорных традиций Русского Севера сыграл крупнейший отечественный этномузыковед Е. В. Гиппиус. С середины 1960-х годов он курировал полевую и научно-исследовательскую работу Б. Б. Ефименковой по изучению причетной культуры восточной Вологодчины, в 1970-х инициировал проведение экспедиций Е. Б. Резниченко на реке Онеге в Архангельской области, завершившихся открытием традиций Поморья. Сплошное обследование этих территорий и массовая

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фиксация материала позволили осуществить структурно-типологическую и ареалогическую интерпретацию вологодской и поморской причетных традиций.

Важнейшим результатом ранних гнесинских экспедиций на Русский Север стали опубликованные собрания музыкального фольклора разных жанров и целый ряд научных, в том числе диссертационных, исследований по традиционной культуре региона.

**Ключевые слова:** Русский Север, музыкально-этнографические экспедиции, фольклорный архив Российской академии музыки имени Гнесиных

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The Russian North is a special sanctuary area that during the course of many centuries has preserved an immensely rich cultural heritage — landmarks of wooden architecture, traditions of decorative ornamental art and folk crafts, prosaic and folk music and poetry. Not accidentally, it was particularly the northern gubernias of the Russian state — the Arkhangelsk, Olonetsk, Vologda, as well as the Vyatka and the Kostroma gubernias — where the first folk music expeditions of the Commission for the Gathering of Russian Folk Songs, established in 1884, affiliated with the Ethnography Department of the Russian Geographic Society, were sent. They were directed by ethnographer and philologist Feodor Istomin, whereas the involvement of musicians to work was determined by an aspiration to a maximally precise fixation of examples of folk music.

Even more far-reaching activities of studying the traditional culture of the Russian North were unfolded during the years 1926–1930, which saw the fulfillment of the complex expeditions of the State Institute for the History of the Arts in which the assistants of the Section for Peasant Art participated in.

Gradually, not only the scholarly research centers, but also the educational centers — the universities, institutes and conservatories in the capital and the regional cities — joined the expedition work in the region.

The beginning of the expeditions organized by music scholars from the Gnesins' Institute to the Russian North fell on the late 1950s and early 1960s. The first trips took place soon after the founding at the Gnesins' State Musical-Pedagogical Institute of the Cabinet for Folk Music (in 1958), later transformed to the Problem-Related Scholarly Research Laboratory for Study of Traditional Musical Cultures (presently — the Evgeny Gippius Musical Ethnographic Center. The new subdivision appeared at the Institute by no means in a spontaneous way. Already beginning from the early 1950s a folk music circle was formed there, organized upon the initiative of professor of the Music History Department Mikhail Samoilovich Pekelis and having brought together students who were enthusiastic about the culture of folk songs. The work of the circle was supervised by the famous folklorist, collector and connoisseur of folk music Vladimir Iosifovich Kharkov<sup>1</sup>, at that

<sup>1</sup> See: Kharkov Vladimir Iosifovich (1900–1974). *Gnesinsky Dom. Istoriya uchebnykh zavedenii* [The Gnesins' Dynasty. A History of Educational Institutions] / compiled by E. Kostina and V. Tropp. Moscow: Gnesin Russian Academy of Music, 2015, pp. 483–485.

time an employee of the Cabinet for Folk Music of the Moscow Conservatory.

While defining the contribution made by Vladimir Kharkov to the organization of the expeditionary work in the musical higher institutions of Moscow with the engagement of a greater number of students to it, Elena Biteryakova writes: “the scholar possessed exclusive personal qualities, including those of an organizer. During the years of his work, folk music studies in both of the musical higher institutions in the capital city literally obtained new breath. Through the efforts of Kharkov, the Cabinet for New Music of the Moscow Conservatory was given spacious accommodations, the indispensable technical equipment for stationary and field recordings and an expanded staff. Under his management, the number of expeditions and publications of expeditionary materials increased considerably. The idea of active involvement of students into folk song collecting and publishing activities belonged particularly to Kharkov. Also very effective was the form of combined field work of music scholars from the Conservatory and the Gnesins’ Institute, which he was also the first to suggest”. [1, p. 188]

The joint participation of the students from the State Musical-Pedagogical Institute and the Moscow Conservatory in the expeditions to the Krasnoyarsk Region, which took place in 1956 in 1957 was, undoubtedly, the achievement of Vladimir Iosifovich<sup>2</sup>. The result of this field research was the publication of the two-volume edition

“Russkiye narodnye pesni Krasnoyarskogo kraya,”<sup>3</sup> where the students of the Gnesins’ Institute also participated in its preparation. The founding of the specialized folk music department presented a natural outcome of the multifold activities in the sphere of folk music studies.

Chairman of the Cabinet of Folk Music of the Gnesins’ Institute Vladimir Kharkov was one of Klement Kvitka’s students who inherited from him not only his scholarly methods, but also his pedagogical principles. [2, p. 88] It was particularly as the result of Kvitka’s influence that Kharkov, having attended his course on comparative musicology at the N. V. Lysenko Musical Drama Institute in Kiev, engaged in scholarly research activities in the field of folk music studies. [3, p. 190] Having acquired an immense amount of experience in collecting folk songs, Vladimir Iosifovich determined the directions of the students’ field work and its methodological directions. In the late 1950s and throughout the 1960s, folk music expeditions were not included among the mandatory tutorial-practical disciplines. Engaging in them on a voluntary basis, students of various major fields of study — musicologists, composers, choral conductors and instrumentalists — participated in these trips. Many of them — including such music scholars as Yuri Bychkov, Elizaveta Meyen, Elena Durandina, Evgenia Pustovit, Zoya Glyadeshkina, Igor Istomin and Tatiana Leye — subsequently continued their teaching activities at their alma mater, whereas for

<sup>2</sup> See: Leonova N. V. Iz istorii zapisi muzykal'nogo fol'klora sibirskikh pereselentsev [From the History of the Recording of Folk Music of the Siberian Settlers]. *Bulletin of the Kemerovo State University of Culture and Arts*. 2011. No. 17–2, p. 89.

<sup>3</sup> See: *Russkie narodnye pesni Krasnoyarskogo kraja* [Russian Folk Songs of the Krasnoyarsk Region]. Ed. S. Aksyuk. Moscow: Sovetskii kompozitor, 1959. Issue 1. 226 p.; Moscow: Sovetskii kompozitor, 1962. Issue 2. 243 p.

Alexander Banin, Ksenia Bromley, Svetlana Braz, Tatiana Kazanskaya, Borislava Efimenkova and other graduates from the Gnesins' Institute these first expeditionary itineraries became the beginning of a lengthy professional path in folk music studies.

The greater part of expeditionary trips took place with a massive participation of students: from four to seven, and sometimes even more groups of two or three people each were directed for these trips. As a rule, several administrative neighborhoods in various regions were spanned by field research activities, but, at the same time, it cannot be said that they took place consistently and according to plan: during those years the tasks of a frontal span of territories had not been set, while work on collecting and recording folk melodies was carried out in individual rural areas or villages.

Since Kharkov “directed the musicians to record everything that was interesting,”<sup>4</sup> the students notated separate individual examples of folk music that seemed to them to be bright or unusual, as the result of which, each group usually replenished the fund of audio recordings of the Cabinet for New Music with material that was insignificant in its number — about thirty or forty specimens in number.

This is how the surveying of the northern Russian region began. In all likelihood, the choice of territory for the field work was stipulated by personal professional contacts of the chairman of the cabinet — his lengthy acquaintance with the philologist and folklorist Ivan Alexandrovich Mókhirev, at that time an associate professor of the Literature Department at the Kirov

Pedagogical Institute.<sup>5</sup> The latter showed Kharkov the folk music materials notated during the years 1957–1958 in various neighborhoods of the Kirov Region in expeditions with the students of the Institute and, most likely, accentuated the prospects of combined study of the areal singing culture. The expeditionary work of the musicians from the Gnesins' Institute began here in 1959 and continued for over 20 years. At first, the research of the territories near Vyatka were directed by Kharkov, and later — by Svetlana Leonidovna Braz, who, having undergone academic education majoring in choral conducting, became an active collector, researcher and popularizer of folk music and a faculty member of the Folk Choral Department, which was established in 1966.

Notwithstanding all the abundance and diversity of folk music in the Kirov Region, it was far from easy to engage in field work even at that time, in the early 1960s, which had to do both with the lack of experience of the young collectors and the frequent breakages of the sound recording equipment. “It is difficult to gather female singers together. The young people work too much and are frequently not in a condition to sing after their work. The elderly people are disrupted by the small children, whom they have nowhere to leave in the daytime, while at night it is difficult to put them to bed. Other hindering factors are the overall inertia and thoughtlessness. Several times we wasted time because of the undisciplined character of the singers... But if we mention what obstructs us, we should, first of all, tell about the magnetic tape-recorder. An entire

<sup>4</sup> From the author's conversation with Igor Istomin (September, 2020).

<sup>5</sup> See: Ivan Alexandrovich Mókhirev (1908–1986). *Herald of Vyatka State Humanitarian University*. 2008. No. 2–1, p. 173.

week passed, before we understood all of its ‘fallacies.’ Once we rode down to Kirov to fix the finicky tape recorder. Entire reels of recordings turned out terrible,” — we read in the diary entries of one of the female participants of the expedition of 1961.<sup>6</sup>

Gradually, the field research was spanned throughout almost half the regions of the immense Kirov Region. At that time, it was, most likely, the only region where the musicians from the Gnesins’ Institute worked so systematically, consistently and in such large numbers. It is true, however, that for the most part the practice of isolated notation of the folk music material was preserved. Also worthy of wonder is its limitation in terms of genre: the basis was comprised by lyrical and wedding songs, as well as vocal-choreographic repertoire; there were almost no notated examples of lamentations, one of the predominant genres in the northern Russian tradition. But at the same time there also are some singular rarities — calendar Christmas carols accompanying Christmastide, fortunetelling specimens of the Russian epic bylinas, and tunes played on the gusli. Notwithstanding all the shortcomings of the field work, there was no lack of fruitful results in it, since the musicians from the Gnesins’ Institute were able to gather a rather large collection of recordings of folk music of the area near Vyatka. An important result of the

expeditions of the 1960s and 1970s was the publication of a number of compilations of songs prepared on the basis of these materials<sup>7</sup>.

A real leap forward in the research of the traditions of the Kirov Region we can consider to be the involvement in it of musicology students prepared for field work by ethnomusicologist of the new school Borislava Efimenkova. This took place in the late 1970s, when the musicological expedition to the Luza River took place with the participation of Valentina Svistkova, Elena Shifrina and Galina Vinogradova. They carried out a practically through surveying of the Luza District, having recorded and notated folk songs in 14 localities. Almost 300 (!) examples of folk music, numerous ethnographic materials and an extensive report about the expedition became essential groundwork for the future development of this local tradition.

The collective field research of the folk music traditions in the Russian North by the musicologists from the Gnesins’ Institute in the 1960s and 1970s was carried out within the limits of the Kirov Region. The other northern Russian territories were traversed by the students and post-graduate students of the Gnesins’ Institute either individually, or in small groups. Moreover, this work was carried out for the most part by musicologists who specialized in folk music studies.

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<sup>6</sup> The field notebooks of the expedition (No. 340) to the Urzhum and the Kumyon Districts of the Kirov Region with the participation of students Svetlana Braz, Lina Karzhaubaeva, Svetlana Sevastyanova and Irina Smirnova are preserved in the Manuscript Collection of the Evgeny Gippius Musical Ethnographic Center.

<sup>7</sup> Braz S. L. *Pesni reki Luzy: dlya peniya (solo, ansambl', khor) bez soprovozhdeniya* [Songs of the Luza River: for Unaccompanied Singing (Solo, Ensemble, Chorus)]. Intr. and Annot. of the Author. Moscow: Sovetskii kompozitor, 1977. 34 p.; *Vyatskie pesni, skazki, legendy. Proizvedeniya narodnogo tvorchestva Kirovskoi oblasti, sobrannye v 1957–1973 gg.* [Vyatka Songs, Fairy Tales and Legends. Folk Songs of the Kirov Region Collected during the Years 1957–1973] / comp. by I. Mokhirev and S. Braz. Gorky: Volgo-Vyatskoe knizhnoe izdatel'stvo, 1974. 214 p.; Mokhirev I. A., Kharkov V. I., Braz S. L. *Narodnye pesni Kirovskoi oblasti* [Folk Songs of the Kirov Region]. Intr. by V. Kharkov. Moscow: Muzyka, 1966. 350 p.

At first, the instructor in their folk song collecting activities was Kharkov, in many ways determining the sphere of their scholarly interests. Thereby, it was particularly under his influence that Igor Istomin turned to studies of the labor songs of the lumber rafters: “The initiator was Vladimir Iosifovich; he said that this was a relict genre, that we should pay as much attention to it as we can.”<sup>8</sup> The vast geography of Igor Alexandrovich’s field research work was stipulated by the special attention paid by the folk song collector to the concrete genre — the labor songs — and the aspiration to notate examples of them in the various local traditions. He began studying the traditions of the northern Russian river banks in 1963 with the Vyatka River (in the Kirov Region), and subsequently continued his field work on the Northern Dvina, the Vaga and the Mezen (the Arkhangelsk Region), also coming out numerous times on the forest floats of the Siberian rivers preserved at that time. “Since it was necessary to research the floats, the question arose, what kind of cultures are present, for example, on the Northern Dvina or the Mezen. And so, in 1965 Alexander Noskov and I found ourselves on the Northern Dvina. We began our trip from Velikiy Ustyug and went all the way to Arkhangelsk,” Istomin specifies<sup>9</sup>. It is noteworthy that this expedition, which surveyed the Kotlas, Krasnoborsk, Vinogradovsky and Shenkursk Districts turned out to be singular in the work of the folk music specialists from the Gnesins’ Institute on collecting folk songs in the Northern Dvina area. It is also noteworthy that the 1960s were the time of the most intensive field work carried

out in the expeditions in the Arkhangelsk Region of the other higher education musical institute from the capital city — the Moscow Conservatory, the participants of which were also predominantly students — musicologists and composers (see: [3, p. 140]).

Notwithstanding his special predilection towards the rafters’ repertoire, Istomin paid a considerable amount of attention to other folk music genres and, what is especially important, to their ethnographic context, as he notated the content of the conversations with the local dwellers in his field notebooks. Most illustrative in this context are the materials of the Mezen expedition (1966), where, along with the labor songs, there were wedding and lyrical songs chastooshka ditties, rare specimens of bylina epic songs (called *starinas*) and sacred verses, nuptial songs, recruit and funereal lamentations notated. Separate mention is merited by the reconstruction of the combined form of performance of songs of the wedding ritual, which is an undoubted achievement on the part of the song gatherer. It is noteworthy that the specimens of folk music notated by Istomin in performance by male choruses have in recent years become one of the sources for studying the male ensemble singing tradition on the Mezen (see: [4]).

This well-preserved regional tradition, which is extremely diverse in terms of genre, was not neglected by the folk music scholars from the Gnesins’ Institute. Several student expeditions continued the work on the Mezen in the second half of the 1970s, while during the 1980s the frontal surveying of that territory became one of the main directions of the folk song collecting activities of the

<sup>8</sup> From the author’s conversation with Igor Istomin (September, 2020).

<sup>9</sup> Ibid.

folk music scholars of the Gnesins' Institute headed by Margarita Engovatova. In 1980s the musicologists from the Gnesins' Institute also worked in the villages inhabited by Old-Believers in the Menzen District, which makes it possible to carry out comparative research of the repertoire and the dynamics of this tradition in entirety and with the consideration with the materials notated here by the folk music expeditions of the Institute of Russian Literature. [5]

Ksenia Mikhailovna Bromley<sup>10</sup> also began her folkloristic path under Kharkov's supervision. In the late 1950s and early 1960s, while a student of musicology, she was sent on a folk music expedition in another North Russian region — the upper Volga region, where at first she searched for examples of what in Kharkov's opinion was the most prospective genre for studying — labor songs. However, this trend of field research turned to be little productive in the Tver and Yaroslavl Regions. Nonetheless, the Upper Volga traditions (and the initially surveyed territories were joined with the Ivanovo and the Kostroma Regions) in the further work of collecting folk songs have become the main object of observation of Ksenia Mikhailovna, who has disclosed the abundance of areal instrumental culture to folk music studies, already upon her completion of studies at the Institute.<sup>11</sup>

The field research of the upper regions of the Volga region in the middle of the 1970s was joined by Tatiana Viktorovna Kiryushina. She joined the first expedition to the Kostroma Region, following the advice of the well-known gatherer and researcher of folk music, at that time, a faculty member of the Gnesins' Institute, Vyacheslav Mikhailovich Shchurov, who defined that territory as “unclaimed” and entirely uncovered by folklorists. Subsequently, Tatiana Kiryushina, collecting and studying folk music and ethnographic materials of the areal traditions of the Kostroma Region during the course of several decades, became one of the leading specialists in this region.

The methodology of the field and cameral research of folk music carried out by the musicologists from the Gnesins' Institute began to change with the involvement of the most significant Russian ethnomusicologist Evgeny Vladimirovich Gippius as an academic consultant. Starting from 1965, he began supervising the scholarly and folk song gathering activities of Borislava Borisovna Efimenkova (at that time a post-graduate student of Mikhail Pekelis), having disclosed before her the prospects of a new direction in folk music studies — namely, the structural-typological direction.<sup>12</sup> Efimenkova's first expeditions to the Russian North — to the Pomorye Region in 1966 and the Kargopol

<sup>10</sup> See: Kiryushina T. V. Ksenia Mikhailovna Bromley. *Zhivaya starina* [Living Olden Times]. 2017. No. 3, p. 66.

<sup>11</sup> See: Bromley K. M. *Pastush'ya rozhechnaya muzyka yaroslavsko-kostromskogo pogranič'ya na osnove repertuara pastukha-rozhechnika V. A. Kolpakova* [The Music for Shepherd's Horn of the Boundary Between the Yaroslavl and the Kostroma Regions on the Basis of the Repertoire of Shepherd's Horn Player V. A. Kolpakov]. Ed. T. Kiryushina. Moscow: Nauchno-Issledovatel'sky Institut Kul'turnogo i Prirodnogo Naslediya imeni D. S. Likhacheva, 2018. 223 p.

<sup>12</sup> Nikitina I. A. Borislava Borisovna Efimenkova (1933–1996). *Zapiski Memorial'nogo muzeya-kvartiry Eleny Fabianovny Gnesinoi* [Notes of the Elena Fabianovna Gnesina Memorial Museum]. Issue 3: *Po stranitsam Gnesinskikh chtenii* [Along the Pages of the Gnesins' Conferences]. Comp. by L. Golubeva and V. Tropp. Moscow: Rossiikaya akademiya muzyki imeni Gnesinykh, 2018, p. 211.

District of the Arkhangelsk Region in 1967, most likely, did not leave any discernible trace on her ethnomusicological path. However, the discovery of the culture of cries in the Vologda Region in 1967 defined one of the leading directions of her future scholarly activities. During the course of more than 10 years, she carried out a thorough surveying of the territories of the eastern Vologda Region, which concluded with a structural-typological and areal interpretation of the forms of the areal cries.<sup>13</sup> Referring to the fundamental character of Efimenkova's research, Larisa Belogurova emphasizes that for many years it has become a standard for the scholars of the structural-typological direction and has preserved this status up to the present day. [6, p. 104]

It was particularly Gippius who, in light of studying the regional North Russian traditions along the rivers, in the middle of the 1970s recommended Evgenia Borisovna Reznichenko, a student of Efimenkova, to make an expedition to the little surveyed Lake Onega: "Evgeny Vladimirovich Gippius gave his blessings for me to undertake studies of the Russian North. He suggested me to go to the Onega, proceeding from the opportunity to fill in the blank spot on the map of northern Russian folk music, if I find any material there."<sup>14</sup> However, the expeditions made by the musicologists

from the Gnesins' Institute during the years 1976–1978 passing from the headwaters to the source of the region encountered a numerous amount of abandoned villages and a neglect of the folk music tradition. But there was also a positive effect from these expedition trips. Having arrived at the coast of the White Sea, the folk song collectors discovered a most abundant stratum of traditional folk song culture: "We arrived at a different regional tradition. You have only one or two days remaining for work, and, all of a sudden, you seem to find yourself on another planet. It was not simply some kind of abundant material, there was a feeling of a cultural shock!"<sup>15</sup> This formed the beginning of Reznichenko's longstanding field surveying and study of the folk music traditions of the Pomorye Region.

A significant amount of ethnographical musical materials related to the Russian North gathered by the musicologists from the Gnesins' Institute during the 1960s and 1970s has been published. Besides the indicated folklore compilations from the Kirov Region, these are the editions devoted to the labor songs of the rafters compiled by Igor Istomin, the Vologda Region tradition of cries and Borislava Efimenkova's northern lullabies, and Tatiana Kiryushina's genres of the calendar cycle in the Kostroma Region.<sup>16</sup>

<sup>13</sup> See: Efimenkova B. B. *Severnorusskaya prichet': mezhdurech'e Sukhony i Yuga i verkhov'ya Kokshengi (Vologodskaya oblast')* [*The Northern Russian Lamentations: the Interfluve between the Sukhona and Yug and the Upper Part of the Kokshenga (the Vologda Region)*]. Moscow: Sovetskii kompozitor, 1980. 392 p.

<sup>14</sup> From the conversations of the author of the article with Evgenia Reznichenko (September 2020).

<sup>15</sup> Ibid.

<sup>16</sup> Istomin I. A. *Trudovye pripevki plotogonov [Rafters' Labor Songs]*. Moscow: Sovetskii kompozitor, 1979. 183 p.; Efimenkova B. B. *Severnorusskaya prichet'...* [*Northern Russian Lamentations...*]; Efimenkova B. B. *Severnye baiki: Kolybel'nye pesni Vologodskoi i Arkhangel'skoi oblasteri* [*Northern Fairytales: Lullaby Songs of the Vologda and Arkhangelsk Regions*]. Moscow: Sovetskii kompozitor, 1977. 80 p.; *Kostromskie pesni i naigryshi [Kostroma Songs and Tunes]*. Issue 1: *Kalendarnye obryadovye pesni [Calendar Ritual Songs]*. Rec., notation, comp. and comment. by T. Kiryushina. Kostroma, 1993. 54 p.

The investigations made during the expeditions during those years has also served as a basis for the scholarly works of ethnomusicologists,<sup>17</sup> including many dissertation research works.<sup>18</sup> The objects of their studies were not only the various genres of the areal or regional northern Russian traditions, but also more particular

phenomena — concrete storylines for songs notated by various musicologists, including those from the Gnesins' Institute during their expeditions in the Russian North [7]. It is gratifying that the folk music texts gathered over half a century ago have remained up to the present day under careful attention of ethno-linguists and philologists<sup>19</sup>.

<sup>17</sup> Efimenkova B. B. *Severnorusskaya prichet'...* [Northern Russian Lamentations...]; Nikitina I. A. Ispolnitel'skie interpretatsii liricheskikh pessennykh syuzhetov na russkoi Mezeni: k voprosu sootnosheniya poeticheskogo teksta i napeva [Performance Interpretations of Lyrical Song Storylines on the Russian Mezen: Concerning the Question of the Correlation of the Poetic Text and the Tune]. *Questions of Ethnomusicology*. 2020. No. 1, pp. 67–84; Nikitina I. A. O mekhanizmax formirovaniya vtorichnykh ritmicheskikh kompozitsii v mezenskikh protyazhnykh pesnyakh [Concerning the Mechanisms of Formation of Secondary Rhythmic Constructions in the Mezen Plangent Songs]. *Questions of Ethnomusicology*. 2016. No. 1, pp. 50–67; Reznichenko E. B. O rannikh zapisyakh gruppovoi pricheti Kandalakshskogo berega Belogo moray [About the Early Notations of the Group Lamentations of the Kandalaksha Coast of the White Sea]. *Questions of Ethnomusicology*. 2020. No. 1, pp. 97–104; Reznichenko E. B. Pokhoronno-pominal'naya prichet' yugo-zapadnogo Pomor'ya [Funereal Commemorative Lamentations of the Southwestern Pomorye]. *Questions of Ethnomusicology*. 2015. No. 2, pp. 67–80; Reznichenko E. B. Prichitaniya vostochnogo Pomor'ya s podvizhnymi zvukovysotnymi parametrami [Lamentations of the Eastern Pomorye with Movable Pitch Parameters]. *Questions of Ethnomusicology*. 2013. No. 3, pp. 19–22; Reznichenko E. B. Svadebnaya prichet' Belomor'ya v kontekste izucheniya kul'tury Russkogo Severa [Wedding Cries of the White Sea Coast in the Context of Studying the Culture of the Russian North]. *Musicology*. 2013. No. 7, pp. 11–17; etc.

<sup>18</sup> See Theses of Dissertations for the Degree of Candidate of Arts (17.00.02): Braz S. L. *Russkie narodnye pesni Vyatskoi zemli: k probleme mestnogo i obshchenatsional'nogo* [Russian Folk Songs of the Vyatka Land: Concerning the Issue of the Areal and the Overall-National]. Moscow, 1979. 24 p.; Efimenkova B. B. *Severorusskaya prichet' mezhdurech'ya Sukhony i Yuga i Verkhov'ev Kokshengi (Vologodskaya oblast')* [Northern Russian Lamentations of the Interfluvium Between the Sukhona and the Yug and the Upper Regions of the Kokshenga (the Vologda Region)]. Moscow, 1973. 19 p.; Istomin I. A. *Zakonomernost' raspredeleniya zvukov v muzykal'nykh formakh: na primere strukturnogo analiza burlatskikh pesen* [The Regularities of Distribution of Pitches in Musical Forms: on the Example of Structural Analysis of Bargemen's Songs]. Moscow, 1973. 17 p.; Reznichenko E. B. *Svadebnaya prichet' Pomor'ya kak sistema lokal'nykh traditsii* [Wedding Cries of the Pomorye as a System of Areal Traditions]. Moscow, 2014. 26 p.; Chaikina V. V. *Priurochennye liricheskie pesni Luzy v kontekste mestnoi fol'klornoj traditsii (k probleme lokal'nykh melodicheskikh stilei)* [Occasioned Lyrical Songs of Luza in the Context of the Areal Folklore Traditions (Concerning the Issue of Local Melodic Styles)]. Moscow, 1996. 25 p.

<sup>19</sup> See: Tolstaya S. M. *Polesskie pokhoronnye prichitaniya v sopostavlenii s severorusskimi* [Funereal Lamentations of the Forest Area Compared to the Northern Russian Variety]. *Slavyanskije arkhaischeskie arealy v prostranstve Yevropy* [The Slavic Archaic Areal Study within the Space of Europe]. Ex. area S. M. Tolstaya. Moscow: Indrik, 2019, pp. 291–329; Yugay E. F. *Ritm kak instrument zhanrovoy pamyati v vologodskikh prichetaniyakh* [Rhythm as an Instrument of Genre Memory in Vologda Lamentations]. *RSUH/RGGU Bulletin: "History. Philology. Culturology. Eastern Studies" Series*. 2017. No. 12, pp. 17–30; Yugay E. F. "From This Place You Cannot Hear Speech. From This Place You Cannot Receive a Letter": The Letter-Message in Russian Funeral Lamentations. *The Ritual Year II*. Ed. by G. Stolyarova, I. Sedakova, N. Vlaskina. Kazan; Moscow: T8, 2016, pp. 165–184, etc.

Unfortunately, during the 1990s, the endeavors of surveying the Russian North by musicologists from the Gnesins' Academy have come to a halt. This is in many ways connected to the shift of interests

on the part of the gatherers towards the folk music of the western and southern Russian territories, where the field work began to be carried out at a larger scale and a more planned manner.

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