

# WORLD MUSIC CULTURES IN RUSSIAN MUSICAL EDUCATION

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## Abstract

The article is devoted to the analysis of the history and the current state of the study of World Music Cultures in the Russian higher musical education. The article mainly took into account the experience of St. Petersburg and Moscow as the most indicative. The process of introducing World music in training courses in Moscow and St. Petersburg included four stages.

Within the framework of the first stage, ethnomusicology, the history of music was coordinated. Some problems of World music were highlighted by Russian scientists MI Ivanov–Boretsky and B Asafiev.

In the second stage, RI Gruber's multilateral activities stand out, whose course, History of World Musical Culture included extensive material on musical cultures of Ancient East, including Iran, India, China, as well as medieval Chinese and Arab cultures.

The third stage is characterized by the separation of World Music Cultures into a separate area of research and training courses. This process is demonstrated with the example of the creative activity of the composer and scientist JK Mikhailov. He based his approach on the positions of musical cultural studies and combined with a training course with several scientific directions: the history of music, music Oriental studies, and ethnomusicology.

The modern stage parameters of the course, of nonEuropean musical cultures, are indicated. The spread of the course in Russia and neighboring countries, the republics of the USSR, is shown. The author gives examples of the programs and the manuals for this course, and indicates the position of training in the field of postgraduate and doctoral studies. This direction is developing in four modern schools of Russian musical Oriental Studies: Moscow, St. Petersburg, Novosibirsk, and Far Eastern.

## Keywords

World music, Moscow State Conservatory named after Tchaikovsky, Music history, Methods of world music studies.

## INTRODUCTION

Since the beginning of the last century, music education in Russia began to combine deep development of musical specialties and the broad humanitarian outlook inherent in university education. Music history courses wherein the musical cultures of the Ancient and Medieval East and also separate traditions of the music of Africa, Australia, and Latin America were studied and included for this purpose.

According to the Western historiographic model and views of music history present at that time, these cultures were studied as predecessors of the Western academic music. But by then, they were already considered an important part of musical–historical process. Study of World Music Cultures started anew in St. Petersburg and then in Moscow.

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## THE FIRST STAGE: THE BEGINNING

As a part of a subject of music history course, ‘Culture of the Ancient World and Antiquity’ was read by MI Ivanov–Boretsky (1874-1936) in Moscow State Conservatory in 1922. He made a significant contribution to Soviet and Russian musicology in general, to the study of the history of music, and the development of a comparative musicology. Since 1921, he worked at the State Institute of Musical Science (GIMN = Russian abbreviation) created by the Russian scientist Garbuzov (1955-1980), in which historical, theoretical, ethnographic, and philosophical associations functioned. Their work was devoted to the study of domestic and foreign classical music and folklore and theoretical and experimental studies. Ivanov–Boretsky organised in the Research Department in 1923 at Moscow Conservatory, where for the first time Russia began to train professional musicologists—historians and theorists. Among the topics of his research can be distinguished the culture of the Ancient World and the minstrel culture of the Middle Ages (Yunusova & Alpatova, 2017: 32-33).

During this time, the activities of the Russian scientists BV Asafiev (1884-1949) and RI Gruber was of particular importance. In the year 1920, Asafiev included in the Department of History and Theory of Music of the State Institute of Art History in Leningrad (now, Russian Institute of Art History, St. Petersburg), courses which can be considered a source of historical, musical, and oriental studies: ‘Evolution of folk musical art’, ‘Evolution of musical language at various tribes and the people’, ‘From history of comparative musicology’ (Asafiev, 1987: 9, 210).

## THE SECOND STAGE: CONTINUATION

The Russian scientist Roman Ilyich Gruber (1895–1962) gave a course of General history of music (including World music cultures) in Leningrad (St. Petersburg) and then in Moscow conservatories (since 1941). Staying on the positions of the Western historical model, in the year 1930, he created the textbook on History of World Musical Culture (published in 1941; Gruber, 1941) where he designated these parameters. He showed music in the context of culture, and stories of the countries and insisted that music cannot be studied in itself. Possessing encyclopedic knowledge in different areas, he used in the books on archeology, history, linguistics, anthropology, and other sciences. He also used works of the famous Western European scientists of that time, such as Sachs (1881-1959) and Adler (1855-1941). Gruber also included in student teaching seminars, reports and term papers on World Music Cultures within history of foreign music.

The course ‘History of World Musical Culture’ presented musical cultures of Ancient Egypt, Mesopotamia, Judea, Phoenicia, Palestine, Iran, India, China, as well as medieval Chinese and Arab cultures beside Europe. It is noteworthy that the musical examples in the music of Gruber were taken from the contemporary traditional music of China.

The course was formed at the intersection of several scientific areas: history of music, ethnomusicology, oriental music studies and also used the methods of these Sciences. Gruber was one of founders of the scientific direction of musical oriental studies in our country. In the formation of musical oriental studies and student teaching music, a significant role was played by Asafiev, Gruber, Mikhaylov, Shakhnazarova, Eolyan, Galitskaya, Plakhov (Panteleeva, 2019), and many other domestic scientists. Four main schools of the modern Russian musical oriental studies existing to the present moment: Moscow, St. Petersburg, Novosibirsk, and Far East, differ in their peculiar specialization, methodology, and regional coverage of World music cultures. In a different degree, they are also connected with folklore studies. This communication is most expressed at the St. Petersburg school, whereas in others, it is less essential. The musical oriental studies generated by ethnomusicology, but having wider object of a research seems the most fruitful direction in studying of World Musical Cultures.

About 1941 materials on music of the Ancient and Medieval East were included in the course of foreign music history—the discipline read in MK by professors Gruber and Tsytoich (1907-1992).

She not only kept Gruber's traditions, but also was invited to give a special course of Mikhailov. She later supported the creation of the first research group and then the Department of World Music Culture, headed by Mikhailov.

## THE THIRD STAGE: WORLD MUSIC CULTURES

In 1976 to 1995, the famous Russian composer and musicology expert Mikhailov (1938–1995) gave the separate course ‘Musical Cultures of the Foreign Countries of Asia, Africa, Australia and Oceania’ developed by him (since the beginning of the 1970, it was read by him in Russian Academy Music of Gnesiny in Moscow). He sought to expand the framework of a special course for higher education institutions, including technical matters.

Mikhailov developed his theory of musical–cultural tradition (Mikhailov, 1986: 3-20), which included, in addition to the music itself, all its context: the training of musicians, acoustic environment, types of musical grammar, criteria for evaluating musical texts and other parameters. He rightly believed that World Music Cultures consisted of such musical–cultural traditions. He also showed the dependence of sound ideals and the nature of traditional music on the geographical environment and the type of economy.

He divided the whole World Musical Culture into zones (he called it a musical globe), which sometimes did not coincide with geographical boundaries, but reflected musical and cultural ties. For example, the countries of North Africa, he attributed the type of music to the Middle East region. Apparently, he knew well the works of American scientists in musical anthropology, ethnomusicology, and World music, but never referred to them, which was in the traditions of the Soviet time. The course was read for musicologists, as well as foreign students of all specialties. Topics on the Ancient East were read by other teachers in the course of the history of foreign music. In addition to the main course in the schedule, occasionally, there are many optional courses on music of individual regions and eras. A lot of help in the educational process and popularization of World music was played in a series of records of the company "Melody," the music and comments on which were created by J Mikhailov himself and his students. For some issues, the composer used his expeditionary materials in old Africa.

## MODERN STAGE: FOUR SCIENTIFIC SCHOOLS IN THE RUSSIAN FEDERATION

Since 1995, the course “Non-European Musical Cultures” is taught by Yunusova. It is based on both Mikhailov's tradition, and that of his predecessors—Asafyev and Gruber, and also takes into account the modern world experience in the study of World Music. The course is guided by methodological provisions of deus musicology, ethnomusicology, and oriental studies, and also achievement of foreign science, including scientific traditions of the studied regions. Historical approach is the basis. The course also uses data from computer studies of Asian music, made by AV Kharuto (1948–2020), according to his author's computer program sound analysis Spanx for Windows, together with the author of this article (Yunusova & Kharuto, 2016: 136-145).

The main purpose of this course is to expand the musical horizons of the student, his ideas about music in the modern world, from traditional to national forms of avant-garde and postavant-garde. And many students after the end of the course said that their idea of even Western academic music was changed after meeting with the World Music Cultures. It had become much deeper.

The course is given to all musicologists and ethnomusicologists, music journalists, and critics in the 8th semester. Some topics are also given in the 1st and 4th semesters for composers, in the 1st semester for all specialties including groups of international students. Some topics of the course were previously given as the themes of term papers on the history of foreign music and, as a rule, are

popular with students. As part of the specialty musicology, training of highly qualified personnel specializing in this field is also carried out, as well as the preparation of master's and doctoral theses in graduate and postdoctoral studies. Such training is also carried out in a number of conservatories and research institutes in our country.

The course presents musical cultures of Asia, the former USSR, North and partly Central Africa, and Latin America. Students also prepare reports on the musical culture of Australia and Oceania. A distinctive feature of my course is the inclusion of religion, musical traditions, and modern composers' music of the studied regions and countries. Therefore, some topics were also included in another training course— contemporary music, because it is impossible to understand modern music without taking into account the work of composers from around the world and interaction of cultures.

Since the training of specialists in this course is very important, the Faculty of Advanced Training of the Moscow Conservatory for Teachers and other conservatories and institutes teach a number of special courses on World Music and contemporary music in Asia, such as “Modern music of the East and West.”

The course released a detailed program manual in 2006, a number of tutorials, for example, a large section of Music in Asia and North Africa in the manual of foreign music XX century history (Yunusova, 2005: 518-573). Recently, a joint Russian–Kazakh manual on this course was released: Music of the peoples of the world published in 2019 in Kazakhstan (World Music, 2019). The first issue was devoted to traditional music of the peoples of the world. This is the first international training project to publish this course in our country (Appendix).

Development of this direction in special music education was continued in Russian Gnesins Academy of Music, the Novosibirsk, Kazan, Saratov conservatories, Moscow State Institute of Music named after Schnittke, Far East Art academy (Vladivostok), and some other institutes in Russia and Central Asia.

## CONCLUSION

Thus, the study of World Music Cultures began in Russia with the section of music of the Ancient East in the course of the History of foreign music, gradually combined different eras and cultures, stood out in a number of independent training courses, as well as partially included in the course of modern music. The experience of St. Petersburg and Moscow was the most indicative. They remain general centers of study and training in this field. However, the current situation shows the expansion of the boundaries of the development of this course in different regions of Russia. The development of the World Music Cultures direction was facilitated by the experience of studying the music of the peoples of the USSR in the Soviet period, whose history of music can be presented as a certain model of Global music history. The process of interaction of musical cultures of different ethnic and religious traditions during the Soviet period made it possible to develop a number of most adequate methods and approaches. In this context, access to the space of world culture was organic for domestic scientists. Modern educational practice includes the study of both traditional and composer music from different regions of the world as a single system.

## APPENDIX

Two illustrations on book covers edited and printed in the respective time period and containing collected materials on music cultures, not known to Russian people, such as Yemen, Laos, Afghanistan, Kenya, Vietnam, Ethiopia, and one book by the author with a compilation of key features. All book covers are in the public domain and freely accessible.



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