

**RUSSIAN FOLK TRADITIONS IN
CONTEMPORARY MUSICAL LITERATURE FOR WINDS:
ANALYSIS AND COMPOSITION IN THE MUSICAL LANGUAGES OF RUSSIAN VOCAL FOLK
POLYPHONY (AS DESCRIBED BY ALEKSANDR KASTALSKIY), RUSSIAN VILLAGE ACCORDION
REPERTOIRE AND SOVIET TOURIST/TRAVELLER BARD SONGS**

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Abstract

This dissertation performs analyses of and compositions in three musical traditions that have received little attention in the English-speaking literature: Russian vocal folk polyphony (as described by theorist Aleksandr Kastalskiy in the 1920s), Russian village accordion repertoire and Soviet tourist/traveller bard songs. Each musical tradition is taken through five steps. First, a historical overview of the development of each tradition is provided. Second, a sizeable number of representative pieces or examples from each tradition are analyzed with the use of special methodologies tailor-made to show the most prominent apparent organizational principles in the music (including modes and chord progressions, melodic contour, musical form, poetic form and meter). Third, these analyses, performed upon dozens or hundreds of examples, are compared in order to discover the most typical traits of each musical language or dialect. Fourth, a composition is written in each musical tradition explicitly using these most typical traits: *Three Swans* (Russian vocal folk polyphony), *Torontovka* (Russian village accordion repertoire) and *Song To Our Children* (Soviet tourist/traveller bard song). Fifth, the aforementioned three compositions are arranged and expanded to varying degrees in order to allow them to be performed by contemporary Western small chamber wind groups – the brass quintet and the woodwind ensemble – in pedagogical and other contexts.

To all those who find themselves
torn between two worlds.

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I wish to give a particularly heartfelt special thanks to James MacDonald, the director of the York University Brass Ensemble, who has allowed me to play in, compose for and arrange for his brass group since 2007. My time with him has been an invaluable experience and is responsible for many of the fondest memories I have of York University. Naturally, the pieces *Torontovka* and *The Oceans We Traversed Together* included in this thesis were also played (and field-tested) by his brass ensemble.

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having difficulty, don't be embarrassed to count the beats out loud in the early rehearsal stages, for it can make a huge difference!).

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Table of contents

Abstract	ii
Dedication	iii
Acknowledgements	iv
Table of contents	vi
List of figures	x
1. INTRODUCTION	1
1.1. Overview of the chapters.....	3
1.2. A few words concerning terminology.....	5
1.3. A note concerning transliteration	9
1.4. A few words about copyright	10
2. RUSSIAN VOCAL FOLK POLYPHONY	
2.1. Analysis of Aleksandr Kastalskiy's <i>Properties of the Russian Folk Music System</i>	13
2.1.1. Pitch sets	17
2.1.1.1. Regular major.....	18
2.1.1.2. Natural minor	19
2.1.1.3. Mixolydian	19
2.1.1.4. Lydian	20
2.1.1.5. Phrygian	20
2.1.1.6. Dorian	21
2.1.1.7. <i>Obihod</i> pitch set	21
2.1.1.8. Soft major ¹	22
2.1.1.9. Variable mode	23
2.1.1.10. Whole tone scale.....	25
2.1.1.11. Harmonic minor	27
2.1.1.12. Unnamed mode ²	27
2.1.1.13. Speculative "diminished" scale	28
2.1.2. Harmony: common chord progressions.....	29
2.1.2.1. In i-	29
2.1.2.2. In III+.....	30
2.1.2.3. In VII Mixolydian	31
2.1.3. Meter	31
2.1.4. Structure and texture.....	32
2.1.5. Voice-leading, writing secondary voices.....	33
2.1.5.1. Dissonances and "unusual" practices	34
2.1.5.2. Unisons	35
2.1.5.3. Sevenths	35

¹ Better known as Harmonic major.

² Today this mode is called Misheberakh, Ukrainian Dorian, and many other names.

2.1.5.4. Example analysis: p. 31, ex. 13a	36
2.1.6. Scattered chromaticism or semichromaticism	37
2.1.7. Modulation	40
2.1.8. Some further analyses of specific examples	43
2.1.9. Research after Kastalskiy	47
2.2. <i>Three Swans</i> (a piece written using principles of Russian folk polyphony described by A. Kastalskiy)	49
2.3. Analysis of <i>Three Swans</i>	52
3. RUSSIAN FOLK ACCORDION	
3.1. Introduction	61
3.1.1. History	62
3.1.2. The Hromka	68
3.1.3. The Bayan	71
3.1.4. The piano accordion	73
3.2. Analysis of the Russian folk accordion tradition	75
3.2.1. Form.....	76
3.2.1.1. Chord progression patterns	76
3.2.1.2. Melodic patterns.....	77
3.2.1.3. Other elements	78
3.2.1.3.1. Introductory sections	78
3.2.1.3.2. Transitions	78
3.2.1.3.3. Codas.....	80
3.2.2. Tonality/modality	80
3.2.2.1. Chords accompanying scales/modes	83
3.2.2.2. Common chord progressions	84
3.3. <i>Torontovka</i>, a composition in the style of Russian accordion traditions	85
3.4. Analysis of <i>Torontovka</i>	88
3.5. Arrangement of <i>Torontovka</i> for the brass quintet	91
3.6. Commentary on the arrangement of <i>Torontovka</i> for brass quintet	94

4. SOVIET TOURIST/TRAVELLER SONG

4.1. Introduction	99
4.1.1. History and development	100
4.1.2. Distinguishing features and themes	103
4.1.3. Realism versus formalism	104
4.1.4. About the book <i>Among the Untrodden Paths, One Is My Own</i> : collecting, recording and transcription	106
4.1.5. Quotes from the artists	107
4.2. Methods of describing and comparing the musical and poetic structures of the 207 songs	108
4.2.1. Step-by-step analysis of Aleksandr Gorodnitskiy's song <i>Snow</i> (Снег)	115
4.3. Analysis of the Soviet tourist/traveller song tradition	124
4.3.1. Harmonic system	124
4.3.1.1. Frequency of chord types	125
4.3.1.2. Frequency of pitch constellation chords and most common chord progressions	126
4.3.2. Time and key signatures	129
4.3.3. Musical form	130
4.3.3.1. Melodic sections	130
4.3.3.1.1. Repeating the last portion of a melodic section	131
4.3.3.2. Transitions, intros and codas	131
4.3.4. Melodic characteristics	132
4.3.4.1. Accidentals within melodies (notes not within the key signature)	132
4.3.4.1.1. Melodic accidentals and the chords they appear with	135
4.3.4.1.2. Chromatic passages	136
4.3.4.2. Non-singing vocalizations	136
4.3.5. Tempo markings	137
4.3.6. Lyrics	140
4.3.6.1. Poetic form	140
4.3.6.2. Lines and rhyme schemes	142
4.3.6.3. Poetic meter	145
4.4. <i>Song to Our Children / Песня нашим детям</i> (composition in the style of the Soviet tourist/traveller song tradition)	148
4.5. Analysis of <i>Song to Our Children / Песня нашим детям</i>	149
4.6. <i>The Oceans We Traversed Together</i> (a composition for brass quintet based on <i>Song to Our Children</i>)	151
4.7. Analysis of <i>The Oceans We Traversed Together</i>	160
5. CONCLUSION	169

BIBLIOGRAPHY	175
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APPENDICES

A1.1 Copyright statement	184
A1.2 Table outlining this paper's transliteration system	185
A2.1. Borodin's <i>Peasants' Chorus</i> from <i>Prince Igor</i>, Kastalskiy's example 9	188
A2.2. <i>Three Swans</i> transposed for B\flat and E\flat instruments.....	193
A2.3. One possible arrangement of <i>Three Swans</i>.....	199
A3.1. Information about the 68 folk accordion transcriptions from Smirnov	203
A3.2. Detailed analysis of the form and harmony of 68 folk accordion pieces from Smirnov	206
A3.3. Chord progression analysis of 68 Russian folk accordion pieces	242
A3.4. Tally of the pitch constellation chords that accompany particular scales/modes in the melodic line.....	267
A3.5. Individual parts for <i>Torontovka</i>	271
A3.6. Accordion button action terminology: a historical misunderstanding	274
A4.1. Names, authors, and musical and poetic forms of the 207 songs	281
A4.2. Pitch constellation chord maps for 207 Soviet tourist/traveller songs.....	312
A4.3. Chord progression analysis for 207 Soviet tourist/traveller songs	329
A4.4. Individual parts for <i>The Oceans We Traversed Together</i>	391

List of figures

1.1. Abbreviations used for common modes/scales in this paper	6
1.2. Two pitch constellation diagrams	7
1.3. Abbreviations and symbols used for chords in this paper	8
2.1.1. Pitch constellation of anhemitonic pentatonic scale and two "missing" scale degrees.....	18
2.1.2. Pitch constellation of regular major.....	18
2.1.3. Pitch constellation of natural minor.....	19
2.1.4. Pitch constellation of Mixolydian	19
2.1.5. Pitch constellation of Lydian	20
2.1.6. Pitch constellation of Phrygian	20
2.1.7. Pitch constellation of Dorian.....	21
2.1.8. Reconstruction of the pitches on the melody side of a 12-note Livenka accordion derived from a 1906 teaching manual.....	21
2.1.9. Pitches on the melody side of a modern 15-note Livenka accordion	22
2.1.10. Pitch constellation of soft major.....	22
2.1.11. Pitch constellation of variable mode	24
2.1.12. Pitch constellation of Boleslav Yavorskiy's chain mode	24
2.1.13. Pitch constellation of whole tone scale consisting of four or five notes.....	25
2.1.14. Example 120 from Kastalskiy, and its pitch constellation	26
2.1.15. <i>Kalyuka</i> range	26
2.1.16. Pitch constellation of harmonic minor.....	27
2.1.17. Pitch constellation of unnamed mode	28
2.1.18. Common chord progressions in i- in Russian vocal folk polyphony	29
2.1.19. Common chord progressions in i- in academic, pan-European music	29
2.1.20. Common chord progressions in III+ in Russian vocal folk polyphony	30
2.1.21. Common chord progressions in III+ in academic, pan-European music	30
2.1.22. Common chord progressions in VII Mixolydian in Russian vocal folk polyphony.....	31
2.1.23. Time signatures of Kastalskiy's examples	32
2.1.24. Example 13a from Kastalskiy.....	36
2.1.25. Chord map for example 13a from Kastalskiy.....	37

2.1.26. Chord map for example 62 from Kastalskiy.....	41
2.1.27. Example 04c from Kastalskiy.....	43
2.1.28. Pitch constellation and chord map for example 04c from Kastalskiy.....	43
2.1.29. Example 18 from Kastalskiy.....	44
2.1.30. Chord map for example 18 from Kastalskiy.....	44
2.1.31. Example 45 from Kastalskiy.....	45
2.1.32. Chord map for example 45 from Kastalskiy.....	45
2.1.33. Example 48 from Kastalskiy.....	46
2.1.34. Chord map for example 48 from Kastalskiy.....	46
2.3.1. Analysis of <i>Three Swans</i>	56-8
3.1.1. Arrangement of notes on the first model of Tula accordion (1840s): <i>pyatiklapanka</i>	63
3.1.2. Arrangement of notes on an 1850s Tula accordion, also called <i>semiklapanka</i>	64
3.1.3. Accordions in the 68 transcribed pieces in Smirnov's book.....	68
3.1.4. Arrangement of notes on a Hromka accordion, using Helmholtz pitch notation.....	69
3.1.5. Melodic layout pattern of Zaharov and Vatunin's accordion, later called the "Moscow system" or "B-system".....	72
3.1.6. Eight columns of the modern Stradella left-hand accordion layout.....	72
3.1.7. Melodic layout pattern of the "Leningrad system".....	73
3.1.8. Yearly production of accordions in the Soviet Union.....	74
3.2.1. Total number of bars in the 68 transcribed Smirnov pieces.....	75
3.2.2. Key signatures used in the transcriptions of the pieces.....	75
3.2.3. Total number of chords per song.....	76
3.2.4. Number of chord progression patterns in the songs that have them.....	77
3.2.5. Number of measures in the chord progression patterns.....	77
3.2.6. Songs and the number of measures in their chord progression patterns.....	77
3.2.7. Number of chords in chord progression patterns.....	77
3.2.8. Number of measures in the melodic patterns.....	78
3.2.9. Length of introductory sections (in measures).....	78
3.2.10. Number of chords in introductory sections.....	78
3.2.11. Number of transitions per song.....	79
3.2.12. Length of transitions (in measures).....	79

3.2.13. Tonality/modality that the transitions bridge, and the chords used	79
3.2.14. Codas and their chord structures.....	80
3.2.15. List of pieces by the tonalities or modes present in them.....	80-1
3.2.16. Breakdowns of pieces by tonality and mode	82
3.2.17. Pieces by number of modulation steps on the circle of fifths	82
3.4.1. Analysis of <i>Torontovka</i> 's structural and harmonic form.....	88
3.4.2. The two bayans on which I composed <i>Torontovka</i>	90
3.6.1. <i>Torontovka</i> within the North American wind band grading system	95
4.2.1. Page ranges of songs in the chapters of <i>Paths</i> and how many songs each chapter contains.....	114
4.2.2. Score of <i>SNOW / CHEZ</i> by Alexander Gorodnitskiy, English lyrics by Eugene Belianski.....	117
4.2.3. Score of <i>SNOW / CHEZ</i> posted on Gorodnitskiy's website	118
4.2.4. Guitar bass notes for <i>SNOW / CHEZ</i> , transcribed from the "variant 1" recording	119
4.2.5. Chord map for <i>SNOW / CHEZ</i>	123
4.3.1. Frequency of chord types in the 207 tourist/traveller songs.....	125
4.3.2. Most typical pitch constellation chords and progressions in the 207 songs	126
4.3.3. Most typical pitch constellation chord progressions among the eight most encountered pitch constellation chords in the 207 songs	127-8
4.3.4. Total number of chords per song	129
4.3.5. Time signatures out of 207 songs	129
4.3.6. Breakdown of the 28 songs (13.5% of the total) that have mixed time signatures.....	129
4.3.7. Key signatures of the 207 songs (including ones with two key signatures)	129
4.3.8. Number of melodic sections in songs	130
4.3.9. Number of measures in each melodic section	130
4.3.10. Melodic sections in which the last portion is repeated	131
4.3.11. Measure lengths of intros/codas.....	132
4.3.12. Melodic pickups out of 207 songs, by number of 8th notes.....	132
4.3.13. Pattern of strong/weak (S/w) syllables in lyrics at the start of songs, based on column 2 in Appendix 4.1	132
4.3.14. Total number of accidentals in melody per song	133
4.3.15. Which accidentals are present, in terms of the song's pitch constellation, 11 and percentage of songs they are present in	133

4.3.16. Enharmonically-equivalent version of figure 4.3.15	133
4.3.17. Complete breakdown of the possible combinations of accidentals in the melodies of the 207 songs.....	133-4
4.3.18. Melodic accidentals and the chords they appear with in Chapter 2 of <i>Paths</i>	135
4.3.19. Tempo markings from <i>Paths</i> (one tempo marking).....	137-8
4.3.20. Tempo markings from <i>Paths</i> (multiple tempo markings).....	139
4.3.21. Tally of the poem forms in <i>Paths</i> , based on column 4 of Appendix 4.1	140-1
4.3.22. Summary of important points in figure 4.3.21	141
4.3.23. Number of lines in stanzas and choruses (not codas), out of 278	142
4.3.24. Number of rhymes within the 318 stanzas, choruses and codas (including variant versions) listed in figure 4.3.25.....	142
4.3.25. Rhyme schemes in the 207 songs, gathered from Column 3 of Appendix 4.1	143
4.3.26. Full tally of rhyme ending combinations within the 281 stanzas, choruses and codas that have rhymes	144
4.3.27. Rhyme endings within the 281 stanzas, choruses and codas that have rhymes. Summary of important points in figure 4.3.26	145
4.3.28. Poetic meters in all 285 stanzas, choruses and codas.....	145
4.3.29. Number of strong syllables in the lines of the 285 stanzas, choruses and codas.....	146
4.7.1. Structure of <i>The Oceans We Traversed Together</i>	160
4.7.2. Analysis of <i>The Oceans We Traversed Together</i>	161
4.7.3. Melody A of <i>The Oceans We Traversed Together</i>	162
4.7.4a. Bell-like patterns that are used in section B of <i>The Oceans We Traversed Together</i>	162
4.7.4b. Bell-like patterns that are used in section B, played by trumpets and horn	162
4.7.5. Melody B of <i>The Oceans We Traversed Together</i>	163
4.7.6. Melody C of <i>The Oceans We Traversed Together</i>	164
4.7.7. Background texture at sections K and L in <i>The Oceans We Traversed Together</i>	165
4.7.8. Waveform of the Finale playback of <i>Oceans</i> , taken from Audacity	166
4.7.9. <i>The Oceans We Traversed Together</i> within the North American wind band grading system	168
A3.2.1. Legend for the form analysis symbols	207
A3.3.1. Percent table for accordion pitch constellation chords	243
A3.3.2. Page numbers table for accordion pitch constellation chords	243

A4.3.1. Pitch constellation chords by number and percent of songs that use them (among the 207) .329

A4.3.2. Percent table for Soviet tourist/traveller song pitch constellation chords330

A4.3.3. Page numbers table for Soviet tourist/traveller accordion pitch constellation chords330



Notes:

On pp. 36-8, there are examples within a block quote from Kastalskiy's book. They are labeled "ex." instead of "fig". In general, if the text refers to an illustration or score in an external source, it is called "example" instead of "figure", to prevent confusion.

In chapters which consist entirely of musical scores, the musical scores are not labeled as figures.

Images, tables and musical scores in the Appendices are mostly not labeled, with only a few exceptions in their introductions.

1. Introduction

For the past three decades I have started the compositional process by building a shape, an architecture, before coming up with any musical material.

– John Corigliano¹

¹ Composer's program notes for *Circus Maximus*, cited in Frank L. Battisti, *Winds of Change II – The New Millenium: A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble* (Galesville, USA: Meredith Music Publications, 2012), 58.

1. Introduction

The following work involves the methodical execution of two main objectives: first, an analysis of the compositional principles in three types of traditional Russian music; second, utilization of these principles in creating three corresponding compositions for wind instrument ensembles (one for woodwind trio, two for brass quintet) that are suitable for contemporary, Western musical contexts.¹

The first of the above-mentioned objectives led the author to introduce new analytical methods based on quantitative representations of essential musical characteristics as well as their statistical analysis. An essential part of the present thesis is dedicated to the formulation and presentation of these methods. Thereafter, the new methods are applied to the analysis of the three above-mentioned Russian musical traditions,² as well as the original compositions that were written in an attempt to follow those traditions. It is shown that the new methods significantly streamline the analytical process and make it easy to show the structural relevance of a specific piece to a certain musical tradition.

It is hoped that the paper will be of interest to music scholars (as it features detailed, pioneering analyses of a number of genres overlooked in the English-language academic literature), composers and music software designers (who may find it useful as a stylistic guidebook), musicians searching for chamber ensemble repertoire, and the Russian emigrant community in the West.

1.1. Overview of the chapters

The musical traditions are presented roughly in chronological order with respect to their primary period of development. I begin with a summary of Aleksandr Kastalskiy's study of village vocal folk polyphony, followed by an analysis of Boris Smirnov's 68 ethnographic recordings of village accordion songs from Kalinin Oblast (Kalinin region), and concluding with an overview and analysis of 207 transcribed Soviet tourist/traveller songs from the 1940s to the 1970s, collected by Leonid Belenkiy and others.

The vocal folk polyphony tradition is the oldest and had the longest period of continuous development, as can be attested by its great variety (for example, in the number of musical modes that are used in it) and by the judgement of the early folklorists, who focused on recording the musical traditions of singing prior to that of other (i.e. instrumental) types. Russia historically had periods in

¹ These may include performance practice and pedagogical use.

² Particularly the final two, as the description of the first is based primarily on analysis performed by A. Kastalskiy.

which the use of musical instruments was heavily persecuted for religious reasons, so ancient musical traces were most likely to survive in vocal music.³ This tradition represents the peasant music of pre-industrial Russia.

The village folk accordion music tradition is the second oldest; although Smirnov made most of his recordings in the 1950s, Russia is thought to have one of the earliest accordion traditions in the world, with instruments being made in Tula from the 1820s onwards; by the 1870s, over 700,000 accordions were being produced in Russia yearly⁴ (the production numbers were similar in the 1950s and 1960s).⁵ At the start, there were many regional varieties of the accordion with different tunings that reflected pre-existing local traditions, but by the early 20th century the *Hromka* variety of accordion had become the most common, and it is the most common instrument in the analyzed songs. This tradition can be seen as being half-way between the style of the vocal folk polyphony analyzed by Kastalskiy and standard Western common-practice music. The *Hromka* accordion easily plays pieces in Mixolydian and natural minor (common in the vocal folk polyphony), but it also easily plays pieces in regular major and harmonic and melodic minor (uncharacteristic of the vocal folk polyphony, but used in common-practice Western harmony). It has no dedicated buttons for producing dominant seventh chords in major (which tend to not be used in vocal folk polyphony), but its button for the fifth-degree chord of the minor scale has a raised subtonic (as would be expected in common-practice Western harmony). These "modernisms" meant that early Russian folklorists considered researching the folk accordion repertoire to be a low priority, and serious study of the tradition only began in the mid-20th-century.

The tourist/traveller song genre developed in the post-WW2 period, among Soviet university students, scientists and mountaineers (mountaineering was quite popular in the science departments). Stylistically, its musical structures and harmonies bear a much greater resemblance to Western common-practice songs,⁶ and for this reason it is not usually referred to in Russia as folk music at all. Yet I would argue that functionally, it is not so different from the two previous traditions. Its principal creators were hundreds of amateurs, many of whom could not read music. They did not hear their own

³ Nikolai Findeizen, *History of Music in Russia from Antiquity to 1800*, vol. 1, trans. Samuel W. Pring, ed. Miloš Verimirović and Claudia R. Jensen (Bloomington, IN: Indiana University Press, 2008), 188-89. Originally published as *Očerki po istorii muzyki rossii*. 2 vols. (Moscow: Muzsektor, 1928).

⁴ A. M. Mirek, *Iz istorii akkordeona i bayana* [From the history of the accordion and bayan] (Moscow, 1967), 43-45.

⁵ I. D. Fadeyev and I. A. Kuznetsov, *Remont garmonik, bayanov i akkordeonov. Izdaniye 2-e, ispravlennoye i dopolnennoye* [Repair of garmons, bayans and accordions. Corrected and expanded second edition] (Moscow: Lyogkaya industriya, 1971), 15. The authors also show that roughly thirteen times more button accordions (of both diatonic and chromatic varieties) than piano accordions were produced during those decades.

⁶ If a Western singer-songwriter with a guitar were to try and learn these songs, many of their structures, chords, etc. would likely be familiar (though determining the exact degree of similarity would require a thorough study and comparison of the traditions).

lives reflected in the songs they heard on the radio that were written by members of the Composers' Union, and so picked up a seven-string Russian guitar and wrote songs that they felt honestly described their lives. The songs were spread from person-to-person as they were played in university dorm rooms, on research expeditions, on mountaineering trips, and around countless apartment dinner tables. They came to "belong" to whole communities and the original authors, especially after a certain passage of time, were often forgotten.⁷ Eventually, for some of the most popular song-writers it became their primary vocation, and some of the songs were released on cassette tapes (and later on CDs). To this day, on their official websites the most famous artists from this tradition post the notation and chords for their songs and encourage them to be spread, and often post the mp3 files as well (a notably different approach from that of major Western music publishing agencies, who have tried to limit the unauthorized sharing of artistic works by shutting down websites that collect guitar tablature⁸ and lyrics).⁹

Each of the three traditions is analyzed in depth and a composition is then written in the same style. The subsequent arrangements of these compositions become increasingly divergent from the source material. The Kastalskiy-style composition, for example, can be played by woodwind instruments with no changes at all. For the accordion-style composition, the length of the piece and its melodies and harmonies remain identical in the brass quintet version (aside from a transposition down a tone to be in a more appropriate key), but decisions needed to be made concerning which instruments play which sections of the melody. For the tourist/traveller song-style composition, a significantly longer new work is created for brass quintet which includes new melodies, countermelodies and background rhythms.

1.2. A few words concerning terminology

Before I start, I feel it is important to clearly describe certain terms and analytical techniques that are consistently used in this paper.

⁷ In the book I used in this paper for analyzing this tradition, a specific effort was made to find all the authors of the 207 songs, but even so, some were left unaccounted for.

⁸ Jocelyn Kempema, "Imitation Is the Sincerest Form of... Infringement?: Guitar Tabs, Fair Use, and the Internet," *William & Mary Law Review* 49, no. 6 (2008), accessed Apr. 15, 2015, <http://scholarship.law.wm.edu/wmlr/vol49/iss6/8>; Bob Tedeschi, "Now the Music Industry Wants Guitarists to Stop Sharing," *The New York Times*, Aug. 21, 2006, accessed Apr. 15, 2015, <http://people.ischool.berkeley.edu/~hal/Courses/StratTech09/Lectures/IP/Articles/guitart.html>.

⁹ Sam Guthrie, "Lyrical Restraint: Lyrics Sites and Copyright Infringement," The Grammy Foundation, Jan., 2014, accessed Apr. 15, 2015, http://www.grammy.org/files/pages/sam_guthrie.pdf; Alex Sayf Cummings, "The Foolish War Against Song-Lyric Websites," *Al Jazeera*, Jan. 3, 2014, accessed Apr. 15, 2015, <http://america.aljazeera.com/opinions/2014/1/the-foolish-war-againstrapgeniuscom.html>.

Pitch set: The specific set of pitches that are used in a song.

Mode/scale: The octave-equivalent¹⁰ intervallic arrangement of notes with respect to a tonic. For example: major, minor, Dorian. Sometimes the degrees in a scale/mode may be variable, an example being the sixth and seventh degrees of the Western melodic minor scale. The terms "mode" and "scale" are used interchangeably (in this I am following Kastalskiy's lead).

The following abbreviations are used in tables and figures throughout the paper to refer to common modes/scales:

Fig. 1.1

Abbrev.	Full name of mode/scale	Pitch set with tonic on A	Semitone intervals between the notes
+	major	A,B,C#,D,E,F#,G#	2-2-1-2-2-2-1
-	minor (of unspecified type)	[one of the three below]	[one of the three below]
-(h)	harmonic minor	A,B,C,D,E,F,G#	2-1-2-2-1-3-1
-(n)	natural minor (aka. Aeolian mode)	A,B,C,D,E,F,G	2-1-2-2-1-2-2
-(m)	melodic minor	A,B,C,D,E,F#,G# (ascending) A,B,C,D,E,F,G (descending)	2-1-2-2-2-2-1 (ascending) 2-1-2-2-1-2-2 (descending)
M.	Mixolydian mode	A,B,C#,D,E,F#,G	2-2-1-2-2-1-2
D.	Dorian mode	A,B,C,D,E,F#,G	2-1-2-2-2-1-2

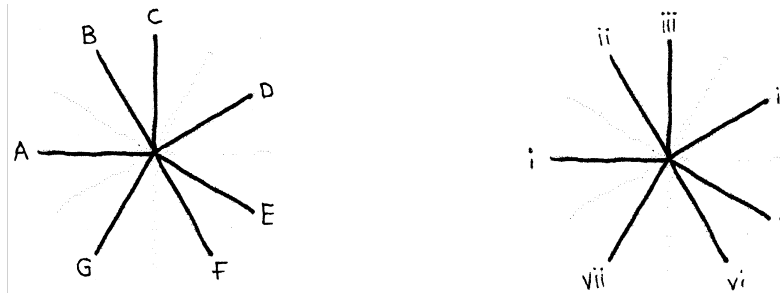
Pitch constellation: The octave-equivalent intervallic arrangement of notes *without* respect to a tonic. In other words, the pattern of a key signature. For example, all of the Western medieval modes (Aeolian, Locrian, Ionian, Dorian, Phrygian, Lydian, Mixolydian) have the same pitch constellation. A different pitch constellation, featuring a distinctive augmented second interval, is shared by the Western harmonic minor scale, the Klezmer Freygish mode, and the Misheberakh mode.¹¹ Kastalskiy notes that the identity of the tonic in many of the pieces he analyzes is ambiguous even though most songs have no accidentals to modify the key signature, so I find this to be a helpful concept to have, even though it seems to be little-used in standard music theory analysis (if it were, one imagines that specific pitch constellations would have names, much as specific scales or modes have names).¹²

¹⁰ Generally, with the exception of the *Obihod* scale, which is fourth-equivalent (the same intervallic relationship repeats at a perfect fourth up or down). See my description of Kastalskiy in Chapter 2.1, § 2.1.1.7.

¹¹ The Freygish mode may be said to have its tonic at the harmonic minor's fifth degree. The Misheberakh mode may be said to have its tonic at the harmonic minor's fourth degree. Misheberakh is also known today as "Ukrainian minor" and "Ukrainian Dorian" among many other names. Kastalskiy mentions the mode too, though he does not give a name to it; see Chapter 2.1, § 2.1.1.12.

¹² For example, "Western constellation" could be adopted as the name for the constellation used in the medieval modes and most contemporary popular music. The second constellation mentioned above, which is encountered throughout the former territories of the Empire of Alexander the Great, the Umayyad Caliphate, the Ottoman Empire and India, might be termed the "Eastern constellation".

Fig. 1.2. Two pitch constellation diagrams. There are twelve possible spokes emanating from a central point, each representing a semitone. The one on the left shows a C major scale with the note names, while the one on the right shows the degree numerals (see definition of "degree" below). If rotated, the same diagram can represent any one of the seven Western medieval modes; any degree can potentially serve as the tonic. In this paper, it should be assumed in most instances that the note at the top of a pitch constellation (C or iii, in this case) is the tonic (in some examples, it is impossible to determine what the tonic is).



Note that this is a use of "pitch constellation" that, to my knowledge, has not been used prior to this paper; "pitch constellation" traditionally refers only to the *graphic representation* that shows the above concept, as shown in figure 1.2 (this meaning is also used in the paper). I thought that it would be natural to also apply the term to the what the diagram actually illustrates, much like the word "word" can refer to the symbols on a page as well as to the word that those symbols represent.

Degree: A *scale degree* and a *pitch constellation degree* are two different things. In this paper, when I use the written-out scale degree terms (tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic),¹³ I am talking about pitches in relation to the *tonic* of the scale/mode, whatever that mode is. On the other hand, when I use Roman numerals (i, ii, iii, iv, v, vi, vii), I am referring to the pitches in relation to the *pitch constellation*, and these remain identical no matter where the tonic is (so the tonic can be on "i", or "iii", or "iv", etc.). In a key signature of no sharps or flats, "i" is the pitch of A. If C is the tonic, then the scale is "III+". In a key signature of two flats (that is, the *same pitch constellation*, transposed down one tone), "i" is now the pitch of G. If C is the tonic, then the scale is called "IV Dorian". If a piece modulates, the degree designations stay fixed, remaining where they would have been within the piece's *initial* key signature. For example, if a piece starts out in III+, then degree "vi" is raised by a semitone and the tonal centre moves to "vii", it would be described as modulating to VII+. Alternately, if degree "vii" is lowered a semitone but the tonic stays on "iii", it would be described as modulating to III Mixolydian.

¹³ These terms are taken from Frederick Niecks, "The Two Keys to the Theory and Practice of Harmony," *Proceedings of the Musical Association, 29th Sess.* (1902-1903), 196, 198. Niecks also terms any "notes straining towards the degree immediately below or above them," e.g. the raised subtonic, to be "leading notes," but this term is not used in the present thesis.

Chord: When I speak of chords in this paper, the same rules apply as to scale degrees (see above). If I use the written-out scale degree terms (tonic, supertonic, mediant, subdominant, dominant, submediant, subtonic), I am talking about chords in relation to the tonic. But when I use Roman numerals (i, ii, iii, iv, v, vi, vii), I am referring to chords in relation to the *pitch constellation*. For example, in the scale of C+, the chord consisting of C, E and G would be called either the "tonic chord", or "III".¹⁴ In the scale of A-, the chord consisting of A, C and E would be called either the "tonic chord" or "i".¹⁵

Here is a full list of the chord terms and abbreviations and symbols used for them in this paper:

Fig. 1.3. In columns 3 and 4 from the left, abbreviations which are not used have been left blank.

Written-out chord name	In chord progression tables ¹⁶	Pitch constellation chord name ¹⁷ (assuming the root of the chord is on degree "i")	Letter notation chord name ¹⁸ (assuming the root of the chord is on A)	In scores ¹⁹ (assuming the root of the chord is on A)	Chord pitches with root on A	Semitone intervals between the notes
major	M	I	A	A	A,C#,E	4-3
minor	m	i	a	Am	A,C,E	3-4
seventh	7	I7	A7	A7	A,C#,E,G	4-3-3
minor sixth	m6	i6			A,C,E,F	3-4-1
minor seventh	m7	i7	a7		A,C,E,G	3-4-3
diminished	dim	i°	a°		A,C,Eb	3-3-3
seven four	7/4	I7/4			A,D,E,G	5-2-3
ninth	9	I9			A,C#,E,G,B	4-3-3-4
augmented	aug	Iaug			A,C#,E#	4-4
major seventh	M7	I maj7			A,C#,E,G#	4-3-4
seven flat five	7b5	I7b5			A,C#,Eb,G	4-2-4
sixth	6	I6			A,C#,E,F#	4-3-2
minor sharp seven four	m#7/4	i#7/4			A,D,E,G#	5-2-4
augmented seventh	aug7	Iaug7			A,C#,E#,G	4-4-2

The chords in figure 1.3 are listed from top to bottom in the same order as in this paper's chord progression tables.¹⁶ The chord progression map diagrams¹⁷ use a similar order, although there is some variation (the order of the major, minor and seventh chords stays the same in each diagram, but

¹⁴ The "III" is upper-case because it is a major chord.

¹⁵ The "i" is lower-case because it is a minor chord.

¹⁶ Used in Appendices 3.3 and 4.3. and also Chapter 3.2.

¹⁷ Used in Appendices 3.2 and 4.2, and also Chapters 2.1, 3.2, 3.4, 4.3 and 4.5.

¹⁸ Used in Appendix 3.3 (on the right of the chord progression maps for each piece) and Chapters 2.1 (in the text when analyzing the chord progressions of specific examples from Kastalskiy), 3.4, 4.5 and 4.7.

¹⁹ Used in Chapters 3.3, 4.2 and 4.4. This is the standard chord notation in Finale 2007, which was used to create the scores. Only major, minor and seventh chords were used in the scores.

other, rarer chord types appear in different rows, depending on where it was most convenient to draw them).

Accordion: In Russian, the term *akkordeon* refers only to the piano accordion. A chromatic button accordion, usually with a B-system layout,²⁰ is called a *bayan*, while any variety of diatonic button accordion is called a *garmon* or *garmoshka*. In this paper, the term "accordion" is used to encompass all three. The other terms are used for the respective sub-varieties.

1.3. A note concerning transliteration

The system of transliteration used in this paper is a slightly modified BGN/PCGN (British Standard, used in Oxford University). The differences are:

- Apostrophes for the letters "ь" and "ъ" are omitted.
- The letter "х" (pronounced like the "h" in "hot", or the "ch" in "Loch") is Romanized as "h" instead of "kh" when it is at the beginning of a word or between two vowels (so, Хромка = Hromka, not Khromka, and Обиходный = Obihodnyu, not Obikhodnyu).
- The letter "ё" is written as "yo" in all instances (this feature is taken from the English Wikipedia's system), except when it follows "й" (see the point below)
- When "e" and "ё" follow "й", they are written as simply "e" and "o", respectively (so, Майер = Mayer, not Мауер, and Ёнчёпинг = Yonchyoping)
- When two "o" letters appear next to each other ("oo"), they are written as "o·o" instead of as "oo" (so, Кооперация = Ko·operatsiya, not Kooperatsiya). This serves to separate "oo" (as in cooperation) from "y" (as in loop)

No exception is made for common composer names that are usually spelled using different systems (for example, "Tchaikovsky" is instead spelled "Chaykovskiy"). However, a footnote describing the more common spelling is added upon such a name's first appearance to dispel any confusion.

The goal was to use a system that allowed for intuitive and relatively accurate pronunciation by readers familiar with common English spelling, but unfamiliar with the sounds of Russian or the Cyrillic alphabet.

See Appendix 1.2 for a table with a complete list of the transliteration rules.

²⁰ See figure 3.1.5.

1.4. A few words about copyright

Art is like science in that it attempts to make sense out of an apparently meaningless universe. However, the artist, unlike the scientist, doesn't want anyone else to be able to replicate his experiment.

– [Claire West?]²¹

On the other hand you have the folk process which shows that a series of people sequentially modifying the work (or maybe even in parallel) and then comparing versions can produce something tremendously rich...

– Richard Stallman²²

This paper and the new compositions in it are licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 license²³ – this means that you are free to share and modify the contents as long as you clearly attribute the source, use them primarily for non-commercial purposes and allow others to do the same in the future.

The three artistic traditions studied and imitated in the following text developed under conditions of collective artistic "ownership" and were used in situations of primarily non-commercial social interaction. These conditions (which left as strong an influence on the particular traits of folk music as they did on folk visual art and folk tales) could not have occurred under the active enforcement of modern copyright law, which represents the legal codification of individualism and social atomization, and by its very nature discriminates against the idea of collective art; of people making something together or adding to what was done previously.

At one time, the effect of any copyright law on such social interactions would have been negligible for purely practical reasons; however, as social and artistic interaction has moved increasingly into spaces where it can be tracked and governed by copyright law (including online communities and private email correspondence), freedoms which were in the past taken for granted must now be explicitly allowed.

I believe that folk art (in the functional rather than the stylistic sense) exists where copyright does not. The choice of license for this work aims to respect and encourage the ways of interaction that created the traditions that are studied within it.

²¹ Attributed by Dr. Michael P. Taylor, email message to author, Feb. 7, 2015.

²² Richard Stallman, "Copyright Versus Community in the Age of Computer Networks," transcribed by Douglas Carnall, July 10, 2000, accessed Feb. 6, 2015, <http://www.carnall.demon.co.uk/stallman/all.html>. Simple punctuation that was missing in the original transcription has been added by the author.

²³ See Appendix 1.1.

2. Russian Vocal Folk Polyphony

*The important thing is to begin; the Russian people will understand
what we are doing as soon as we start talking to them
in their own language.*

– Prince Vladimir F. Odoyevskiy¹

¹ V. F. Odoyevskiy, *Russkaya i tak nazyvayemaya obshchaya muzyka* [The Russian and the so-called common music] (Moscow, 1867), in V. F. Odoyevskiy, *Muzykalno-literaturnoye naslediyе* [Musical and literary heritage], ed. G. Bernandt (Moscow, 1956), 322, translated in Robert Sterling Beckwith, "A. D. Kastal'skii (1856-1926) and the Quest for a Native Russian Choral Style" (PhD diss., Cornell University, 1969), 41. Ann Arbor: University Microfilms, 1973. Accessed through the York University Library.

2.1. Analysis of Aleksandr Kastalskiy's *Properties of the Russian Folk Music System*

Aleksandr Kastalskiy (1856-1926) was a Russian choirmaster, composer and ethnographer whose career straddled the divide between the tsarist and communist eras. He is mainly remembered today for his sacred choral works,¹ but in fact these were only one part of his larger mission: to understand the native musical "roots" of his country, and enable them to be understood, appreciated and used by Russia's professional, literate musicians. In this, he was hardly alone: a wide gulf between elite (literate) and peasant (illiterate) music had been a feature of Russian life since the modernization campaign of Peter the Great, which had modernized mostly just the aristocracy. In the 19th century, Russia's best composers turned their minds to the task, but were hampered by theoretical as well as practical reasons: many music theorists refused to believe that there was anything particularly unique about native Russian folk music;² nor was there a way to prove them wrong, for the folk songs were typically sung in complex multiple-voice arrangements that were too complicated to reliably transcribe.³

The Moscow Musico-Ethnographic Commission, which Kastalskiy joined a year after its 1901 founding,⁴ was set up specifically to solve this problem. In 1904, Yevgeniya Linyova, one of its founding members, published the first-ever phonographic recordings of Russian folk music,⁵ opening the way for their scientific examination. Kastalskiy began seriously working on this task after the 1917 revolution, which had forced the religious aspect of his career to a close. His efforts culminated in a landmark 1923 book, *Properties of the Russian Folk Music System*, which was reprinted in 1961⁶ (a second book on the

¹ 79 of them were composed from 1896 to ca. 1910; see Robert Sterling Beckwith, "A. D. Kastal'skii (1856-1926) and the Quest for a Native Russian Choral Style" (PhD diss., Cornell University, 1969), 265, 353-56, 461-67. Ann Arbor: University Microfilms, 1973. Accessed through the York University Library.

² Theorist German A. Laroche believed that it was similar to Gregorian chant: see Beckwith, 89-90.

³ "The French and the Italians carry their tunes in a single voice. The music of a people is an expression of its spirit. Russians are not limited to a single line in their singing (too often, monophony is confused with melodiousness); the Russian needs harmony, needs a sense of musical *community* [obshchina]." – V. F. Odoyevskiy, "Kakaya polza ot muzyki? Sonate, que me veux-tu?" extract from notebooks of the 1860s, translated in Beckwith, 410.

⁴ Beckwith, 272, 317-18.

⁵ See Yevgeniya Linyova, *Velikorusskiya pesni v narodnoy garmonizatsii zapisany Ye. Linevoy. Vypusk I* [Songs of Great Russia in the folk harmonization transcribed by Y. Lineva. Volume I], ed. Fyodor Y. Korsh (Saint Petersburg: Imperial Academy of Sciences, 1904); Yevgeniya Linyova, *Velikorusskiya pesni v narodnoy garmonizatsii zapisany Ye. Linevoy. Vypusk II. Pesni Novgorodskiya* [Songs of Great Russia in the folk harmonization transcribed by Y. Lineva. Volume II. Songs from Novgorod], ed. Fyodor Y. Korsh (Saint Petersburg: Imperial Academy of Sciences, 1909); and Eugenie Lineff, *Peasant Songs of Great Russia. Second Series* (Moscow: Imperial Academy of Science, 1911). Linyova's contributions are described in Beckwith, 295-97.

⁶ Aleksandr Kastalskiy, *Osobennosti narodno-russkoy muzykalnoy sistemy* [Properties of the Russian folk music system] (Saint Petersburg, 1923; reprint edited by T. V. Popova. Moscow: Gosmuzizdat, 1961). Page citations are to the reprint edition, hereafter cited as *Properties*.

topic, *Principles of Folk Polyphony*, was published posthumously in 1948).⁷ In his books, Kastalskiy tries to outline rules that any composer could follow if he or she wishes to use the native musical language.

The music that Kastalskiy was trying to save was none other than the music of pre-industrial Russia. In the final few decades of its existence, the Russian Empire experienced massive change: the population was rapidly becoming more literate, new factories were being opened, and villages were emptying as people moved into the cities. As this was happening, age-old customs and ways of life were vanishing, but not everyone thought that what replaced them was an improvement.⁸

Peasant folk life and music were seen by Kastalskiy and others as ways of being that had fundamentally proven their value for hundreds, maybe thousands, of years, and Kastalskiy clearly hoped that the new "people's government" of the 1920s would allow Russian music to finally shake off the old European "common practice" theories and chart its own path.⁹ Not all of his colleagues understood or supported Kastalskiy's mission;¹⁰ nevertheless, the release of Kastalskiy's *Properties* (which passed relatively unnoticed among English-speaking scholars)¹¹ led his contemporaries to praise him as "the greatest theoretician of folksong style in our time."¹² His book remained the most thorough and complete theoretical study of Russian vocal folk polyphony until the middle of the twentieth century,¹³ whereupon it was followed by several books which explained areas that Kastalskiy

⁷ Aleksandr Kastalskiy, *Osnovy narodnogo mnogogolosiya* [Principles of folk polyphony], ed. Viktor M. Belyayev (Moscow: Gosmuzizdat, 1948). A brief summary of the book's contents may be seen in Beckwith, 417-21, and commentary on pp. 422-31. Compared to the 1923 book, it presents a far more detailed, yet less reader-friendly, coverage of the same ideas.

⁸ E.g. Here's music critic Yuriy Sakhnovskiy in 1912: "What is so moving is the strong sense of *close family* life that permeates all the old songs from the backwoods of Russia—a way of life that is dying out along with the old Russian folksong, gradually being overrun by the cheap barroom, good-for-nothing, hoodlum "repertoire" of the Vyaltsevas, Plevitskayas, Rtishchevas [popular Russian "folk" singers]—their name is legion. And barroom licentiousness, cheap lewdness and the utter destruction of family life is just what this factory produced song reeks of. But how could it be otherwise? What else is there to be inspired by?! When instead of a clear starry sky, there is a grimy ceiling with the flickering shadows of drive-belts; when instead of golden fields of grain, there are rows of looms and spinning-jennies; when instead of the sun and moon there is a half-burned-out electric light bulb; when instead of the living stream of fresh air, there is the stink of oil and steam? When, finally, there is not even time to surrender to one's grief, to let it pour out in sounds, and if a rare brief hour of rest does finally come, there is no longer anything left but the incontestable need of the body to surrender to drunken debauchery?" translated in Beckwith, 306-9.

⁹ Beckwith, 376-408.

¹⁰ Beckwith writes: "few of these youngsters could really grasp why he would want to give his last years to the preparation of a work on a dying peasant folksong style, when the needs of a new, revolutionary Russia beckoned on all sides" (Beckwith, 436).

¹¹ Perhaps the earliest English-language mention of the work was a translation of a rather incomplete assessment from 1928 by musicologist Viktor Belyayev (who later edited the 1948 release of Kastalskiy's second book on the subject): Victor Belaiev and S. W. Pring, "Kastalskiy and His Russian Folk Polyphony," *Music & Letters* 10, no. 4 (Oct., 1929): 378-90. Translation by Pring of text written by Belyayev in Moscow, Jan. 10-24, 1928; it was also mentioned briefly in a 1943 article concerning Russian folk song: Alfred J. Swan, "The Nature of the Russian Folk Song," *The Musical Quarterly* 29, no. 4 (Oct. 1943): 501.

¹² A. Bugoslavskiy, in *Muzykalnaya nov* [Musical virgin soil] 1, no. 1 (Oct. 20, 1923): 45, translated in Beckwith, 403.

¹³ L. Kulakovskiy, *O russkom narodnom mnogogolosii* [On Russian folk polyphony] (Moscow: Gosmuzizdat, 1951), 18. The author also discusses Kastalskiy on pp. 10, 15-18, 20, 38-43 and 64-68.

had neglected, including melodic development and regional variations.¹⁴ The ideas of Kastalskiy remained important throughout the Soviet era, influencing choral works by composers such as Sergey Prokofyev and Dmitriy Shostakovich.¹⁵

Not all of Kastalskiy's hopes turned out as planned. He had believed, along with earlier theorists such V. V. Stasov, that the "deliberate, conscientious imitation of the unvarnished 'truthfulness' of ordinary life, as expressed in the 'spontaneous' artistic outpourings of uneducated common people" would lead to a more truthful and vital art.¹⁶ In fact, imitations of folk techniques were used by the Soviet state to communicate its ideas to the public, and sometimes to impersonate the public's voice.¹⁷

Kastalskiy's hope that cultural imports from Europe (and the urban art in which they held sway), would become sidelined by a newly-vibrant peasant folk art¹⁸ did not come to pass, either. In fact, Kastalskiy himself composed works¹⁹ not for real peasant singers and ensembles (who usually could not read musical notation), but for the descendants of nineteenth century "folk choruses"²⁰ and "folk orchestras,"²¹ whose playing style and repertoire mixed European art music and Russian folk traditions. The Gypsy "folk" style (which had largely replaced more "genuine" Russian folk music in the cities, and was disliked by Kastalskiy) remained very popular.²² Nor was there much willingness among musicians

¹⁴ Ibid. and T. Bershadakaya, *Osnovnye kompozitsionnye zakonomernosti mnogogolosiya russkoy narodnoy (krestyanskoy) pesni* [Principal compositional rules of the polyphony of Russian (rural) folk song] (Leningrad: Gosmuzizdat, 1961). Bershadskaya discusses Kastalskiy on pp. 6-7. Bershadskaya's 1961 book is an expanded version of a 1954 dissertation on the same topic.

¹⁵ Some examples are mentioned in Beckwith, 455-56.

¹⁶ Beckwith, 438.

¹⁷ "Folklore must serve the purpose of mass education" was the official Soviet policy in the 1940s, according to Laura J. Olson, *Performing Russia: Folk Revival and Russian Identity* (London: Routledge, 2004), 78. But already in 1930, Joseph Stalin had stated that Soviet culture should be "national in form and socialist in content" (Beckwith, 394-95). When Soviet folklore publications resumed in 1934 (after being suspended in 1928), researchers no longer merely recorded what they observed, but now actively intervened to "help" folk artists by fixing up "non-standard language" and "historical inaccuracies" (Olson, 41-42). In addition, newly composed "folk songs" were placed at the start of song collections praising Stalin, the new Soviet constitution, and other political topics. Stalin apparently hoped to be remembered among future generations through folk art, as had earlier leaders Ivan the Terrible and Peter the Great: see N. V. Novikov, *Russkiye skazki v rannikh zapisyakh i publikatsyakh XVI-XVII vv.* [Russian folk tales in early manuscripts and publications of the XVI-XVIII centuries], ed. E. V. Pomerantseva (Leningrad, 1971), 11, 20.

¹⁸ Beckwith, 394.

¹⁹ For example, *Selskiye raboty v narodnykh pesnyakh* [Rural Labours in Folk Songs] (1923); see Beckwith, 395-96, 353-56.

²⁰ Soviet folk choruses descended from the Agrenev-Slavianskiy "Russian Capella" chorus, founded in 1868. Its performance manner was similar to professional classical choruses, with "clean intonation, strictly controlled tempo, and varied dynamics" (Olson, 29). Each song was tightly staged and "acted out" in costume (Olson, 30-31). Chaykovskiy called it "a cartoon version of the Russian folk song," but most reviews were positive (Olson, 29).

²¹ The Russian folk orchestra was invented by Vasily Andreyev in 1888. It consisted initially of balalaikas of various sizes, other folk instruments (winds, strings and accordions) being added later; the original still exists today under the name "Osipov State Folk Orchestra." It inspired dozens of imitators, in the Soviet Union (where they were state-funded) and around the world (Olson, 16-19).

²² It originated as *divertissements* between opera acts in eighteenth-century Russia, and consisted of an emotional solo singer accompanied by guitar or piano (Olson, 19-20). Its artistic descendants today include singers such as Nadezhda Kadysheva.

or music-lovers to follow Kastalskiy in condemning most of the music of nineteenth-century Russian composers for insufficient authenticity.²³

After the Second World War, fieldwork expeditions became mandatory for Soviet music students, and many new folk music studies were published.²⁴ A new "authenticity" movement appeared, as it became clear to the students how greatly the music in the villages differed from what was presented as "folk music" in mainstream Soviet culture.²⁵ Starting in 1966, village folk performers were brought to Moscow for a series of concerts,²⁶ and these inspired the creation of the famous Dmitriy Pokrovskiy choral folk ensemble in 1973.²⁷ While avoiding exact imitation (which earlier, less successful ensembles had tried in the 1960s),²⁸ the ensemble tried "to recreate how the song would sound if they could imbibe the hidden rules of the tradition themselves."²⁹ The primary difference with Kastalskiy's approach was the ensemble's combination of academic input with the hands-on learning of performance practices (including dances) directly from village musicians.³⁰

The typical audience of early Pokrovskiy ensemble concerts consisted of academics and "urban intellectuals;"³¹ the old peasant culture had found refuge within the ivory tower even as its own roots were drying out. The ensemble inspired thousands of similar groups throughout the Soviet Union.³² The new folk music revival movement shared some space and audience with that other contemporary movement of "genuine song," Soviet bard songs (see Chapter 4.1), but had less grassroots appeal,³³ perhaps because the Russian people had changed, and so had the musical language that best reflected their inner world.³⁴

After the collapse of the Soviet Union, sincerity and authenticity ceased to be primary concerns for the folk music revival movement and, in a faint echo of the 1930s, folk art was called upon to awaken "a sense of national identity."³⁵ As a wise man once said, "history never repeats itself, but it rhymes."³⁶

²³ Beckwith, 441.

²⁴ Olson, 83-84.

²⁵ A table comparing "Soviet-organized folk music" with "non-organized folk music" can be found in Olson, 75.

²⁶ *Ibid.*, 83.

²⁷ *Ibid.*, 80.

²⁸ *Ibid.*, 81.

²⁹ *Ibid.*, 87.

³⁰ *Ibid.*, 84.

³¹ *Ibid.*, 89-90.

³² *Ibid.*, 9.

³³ *Ibid.*, 71-72.

³⁴ Soviet theorist B. Asafyev wrote about how "musical intonations" are associated with particular ways of life (Beckwith, 436).

³⁵ Olson, 9. In practice, this often meant a thematic preference for nationalistic, military or religious themes.

³⁶ "History Does Not Repeat Itself, But It Rhymes," Quote Investigator, Jan. 12, 2014, accessed Apr. 15, 2015, <http://quoteinvestigator.com/2014/01/12/history-rhymes/>. The quote is often attributed to Mark Twain.

The social and historical significance of Kastalskiy's life and music has been covered in detail in two English-language studies. The first, a doctoral dissertation written by Robert Sterling Beckwith in 1969, focuses on Kastalskiy's central place in a wider Russian movement (beginning with Prince Vladimir Odojevskiy in the mid-1800s) of trying to reconcile native and imported, Western singing traditions.³⁷ The second, a 2003 translation by Stuart Campbell of a 1999 book by Svetlana Zvereva, has a greater focus on Kastalskiy's personal life as seen through his private letters and on his interactions with the church.³⁸ Neither book, however, contains a comprehensive description of the specific theories laid out in *Properties of the Russian Folk Music System*.³⁹

The following chapter is an attempt at a summary of the principles of the pre-industrial Russian folk style as they are laid out by Kastalskiy, whose work represents their theoretical conception as it existed during the first half of the twentieth century (Kastalskiy also frequently echoes ideas formulated during the final part of the nineteenth century, particularly those of Yuriy Melgunov). They are organized by topic in a way that should be easy to reference when writing a composition that adheres to Kastalskiy's description of "Russian folk practice". The only exception concerns the chapters on modulation, which are covered only partially. In a few places, comments are made pointing out interesting subsequent research.

All page and example numbers in the footnotes of this chapter refer to the 1961 reprint of Kastalskiy's book, unless stated otherwise.⁴⁰

2.1.1. Pitch sets

Kastalskiy believes that the foundation for the pitch sets of most songs he analyzes is the anhemitonic pentatonic scale,⁴¹ with non-pentatonic pitches (from the two "missing" scale degrees) often serving as "inessential, neighbour or passing tones",⁴² or with one or both of them being absent from a song entirely.

³⁷ See footnote 1.

³⁸ Svetlana Zvereva, *Alexander Kastalsky: His Life and Music*, trans. Stuart Campbell (Aldershot, Eng.: Ashgate, 2003). Originally published as *Aleksandr Kastalskiy: Idei. Tvorchestvo. Sudba* (Moscow: Vuzovskaya kniga, 1999).

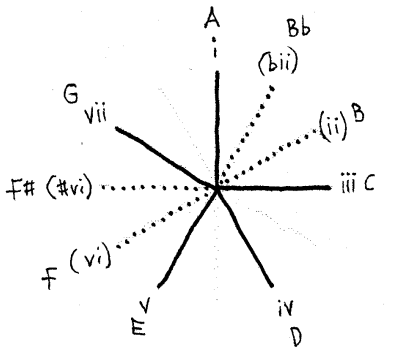
³⁹ Beckwith discusses some of the history and critical reaction to *Properties* in Chapter 11 of his book, beginning on p. 410. Zvereva discusses it briefly on pp. 206-7 and 210 in her book.

⁴⁰ If a citation is to a particular musical example (or examples), "ex." precedes the example number(s) and "p." or "pp." precedes the page number(s); also, non-consecutive pages are separated by semi-colons rather than commas. In references to page numbers alone (without examples), "p." and "pp." are omitted, and non-consecutive page numbers are separated by commas.

⁴¹ Both minor and major; see § 2.1.1.1.

⁴² *Properties*, 29, 57-58.

Fig. 2.1.1



Sometimes, determining a tonality can be difficult. In one example,⁴³ Kastalskiy shows a song that could be in A natural minor, G Mixolydian ("major with lowered seventh") or D Dorian ("minor with raised sixth"); it is unclear how to analyze it as it has no F and only a brief and passing B-natural.

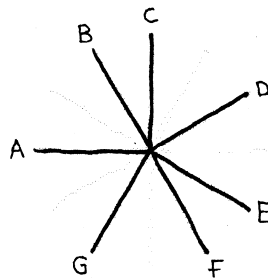
In addition, even when all seven diatonic degrees are present, many songs contain, as Kastalskiy puts it, "a backwards relationship between the official tonic and the dominant",⁴⁴ both in major and in minor. The traditional ways of establishing tonality can thus become less applicable.

Keeping all that in mind, here is a list of the scales/modes described by Kastalskiy as being present in the songs he analyzed:

.....

2.1.1.1. Regular major.⁴⁵

Fig. 2.1.2



This mode and the five below come about naturally if one assumes that the basic foundation of the modes is a pentatonic scale beginning on either the higher tone of the two-tone group or the lower tone

⁴³ Ibid., p. 46, ex. 35.

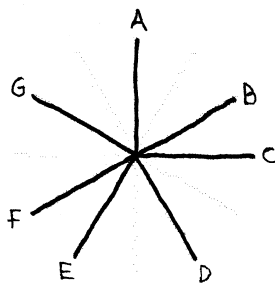
⁴⁴ Ibid., 45.

⁴⁵ Ibid., 34-35.

of the three-tone group ("A" or "C" in figure 2.1.1), and with either one of the "missing" scale degrees chosen (the dotted lines in figure 2.1.1).⁴⁶

2.1.1.2. Natural minor (with no raised subtonic).⁴⁷

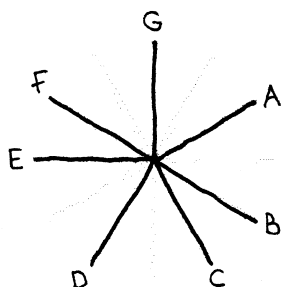
Fig. 2.1.3



Kastalskiy also presents some examples in which a song is in natural minor but ends in unison on V,⁴⁸ or on VII.⁴⁹ Another way to interpret those songs is that they are in Phrygian or Mixolydian modes (at least at the end).

2.1.1.3. Mixolydian ("major with lowered seventh").⁵⁰

Fig. 2.1.4



This mode is widespread in the tuning of Russian folk instruments, appearing in the *gusli*,⁵¹ *lira*,⁵² *svirel*,⁵³ *zhaleyka*,⁵⁴ Vladimir horn⁵⁵ and some types of button accordion.⁵⁶

⁴⁶ Ibid., 57-58.

⁴⁷ Ibid., 24.

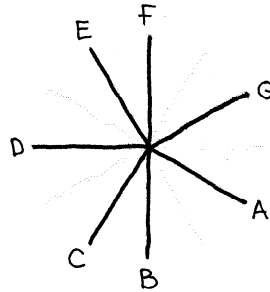
⁴⁸ Ibid., pp. 39-40, ex. 28-1, 28-2, 28-5.

⁴⁹ Ibid., pp. 39-40, ex. 28-4; p. 33, ex. 18.

⁵⁰ Ibid., 43. Kastalskiy's opposition to using "Hellenic terminology" (p. 72) to describe songs with pitch sets that seem to correspond to the Medieval modes apparently originates with Yuliy N. Melgunov, *Russkiya pesni neposredstvenno s golosov naroda zapisannyya* [Russian songs transcribed directly from the voices of the people], vol. 1 (Moscow, 1879), xxi, translated in Beckwith, 75. Kastalskiy (following Melgunov) reasons that the terms contain theoretical baggage that makes them unsuitable for describing Russian traditions. Instead, he consistently uses "major with lowered seventh", "minor with raised sixth" and so forth. This, of course, merely trades one set of baggage for another...

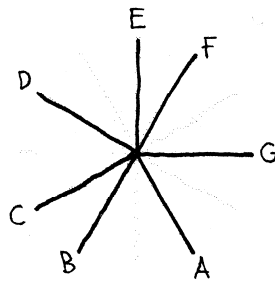
2.1.1.4. Lydian ("major with raised fourth").⁵⁷

Fig. 2.1.5



2.1.1.5. Phrygian ("minor with a lowered second").⁵⁸

Fig. 2.1.6



⁵¹ A. M. Mekhnetsov, *Russkiye traditsionnyye naigryshi na guslyakh* [Traditional Russian playing formulas on the gusli] (Saint Petersburg, 2009), 18. The *gusli* is an indigenous plucked zither, and the oldest known Russian instrument.

⁵² A. A. Banin, *Russkaya instrumentalnaya muzyka folklornoy traditsii* [Russian instrumental music of the folk tradition] (Moscow, 1997), p. 69, ex. 10. The *lira* is a version of the hurdy-gurdy common in the more Western Russian-speaking territories. An online version of Banin's book without page numbers is available at <http://www.laurakim.ru/russkaya-instrumentalnaya-muzyka/index.html>.

⁵³ *Ibid.*, p. 97, ex. 24. The *svirel* is an indigenous recorder-like instrument.

⁵⁴ *Ibid.*, p. 105, ex. 29. The *zhaleyka* is an indigenous double-reed aerophone (often with a horn attached to the far end).

⁵⁵ Boris Smirnov, *Iskusstvo Vladimiskikh rozhechnikov. Vtoroe, ispravlennoye i dopolnennoye izdaniye* [The art of Vladimir horn players. Improved and expanded second edition] (Moscow, 1965), 21. The Vladimir horn, which comes in several sizes and is played in ensembles, is an ancient Russian wooden "brass" instrument in which sound is produced by amplifying the buzzing of the lips; it bears a distant resemblance to the serpent (the ancestor of the tuba).

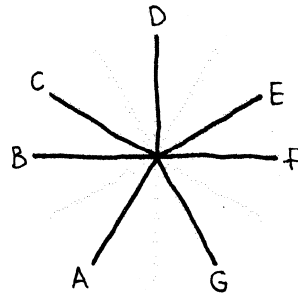
⁵⁶ Banin, p. 156, ex. 52.

⁵⁷ *Properties*, 50-51.

⁵⁸ *Ibid.*, p. 54, ex. 51.

2.1.1.6. Dorian ("minor with a raised sixth").⁵⁹

Fig. 2.1.7



2.1.1.7. Obihod pitch set⁶⁰

The Obihod pitch set (*obihodnyy zvukoryad*), or scale, lies at the foundation of medieval Russian *Znamenny* church chant, monophonic and polyphonic. Traditionally within church chant, it consists of four groups of three notes; the three notes are separated by a whole tone, while each group of them is separated by a semitone. If starting from G, the result is: G, A, B / C, D, E / F, G, A / B \flat , C, D.⁶¹

It also became widespread in Russian folk music; evidence of this can be seen, for example, in the fact that the Livenka (a variety of accordion developed in the south-eastern town of Livny in the 1850s to 1870s, and manufactured there to this day) contains an Obihod pitch set on the melody side:

Fig. 2.1.8. Reconstruction of the pitches on the melody side of a 12-note Livenka accordion derived from a 1906 teaching manual.⁶²



According to ethnomusicologist Aleksandr Banin and other writers, accordion construction often reflected local song traditions.⁶³ Since at least the start of the 1900s, 14- and 15-note instruments used an extension of the 12-note range. It has also been used by Soviet and Russian composers.⁶⁴

⁵⁹ Ibid., 55-56.

⁶⁰ Ibid., p. 40, ex. 28a-1; p. 46, ex. 36; p. 59, ex. 63-64; p. 64, ex. 70-1; p. 65, ex. 72-1; p. 69, ex. 83b.

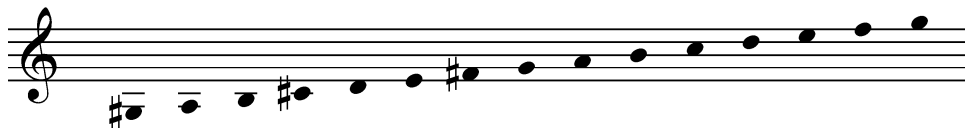
⁶¹ Findeizen, 74-76, 108.

⁶² E. Rodin, *Novyy samouchitel i sbornik pesen dlya odnoryadnoy livenskoy garmonii* [New instruction manual and collection of songs for the single-row Livenka accordion] (Saint Petersburg, 1906), quoted in Banin, p. 160, ex. 56.

⁶³ See Banin, 145; and I. D. Fadeyev and I. A. Kuznetsov, *Remont garmonik, bayanov i akkordeonov. Izdaniye 2-e, ispravlennoye i dopolnennoye* [Repair of garmons, bayans and accordions. Corrected and expanded second edition] (Moscow: Lyogkaya industriya, 1971), 6.

⁶⁴ Richard Taruskin, *On Russian Music* (Berkeley: University of California Press, 2009), 383-84. Examples cited are Yuriy Butsko's *Polyphonic Concerto* for organ, piano, harpsichord and celesta (1970), and Alfred Schnittke's *Symphony No. 4* (1983).

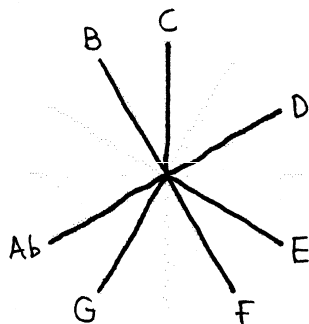
Fig. 2.1.9. Pitches on the melody side of a modern 15-note Livenka accordion.⁶⁵ It contains an expanded Obihod pitch set on the melody side; alongside four full three-note groups (counting up from the low A), it also has two notes from a group above and one note from a group below.



Unlike most scales, which are octave-equivalent, the Obihod scale is fourth-equivalent. One way to think of it is as a series of overlapping Mixolydian modes separated by perfect fourths.⁶⁶ If the pitch set is limited to twelve notes, as it was in the church, it contains two overlapping Mixolydian modes; the first one starting on the lowest note, and the second one on the fourth note from the bottom (in figure 2.1.8, one Mixolydian mode starts on the low D, and another on G). In some of the songs analyzed by Kastalskiy, the singers sing partly in the lower register and partly in the upper, creating an effect not unlike modulation.⁶⁷ Related scales also exist in Persian, Jewish⁶⁸ and Armenian⁶⁹ music.

2.1.1.8. Soft major ("major with lowered sixth").⁷⁰

Fig. 2.1.10



⁶⁵ Banin, p. 161, ex. 57.

⁶⁶ Ibid., 160-61.

⁶⁷ *Properties*, p. 59, ex. 63, 64.

⁶⁸ A. Z. Idelsohn, "Die Maqamen der arabischen Musik [The Maqams of Arabic music]," *Sammelbände der Internationalen Musikgesellschaft* 15, (Oct.-Dec., 1913): 20-22, also described in Kh. S. Kushnarev, *Voprosy istorii i teorii Armyanskoy monodicheskoy muzyki* [Questions of the history and theory of Armenian monodic music] (Leningrad, 1958), 319. Abraham Idelsohn describes the Persian "Dastgah" (mode) Mahur as having up to eleven pitches from bottom to top, the lower C being the tonic: B-[C]-D-E-F-G-A-B^b-C-D-E^b. He equates it with the "Adonoi Molokh" "Steiger" (mode), used in Jewish synagogue singing. This contrasts with some recent (less informed?) analyses of "Adonoi Molokh" as being the same as the European Mixolydian mode; see Henry Sapoznik, *The Compleat Klezmer* (Cedarhurst, NY: Tora Publications, 1987), 22.

⁶⁹ Kushnarev, on p. 322, describes a similar scale widely used in Armenian monodic music, with a range of up to 2.5 octaves. In his description, it is made out of a combination of three series of notes: each series consists solely of perfect fourths, and they are separated from each other by a second. For example (from low to high): G, C, F, B^b, E^b, A^b / A, D, G, C, F, B^b / B, E, A, D, G, C. Put them together, and one gets: G, A, B, C, D, E, F, G, A, B^b, C, D, E^b, F, G, A^b, B^b, C. What differentiates the Armenian scale from the Russian Obihod, Persian Mahur and Jewish Adonoi Molokh (as described by Abraham Idelsohn) is that the third series of notes, starting on B, is actually a tiny bit flat (so, it actually starts on B-half-flat, E-half-flat, etc.).

⁷⁰ Ibid., p. 51, ex. 43c, 44-1, 44-2, 44a.

The theoretical conception of this scale originates in the German theorist Moritz Hauptmann's 1853 treatise *Die Natur der Harmonik und Metrik*.⁷¹ Hauptmann describes scales as being generated from major or minor triads on the tonic, dominant and subdominant degrees. Under this theory, if all three triads are major this produces the major scale; if all three are minor this produces the natural minor scale; and if the dominant triad is major but the other two triads are minor, this produces the harmonic minor scale. Perhaps for the sake of theoretical balance and elegance,⁷² Hauptmann (followed by later German theorists) also describes a counterpart to the harmonic minor, with a minor subdominant triad and major tonic and dominant triads, calling it "moll-dur" (minor-major).⁷³ Today, it is most commonly known by the name given to it by Rimskiy-Korsakov in his 1886 treatise on harmony: the *harmonic major*.⁷⁴

Kastalskiy's use of the term "soft major" (*myakhiy mazhor*) for the scale suggests that he was familiar (directly or indirectly) with the writings of Hauptmann's student Carl Friedrich Weitzmann, who called it "softer major" (*weicherer Durtonart*), deriving from the original meanings of *Moll* and *Dur* as "soft" and "hard".⁷⁵

Kastalskiy says it typically appears in Russian folk songs episodically among regular minor (with the tonics of minor and "soft major" being on the same note; in other words, the minor's third and seventh degrees are raised), but most of his examples show it by itself or appearing among the parallel major.⁷⁶

.....

2.1.1.9. Variable mode ("major-minor and minor-major").⁷⁷

Chapter 17 is entirely about songs that contain both minor and major thirds and sixths. In the given examples, the seventh seems to be natural in the "minor" sections and either lowered or avoided

⁷¹ Matthew Riley, "The 'Harmonic Major' Mode in Nineteenth-Century Theory and Practice," *Musical Analysis* 23, no. 1 (Mar. 2004), 2, discussing Moritz Hauptmann, *Die Natur der Harmonik und Metrik* (Leipzig: Breitkopf & Härtel, 1853), 21-22 and a number of other sources.

⁷² Riley, 5.

⁷³ *Ibid.*, 6.

⁷⁴ *Ibid.*, 6, quoting Nikolai Rimsky-Korsakov, *Praktisches Lehrbuch der Harmonielehre* [Practical manual on harmony] (Leipzig: M. P. Belaieff, 1895), 6-7, 33-43. The book was first published in Russian in 1886; see Rimskiy-Korsakov, N. *Prakticheskiy uchebnik garmonii* [Practical manual on harmony], 16th ed., rev. and enl., ed. M. O. Shteynberg (Moscow: Gosmuzizdat, 1937), 4; the harmonic major scale is mentioned on pp. 15-17 and 47.

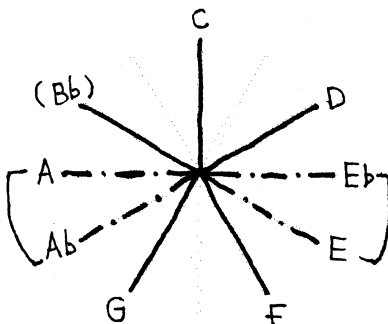
⁷⁵ Riley, 5-6, quoting Carl Friedrich Weitzmann, *Harmoniesystem* (Leipzig: C. Kahnt, 1860), 7, 10.

⁷⁶ On p. 51 of *Properties*, ex. 43c is in minor but has a raised mediant in the second-last bar (without any subtonic appearing after that point, it is impossible to tell whether it is really in "soft major"). Ex. 44-1 is in "soft major" throughout. Ex. 44-2 starts and ends in C major but has a middle section in C "soft major". Ex. 44a seems to alternate between C major and C "soft major", although the tonic might actually be G instead.

⁷⁷ *Ibid.*, p. 56, ex. 57a; p. 76; p. 78; p. 84, ex. 116.

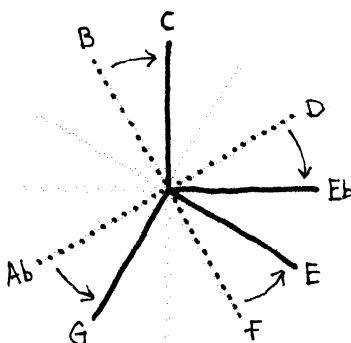
entirely in the "major" sections (which may mean that this mode is really "minor-Mixolydian" rather than "minor-major").

Fig. 2.1.11. Variable mode. The brackets signify the variable degrees.



One way to look at it would be that these songs wobble between the parallel minor and Mixolydian keys, with the degrees changing every few notes, but a number of Russian theorists at that time, including Kastalskiy, attempted to describe a single mode for them. Kastalskiy's "variable mode" seems similar to the "major-minor mode" of Georgiy Lvovich Catoire, which has variable thirds, sixths and sevenths.⁷⁸ Catoire published the first volume of his theory book in 1924, the year after the publication of Kastalskiy's *Properties*. It is also similar to the "chain mode" of Boleslav Yavorskiy (figure 2.1.12).

Fig. 2.1.12. Boleslav Yavorskiy's chain mode, with the dotted lines representing the unstable pitches forming the two tritones, and the solid lines representing the stable pitches that the unstable pitches resolve to. As can be seen, the mode contains both a major and minor third, but no raised sixth. It also contains a raised seventh, while Kastalskiy's contains a lowered seventh.⁷⁹



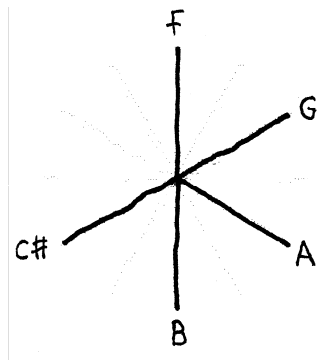
⁷⁸ Gordon Daniel McQuere, ed., *Russian Theoretical Thought in Music* (Ann Arbor: UMI Research Press, 1983), 275, 278. Catoire's "major-minor mode" was first described in his book *Teoreticheskiy kurs garmonii* [Theoretical course of harmony], 2 vols. (Moscow, 1924-26). Ellon D. Carpenter writes in McQuere (1983) on p. 274 that Catoire borrowed, modified and expanded concepts from Belgian theorist François Auguste Gevaert's book *Traité d'harmonie théorique et pratique*, 2 vols. (Paris, 1905-07).

⁷⁹ An analysis of a Russian folk song through the lens of Yavorskiy's "chain mode" can be seen in Gordon Daniel McQuere, "'The Elements of the Structure of Musical Speech' by S. V. Protopopov: A Translation and Commentary" (PhD diss., University of Iowa, 1978), 262-70. The folk song has a pitch set analogous to the one in figure 2.1.12, but it is missing the seventh (the subtonic). Because of this, the song also fits within Kastalskiy's "variable mode" (with the variable mode's higher sixth degree and seventh not being played).

Yavorskiy described the characteristics of his "chain mode" in detail in his tritone-based *theory of modal rhythm*, first laid out in 1908.⁸⁰ The mode, however, does not allow for the possibility of raised sixths, while Kastalskiy provides examples of both variable sixths and of completely raised sixths. T. V. Popova, editor of the 1961 reprint of Kastalskiy's book, states that alternating thirds and raised sixths are often paired.⁸¹

2.1.1.10. Whole tone scale (consisting of four or five notes)

Fig. 2.1.13



Kastalskiy writes that some folk songs also use whole tone scales within the range of an augmented fourth, or more rarely an augmented fifth. Writing nearly 40 years later, T. V. Popova backs him up in the following footnote:

...whole tone melodies within the span of an augmented fourth or augmented fifth are predominantly to be found in the most ancient stratum of songs (calendar and wedding songs). See the transcriptions of A. Rudnyova in the collection "Narodnye pesni Kurskoy oblasti" [Folk songs of Kursk Oblast], Publisher "Sov. kompozitor", Moscow, 1957. No. 39 "Zelyonny dudochek" and others.⁸²

Stepwise motion in the voices of whole tone songs predominates. Leaps of more than an augmented fourth are rare.⁸³

Kastalskiy suggests a link to Russian Orthodox church bell-ringing harmonies, providing an example which has the following pitch constellation:⁸⁴

⁸⁰ McQuere (1983), 116; see also description of the "duplex chain mode" on p. 119.

⁸¹ *Properties*, 56.

⁸² *Ibid.*, 85, referencing A. Rudnyova, *Narodnye pesni Kurskoy oblasti* [Folk songs of Kursk Oblast] (Moscow: Sov. kompozitor, 1957), 100.

⁸³ *Properties*, 85.

⁸⁴ *Ibid.*, p. 86, ex. 120. Further information on the bell-ringing tradition can be found in Findeizen, vol. 1, 332.

Fig. 2.1.14. Example 120 from Kastalskiy, and its pitch constellation. The identity of the tonic is unclear.

The figure consists of two parts. The top part is a pitch constellation diagram showing a central point with three solid lines extending to the notes Eb (top), B (left), and G (right). There are also three dashed lines extending downwards to the notes A, C, and D. The bottom part is a musical score for Example 120, starting at measure 120. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is primarily composed of eighth and sixteenth notes, with some rests and a final cadence.

The mentions by Kastalskiy and Popova of Russian folk utilization of whole tone scales within the range of an augmented fifth is intriguing in light of the 1980 discovery by students of the Moscow and Leningrad Conservatories of an old tradition of Russian overtone flute playing (solo and ensemble) in the villages of Bolshe-Bykovo and Podseredneye. As described by A. N. Ivanov in 1993,⁸⁵ a well-tuned *kalyuka* (as the open-ended reed instrument with no finger holes is called) will play a whole tone scale in the range of an augmented fifth in its most easily-played register:

Fig. 2.1.15. *Kalyuka* range. From Banin, with the text translated.⁸⁶ The black noteheads represent pitches that are attainable when one end of the *kalyuka* is covered.

The figure shows a musical staff with a treble clef and a key signature of one flat (Bb). The staff is divided into three registers: 'lower register' (measures 1-3), 'middle register' (measures 4-7), and 'higher register' (measures 8-9). Below the staff, a 'whole tone scale' is indicated with black noteheads on a white background. The notes are labeled with numbers 2 through 9, and their corresponding frequencies are listed below: 3, 5, 7, 9, 11, 13, 15, 17. The notes are arranged in a whole tone scale, with the first note (2) being Bb and the last note (9) being G.

This raises the possibility that ancient Slavic weddings and calendar ceremonies (whose surviving musical legacy, as Popova says, uses the whole tone scale) were accompanied by these overtone flutes.

⁸⁵ A. N. Ivanov, *Volshebnyaya fleyta yuzhnorusskogo folklor. Sokhraneniye i vozrozhdeniye folklornykh traditsyy* [The magical flute of south-Russian folklore. Maintaining and reviving folklore traditions]. 2d ed. Moscow, 1993, quoted in Banin, 85.

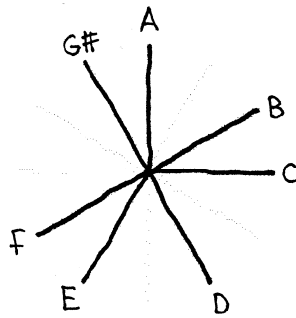
⁸⁶ Banin, 85.

In addition, Kastalskiy mentions some modes as being more prevalent in Ukraine:

.....

2.1.1.11. Harmonic minor.

Fig. 2.1.16



Kastalskiy describes this scale as being rare, only sometimes seen in Ukrainian songs. He acknowledges its presence reluctantly, writing:

This mode did not receive a wide distribution among native folk songs, and the style of the "cruel romance" survived as a fruit of the assault by the city and the factory against the musical independence of the Russian people.⁸⁷

.....

2.1.1.12. Unnamed mode consisting of a "minor" with both natural and raised sixths and sevenths (however, the variable scale degrees are never sung next to each other) and a raised fourth.⁸⁸ The raised fourth causes it to feature augmented seconds in the melody, which Kastalskiy says are very rare in Russia proper but are sometimes seen in Ukraine. Kastalskiy does not give a name to this scale/mode, but today it is called by a number of names: Ukrainian Dorian, Misheberakh (in the Klezmer tradition),⁸⁹ Altered Dorian, Ukrainian minor. It is also likely closely related to the Hungarian gypsy scale⁹⁰ and the Romanian minor scale, among many others.⁹¹

⁸⁷ *Properties*, p. 52, ex. 44b; p. 55, ex. 54. The "cruel romance" was one of the three most popular song genres in Russia in the late 19th and early 20th centuries (the other two were *chastushki* and *shansonetki*, which were comic songs in the Russian and French styles, respectively). It was performed in city music halls and cabarets. The songs, based around themes of intense love and romantic hardship, were composed by professional singers but circulated anonymously. See Robin Bisha, Jehanne M. Gheith, Christine C. Holden and William G. Wagner, eds., *Russian Women, 1698-1917: Experience and Expression, An Anthology of Sources* (Bloomington, IN: Indiana University Press, 2002), 140-41.

⁸⁸ *Properties*, p. 52, ex. 45.

⁸⁹ Sapoznik, 21-22. Sapoznik writes that this mode seems to occur most often in the more Jewish areas of Ukraine and Romania, citing Mark Slobin, *Tenement Songs: The Popular Music of the Jewish Immigrants* (Chicago: University of Illinois Press, 1985), 185.

⁹⁰ The Hungarian gypsy scale is only different in that it purportedly lacks a variable sixth degree. However, I have not explored the actual repertoire.

Fig. 2.1.17

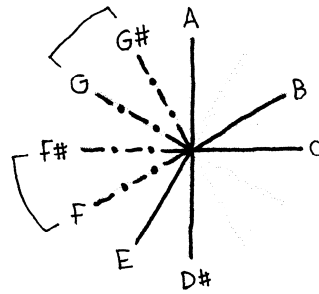


Figure 2.1.17 shows the pitch constellation for this mode beginning on A, as in Kastalskiy's example. The brackets signify the variable scale degrees.

This mode seems to be prominent in the music of the Kobzars: traditionally blind Ukrainian singers that accompany themselves on the *kobza* or *bandura*, Ukrainian string instruments belonging to the lute family.⁹²

2.1.1.13. Speculative "diminished" scale.⁹³

Near the end of the book, Kastalskiy analyzes several monophonic examples which contain melodic leaps from the minor "i" down a tritone and back up, and ponders how they could be harmonized. He considers whether to use a raised "vi" in the secondary voices or not (in the original melody, this degree is missing entirely). He asks whether this could be considered a "diminished mode" and tries to create a polyphonic version using the voice-leading principles described earlier in the book.

⁹¹ Francesco Balena, *The Scale Omnibus* (2014), 436, accessed Nov. 15, 2014, <http://www.saxopedia.com/the-scale-omnibus/>. Because Kastalskiy's scale has two variable degrees, it encompasses four different scales listed in the book under the names Gypsy, Gypsy Minor, Romanian Minor, and Lydian Diminished (they have the first four semitone intervals in common: 2, 1, 3, 1).

⁹² A *kobza* can be heard, for example, in the animated adaptation of Gogol's short story *Strashnaya mest* [Terrible vengeance], directed by Mihail Titov (Kievnauchfilm, 1987) in a song sung by a traditional blind Kobzar musician to tell the centuries-old narrative; the role was realized by Mykola S. Lytvyn (a Ukrainian composer, writer and Kobzar specialist). For a description of the varieties of *kobza* and *bandura*, see Andriy Hornjatkevych, "The Kobza and the Bandura: A Study in Similarities and Contrasts," *Folklorica* 13 (2008): 129-143, accessed Dec. 14, 2014, <https://journals.ku.edu/index.php/folklorica/article/view/3802/3640>. Hornjatkevych writes (p. 6) that unstopped treble strings are what differentiates the *kobza* and *bandura* from other instruments in the lute family, but ignores the obvious suggestion that these strings may have migrated from the (much older) Russian *gusli*, despite including in his paper an illustration from 1691 that shows both instruments playing in the same ensemble, along with a viol and a recorder. Today, Kobzars (*kobzari*) sometimes play the *lira* as well, though these are usually called *lirnyki*; see Nestor Wolansky, "Kobzar Vasyl Nechepa performs at Stanford University," *The Ukrainian Weekly* 74, no. 52. (Dec. 26, 2006), accessed Dec. 14, 2014, <http://www.ukrweekly.com/old/archive/2006/520632.shtml>.

⁹³ *Properties*, 87-89.

2.1.2. Harmony: common chord progressions

As was already mentioned, Kastalskiy often finds partial sonorities in the songs he analyzes instead of full chords.⁹⁴ Coupled with occasional ambiguity of the tonic, chord analysis has the potential to be ambiguous. One gets the distinct impression that when there are chords in these folk songs, they come about as an incidental result of voice-leading, rather than the other way around. Nevertheless, Kastalskiy consistently attempts to analyze his examples in terms of chord progressions, an approach which despite its inadequacies does allow him to make direct comparisons with so-called academic, pan-European music.

Precisely because the identity of the tonic can be ambiguous, I feel that there is no harm in using the same system that I later use in this paper for the accordion and tourist song analyses, in which the identity of "i" depends upon the pitch constellation of the song rather than subjective judgement of what is the tonic (see Chapter 1). As such, if there's no modulation, the tonic triad in minor is always "i", in major "III", in Mixolydian "VII", and so on. If one disagrees upon the identity of the tonic triad, the chord progression diagrams don't need modification as long as the song's pitch set remains constant.

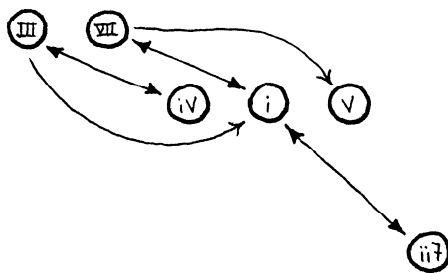
.....

2.1.2.1. In i-

Common chord progressions in i- as described by Kastalskiy:⁹⁵

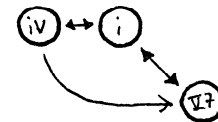
In Russian vocal folk polyphony:

Fig. 2.1.18



In academic, pan-European music:

Fig. 2.1.19



Figures 2.1.18 and 2.1.19 are chord progression maps that show possible movement between *pitch constellation chords*.⁹⁶ Major chords are in the top row, minor chords in the second row, seventh chords in the third row, and minor seventh chords in the fourth row. For example, figure 2.1.19 shows the

⁹⁴ Ibid., 33.

⁹⁵ Ibid., 34-35, 54.

⁹⁶ See Chapter 1.

chord progressions of $i \rightarrow iv$, $iv \rightarrow i$, $i \rightarrow V7$, $V7 \rightarrow i$ and $iv \rightarrow V7$.⁹⁷ Adjoining columns are arranged in a circle of fifths. I use similar diagrams throughout this dissertation because they are a concise and useful way of showing chord progressions, and they allow for quick visual comparisons.

Notes concerning chord progressions in *i*- in Russian vocal folk polyphony:

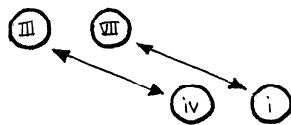
- Stepwise harmonic motion ($III \leftrightarrow iv$, $VII \leftrightarrow i$, $i \leftrightarrow ii7$) is common.
- The $ii7$ is often missing the fifth, so it could be seen as either diminished or minor.
- The $III \rightarrow i$ progression often ends a song, with III typically in first or (especially) second inversion. A partial III chord may also seem to start a song, due to the belated appearance of "*i*" in a tonic chord.⁹⁸
- Tertian chord movements ($III \rightarrow i$, $VII \rightarrow v$) go *down*, but not back up.⁹⁹ Typically, due to the voice holding the tonic moving melodically down a third.
- To reharmonize an "academic" piece in the "folk style", Kastalskiy replaces all $V \rightarrow i$ progressions with $VII \rightarrow i$.¹⁰⁰

.....

2.1.2.2. In $III+$

Common chord progressions in $III+$ as described by Kastalskiy:¹⁰¹

In Russian vocal folk polyphony:
Fig. 2.1.20



In academic, pan-European music:
Fig. 2.1.21



To reharmonize an "academic" piece in the "folk style", Kastalskiy replaces all instances of VI (the major subdominant) with iv and i (the minor supertonic and minor submediant).¹⁰²

⁹⁷ These chord progressions are, as Kastalskiy notes, commonly taught in Western common practice harmony theory.

⁹⁸ *Ibid.*, p. 27, ex.08b; p. 38; p. 53, ex. 49; p. 54, ex. 49.

⁹⁹ *Ibid.*, 53.

¹⁰⁰ *Ibid.*, 24.

¹⁰¹ *Ibid.*, 35-35, 78.

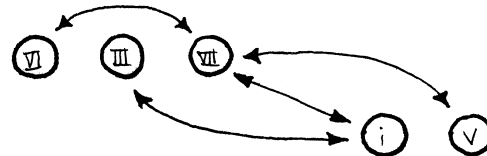
¹⁰² *Ibid.*, p. 35, ex. 20b.

.....

2.1.2.2. In VII Mixolydian

Primary chord connections in **VII Mixolydian** ("major with lowered seventh", or "major with the dominant having replaced the tonic") in Russian vocal folk polyphony according to Kastalskiy:¹⁰³

Fig. 2.1.22



In the above graphic, VII is the tonic; i.e. G in a key signature of no flats or sharps.

2.1.3. Meter

Kastalskiy never specifically talks about meter. However, over two-thirds of the examples he gives are in duple time (4/4 or 2/4), and a sixth are in triple time (3/4). Time signatures such as 7/4, 6/4, 5/4, 6/8 and 3/8 also appear infrequently.

28 of Kastalskiy's examples (11% of the total number) contain more than two time signatures. This can happen because of a beat that's held longer or shorter within or after a certain phrase (which will cause a single bar to be "elongated" or "shortened"), because a song has no consistent meter, or because it has consistent alternating meters. Most of Kastalskiy's examples are fairly short, so it is possible that this is more common in the tradition than his book suggests.

Here is a breakdown of the time signatures present in Kastalskiy's examples (not counting very brief examples of one to two bars, or variations of the same song). For the rarer time signatures, the examples in which they are present are listed:

¹⁰³ Ibid., 44.

Fig. 2.1.23.

Time signature(s) ¹⁰⁴ (time signatures in brackets, e.g. "2/4 (5/4)", are only present for one bar in the example)	#	%	Example(s)
3/2	1	00.41	07-3
7/4	1	00.41	22c
6/4	3	01.22	08, 49, 56a
5/4	3	01.22	34a, 87b-1, 102
4/4	83	33.88	
3/4	41	16.73	
2/4	70	28.57	
6/8	2	00.82	44-1, 44a
3/8	3	01.22	13a+13b, 43, 95-1
6/4, 5/4, 4/4	1	00.41	43b
6/4, 5/4	2	00.82	38, 54a
6/4, 4/4	2	00.82	30, 85
5/4, 4/4, 3/4, 2/4	1	00.41	63
5/4, 4/4	3	01.22	18, 105, 120
5/4, 3/4	2	00.82	95d-1, 96-1a
4/4, 3/4	3	01.22	81a, 95d-5, 95d-2
4/4, 2/4	4	01.63	82-4, 88c, 91, 95d-4
3/4, 2/4	4	01.63	57a, 58, 86, 131
5/8, 2/4	1	00.41	15a
4/4 (3/4)	1	00.41	110
4/4 (2/4)	1	00.41	80-2
3/4 (5/4)	1	00.41	124+125
2/4 (5/4)	2	00.82	[p. 14], 34
Total	245	100.0	

2.1.4. Structure and texture

Kastalskiy does not go into much detail about the form or structure of the pieces he analyzes, being primarily concerned with vertical harmony and voice-leading. Most of his examples are in fact abbreviated versions of the original pieces, and this often obscures the structural elements they originally had. He also never looks at the text of the songs and the effect that it may have upon their form. The following is a summary of the comments he does give:

- It is common to delay establishing the tonic at the start, and gradually outline the main pitches of a song.¹⁰⁵

¹⁰⁴ The subdivisions for additive meters (such as 5/4 and 7/4) are not given. It's often impossible to know what they are because Kastalskiy prioritizes space-saving over separating the notes according to the subdivision (e.g. in the 5/4 bar in *Properties*, p. 48, ex. 38 there is a dotted half note in the middle voice that begins on beat 2).

- Composers wishing to imitate the style should start with a solo melody (*zapev*)¹⁰⁶ and gradually add voices as the song progresses.¹⁰⁷ Kastalskiy provides an excerpt from the "Peasants' Chorus" in Borodin's *Prince Igor* which he claims is a typical example,¹⁰⁸ although as far as I can tell, many of the original sources of his other examples seem to either alternate between solo voice and all voices, or start with a solo voice and then have all voices for the rest of the song, rather than starting with a solo voice and gradually adding voices. The solo at the beginning of the *Prince Igor* example is 20 notes long; another one is 13 notes long.¹⁰⁹ In one case, the solo in the original example is 24 notes long, but Kastalskiy begins gradually adding and removing voices after four notes in his version of the harmonization, seemingly following Borodin's example (the result is effective, but perhaps not true to the original song).¹¹⁰
- Songs tend to have a varying number of voices throughout their duration, more "like an instrumental ensemble" than traditional SATB choral style in which four parts sound continuously and on different pitches. The most common number is two or three voices (that is, two or three different pitches at any one time).¹¹¹
- The main melody is often in the middle voice.¹¹²
- Unisons are used to mark the start, end, and transitions between sections in the middle.¹¹³ Unisons are covered in more detail further below.

2.1.5. Voice-leading, writing secondary voices

Kastalskiy gives a number of guidelines for writing secondary voices:

- A voice tends to stay within the range of 3-4 tones of the anhemitonic pentatonic scale (e.g. the black keys on the piano), including at least one of the two minor-third intervals. All of those tones must be consecutive unless both tones of the two-tone group and the middle tone of the three-tone group are used.¹¹⁴ In another spot, Kastalskiy states that the range of three tones (a

¹⁰⁵ Ibid., 33.

¹⁰⁶ Ibid., 30.

¹⁰⁷ Ibid., p. 28, ex. 9.

¹⁰⁸ The full version of Borodin's "Peasants' Chorus", as well as Kastalskiy's condensed version of it, are in Appendix 2.1.

¹⁰⁹ Ibid., p. 45, ex. 34.

¹¹⁰ Ibid., p. 53, ex. 48.

¹¹¹ Ibid., 36.

¹¹² Ibid., 36.

¹¹³ Ibid., 24, 30, 32, 37.

¹¹⁴ The preceding two sentences are a more concise summary of the six "rules" given by Kastalskiy on pages 57-58.

pentatonic trichord) is the most common, usually with the first interval from the bottom a minor third and the second interval a major second, and sometimes the reverse (a major second from the lowest note, then a minor third).¹¹⁵

- One can also add either one of the possible tones from inside the minor third interval (e.g. if using the pentatonic scale represented by the black keys on the piano, one could add either of the "white" keys between black-key groups: B or C, E or F).¹¹⁶ These non-pentatonic tones are typically used in stepwise passages, as passing or neighbour tones, usually on weak beats.¹¹⁷ For the potential pitch sets this can lead to, see the section concerning "pitch sets" above.
- Melodic formulas (*popevki*) from the main melody should be used in the accompanying voices.¹¹⁸
- The bass voice is as active as the other voices, "although bass pedals, in the manner of the *lira* or the bagpipe (*volynka*), are also of folk providence".¹¹⁹

* * * * *

2.1.5.1. Dissonances and "unusual" practices

Characteristic Russian folk practices that would be considered "unusual" in the Western common practice school of music theory:

- Voice crossing occurs frequently.¹²⁰
- Direct movement into unisons, octaves and fifths is accepted, outward or inward (unlike in traditional academic Western voice leading).¹²¹
- One voice can come to the final note of the piece a bar or more early, and just sustain that note, regardless of what else is going on harmonically.¹²² This may be what Kastalskiy means when he writes "Russian minor has a love for embellishments on i".¹²³

- - - - -

¹¹⁵ Ibid., 29.

¹¹⁶ Ibid., 57-58.

¹¹⁷ Ibid., 29.

¹¹⁸ Ibid., 90.

¹¹⁹ Ibid., 23, 30. For more on the *lira*, see the relevant footnote in § 2.1.1.3. Some of Kastalskiy's examples include bass drones of octaves or fifths: p. 39, ex. 26; p. 40, ex. 27a; p. 50, ex. 41.

¹²⁰ Ibid., 36.

¹²¹ Ibid., p. 31, ex. 13a.

¹²² Ibid., p. 37, ex. 22a; p. 58, ex. 61; p. 61, ex. 66b.

¹²³ Ibid., 53.

2.1.5.2. Unisons

Unisons are used:

- At the *start* of a song. Kastalskiy says for 1-3 notes, but the original sources for his examples often have much longer solo melodies at the start (see § 2.1.4 concerning solo melodies)¹²⁴
- At the *end* of a song (most songs end in unison). See Kastalskiy's ex. 22e for one that doesn't (it ends with a sonority of a root and a third).¹²⁵
- In the *middle* of a song, for important changes or transitions (up to five notes, but usually around three). In cadences, voices are far more likely to join together in unison (or in octaves) than to divide.¹²⁶ It may also be used for modulations (see below).

.....

2.1.5.3. Sevenths

- Quartal seventh (e.g. A-D-G) and quintal ninth (e.g. G-D-A) chords are fairly common.¹²⁷
- Sevenths may appear over various diatonic chords (for example: i7, ii7, v7). Either the third or the fifth of the full seventh chord will often be "missing". Kastalskiy calls this the *aerial seventh*¹²⁸ because it does not resolve in the way that common-practice music theory says a seventh should "but stays as if suspended in the sound environment".¹²⁹
- It seems that each voice within a seventh sonority may be approached from or resolve to any note within its own narrow pentatonic range (usually a pentatonic trichord);¹³⁰ the seventh is simply an accidental result of being part of that voice's melody (main or secondary).¹³¹
- Another way that sevenths tend to come about is if a melody that lands on the fifth degree (the dominant) is doubled a third above by another voice.¹³²
- If resolving into a unison (at the end of a piece or at a mid-piece cadence), the voices of a seventh sonority can resolve directly into it by a leap of a fourth or fifth.¹³³ In fact, it seems that a voice

¹²⁴ Ibid., p. 38, ex. 40; p. 24.

¹²⁵ Ibid., p. 30; p. 37, ex. 22e.

¹²⁶ Ibid., p. 32, ex. 15 & 16. Kastalskiy only says "in unison", but he seems to mean "in octaves" as well because this is what his examples show.

¹²⁷ Ibid., 38.

¹²⁸ An original term.

¹²⁹ Ibid., p. 39-40; p. 32, ex. 13a, 13b.

¹³⁰ Ibid., p. 38, ex. 25a, 25c.

¹³¹ Ibid., p. 39-40, ex. 27, 28.

¹³² Ibid., p. 39-40, ex. 27a.

¹³³ Ibid., p. 32, ex. 13a, 13b.

may move down into dissonance with another voice if it means that a comfortable leap (e.g. a leap of a perfect fifth) to a unison follows,¹³⁴ especially if the two notes are the dominant and tonic (it seems to not really be considered dissonant for any voice to move to them at any time).¹³⁵

- One characteristic example from minor: four descending fast notes from VII, then a leap upwards to i. This works especially well when accompanied by a tonic note held over the previous measure.¹³⁶

2.1.5.4. Example analysis: p. 31, ex.13a

The following is an analysis of chords, structure and dissonances in one example.

Fig. 2.1.24. Example 13a from Kastalskiy.

Melgunov I, No.21
[Protyazhnaya, "Vse lyudi zhihut, kak tsvety tsvetut"]

- Chord progressions in the nine bars: i-v-i|i-vii-iv|v|i-ii7|III-i-v|iv-VI|III-VII-i|v-VII-III|i
- In Kastalskiy's abridged example seen above, there are three phrases in 3/8, each ending in octave-unisons: first v (bar 3), then iv (bar 6), then i (final bar). In the original source, however,¹³⁷ there are four phrases: first ending in v, then v, then iv, then i. This is then repeated.
- The following is a map of all the movement between chords seen in this example, assuming F# is "1":

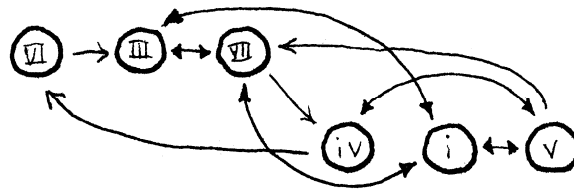
¹³⁴ Ibid., p. 31, ex. 13: second-last bar and bar 4.

¹³⁵ My own observation, based on Kastalskiy's examples.

¹³⁶ Ibid., p. 37, ex. 22d.

¹³⁷ Melgunov, 48.

Fig. 2.1.25



Dissonances and "unusual" voice-leading present in the example:

- Direct movement inwards into octaves (bars 6 and 9). In my observation, this seems to give a sense of wide open fields.
- Accented passing tone (bar 2)
- Two consecutive passing tones (bar 2)
- In the pickup to bar 9 (also bar 6), the lower and middle voices move into position to be able to leap into the unison by a perfect fifth or fourth, up or down, even though it means that they come to form dissonant intervals with the other voices. The unison is also approached by descending melodic passages, and (in bar 5, upper voice) by a *cambiata*.

2.1.6. Scattered chromaticism or semichromaticism

Kastalskiy insists that there is no "crawling chromaticism" (directly chromatic passages consisting entirely of semitones moving up or down) in Russian folk songs,¹³⁸ although in a later chapter he does unearth some unusual examples of songs with descending chromatic passages.¹³⁹ Instead, the chromaticism of Russian folk songs typically consists of various scale degrees being changed here and there, somewhat akin to the varying sixth and seventh degrees in the Western melodic minor scale. This "scattered chromaticism" (*hromatizm vrazbivku*) or "semichromaticism" (*polukhrom*) is the focus of Chapter 15, where it is defined as "chromaticism that does not crawl in semitones, but is intermediate, with a tone or two in between."¹⁴⁰

¹³⁸ *Properties*, 42.

¹³⁹ *Ibid.*, p. 72, ex. 87b.

¹⁴⁰ *Ibid.*, 74.

Kastalskiy states that the most commonly-modified degrees in both major and minor are 3, 6 and 7,¹⁴¹ and that he has never seen a modified 5th degree.¹⁴² He shows specific examples of the following degree modifications:

- $\flat 2/\flat 2$ in minor¹⁴³
- Either 2 or 6 (depending on which tone one identifies as the tonic)¹⁴⁴
- $\flat 2/\flat 2$ and $\flat 3/\sharp 3$ in minor¹⁴⁵
- $\flat 3/\sharp 3$ and $\flat 6/\sharp 6$ in minor/major¹⁴⁶ (see the description of the variable mode above)
- $\flat 4/\sharp 4$ in major (Kastalskiy states that this is less common)¹⁴⁷
- $\flat 6/\sharp 6$ in minor¹⁴⁸
- Other examples of the above changes¹⁴⁹

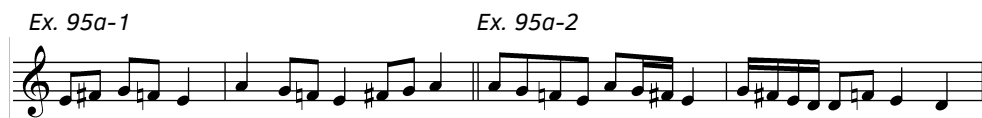
As for how specifically these modified degrees are used, perhaps it would be best to quote a lengthy passage from my translation of Kastalskiy's book:¹⁵⁰

.....

§ 16. Various kinds of embellishment. The role of chromaticism

And so, the Russian song will embellish diatonicism in the following ways:

a) Following the stepwise ascending motion of three to four notes, one of the intermediate notes will be lowered by a semitone during the descent back down; likewise, during the ascent following a descending passage, one of the intermediate notes will be raised (see 88, 93, 94); (likewise 95a-1). The same can apply if there are big intervals between modified notes with movement in the same direction (ex. 95a-2):



b) Both the modified (lowered) and the original scale degrees¹⁵¹ can also be approached by a leap up, just like regular scale degrees (see the preceding example: a lowered scale degree during upward motion in the melody). The modified notes may

¹⁴¹ Ibid., 72. C.f. Catoire's "major-minor mode", § 2.1.1.9.

¹⁴² Ibid., 74.

¹⁴³ Ibid., p. 73, ex. 89a-b, 90b.

¹⁴⁴ Ibid., p. 73, ex. 90a.

¹⁴⁵ Ibid., p. 73, ex. 91a, 92.

¹⁴⁶ Ibid., p. 73, ex. 91b.

¹⁴⁷ Ibid., p. 74, ex. 93.

¹⁴⁸ Ibid., p. 74, ex. 93a.

¹⁴⁹ Ibid., p. 74, ex. 94.

¹⁵⁰ Ibid., 75-76.

¹⁵¹ By "original scale degrees" Kastalskiy means the unmodified notes (not sharp or flat).

be followed by leaps down a third (but not always):

Ex. 95b-1 Ex. 95b-2 Ex. 95b-3 Ex. 95b-4 Ex. 95b-5
 (abbrev.)

Ex. 95b-6 Ex. 95b-7
 Listopadov. Ukrainian Hmara Borshevsckaya

See also examples 80, 87, 88, 91, 93, 94.

c) Melodic figures with changed scale degrees are often of a sequential nature (of course, without an exact repetition of the motive), and sometimes even two degrees may be modified:

Ex. 95c-1 C, F and B are modified

Ex. 95c-2 Ex. 95c-3
 E and B are modified

d) The modification of the third and sixth degrees during a song constitutes a specific mode: major-minor or minor-major.

The number of intermediate notes between the modified scale degrees varies between one, three and four. The modified degrees appear not only in the main melody, but also in the accompanying voices:

Ex. 95d-1 Ex. 95d-2 Ex. 95d-3
 Maslov [Belorussian] Maslov [Volga round dance. Lopatin-Prokunin
 Dryoma dremlet]

Ex. 95d-4 Ex. 95d-5
 Grigoryev, No. 46

Ex. 95d-6

Hmara Borshchevskaya

Ex. 95d-7

Grigoryev, No.50 [Alyosha Popovich i sestra Petrovichey]



2.1.7. Modulation

Countering what was at the time a widely-held view that Russian folk songs are entirely diatonic, Kastalskiy was one of the first to recognize that a notable minority of them modulate between modes.¹⁵² He states that "modulating songs make up no less than 10%" of the repertoire he investigated.¹⁵³

There is often no raised subtonic preceding the modulation, unlike in traditional common practice harmony.¹⁵⁴ Instead, Kastalskiy provides examples of a typical modulation technique in which the song *stops in unison on the tonic* before modulating, and the first degree that is sung in the modulated section (with respect to the new tonic) is either unison I (the new tonic) or unison V (the new dominant). In one case (Kastalskiy's ex. 65), the first sung degree is unison VII, the new subtonic). The following is a brief summary of these examples:¹⁵⁵

- D Dorian (maybe starting in C+) → D natural minor.¹⁵⁶ In the chord analysis below (figure 2.1.26), the identity of "i" shifts from section A to section B because the pitch set of the song changes. The tonic stays on the same note, but it's analysed as "iv" in section A and "i" in section B.

Chord progressions of the first four bars (where i=a): VII|VI-III-ii°|i-VI|iv

Chord progressions of the last four bars (where i=d): VII-III7-VII-iv|III-i-iv|VII-i7-v-III|i

¹⁵² Ibid., 10, 73 (footnote by Popova). Popova doesn't mention it, but it seems likely that Kastalskiy learned about the presence of modulation in Russian folk songs from reading the preface to Melgunov's 1879 folk song collection (Melgunov, xx-xxi, translated in Beckwith, 74-5). As noted earlier, Kastalskiy's reluctance to use the terminology of the Medieval modes also apparently stems from the same source (see footnote 50).

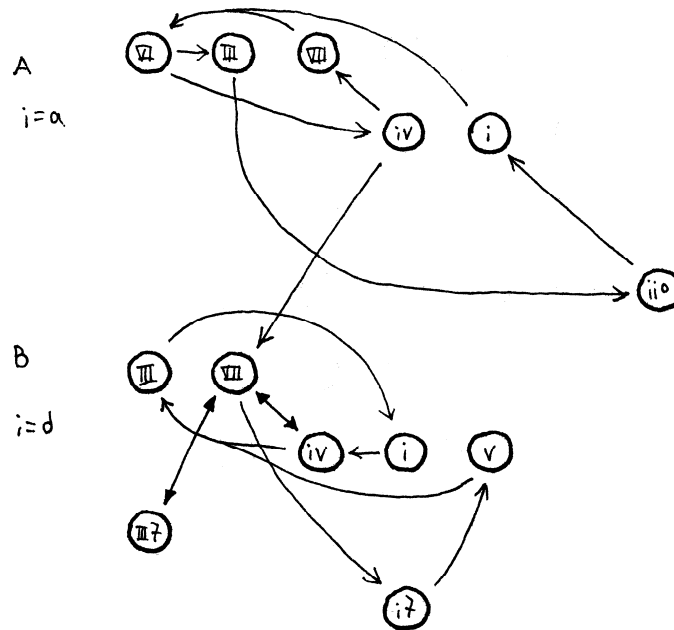
¹⁵³ Ibid., 61.

¹⁵⁴ Ibid., 61.

¹⁵⁵ Ibid., p. 59-60, ex. 64-65d.

¹⁵⁶ Ibid., p. 58, ex. 62. The first part of the song starts on C but ends on D, with no sharps or flats. Therefore, it may be D Dorian which starts in C+ (Kastalskiy just writes "D Dorian", or in his words, "minor with raised sixth").

Fig. 2.1.26



- G Mixolydian → E natural minor.¹⁵⁷ This example uses the Obihod pitch set. It seems to start in G Mixolydian (using the natural F in the higher register) and end in E natural minor (using the sharp F in the lower register)
- F major (or F Mixolydian, or C Mixolydian) → C minor (III→vii or VII→vii).¹⁵⁸ There is no E in the first part, so the transition feels smooth. Eb appears, then later Ab. The song begins and ends on C. It might be (Kastalskiy doesn't explicitly mention this possibility) that this is the Obihod pitch set again, because all of the A naturals in the first part are in the lower register and the A flats in the second part are in the higher register. In that case, the pitch set of the four three-note groups would be: F, G, A / Bb, C, D / Eb, F, G / Ab, Bb, C.
- A minor → D minor (i→iv)¹⁵⁹
- A natural minor → A Phrygian → A natural minor (the song contains no F or F#, so the identity of the modes is a bit ambiguous)¹⁶⁰
- E Phrygian → E natural minor¹⁶¹
- A natural minor → E natural minor¹⁶²
- G major → D natural minor → G major¹⁶³

¹⁵⁷ Ibid., p. 59, ex. 63.

¹⁵⁸ Ibid., p. 59, ex. 64.

¹⁵⁹ Ibid., p. 59, ex. 65.

¹⁶⁰ Ibid., p. 60, ex. 65a.

¹⁶¹ Ibid., p. 60, ex. 65b.

¹⁶² Ibid., p. 60, ex. 65c.

Kastalskiy writes that, as well as stopping in unison on the tonic, songs can also *stop in unison on the dominant* before modulating. and provides some examples to show how the dominant may be approached.¹⁶⁴ This goes hand-in-hand with his earlier statement about the often "backwards relationship between the official tonic and the dominant" in Russian folk songs.

Kastalskiy proceeds to discuss unusual methods of modulation in detail.¹⁶⁵ I will not summarize here, only mentioning a few things of interest:

- A modulation from minor to the minor at the tritone is shown. Kastalskiy then provides an example of Mussorgskiy using this type of modulation via a descending chromatic passage, and shows how it could have been accomplished in a more typically folk-like manner.¹⁶⁶
- Kastalskiy shows that modulations sometimes happen *without* stops on unisons between the two modes.¹⁶⁷

Passing modulation is covered in Chapter 18.¹⁶⁸

Chapter 19 concerns "methods of distant modulations from major and minor". Kastalskiy talks about potential ways to achieve distant modulations using his own examples, by combining the methods in the folk examples described previously.¹⁶⁹

It is perhaps worth noting that most of Kastalskiy's examples of modulating songs (with some exceptions¹⁷⁰) were recorded monophonically, with the secondary voices composed by Kastalskiy himself in a manner that he believed was in keeping with folk practice. As such, it is possible that some of the specifics described are not in fact typical.

¹⁶³ Ibid., p. 60, ex. 65d.

¹⁶⁴ Ibid., p. 61, ex. 66a-e.

¹⁶⁵ Ibid., 63-71.

¹⁶⁶ Ibid., p. 70, ex. 85, 85a. Modulations to the tritone also occur in the other two traditions discussed in this paper; see § 3.2.2 (final paragraph) and § 4.3.2 (final paragraph).

¹⁶⁷ Ibid., 69. I find it hard to decipher most of the examples Kastalskiy gives for this claim – they are short, condensed and confusingly labelled. Furthermore, the original sources are not specified in detail (only by author, not by song number). One example he gives that I *can* decipher is ex. 83b on p. 69: it goes from C+ to e- via the chord progressions C+→G+→D+→e-, without ever stopping on a unison. The example seems to be using an Obihod scale (F# is in upper register in first half of song, while F# is in lower register in second half of song), so perhaps it's not *really* a modulation.

¹⁶⁸ Ibid., 82-83.

¹⁶⁹ Ibid., 84-85.

¹⁷⁰ For example, Ibid., p. 74, ex. 95.

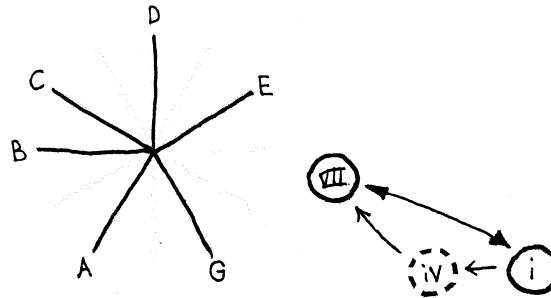
2.1.8. Some further analyses of specific examples

Fig. 2.1.27. Kastalskiy, p. 25, ex. 04c:

Folk arrangement from Palchikov's collection, No.12
[horovod, "A my sechu sechali"]

The song starts and ends on D in unison. Its pitch set is missing an F (natural or sharp). The chord analysis graphic on the below right in figure 2.1.28 assumes that "i" is "A" (in figure 2.1.27, Kastalskiy assumes that "i" is "G"); the harmony of the song moves between G+ and a- (VII and i); these two chords cover all the notes of the pitch set. The circle around "iv" (D) is drawn with a broken line to signify that it only appears as a unison at the beginning and end.

Fig. 2.1.28



Kastalskiy analyses the song as being in G+ and ending on the dominant. The mode could also be seen as an incomplete D Dorian.

.....

Fig. 2.1.29. Kastalskiy, p. 33, ex.18. The bass voice is newly composed by Kastalskiy; its progression stays within a pentatonic pitch set.

Listopadov

Interesting sonorities are marked with N.B.

- Mixed 5/4 and 4/4 meter.
- The song is in i natural minor but concludes with a unison on VII.
- Chord progressions: i-VII-i-VII|i-(i7)-i-v7-i7|III-iv-III|i-VII-i-VII|i-(i7)-i-v7-i7|VII

Fig. 2.1.30

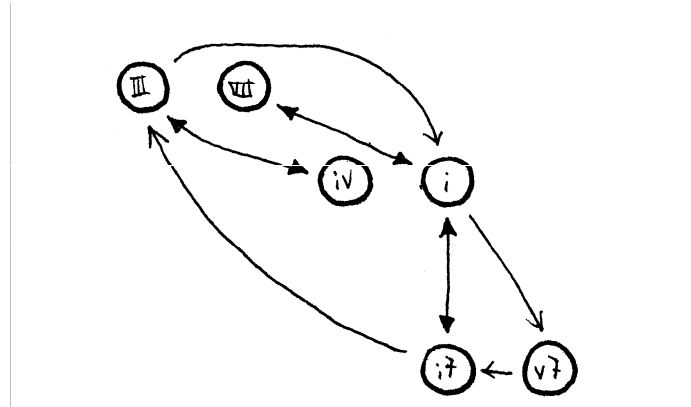
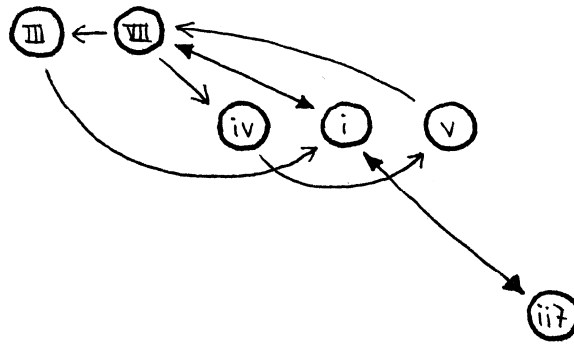


Fig. 2.1.31. Kastalskiy, p. 52, ex. 45

Melgunov, No. 10 [*horovod*, "Ty zarya li, moya zoryushka"]

Chord progressions: $i|VII-i|ii7-i-ii7-i|VII-iv|v-VII|III-i-VII|i$

Fig. 2.1.32



My chord analysis is a little different from Kastalskiy's. It should, of course, be noted that vertical harmony is often not the most important element. In this example, it is especially clear that the vertical harmony arises out of melodic movements.

.....

Fig. 2.1.33. Kastalskiy, p. 53, ex.48

Listopadov, No.26 [historical "Dumchatyye senatory i prutskoy korol", "A-oy, da vo tsarstve nu, bylo v russkom"]

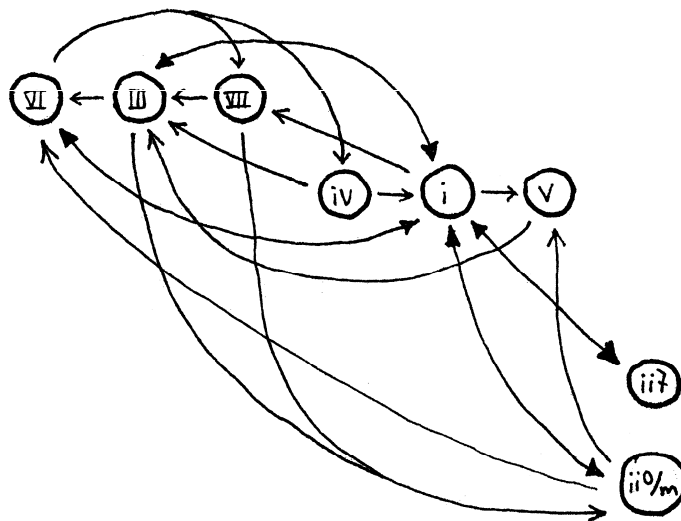
Chord progressions (with line breaks corresponding to the staves above):

i|i-v-i|i-(ii)|i-(v)-(III)-i|

i-(ii)-VI-i-ii7|VII-III-VI-iv|

III-i-(v)-III-i-VI|iv-i-VI-VII-ii°|i-v-III-i

Fig. 2.1.34



2.1.9. Research after Kastalskiy

I think it may be of interest to write a little about the ideas that immediately followed Kastalskiy's contributions. The first post-Kastalskiy attempt to add to the theory of Russian folk polyphony was made by N. A. Garbuzov in a 1939 book¹⁷¹ which applied his earlier theory about the overtone series being the foundation of music¹⁷² to Russian folk harmony. However, by 1951 Garbuzov had apparently conceded that his theory was unsound, due to newly-discovered evidence.¹⁷³ A more lasting contribution to the theory of Russian vocal folk music¹⁷⁴ seems to have been provided by L. Kulakovskiy in his 1951 book *O russkom narodnom mnogogolosii* ("On Russian folk polyphony"). The book's focus is narrow: it is based entirely on an analysis of Yevgeniya Linyova's published folk transcriptions, which represent one of the styles of central Russia. Kulakovskiy criticizes contemporary Western appraisals of Linyova's folklore recordings for using the term "heterophonic" to describe them (citing works by Guido Adler, Carl Stumpf and Hermann Abert). He writes: "they proved completely incapable of understanding [Russian folk polyphony]".¹⁷⁵ Kulakovskiy asserts that the use of multiple voices in the transcribed songs has a number of things in common with both homophony and polyphony but goes along a different path, and proceeds to spend a few chapters explaining what he means.¹⁷⁶

A decade later, Bershadskaya confirms most of Kulakovskiy's findings, but expands the field of view to describe, for the first time, several regional styles (grouped into "northern", "central" and "southern"), among which four primary ways of combining multiple voices are encountered:

1. Heterophonic (*geterofoniya*). Predominating in the far north; sometimes encountered in other regions. Separates into two varieties, which in their more advanced phases of development turn into types #2 or #4. Can be present in other types of multipart songs as well.¹⁷⁷
2. Secondary-voice-polyphonic (*podgolosochno-polifonicheskiy sklad*).¹⁷⁸ Predominating in the centre, and generally the most widespread (this is the style studied by Kulakovskiy). The main

¹⁷¹ N. A. Garbuzov, *O mnogogolosii russkoy narodnoy pesni* [On the polyphony of the Russian folk song] (Moscow, 1939).

¹⁷² N. A. Garbuzov, *Teoriya mnogo-osnovnosti ladov i sozvuchiy* [Theory of the multiple foundations of scales and sonorities], 2 vols., (Moscow, 1928-32).

¹⁷³ Kulakovskiy, 18-9.

¹⁷⁴ Bershadskaya, 7-8.

¹⁷⁵ Kulakovskiy, 15. The exact names of the articles are not given, but are said to be quoted from R. Gruber, *Istoriya muzykalnoy kultury* [History of musical culture], vol. 1 (Moscow, 1941).

¹⁷⁶ *Ibid.*, 86.

¹⁷⁷ Bershadskaya, 33-37.

¹⁷⁸ Beckwith translates the same term as "improvised choral heterophony" (on p. 70 and later), a translation with which Kulakovskiy and Bershadskaya would have doubtlessly strongly disagreed with. Perhaps the reason lies in differences of opinion concerning the definition of "heterophony".

voice carries the melody. Any secondary voice (which can be above or below the main voice) can have its own different distinguishing characteristics compared to main voice, e.g. range, rhythm, even mode/scale, but it will have a role within the overall fabric of the song. Most often, each secondary voice functions either as a simplification or a development of the main voice. Voices can switch roles. There are also many other details.¹⁷⁹

3. Seconding (*vtora*). The secondary voice doubles the melody a third above or below (more rarely, a fifth or a sixth). As this requires for the melody to be fixed, it is not seen in songs with an "uncrystallized" melodic line (particularly older ones). It is not usually seen solely by itself for a long time, and it may combine with other types of secondary voices, such as a "drone" voice or one of the types from style #2.¹⁸⁰ This folk technique, or something like it, seems to have been used in "improvisational practices of the large monastic choirs in [Russia's] South".¹⁸¹ It was applied by a number of 19th-century Russian composers (e.g. Turchaninov, Rimskiy-Korsakov, and Kastalskiy) who attempted to harmonize medieval monophonic Russian Orthodox chants without resorting to the "Italian style" of harmonization.¹⁸² R. S. Beckwith calls this style "organum-like",¹⁸³ and cites S. S. Grigoryev's use of the term "multivoiced melody" (*mnogogolosnaya melodiya*).¹⁸⁴
4. Chordal-harmonic (*akkordovo-garmonicheskiy sklad*). Voices move between certain consciously-chosen "chords" or "sonorities" within a song. Not all the notes in a particular chord necessarily sound immediately – i.e. the root of a triad might be missing at first.¹⁸⁵ Sonorities of 3rds, 5ths, 7ths and triads are common. Bershadskaya lists some of the more common ones, and described what seems to determine which ones are chosen.¹⁸⁶

This is only a very brief overview. None of Kulakovskiy's or Bershadskaya's findings have been incorporated into my composition in Chapter 2.2, which is limited to the "rules" described by Kastalskiy himself.

¹⁷⁹ Bershadskaya, 37-50. Another detail: dissonances occur mostly on weak beats, and are approached by contrary motion.

¹⁸⁰ *Ibid.*, 50-52.

¹⁸¹ Beckwith, 139, citing Preobrazhenskiy.

¹⁸² *Ibid.*, 139, 152-67, 215, 222, 236.

¹⁸³ *Ibid.*, 162.

¹⁸⁴ *Ibid.*, 171-72, citing S. S. Grigoryev, *O melodike Rimskogo-Korsakova* [On Rimskiy-Korsakov's use of melody] (Moscow, 1961). In addition, Grigoryev uses the term "separable harmonic layer" (*obosoblennyy garmonicheskiy stroy*) if the intended texture of the selected voices is primarily harmonic rather than melodic (this perhaps applies to the compositions of Rimskiy-Korsakov rather than to folk technique).

¹⁸⁵ C.f. figure 2.1.27.

¹⁸⁶ Bershadskaya, 52-56.

2.2

Three Swans

(a piece written using principles of Russian folk polyphony described by A. Kastalskiy)
2014-11-25

Eugene Belianski

$\text{♩} = 70$
dynamics ad. lib.

1

2 *dynamics ad. lib.*

3 *dynamics ad. lib.*

7

10

12

12

⑰

⑳

Musical score for measures 17-21. The score consists of three staves. Measure 17 is marked with a circled '17'. Measure 21 is marked with a circled '21'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

㉓

㉔

Musical score for measures 23-26. The score consists of three staves. Measure 23 is marked with a circled '23'. Measure 26 is marked with a circled '26'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

㉘

Musical score for measures 28-31. The score consists of three staves. Measure 28 is marked with a circled '28'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

33 37

Musical notation for measures 33-37. The system consists of three staves. Measure 33 is marked with a circled '33'. Measure 37 is marked with a circled '37'. The notation includes various rhythmic values and melodic lines across the three staves.

39 42

Musical notation for measures 39-42. The system consists of three staves. Measure 39 is marked with a circled '39'. Measure 42 is marked with a circled '42'. The notation includes various rhythmic values and melodic lines across the three staves.

44

Musical notation for measures 44-47. The system consists of three staves. Measure 44 is marked with a circled '44'. The notation includes various rhythmic values and melodic lines across the three staves.

2.3. Analysis of *Three Swans*, a composition for woodwind trio based on principles laid out in Aleksandr Kastalskiy's *Principles of the Russian Folk Music System*

Writing a musical composition based on the principles in Kastalskiy's book immediately presented me with a difficult challenge: although Kastalskiy writes in detail about scales and voice progressions, none of his examples come close in length to what would be considered a finished piece of music. Many are just a few bars long, while a few might be long enough to constitute an entire verse (it's difficult to tell, since Kastalskiy omits the lyrics).

My first step was to pick out a few of his longer examples that I particularly liked the sound of and analyze them. All of these are mentioned and analyzed in my Kastalskiy analysis (Chapter 2.1): they are examples 9, 13a, 18, 45 and 48 (using Kastalskiy's example numbers). They were used as a kind of tuning fork while composing this piece, and are included in this thesis in Chapter 2.1 and Appendix 2.1.¹

The first of these, example 9, is perhaps a special case: it is not from an ethnographic recording but a selection from Borodin's opera *Prince Igor* (No. 26: Chorus of Peasants [*Hor poselyan*]).² It was specifically written in a folk polyphony style and is the only contemporary composition that Kastalskiy praises in his book.³

Examples 13a, 18, 45 and 48 come from contemporary ethnographic studies. In his book, Kastalskiy makes use of 32 folk song collections from 24 authors.⁴ Some of these (especially the books by Yevgeniya Linyova) are widely known and respected among Russian folk song researchers to this day; others are difficult to find, and some have never been published at all. I managed to track down 21 of out of the 32. Their transcriptions are similar to contemporary song books in that generally, the notes for one verse are recorded; the following verses are assumed to be sung in a similar fashion. A solo voice often starts the song, and is joined by the other voices soon after.

Creating this composition was a complex process of trying to write something that followed many of the characteristics that I had discovered from Kastalskiy, some of which are not absolute rules (for example, according to Kastalskiy, the voices *often* but by no means *always* move within pentatonic

¹ Examples 13a, 18, 45 and 48 are in Chapter 2.1: see figures 2.1.24, 2.1.29, 2.1.31, and 2.1.33, respectively. Example 9 is in Appendix 2.1.

² Aleksandr Borodin, ed. Nikolay Rimsky-Korsakov and Aleksandr Glazunov, "Act IV. No. 26: Chorus of Peasants [*Hor poselyan*]" in *Knyaz Igor* [*Prince Igor*] (Leipzig: M. P. Belaieff, 1888; first edition, reprinted by New York: Edition Musicus New York, n.d. n.p.), accessed Dec. 14, 2014, http://imslp.org/wiki/Prince_Igor_%28Borodin,_Aleksandr%29

³ *Properties*, 28.

⁴ Listed in *Properties*, 20-21. A few sources that are only used once are not included in this list.

trichords).⁵ The piece also had to sound "right" to me. There was a lot of rewriting. I started by taking an especially close look at example 48, and writing a beginning "in that vein". Once I had a full "verse", I decided to repeat it twice more with variations in the voices, keeping an eye on the way Borodin handled this (his piece was the only example I had access to that had a full score of all the verses available).

Here is a list of the devices/rules that were ultimately included in my composition; the bar numbers in which they are used are listed in [square brackets]:

1. Written for 3 voices (Kastalskiy says that 2-3 voices are the most common)
2. The lowest voice is as active as the other voices - [11-13, 15, 20, 24-26, 28, 31, 39, 40, 42-44, 47].
3. The full pitch set is only gradually revealed (F doesn't appear until bar 7 in verse one, and until bar 39 in verse three).
4. Unisons appear here and there, including at important points in the melody. They appear on notes A [3, 4, 9, 15, 19, 20, 22, 24, 25, 27, 31, 35, 36, 38, 41, 47], D [10, 13, 20, 26, 29, 35, 42, 45], E [18, 37] and G [34].
5. There are parallel unisons [13, 20, 36, 42].
6. Sometimes the "root" of a chord is established late [14, 22, 27 (the F in lower voice), 30, 36, 38, 46]. This can also be interpreted as a tertial chord movement downwards (i.e. III→i)
7. Presence of sevenths [5, 7, 9, 11, 12, 15, 21, 25-29, 31, 34, 35, 39, 43-47].
8. Presence of quartal seventh chords [3, 10, 40].
9. Use of semi-chromaticism/scattered chromaticism; the F varies between F \flat and F \sharp in the top voice [12, 28, 39, 44].
10. Trichordal melodic fragments are present throughout the piece [2-7, 9-11, 13, 18, 20, 21, 24, 25, 34-37, 42, 45].

⁵ Kastalskiy believed that pentatonic trichords (see § 2.1.5) were the first stage of development from which the contemporary scales and modes emerged, as a result of the extending of the range and the filling-in of notes (*Properties*, 37). Popova disagrees in a footnote below his remark, writing that *non-pentatonic*, narrow, closely-spaced intervals are also characteristic in some of the oldest "Slavic songs" (to be precise, this is characteristic of songs from the north of Russia; songs from the south are characterized by anhemitonic pentatonicism, as Kastalskiy wrote, while the central region is a mixture of the two styles). The earliest researcher to describe these regional variations (and probably Popova's source) was T. Bershadskaya, on pp. 18-20 of her 1961 book (expanded from her 1954 dissertation). However, I believe that Bershadskaya actually shows Kastalskiy to have been broadly correct. While the oldest songs in the Russian far north (Pinega) region do feature many narrow-closely spaced intervals, these are embellishments of the important notes, which tend to be from the anhemitonic pentatonic pitch set (one such song is analyzed in Bershadskaya, 68-9).

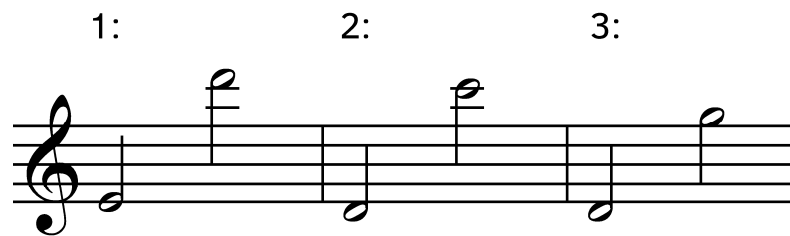
11. Non-trichordal notes are usually used as passing notes (but not consistently, just like in Kastalskiy's examples) [7, 8, 12-15, 25, 28, 29, 31, 38-40, 44-47].
12. There is a solo *zapev*⁶ at the beginning of every verse [1-3, 17-19, 33-35].
13. Nevertheless, not all voices come in after the solo *zapev* is finished, but instead come in and out for a few bars before finally all being present consistently [3-7, 18-22, 34-38]. This doesn't seem to be very typical of the actual folk songs, but is described as a feature in Kastalskiy and shown in some of his examples, such as his example 48.
14. The solo *zapev* is started by a different voice in each new verse [17, 33].⁷
15. Use of the melody moving in parallel thirds [6, 8, 15, 31, 35, 38, 47].
16. Direct voice-leading movement into a fifth [7, 11-12, 43, 46].
17. Unusual meter, as shown by varying time signatures representing extra/missing beats [9,10,13, 25, 26, 28, 41, 42, 44].
18. Voice crossing is present throughout the piece [11, 13, 20, 24-27, 29, 34-38, 42].
19. Nevertheless, some voices tend to stay in higher ranges, and others stay in lower ranges (can be seen from Kastalskiy's examples, and other books). Although in my composition, the overall range of each voice is perhaps wider than typical.
20. Simple imitation of short rhythms/patterns from "main" melody⁸ [7, 9, 10, 24, 26, 27, 34-36, 39, 40, 43].
21. Long, held notes in one voice, while other voices are more active [5, 8, 14, 15, 21, 30, 31, 46, 47].
22. Long, held notes by all voices in unison at the end of each verse [16, 32, 48].
23. Near the end, one voice lands on the tonic before the others do [15, 31].
24. Frequent leaps by a fifth or fourth into a tonic, even from "dissonant" intervals [14, 30, 34, 46, 47].

⁶ A solo melody; see § 2.1.4.

⁷ Seen in the Borodin example, as well as other Russian folk music pieces I have listened to (such as Vladimir horn ensembles). On the other hand, Mariya Kudryavtseva of the Ukrainian vocal folk group Kosa Kolektiv states that in the Central and Eastern Ukrainian tradition, it is always the same person who begins singing the solo at the beginning of a verse (comment made during her singing workshop, attended by the author, at York University on Nov. 24, 2014).

⁸ Kastalskiy, *Properties*, 90.

In general, I tried to keep to ranges that would make the piece playable by a variety of woodwind instruments. Here are the ranges of the voices, in concert pitch:



All three parts are within the comfortable ranges of flutes, oboes and clarinets. In addition, the lowest part is within the comfortable range of the alto saxophone. If transposed down an octave, all three parts are within the comfortable ranges of the tenor and alto saxophones.

I am attaching an "analyzed" version of the score. Along the top of each system, numbers are written in that correspond to the numbers of the twenty-four "rules" above; in that way, it can be clearly seen which stylistic devices are present in each measure. Along the bottom of each system is a simple harmonic analysis of each sonority, similar to Kastalskiy's analytical technique. A *circled* numeral signifies that it is a unison by several voices, rather than a chord. An underlined numeral signifies that the chord appears in the same spot in each of the three "verses" (even though the melodic lines themselves may differ). Letters below a chord signify that just a note or two, rather than a full chord, are the same in each of the three verses.

Phrase markings are absent in the score below, in order to provide space for the analysis.

Fig. 2.3.1

Three Swans

(a piece written using principles of Russian folk polyphony described by A. Kastalskiy)

Eugene Belianski

$\text{♩} = 70$

1,12 10 4,8,10,13 4,10,13 ⑤ 7,10,13,21 10,13,15

iv_d i VII ① iv₉ III v i VII ① i i

3,7,10,11,13,16,20 11,15,21 7,10,17,20 ⑩ 4,8,10,17,20 2,7,10,18 16

VII₉ iv_d III v₇ i i (7) VII₉ ④ III iv₇ v₇ VII VI

2,7,9,11,17 2,4,5,10,11,18 6,11,21,24 2,4,7,11,15,21,23 22

i₇ #vi₇ v₇ i VI i III ④ III i V (vi₇) v iv₉ VII ①

d
e

Three Swans

①¹⁷ 12, 14 4, 10, 13 4, 10, 13, 18 2, 4, 5, 10, 18 ②²¹ 7, 10, 13, 21 4, 6, 13

iv $\text{III v} \textcircled{\text{v}}$ i VII $\text{v III VII} \textcircled{\text{i}}$ VII III $\text{iv} \textcircled{\text{i}}$ $\text{III} \textcircled{\text{i}}$ i

⑩ 23 10 2, 4, 11, 18, 20 2, 4, 7, 10, 11, 17, 18 ②²⁶ 2, 4, 17, 18, 20 4, 6, 7, 18, 20

$\text{VII v} \textcircled{\text{ii}}$ $\text{VII v VII III} \textcircled{\text{i}}$ $\text{v7} \textcircled{\text{ii}}$ i $\text{VII i v N} \textcircled{\text{v}}$ $\text{ii}^\circ \text{VII III i VII} \textcircled{\text{i}}$ VI iv7

⑫ 28 2, 7, 9, 11, 17 7, 11, 18 6, 21, 24 2, 4, 7, 11, 15, 21, 23 22

$\text{v VII7} \textcircled{\text{vii7}}$ $\text{v7} \textcircled{\text{v7}}$ $\text{i VII} \textcircled{\text{i}}$ $\text{VII i VII7 III} \textcircled{\text{v}}$ $\text{ii} \textcircled{\text{ii}}$ $\text{III i v} \textcircled{\text{i}}$ $\text{iv9 VII} \textcircled{\text{i}}$

Three Swans

33 12, 14 4, 7, 10, 13, 18, 20, 24 4, 7, 10, 13, 15, 18, 20 4, 5, 6, 10, 18, 20 37 4, 10, 13, 18 4, 6, 11, 13, 15, 18

$v^7 \text{ III } iv \text{ i } \text{ III } \text{ VII } \text{ VII } (ii) (m) v \text{ iv } \text{ i } iv \text{ v}^7 \text{ III } (ii) \text{ i } v \text{ i } \text{ V } \text{ III } \text{ i } \text{ i}$

39 2, 3, 7, 9, 11, 20 2, 8, 11, 20 4, 17 42 2, 4, 5, 10, 17, 18 2, 7, 16, 20

$v \text{ iv } i^7 \text{ v}^7 \text{ i } ii^7 \text{ i } i \text{ VI } i \text{ v } \text{ i } (\text{VII}) \text{ III } \text{ iv } (ii) \text{ i } \text{ III } \text{ VI } i \text{ VII } v \text{ VII } \text{ VI } iv^7$

44 2, 7, 9, 11, 17 7, 10, 11 6, 7, 11, 16, 21, 24 2, 4, 7, 11, 15, 21, 23 22

$v \text{ VII}^7 \text{ vi}^7 \text{ v}^7 \text{ i } \text{ VI } i \text{ VII}^7 \text{ III } \text{ iv } (ii) \text{ III } i \text{ v}^7 i \text{ v } iv^9 \text{ III } v^7 \text{ i}$

3. Russian Folk Accordion

<i>И гармошка то заплачет, То застонит, то кричит, То в галопе быстро скачет, То о счастье говорит. О неволе вдруг зальётся, О докучливой тюрьме, И о том рабе, что бьётся День и ночь в кромешной тьме...</i>	<i>Starts the garmon sobbing sickly, Then it groans, and then it yells, In a gallop it rides quickly, Tales of happiness it tells. Of our chains it speaks, that rattle Where our hopes in prison sleep; Of a slave's unending battle, Day and night in darkness deep...</i>
--	--

– Advertisement for June 13, 1907 concert by
virtuoso garmon player Pyotr Yemelyanovich Nevskiy¹

¹ Reproduced in Mirek (1967), 53. Translated by Eugene Belianski.

3.1. Introduction to the Russian folk accordion tradition

The accordion is one of the most ubiquitous Russian instruments. Although its popularity is currently on the decline (its role as a mass instrument has been increasingly taken over by the guitar, in a trend that has existed since the Second World War and accelerated since the Soviet collapse), it is still orders of magnitude more popular in Russia than it is in North America. Its loss of popularity – which is connected to urbanization and the resultant disappearance of its former role in rural folk dances – has to some extent been compensated for by a corresponding rise in its use in the popular music world, in specialist folk ensembles (professional or amateur) and in higher music education.

In the following chapters, I analyze a small sliver of this tradition that was recorded on the pages of Boris Fyodorovich Smirnov's 1962 book, *Iskusstvo selskikh garmonistov* ("The art of rural garmonists").¹ The popular Russian term for the diatonic button accordion is the *garmoshka*,² with *garmon* or *garmonika* being the more formal names.³ The bulk of the pieces in Smirnov's book were collected by him in 1956, and in 1957 during an expedition organized by the Institute of Ethnography of the USSR Academy of Sciences.⁴ Information about the instrumentation, authorship, recording dates and locations for individual pieces can be seen in Appendix 3.1. A detailed analysis of the form, harmony and modes of individual pieces can be seen in Appendix 3.2.

¹ Boris Smirnov, *Iskusstvo selskikh garmonistov* [The art of rural garmonists] (Moscow: Sovetskiy kompozitor, 1962).

² Banin, 144.

³ There is room for confusion here, as both of the latter are also the Russian terms for the harmonica.

⁴ Smirnov (1962), 3.

3.1.1. History

The early history of the accordion is poorly documented; it is thought that the ancient Chinese *sheng* may have made its way to Europe in the late 18th century and inspired the very first, primitive models. The accordion's early development is attributed to often anonymous instrument makers in various countries, including Russia, Germany, Austria, France, England and Italy in the 18th and 19th centuries.² The earliest known records of the instrument from different countries are from similar dates. In Russia, accordions may have been manufactured as early as the 1820s by Timofey Vorontsov in the city of Tula, and by Ivan Sizov beginning in the 1830s.⁵ In the early 1880s, it was believed by Tula accordion makers that the instrument had been invented there.⁶

The Tula accordion was the first to achieve mass popularity in Russia. Publications from those years indicate that it was already very widespread by the late 1840s.⁷ In the year 1848, the factories of Vorontsov and Sizov together produced 10,000 instruments.⁸

According to Mirek, the earliest accordions were small "children's models" with five buttons on the right-hand side and two on the left-hand.⁹ The instruments were *bisonoric*; each button had two notes that it could produce, depending on whether the accordion was being pulled out or pushed in (or, in the case of one of the left-hand buttons, it could produce two different chords). Its button layout is shown in figure 3.1.1. The octave of the pitches is specified using Helmholtz octave pitch notation.¹⁰

⁵ Alfred Mirek, *Garmonika. Proshloye i nastoyashcheye. Nauchno-istoricheskaya entsyklopedicheskaya kniga* [Garmon. Past and present. A scientific and historical encyclopedic book] (Moscow: Muzyka, 1994), 50, cited in Banin, 144. See also *Pamyatnaya knizhka Tul'skoy gubernii na 1872 god* [Tula governorate commemorative book for the year 1872] (Tula: Tul'skiy gubernatorskiy statisticheskiy komitet, 1872), 407, quoted in Mirek (1967), 40-41.

⁶ *Trudy komissii po issledovaniyu kustarnoy promyshlennosti* [Works of the committee for the study of handicraft industry], vol. 9 (Saint Petersburg, 1883), 2276, cited in Banin, 144; see also I. G. Fadeyev and I. A. Kuznetsov, *Remont garmonik, bayanov i akkordeonov. Izdaniye 2-e, ispravlennoye i dopolnennoye* [Repair of garmons, bayans and accordions. Corrected and expanded 2nd edition] (Moscow: Lyogkaya industriya, 1971), 5.

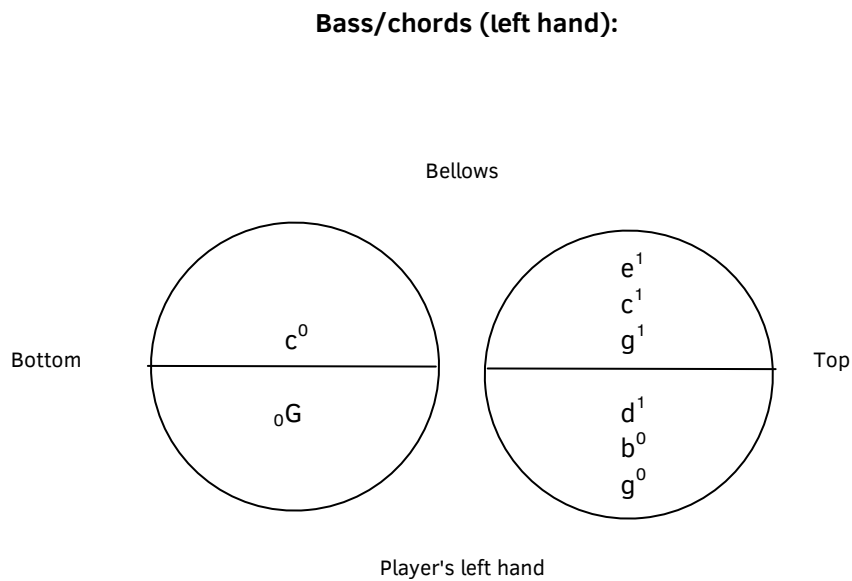
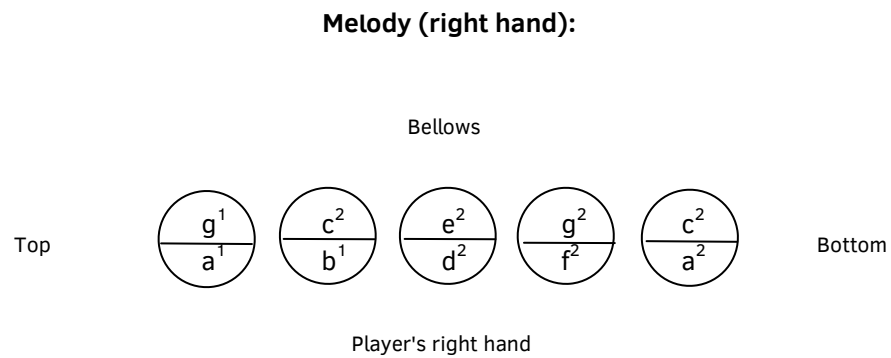
⁷ *Etnograficheskii sbornik Russkogo geograficheskogo obshchestva* [Ethnographic digest of the Russian geographical society], vol. 2 (Saint Petersburg, 1854), 26, 162, accessed Oct. 20, 2014, http://publ.lib.ru/ARCHIVES/_Raritetnye_knigi/IRGO_Etnograficheskij_sbornik_02_1854.pdf

⁸ *Tul'skiy oblastnoy gosudarstvennyy arkhiv* [Tula region government archive], f. 90, op. 27, d. 21415, hereafter cited as *TOGA*, cited in Mirek (1967), 42.

⁹ Mirek (1967), 43. The layout of this instrument is shown in Banin, 151. A photograph of it is shown in Mirek (1967), 44.

¹⁰ The following octave pitch indications are used, from low to high: ${}_2c$, ${}_1c$, ${}_0c$, c^0 , c^1 , c^2 , c^3 , c^4 in which c^1 = "middle c". The note immediately above "middle c" = $c\sharp^1$ or db^1 . The note immediately below "middle c" = b^0 .

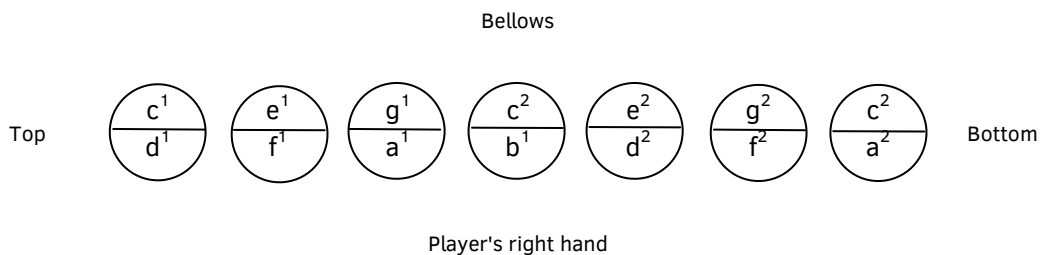
Fig. 3.1.1. Arrangement of notes on the first model of Tula accordion (1840s): Pyatiklapanka. The letter on the top within each circle represents the note when the bellows of the accordion is pulled out, and the letter on the bottom represents the note when it is pushed in.



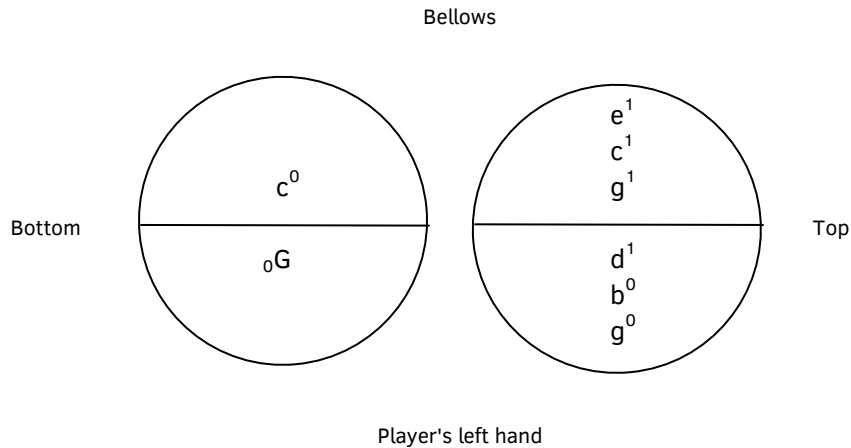
In the 1850s, a more adult-sized model began to be made that had seven buttons on the right-hand side and two on the left-hand (see figure 3.1.2).

Fig. 3.1.2. Arrangement of notes on an 1850s Tula accordion, also called semiklapanka (layout: 7x2).¹¹ The letter on the top within each circle represents the note when the bellows of the accordion is pulled out, and the letter on the bottom represents the note when it is pushed in.

Melody (right hand):



Bass/chords (left hand):



¹¹ Based on Banin, 150. The pitches are given in a key signature of no sharps or flats, but in reality, the accordions were built on various "keys" in the early years.

Banin writes that these instruments were played predominantly in the Mixolydian mode, and accompanied the melody with a tonic and subdominant chord.¹² This agrees with what is known about pre-existing traditions of older Russian folk instruments, which are often tuned in the Mixolydian mode (see § 2.1.1.3). In the above figure, the III+ chord (C+, the subdominant) is played when the bellows is pulled, and VII+ (G+, the tonic) when it is pushed. In German instruments of the period, the relationship of the chords was reversed; the tonic chord was III+, and it sounded when the bellows was pushed, while VII+ acted as the dominant, and sounded when the bellows was pulled.¹³

The further development of the construction of the accordion flowed in two overlapping but contradictory directions. On the one hand, in the villages, efforts were being made to build an accordion that would better accompany traditional folk songs of the kind that had existed for centuries (with all their variation of modes and scales, as described in § 2.1). Most of the users of accordions were either villagers, or city residents closely tied to village folk culture and familiar with non-written folk music traditions. At the same time, in cities, efforts were directed at building instruments that could play the latest art music scores coming out of Europe, generally in the major-minor common practice tonality.¹⁴

Inexpensive accordions began to appear in the late 1860s and early 1870s, and this coincided with the appearance of the comic song genre known as *chastushki* (which they accompanied).¹⁵ In 1866, factories in Tula and the neighbouring villages produced 57,250 accordions.¹⁶ The Novgorod, Vyatka, Saratov¹⁷ and Oryol¹⁵ regions also had significant production. By the 1880s, accordions were being produced in practically every city of note, including Saint Petersburg, Yaroslav, Volynsk,¹⁸ Ryazan, Moscow, Tver, Vologda, Kostroma, Nizhniy Novgorod, Simbirsk and others.¹⁹ Just in Chulkovo alone (a subdivision of Tula), over 3,000 people (mainly women) manufactured over 700,000 accordions in 1874.²⁰

A large number of regional varieties of the accordion developed. These varied in their size, visual appearance, construction, range and notes of the melody and bass, and in their timbres. This variation reflected local traditions and tastes. The Livenka accordion, for example, was unisonoric (each button

¹² Banin, 150-52.

¹³ Ibid., 150.

¹⁴ Ibid., 145.

¹⁵ Smirnov (1962), 5.

¹⁶ "O fabrikakh i zavodakh, sushchestvuyushchikh v g. Tule za 1866 god" ["About the factories and plants existing in the city of Tula in 1866"], *Tulskiye gubernskiye vedomosti* [Tula governorate news], no. 88 (1872), cited in Mirek (1967), 43-44.

¹⁷ Banin, 144.

¹⁸ Fadeyev and Kuznetsov, 5.

¹⁹ Banin, 144.

²⁰ *TOGA*, f. 52, op. 1, d. 216, 46, cited in Mirek (1967), 45.

produced the same note on both push and pull)²¹ and used the ancient non-octave-equivalent Obihod scale (see § 2.1.1.7).²²

The list of accordion varieties included:²³

- *Tulskaya*²⁴ (1840s)¹⁸
- *Livenskaya* (Livenka)²³ (1850s-1870s)²⁵
- *Yeletskaya*²⁶ (1880s/1890s)²⁷
- *Kasimovskaya*²⁶
- *Cherepovetskaya*²⁸ (Cherepashka; "turtle")²⁹ (1870s)³⁰
- *Bologoyevskaya*²⁶ or *bologoyaskaya* (early 1870s)³¹
- *Venskaya* (Venka) (1880s/1890s, displaced in popularity by the Hromka in 1925-30)³²
- *Vyatskaya* (Vyatka)²³ (late 1860s, displaced in popularity by the Hromka in the 1930s)³³
- *Vyatskaya odnoryadka* ("Talyanka") (late 1860s)³⁴
- *Saratovskaya* (Saratovka)²⁴ (1870s)³⁰
- *Sibirskaya*²⁶ (1870s)³⁰
- *Smolenskaya*²⁹
- *Hromka*³⁵ (late 1890s)³⁶

²¹ In this thesis, I use the term "unisonoric" to refer to accordions in which each button produces just one note, and "bisonoric" to refer to accordions in which each button can produce two notes: one note when the accordion bellows is being pushed in, and another when it is being pulled out. For a much more detailed discussion about this terminology, see Appendix 3.6.

²² Octave equivalence is explained in the definition for "mode/scale" in Chapter 1.

²³ Banin, 145. Many of the accordion models listed appear in the following Youtube video: Vitaliy Alekseyev, "Zolotodesyatochniki igrayut na razlichnykh instrumentakh. [Top-10 artists play on various instruments.]" Youtube, Flash video file (Feb. 11, 2011) <http://www.youtube.com/watch?v=NkBCfeJixZg> (accessed Feb. 13, 2015). The accordion models appear at the following timestamps in the video: *saratovskaya* - 00:20; *vologodskaya* - 1:47; *nizhegorodskaya* - 3:23; *livenka* - 5:18; *sibirskaya* one-row - 6:56; *yeletskaya* - 8:50. It is not a perfect video; the image quality is bad, the presenter talks over the performances and the musicians are mostly not allowed to play for very long.

²⁴ Banin, 145, 150. Its pitch set was first described in A. A. Novoselskiy, *Kniga o garmonike* [A book about the garmon] (Moscow, 1936).

²⁵ Mirek (1968), 50, cited in Banin, 159. Its pitch set was first described by Novoselskiy in *O Garmonike. Sbornik rabot Komissii po issledovaniyu i usovershenstvovaniyu garmoniki. Trudy gosudarstvennogo Instituta Muzykalnoy Nauki* [About the garmon. Digest of works by the Committee for studying and improving the garmon. Works of the government institute of Musical Science] (Moscow, 1928), hereafter cited as *O Garmonike* (1928).

²⁶ Banin, 145. Its pitch set was first described in *O Garmonike* (1928).

²⁷ Fadeyev and Kuznetsov, 10-11.

²⁸ Banin, 145. Its pitch set was first described in Novoselskiy (1936).

²⁹ Fadeyev and Kuznetsov, 6.

³⁰ *Ibid.*, 7.

³¹ *Ibid.*, 8.

³² *Ibid.*, 10, 13. This is a Russian modification of German and Viennese bisonoric instruments which began appearing in Russia in the 1880s-90s. The authors write that they did not enjoy mass popularity due to native unisonoric models becoming more popular in Russia at that time. Its pitch set was first described in Novoselskiy (1936).

³³ Smirnov (1962), 6. Its pitch set was first described in Novoselskiy (1936).

³⁴ Banin, 156.

- *Bayan* (1890s/1900s, with changes in construction in ~1930 and ~1950)³⁷

Most of the early history of the Russian accordion tradition's development was left unrecorded; for a long time, accordions were ignored by Russian ethnomusicologists, who even went out of their way to avoid them. They were resented for displacing a wide variety of other wind and string folk instruments that had been widespread before their arrival.³⁸ The two-chord system of early models was thought to be a German import which "skewed" the sound of traditional songs when it was used to accompany them.³⁹ The first ethnographic accordion recordings were made only in the 1920s and 1930s,⁴⁰ and they were few. Because of this, researchers attempting to reconstruct its earlier history have had to use other sources, one of the main ones being method books.

Banin believes that the first accordion method books in Russia may have been published in the 1860s.⁴¹ Over a hundred such publications have been discovered from the pre-1917 period, and one of the earliest, from 1872, is a method book for an advanced three-row instrument with chords.⁴²

By the 1950s, when Smirnov began his work, the Hromka accordion had displaced most of the earlier varieties, and was itself in the process of being slowly sidelined by the fully chromatic bayan (though that process has never been completed, due to the different strengths of each instrument).

Figure 3.1.3 shows the instruments that Smirnov recorded in his book, and a count of the number and percent of songs they featured in. As can be seen, the Hromka is by far the most frequently encountered accordion, accounting for half of the songs if the "unspecified garmon" instruments are considered to be Hromkas (which is quite likely, from a quick comparison of the pieces with the possibilities of the instrument).

³⁵ Its pitch set was first described in Novoselskiy (1936).

³⁶ A. M. Mirek, *Spravochnik po garmoniyam* [Handbook about garmons] (Moscow, 1968), 75, cited by Banin, 170.

³⁷ Fadeyev and Kuznetsov, 11-13, 15; Banin, 146.

³⁸ They were also associated with industrialisation. A typical quote comes from the composer and ethnomusicologist Yuriy Sakhnovskiy, who praises a 1912 concert by a village choir "whose artistry has not yet felt the effects of the accordion or the factory *chastushka*": Yuriy Sakhnovskiy in *Russkoye slovo* [Russian word] 24 (Moscow, Jan. 24, 1912), translated in Beckwith, 307.

³⁹ Banin, 146.

⁴⁰ They are: I. Hrebes, *Sovremennoye krestyanskoye peniye s prilozheniyem tipovykh napevov* [Contemporary rural singing with the enclosure of typical melodic formulas], 2d ed. (Moscow, 1929); Ye. V. Gippius and E. V. Evald, eds., *Pesni Pinezhya* [Songs of Pinega] (Moscow: Muzgiz, 1937); F. A. Rubtsov, *Narodnyye pesni Vologodskoy oblasti* [Folk songs of Vologda region] (Moscow, 1938).

⁴¹ Banin, 146.

⁴² Mirek (1994), 163-67, cited in Banin, 146.

Fig. 3.1.3. Accordions in the 68 transcribed pieces in Smirnov's book. See Appendix 3.1 for more detailed information on specific pieces.

Type of accordion	Bisonoric?	Rows on the melody side	# of pieces	% of pieces
Hromka	No	2	24	35.29
Bayan	No	3	15	22.06
Unspecified garmon	?	?	10	14.71
German 3-row garmon	?	3	4	05.88
Venka ⁴³	Yes	2	4	05.88
Vyatka	No	1	3	04.41
Unspecified 1-row garmon	?	1	3	04.41
Unspecified 2-row garmon	?	2	2	02.91
Unspecified Pskov 2-row garmon	?	2	1	01.47
Pskov Talyanka	Yes	3	1	01.47
Saratovka	Yes	1	1	01.47

3.1.2. The Hromka

The first written reference to a Hromka of modern construction is from 1925,⁴⁴ but the instrument itself appeared in the northern regions of Russia in the late 1890s, initially under other names such as *Severyanka* ("northern") and *Vologodka* ("of Vologda region").³⁶ It is a *unisonoric* (each button produces only one note) accordion; unlike the older *Livenka*, however (which is also unisonoric), it has two rows of buttons, one row for the pitches that had been "in" pitches in some early bisonoric accordion models, and one for the "out" pitches. Having two rows largely solves the main problem of unisonoric instruments; namely, that they need twice the number of buttons to get an equivalent range.⁴⁵

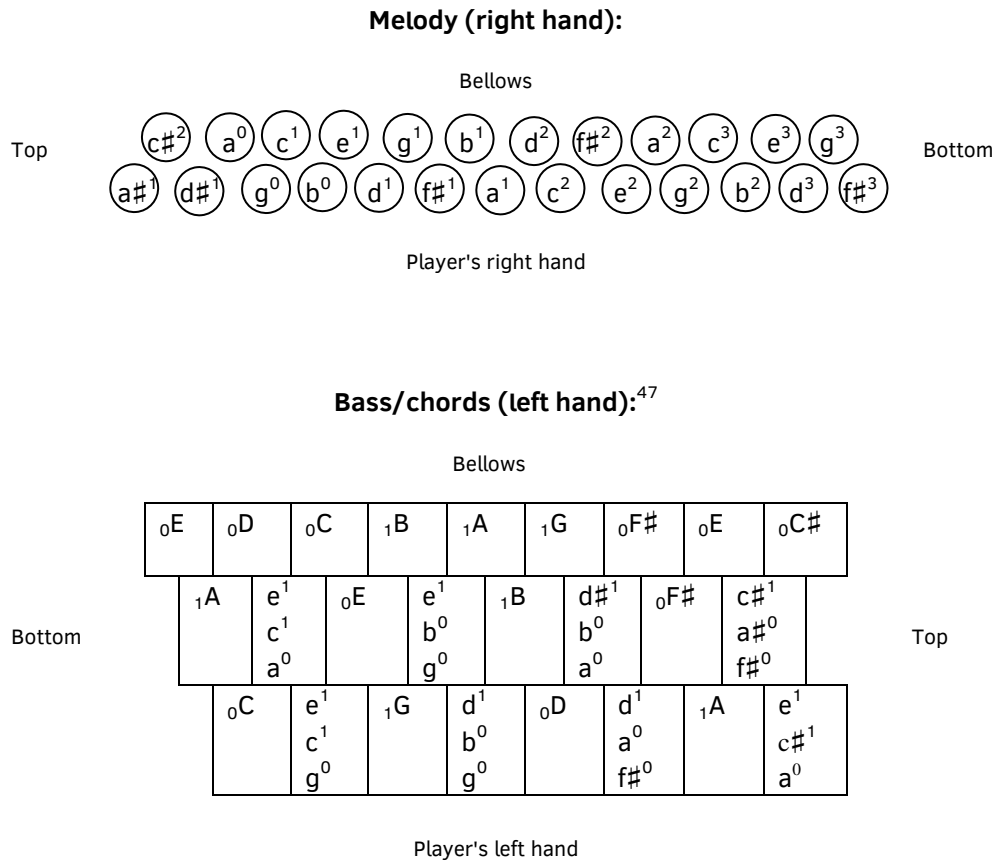
Figure 3.1.4 shows the physical characteristics of the Hromka variety that was most widespread in Smirnov's time, as well as today.

⁴³ "Viennese". This Austrian accordion made its way into Russia in the 1880s and 1890s and was modified into a different variety (*Venka russkogo stroya*) by Russian accordion makers. See Fadeyev and Kuznetsov, 10.

⁴⁴ Banin, 171-72. The modern Hromka has an equation of "(13+12)x(8+8+9)" (this is a common way of describing the number of buttons on an accordion in the Russian literature. It means that the melody side has two rows of "13" and "12" buttons, and the bass side has three rows of "8", "8", and "9" buttons).

⁴⁵ *Ibid.*, 144.

Fig. 3.1.4. Arrangement of notes on a Hromka accordion,⁴⁶ using Helmholtz pitch notation.¹⁰



Assuming that we use a key signature consisting only of those pitches that are present in every octave on the melody side of the Hromka (which in this case would be one F \sharp),⁴⁸ the left-hand side of the instrument can produce the following chords on the two outside rows:

⁴⁶ Fadeyev and Kuznetsov, 46-47. I have corrected a mistake in their diagram, however: the left-most C \sharp of the Hromka is actually one octave higher than they place it. This is shown in Banin, 171. To be sure, I analyzed Smirnov's transcriptions that were played on the Hromka, and the only possible conclusion is that the C \sharp must be in the Hromka's mid-range rather than its low range (for example, #12 and #25). Perhaps this varies between instruments.

⁴⁷ The rectangles represent the round buttons on the actual instrument. If there is more than one letter in a rectangle, it means that several notes are played at once when that button is pressed, forming a chord. Helmholtz pitch notation is used to represent the notes that are sounded; see footnote 10.

⁴⁸ A rule that Smirnov, unfortunately, did not consistently follow when transcribing his pieces, which means that it's not always possible to reconstruct the exact fingerings that were used. The same flaw exists in my analyses of modes and pitch constellations (fig. 3.2.13, § 3.2.1.3.3, fig. 3.2.15, Appendices 3.2 and 3.3), which were based on the key signatures in his transcriptions. The best one can do is assume that the degrees in an analysis are within one step on the cycle of fifths from the accordion's primary key signature (because a Hromka accordion can only modulate by one step on the cycle of fifths, so that is the possible margin of error).

Pitch constellation
chords:⁴⁹

iv	i	V7	II ⁵⁰
VI	III	VII	IV ⁵⁰

Letter notation
chords:

a	e	B7	F# ⁵⁰
C	G	D	A ⁵⁰

The bass notes on either side of those chords are the tonic and dominant of that chord.

The melody, bass and chord buttons of a Hromka featuring the above pitch set allow it to easily play music in the scales/modes of G major (III+), D Mixolydian (VII M.), E minor (i-) and A Dorian (iv D.). The c# button allows D major (VII+) to be playable in one octave, as well as A Mixolydian (IV M.), though it would lack a major dominant chord. Here is a quick overview of several traits and peculiarities of this layout:

- Chords and melodic stepwise runs are extremely easy to play with the layout on the right-hand side of the instrument.
- The inside row on the left-hand side allows for easy playing of melodies within the range of an octave in the bass.
- In D Mixolydian, the dominant chord is major and features a raised subtonic (C#), even while the melodic side, with the exception of a button on the very edge, features a lowered subtonic (C♭). The potential clash that this creates in practice is encountered in the recorded pieces in Smirnov's book, and provides a characteristic flavour to the songs.⁵¹
- In E minor, there is a V7 chord as well as a II (V/V7) chord. In the lower melodic register, presence of notes C♭, C#, D♭ and D# make it possible to play either in the natural, harmonic or melodic minor scales. However, in the upper register, only a lowered subtonic (D♭) is available. This can create clashes between the D# in a V7 chord and the D♭ in a melody, similarly to the Mixolydian mode. The A# note on the melodic side is there to accommodate the II chord (F#, A#, C#).
- It is extremely easy to modulate between the relative major and minor keys. Transposing the same melody into a relative major or minor requires merely shifting the position of the starting note, while the fingering patterns for both hands stay the same. I have often heard similar

⁴⁹ See Chapter 1. The symbols of "VII M.", "iv D.", etc., are explained in fig. 1.1.

⁵⁰ There is a discrepancy between the sources concerning whether the II and IV chords on the right are major or dominant seventh. Fadeyev and Kuznetsov show in their diagram on p. 47 that they are major. Banin, in his diagram on p. 172, shows them to be dominant seventh. I am going with Fadeyev and Kuznetsov because their version agrees with Smirnov's transcriptions. Since Banin was writing 30 years later, it's possible that this is a more recent change.

⁵¹ The chords which typically accompany the Mixolydian mode are listed in § 3.2.2.1. More detail is given in Appendix 3.4, based on the individual analyses in Appendix 3.2.

modulations in Russian folk accordion songs, although (curiously), it is not so frequent in Smirnov's collection.

- In A Dorian, the buttons for the most commonly-used chords (the tonic minor, supertonic major and subdominant major) are not right next to each other as they are in the other scales/modes. This may be why the mode is little-used in Smirnov's examples.
- There is no diminished chord.
- There is no minor "v" chord. This means that there is no minor mediant chord in major, or minor dominant chord in minor.

Originally, older models of the Hromka had a construction of (11+10)x(6+6). Compared to the modern construction, the melody side did not have the C# and A# on its low end, nor the highest two notes. The bass side had only the twelve buttons on the lower left in figure 3.1.4, with six from each of the two rows. As such, it had only six chords, consisting of the tonic, subdominant and dominant chords for the major and relative minor. The dominant chord for the minor scale was simply a major chord, not a dominant seventh as in the newer model.⁵²

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3.1.3. The Bayan

While diatonic accordions that could play much of the repertoire of the European major-minor music literature (in a limited number of keys) had been developed by the 1870s, fully chromatic three-row button accordions with left-hand chords in all the keys were in use by the 1890s at the latest.⁵³ These instruments, made by F. M. Zaharov and P. P. Vatunin, were the first to use the melodic button layout (called the "B-system" internationally and the "Moscow system" in Russia) which is commonly used on bayans in eastern Europe today.⁵⁴ On the left-hand side, they had three rows of buttons featuring the single-note bass and the major and minor chords, ordered in the circle of fifths. This chord-bass system had been invented in 1891 by the German (Bavarian) accordion maker Mirvald,⁵⁵ and became (after the addition of a secondary row of bass notes and two rows for dominant seventh and diminished seventh chords) the commonly used Stradella system.

⁵² Derived from Banin, 171 (note that his example is transposed to a different key and the rows are listed in the opposite order from the one in this paper).

⁵³ Banin, 145.

⁵⁴ Fadeyev and Kuznetsov, 12.

⁵⁵ Ibid., 11.

Fig. 3.1.5. Melodic layout pattern of Zaharov and Vatunin's accordion, later called the "Moscow system" or "B-system". Shown here is one full octave beginning on middle C, plus three notes above and below (the actual range of instruments using this layout tends to be several octaves).

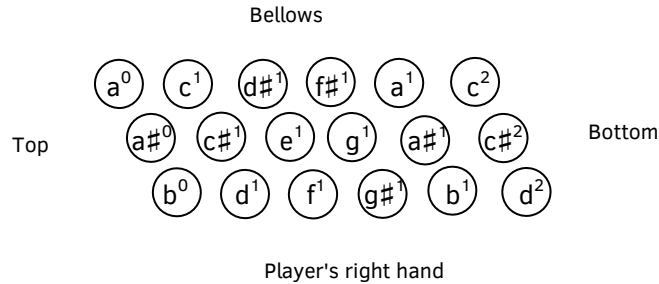


Fig. 3.1.6. Eight columns of the modern Stradella left-hand accordion layout.⁵⁶ **Underlined and bolded** pitches/chords represent Mirvald's original system from 1891. The two rows closest to the bellows consist of single bass notes (most instruments play the bass note simultaneously in several octaves when the button is pressed), while the four further rows consist of chords.

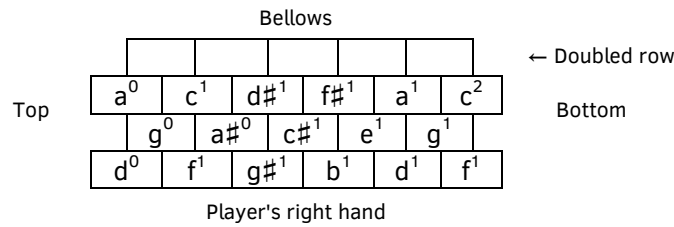
		Bellows									
		G	D	A	E	B	F#	C#	G#		
Major 3rd		<u>E^b</u>	<u>B^b</u>	<u>F</u>	<u>C</u>	<u>G</u>	<u>D</u>	<u>A</u>	<u>E</u>		
Bass		<u>E^b major</u>	<u>B^b major</u>	<u>F major</u>	<u>C major</u>	<u>G major</u>	<u>D major</u>	<u>A major</u>	<u>E major</u>		
major		<u>E^b minor</u>	<u>B^b minor</u>	<u>F minor</u>	<u>C minor</u>	<u>G minor</u>	<u>D minor</u>	<u>A minor</u>	<u>E minor</u>		
minor		<u>E^b7</u>	<u>B^b7</u>	<u>F7</u>	<u>C7</u>	<u>G7</u>	<u>D7</u>	<u>A7</u>	<u>E7</u>		
dominant seventh		<u>E^bd7</u>	<u>B^bd7</u>	<u>Fd7</u>	<u>Cd7</u>	<u>Gd7</u>	<u>Dd7</u>	<u>Ad7</u>	<u>Ed7</u>		
diminished seventh		Player's left hand									

In 1907, V. S. Sterlingov in Saint Petersburg made the first instrument to bear the name "bayan", for the virtuosic player Orlandskiy-Titarenko. It featured 52 right-hand melody buttons and 72 left hand buttons (featuring the Mirvald system of basses, plus a secondary row of basses and two rows for dominant seventh and diminished seventh chords. This made it exactly like the widespread Stradella bass system on modern accordions). However, its layout on the melody side (called the "Leningrad system") was different from the layout of Zaharov and Vatunin's "Moscow system". For some time, these layouts competed with each other, but by around 1930-35 the Moscow system had become dominant due to its greater comfort.⁵⁷

⁵⁶ The rectangles represent the round buttons on the actual instrument.

⁵⁷ Fadeyev and Kuznetsov, 12-13. The buttons on the melody side of Leningrad-system bayans are in fact somewhat rectangular.

Fig. 3.1.7. Melodic layout pattern of the "Leningrad system".⁵⁴



Accordions, the bayan included, were disliked by professional musicians in Russia until the development of a model that equalled the piano and organ in its ability to play complex music. This happened only in the mid-20th century, with the development of the converter free bass mechanism for the bayan, which allowed both left and right hands to play any note within a wide range, while being able to switch back to traditional chord accompaniment if needed.⁵⁸ In the latter half of the 20th century, the most prominent Soviet composers began writing music for the bayan, and it began to be taught at music institutes and appear in concert halls and competitions.⁵⁹

A distinguishing feature of the timbre of the Russian bayan is its lack of the audible "beats" caused by the reeds being slightly out of tune with each other, a feature which is common in Central and Western European and (to a lesser extent) American accordion models; the Russian sound instead tends to be clearer.

* * * * *

3.1.4. The piano accordion

The first chromatic accordions with a piano layout in Russia were built in 1871 by Nikolay Ivanovich Beloborodov.⁶⁰ Piano accordions, however, never attained the popularity of button accordions (chromatic or diatonic). This also held true in the Soviet period, as can be seen in the following table of the yearly Soviet production of accordions between 1953 and 1968:

⁵⁸ An impressive example of the musical possibilities of this bayan can be seen in Vitaliy Dmitriyev's performance of the Bach Toccata and Fugue in D minor (BWV 565): "Dmitriyev Bach Toccata & Fuga in d moll BWV565 on bayan [The Full Version!!]" YouTube, Flash video file (Apr. 24, 2009) <http://www.youtube.com/watch?v=1VVFu8GQyWw> (accessed Dec. 16, 2014).

⁵⁹ Banin, 146.

⁶⁰ Fadeyev and Kuznetsov, 9-10.

*Fig. 3.1.8. Yearly production of accordions in the Soviet Union.*⁶¹

Type of accordion	1953	1955	1957	1959	1961	1963	1966	1968
Button accordions (garmons and bayans)	597 307	807 365	921 674	776 750	639 829	684 500	673 410	729 000
Piano accordions	7 124	11 070	28 036	53 634	120 313	102 000	46 380	60 000

⁶¹ Ibid., 15.

3.2. Analysis of the Russian folk accordion tradition

A detailed look at the 68 Russian folk accordion pieces published in Smirnov's 1962 book can be found in Appendices 3.1 and 3.2 (it may help the reader's understanding to read them first). In this chapter, I combine the analyses performed on individual songs to see the bigger picture of what unites them.

Smirnov notes on p. 48 that most of the transcriptions in his book are shortened from the original versions.¹ Keeping this in mind, if one counts all the repeats explicitly labelled in the transcriptions, the average piece in the book is 48 measures long.² The simplified breakdown is as follows:

Fig. 3.2.1. Total number of bars in the transcribed pieces (68 pieces in total).

	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99	110-119	190-199
#	7	9	14	14	10	2	3	4	2	2	1
%	10.29	13.24	20.59	20.59	14.71	02.94	04.41	05.88	02.94	02.94	01.47

58.82% of pieces have sharps in the key signature. Four key signatures are more common than others, as can be seen in figure 3.2.2. There are no pieces with a two-sharp key signature.³

Fig. 3.2.2. Key signatures used in the transcriptions of the pieces.

	4 ^b	3 ^b	2 ^b	1 ^b	0	1 [#]	3 [#]	4 [#]	5 [#]	Total
#	1	1	4	11	11	17	16	6	1	68
%	01.47	01.47	05.88	16.18	16.18	25.00	23.53	08.82	01.47	100.00

The pieces are primarily transcribed in duple time signatures (mostly 2/4), with the exception of a waltz (#37) and the second arrangement of *Kamarinskaya* (#19), which the author remarks is a song that has an ambiguous meter and could be thought of as being in either duple or triple time.⁴ Many pieces have extra beats in certain places, particularly when a rhythmically mischievous melody gets out of sync with the accompaniment and so an extra beat must be added (such as the 3/4 measure midway through #1). Sometimes this lengthening happens initially when a new section is introduced (as in

¹ Smirnov (1962), 48.

² 3294.0833 total measures ÷ 68 songs = 48.44.

³ Since most of the instruments recorded by Smirnov are diatonic, the key signature is determined by the instrument itself. Interestingly, the two-sharp key signature that's conspicuously absent from his transcriptions is precisely the one that is most widespread in the instrumental folk music of France and the British Isles, the ancestors of much of the folk music of Canada (from what I've seen of the Quebec, Newfoundland and Ontario folk music scenes, diatonic accordions are expected to be tuned in "D", with a two-sharp key signature).

⁴ *Ibid.*, 21.

#16), which Smirnov writes can serve to cue the dancers to change their positions.⁵ In a few cases (as in #56) part of the piece is consistently in a compound meter such as 5/4.

The average number of chords per song is three or four, ranging from as few as two to as many as twelve (the higher number is invariably encountered in pieces that were played on the chromatic bayan rather than on the diatonic button accordions).

Fig. 3.2.3. Total number of chords per song (e.g. a song alternating between a tonic major triad and a dominant major triad would count as having two chords).

	2	3	4	5	6	7	8	12	Total
#	3	27	17	12	6	1	1	1	68
%	04.41	39.71	25.00	17.65	08.82	01.47	01.47	01.47	100.00

Mean: $[278/68] = 4.0882$ chords/song

Median: 4 chords/song

Mode: 3 chords/song

3.2.1. Form

Of the 68 analyzed songs, 60 (88.24%) contain discernible repeating chord progression patterns. For example, a song might cycle through the chords of "tonic → subdominant → tonic → dominant" every two bars.⁶

Of the remaining eight, seven contain discernible repeating melodic patterns (in which the chords are less consistent, seeming like a secondary element picked out to accompany certain notes rather than being a constant background). Many songs contain melodies that line up with the chord progression patterns, while in some they do not fully do so. One (#10) seems to contain no easily identifiable form.

.....

3.2.1.1. Chord progression patterns

Of the 60 songs that contain discernible repeating chord progression patterns, there are an average of 3.17 patterns per song (190 total patterns ÷ 60 songs). The most is 10 patterns, in #13.

⁵ Ibid., 19. Half of the 68 pieces recorded by Smirnov (#16-50) accompanied folk dances.

⁶ One song, #15, has a pattern that is variable; its second pattern is *either* i-v (a-e) *or* i-VII (a-G), seemingly at random. See its analysis in Appendix 3.2, p. 215.

Fig. 3.2.4. Number of chord progression patterns in the songs that have them.

	1	2	3	4	5	6	7	8	10	Total
#	9	16	17	5	8	1	2	1	1	60
%	15.00	26.67	28.33	08.33	13.33	01.67	03.33	01.67	01.67	100.00

The average length of a pattern is ~4 measures, though generally they may be from 2-8 measures (with one isolated case of 24 measures – the waltz in #37). Here is the breakdown:

Fig. 3.2.5. Number of measures in the chord progression patterns (some of them vary within the same piece).

	1	2	3	4	6	7	8	24	3.5	4.5	5.5/6.5	3.5/4	Total
#	1	56	5	104	1	2	12	1	3	3	1	1	190
%	00.53	29.47	02.63	54.74	00.53	01.05	06.32	00.53	01.58	01.58	00.53	00.53	100.00

In most of the 60 songs that contain chord progression patterns, these patterns are of the same length; a minority of songs (15, 25.00%) contain chord progression patterns of different lengths in the same piece.

Fig. 3.2.6. Songs and the number of measures in their chord progression patterns.

	2	3	4	8	24	1+2	2+4	4+8	4+7	2+6	3.5+ 4.5	4.5+ 5.5/6.5	2+3	Total
#	13	1	26	4	1	1	5	3	2	1	1	1	1	60
%	21.67	01.67	43.33	06.66	01.67	01.67	08.33	00.05	03.33	01.67	01.67	01.67	01.67	100.00

A chord progression pattern typically contains three chords in it (mean average = 2.76), though it ranges from as few as one to as many as six.

Fig. 3.2.7. Number of chords in chord progression patterns. Brackets, e.g. (3-4), mean that the number of chords is variable.⁷

	1	2	3	4	5	6	(1-2)	(2-3)	(3-4)	(2-4)	Total
#	5	61	91	17	4	1	4	2	4	1	190
%	02.63	32.11	47.90	08.95	02.11	00.53	02.11	01.05	02.11	00.53	100.00

3.2.1.2. Melodic patterns

13/68 pieces transcribed by Smirnov have either no visible harmonic organization, or melodic and harmonic patterns which do not line up.⁸ I defined the melodic patterns in them based primarily on rhythmic similarity, following Smirnov.⁹

⁷ #15, in which two at a time out of three possible chords are played (see previous footnote) has been put under "(2-3)".

⁸ These are pieces #2, 4, 6, 7, 19, 20, 23, 24, 33, 35, 42, 49 and 61, analyzed in Appendix 3.2.

The melodic patterns in these thirteen pieces may be from 2-18 measures long. The mode and median are 4 and the mean is 5.09.

Fig. 3.2.8. Number of measures in the melodic patterns.

	2	4	6	7	8	10	12	14	18	Total
#	14	19	1	1	2	1	1	2	2	43
%	32.56	44.19	02.33	02.33	04.65	02.33	02.33	04.65	04.65	100.00

3.2.1.3. Other elements

Besides the harmonic or melodic patterns, pieces may contain introductory sections, transitions and codas.

3.2.1.3.1. Introductory sections

33/68 (48.53%) contain introductory sections, which may be from 1-4.5 bars long and contain from 1-4 chords (usually one bar, and one chord).

Fig. 3.2.9. The length of introductory sections (in measures).

	1	2	3	4	5	6	1½	2.5	3.5	4.5	Total
#	15	6	3	2	1	2	1	1	1	1	33
%	45.45	18.18	09.09	06.06	03.03	06.06	03.03	03.03	03.03	03.03	100.00

Fig. 3.2.10. The number of chords in introductory sections.

	1	2	3	4	3-4*	Total
#	20	8	2	2	1	33
%	60.61	24.24	06.06	06.06	03.03	100.00

*(#51 has four chords in the introduction if one counts the C7 chord; otherwise, three)

3.2.1.3.2. Transitions

15/68 (22.06%) contain transitions, which may be from 0.5-7.5 bars long, but are two to three bars long on average (62, the total length in measures of all transitions ÷ 24, the total number of transitions = 2.58). In addition, in certain songs (such as #16), an extra beat or half-beat is often

⁹ Smirnov (1962), 18-26. Smirnov describes how the important rhythmical beats of subsequent melodic variations remain in place, even as rhythms become subdivided and embellished.

added in when a new harmonic pattern is introduced; one may or may not count this as a "transition". When they appear, transitions often bridge the gap between two tonalities or modalities (though often there is no transition at all, as the two tonalities or modalities are pretty close anyway).

Fig. 3.2.11. Number of transitions per song.

	0	1	2	3	5	Total
#	53	9	3	2	1	68
%	77.94	13.24	04.41	02.94	01.47	100.00

Fig. 3.2.12. The length of transitions (in measures).

	0.5	1	1.5	2	2.5	3	4	4.5	7	7.5	Total
#	1	8	3	5	2	1	3	1	1	1	26
%	03.85	30.77	11.54	19.23	07.69	03.85	11.54	03.85	03.85	03.85	100.00

Fig. 3.2.13. Tonality/modality that the transitions bridge, and the chords used.

	Transition harmonic structure (each subsequent line shows the chord progressions of a transition from a different song)	#	%
III+ → III+	iv-VII III-VII III-VI VII-III III III VII VII-III III III-VI VI VI III III iv VII7 III VII7-iv iv VII7 III-VII VII-III VII VII-III	10	38.46
III+ → III M.	III	1	03.85
III+ → VII+	IV IV	1	03.85
III+ → VII M.	VII-III VII III-VII VII-III III VII III VI-III III VI VI VII VII III VII	5	19.23
III+ → i- (n)	VII-i	1	03.85
i- (h) → III+	VII	1	03.85
VII+ → VII M.	VII VII VII VII-III III III-VII VII-III	1	03.85
VII M. → VII M.	III-VII VII-IV-VII	2	07.69
VII M. → III+	III VI-III III III	2	07.69
VII M. → bV+	bII-vi	1	03.85
bV+ → III+	bII vi bII VII	1	03.85
Total		26	100.00

3.2.1.3.3. Codas

10/68 (14.71%) contain codas. They conclude typically on III, which happens to be the tonic in all of them (#16 ends on VI, the mediant). They are usually one, sometimes two measures long. In #54 and #63, the coda replaces part of the section before it rather than being added on to the end of it.

Fig. 3.2.14. Codas and their chord structures.

	III	i-VII-III or i-VII III	VI	VI-III VI-III VI-III III-VII III-VII-IV VII-III III	III III	Total
#	5	2	1	1	1	10
%	50.00	20.00	10.00	10.00	10.00	100.00

3.2.2. Tonality/modality

Here is a list of pieces by the tonalities or modes present in them (+ = major, M. = Mixolydian, D. = Dorian, -(n) = natural minor, -(h) = harmonic minor, -(m) = melodic minor):

Fig. 3.2.15

Modes/tonalities	List of pieces plus a more detailed look at pieces with more than one mode/tonality <small>The numbers on the lower left represent the number of measures (if they are next to arrows, e.g. #64, it means that for a while the tonality/modality is ambiguous since the note which would make it clear is avoided). The numbers on the upper right represent the number of repetitions of a section (if there are any repetitions).</small>	#	%
III+	p.43, #1, #4, #14, #17, #19, #21, #22, #23, #28, #37, #45, #54, #56, #62, #63, #67	17	25.00
III+, III M.	#7: ₃₃ III M./III+ #12: ₈₀ III+/M. #13: ₃ III M. → ₇₁ III+ #20: ₂₅ III+ → ₁ III M. → ₇ III+ #24: ₂₄ III+/M. #35: ₈ III+ → ₈ III M./+ → ₈ III+ #44: ₂₉₊ III+/M. #51: ₅₀₊ III+ in voice, III M. in accordion melody (polytonality) #53: ₁₆₊ III M./III+ #55: ₈₂₊ III+/M. #60: _{51.5+} III+/M.	11	16.18
VII M.	#32, #39, #41, #42, #57, #58, #59, #65	8	11.76

III +, VII M.	#2: ${}_{53}\text{III+}/\text{VII M.}$ #6: ${}_{9}\text{III+} \rightarrow {}_{24}\text{VII M.} \rightarrow {}_{8}\text{III+} \rightarrow {}_{7}\text{VII M.} \rightarrow {}_{1}\text{III+}$ #29: ${}_{59}\text{III+}/\text{VII M.}$ #31: ${}_{37+}\text{III+}$ or VII M. #33: ${}_{1}\text{III+} \rightarrow \{ {}_{9.5}\text{III+} \rightarrow {}_{15}\text{VII M.} \rightarrow {}_{8}\text{III+} \rightarrow {}_{7.5}\text{VII M.} \}^{2+}$	5	07.35
III+, VII+, VII M.	#8: ${}_{9}\text{III+} \rightarrow {}_{8}\text{VII+}/\text{M.} \rightarrow {}_{8}\text{III+} \rightarrow {}_{8}\text{VII M.} \rightarrow {}_{8}\text{III+}$ #9: ${}_{16}\text{III+} \rightarrow {}_{4}\text{VII+}/\text{M.} \rightarrow {}_{16}\text{III+} \rightarrow {}_{8}\text{VII+}/\text{M.} \rightarrow {}_{8}\text{III+}$ #10: ${}_{30}\text{III+}/\text{VII M.}/\text{VII+}$ #25: ${}_{12}\text{VII+}/\text{M.} \rightarrow {}_{45}\text{III+}$ #61: ${}_{1}\text{III+} \rightarrow \{ {}_{8}\text{III+} \rightarrow {}_{8}\text{VII+}/\text{M.} \text{ polytonality; voice in VII M., accordion melody in VII+} \}^4$	5	07.35
III+, VII+	#18: ${}_{15.5}\text{III+} \rightarrow \{ {}_{29}\text{VII+} \rightarrow {}_{20.5}\text{III+} \}^2 \rightarrow {}_{0.5}\text{III+}$ #46: ${}_{24}$ or ${}_{32}\text{III+}/\text{VII+} \rightarrow {}_{16}\text{III+}$ #48: $\{ {}_{8}\text{III+} \rightarrow {}_{16}\text{VII+} \}^{2+}$ #64: ${}_{13.5}\text{III+} \rightarrow {}_{10}\text{VII+} \rightarrow {}_{21} \rightarrow {}_{11}\text{VII M.} \rightarrow {}_{1}\text{III+}$	4	05.88
III+ (i-)	#11, #30, #43?	2	02.94
III M., III+, VII+	#27: ${}_{29}\text{III+} \rightarrow {}_{8}\text{III M.} \rightarrow {}_{2}\text{III+} \rightarrow {}_{2}(\text{VII+}) \rightarrow {}_{33}\text{III+}$ #66: ${}_{6}\text{III+} \rightarrow {}_{1}\text{VII+} \rightarrow {}_{1}\text{III M.} \rightarrow {}_{40}\text{III+}/\text{M.}$	2	02.94
i- (n)	#36, #52	2	02.94
III+, i- (n)	#40: $\{ {}_{12}\text{III+} \rightarrow {}_{1} \rightarrow {}_{7}\text{i- (n)} \}^{2+}$ #43: ${}_{27}\text{III+} \rightarrow {}_{2}\text{i- (n)} \rightarrow {}_{4}\text{III+} \rightarrow {}_{2}\text{i- (n)}$	2	02.94
VII M., i- (n)	#3: ${}_{14}\text{VII M.} \rightarrow {}_{14}\text{i- (n)} \rightarrow {}_{14}\text{VII M.}$	1	01.47
III+, III M. or iv-	#5: ${}_{2}\text{III+} \rightarrow {}_{4}(\text{III M. or iv-}) \rightarrow {}_{2}\text{III+}$	1	01.47
III+, i D., i- (n)	#15: ${}_{2}\text{III+} \rightarrow {}_{4}\text{i- (n)} \rightarrow {}_{4}\text{III+} \rightarrow {}_{4}\text{i- (n)} \rightarrow {}_{4}\text{i D.} \rightarrow {}_{2}\text{III+} \rightarrow {}_{7}\text{i- (n)} \rightarrow {}_{2}\text{i D.} \rightarrow {}_{2}\text{III+} \rightarrow {}_{3}\text{i- (n)} \rightarrow \{ {}_{1}\text{III+} \rightarrow {}_{4}\text{i- (n)} \}^2 \rightarrow {}_{1}\text{i- (n)} \rightarrow {}_{1}\text{III+}$	1	01.47
III+, iv- (h)	#16: ${}_{7.25}\text{III+} \rightarrow \{ {}_{0.5}\text{III+} \rightarrow {}_{0.5}\text{iv- (h)} \rightarrow {}_{1}\text{III+} \}^2 \rightarrow {}_{86}\text{III+}$	1	01.47
VII+, VII M.	#26: ${}_{29+}\text{VII+}/\text{M}$	1	01.47
i- (n+h)	#34	1	01.47
III M., i- (h)	#38: ${}_{8}\text{III M.} \rightarrow {}_{8}\text{i- (h)}$	1	01.47
III+, i- (m)	#47: ${}_{8}\text{III+} \rightarrow {}_{8}\text{i- (m)}$	1	01.47
III+, VII M., $\flat\text{V+}$	#49+#50: ${}_{7.5}\text{III+} \rightarrow {}_{7.5}\text{VII M.} \rightarrow {}_{6}\text{III+} \rightarrow {}_{7.5}\text{VII M.} \rightarrow \{ {}_{9}\flat\text{V+} \rightarrow {}_{4} \rightarrow {}_{12}\text{III+} \}^{2+}$	1	01.47
VII+, III+, i- (h), III+/M., VI M., VI+	#68: ${}_{2}\text{VII+} \rightarrow \{ {}_{16}\text{III+} \rightarrow {}_{7.5}\text{i- (h)} \rightarrow {}_{8.5}\text{III+} \rightarrow {}_{2}\text{III+}/\text{M.} \rightarrow {}_{1}\text{VI M.} \rightarrow {}_{5}\text{III+}/\text{M.} \rightarrow {}_{8}\text{VI+} \}^2 \rightarrow {}_{16}\text{III+}$	1	01.47
Total		68	100.00

Further breakdowns:

Fig. 3.2.16

Total # of pieces with...	#	%
major	55	80.88
Mixolydian	37	54.41
minor	13	19.12
Dorian	1	01.47
major & major @ the dominant ¹⁰	12	17.65
major & Mixolydian @ the dominant ¹¹	12	17.65
major & Mixolydian @ the same tone (parallel) ¹²	21	30.88
major & relative minor	7	10.29
only major	21	30.88
only Mixolydian	8	11.76
only minor	3	04.41

Major is by far the dominant mode, appearing in four out of five pieces, but less than half of those are *only* in major. Mixolydian appears in just over half of the pieces, but rarely by itself; it is usually accompanied by its relative or parallel major (the latter often frequently alternating with it), and in two cases (#3 and #5) by its relative minor. Minor appears in a fifth of the pieces, usually in its natural or harmonic variety rather than melodic; half of that time it is accompanied by its relative major (the well-known tendency of Russian folk songs to alternate melodic passages between major and relative minor is surprisingly little-represented in the pieces recorded here). The Dorian mode appears once, in #15, as a "variation" of the natural minor (it appears briefly; the sixth of the minor is sometimes raised).

Pieces rarely modulate further than one step on the circle of fifths, sometimes two (#27 and #66). The few exceptions to this rule are invariably played on the chromatic bayan accordions: #49-50 suddenly modulates the melody by three steps, up a minor third (the advantage of this unusual modulation is that it allows the bayan player to keep the same fingerings when playing the transposed melody), while #68 has a total spread of four steps on the cycle of fifths (however, the outer two of these appear only very briefly).

Fig. 3.2.17. Pieces by number of modulation steps on the circle of fifths.

	0	1	2	4	Total
#	39	25	2	2	68
%	57.35	36.76	02.94	02.94	100.00

¹⁰ For example, C major and G major, or G major and D major.

¹¹ For example, C major and G Mixolydian, or G major and D Mixolydian.

¹² For example, C major and C Mixolydian, or G major and G Mixolydian.

.....

3.2.2.1 Chords accompanying scales/modes

When a melody uses the major scale, it is accompanied by:

- Major chords on the tonic and dominant in all songs.
- The major subdominant chord in two-thirds of songs.
- The minor supertonic chord in a third of songs.
- The dominant seventh chord in a seventh of songs.
- The minor submediant chord in a tenth of songs.

When a melody uses the Mixolydian mode, it is accompanied by:

- Major chords on the tonic and submediant in almost all songs.
- The major dominant chord in two thirds of songs (despite the clashing minor second interval on the subtonic between chords and melody).
- The minor supertonic in a sixth of songs.

When a melody alternates between a Mixolydian mode and the parallel major (with the subtonic changing pitch),¹³ it is accompanied by chords similarly to melodies purely in the Mixolydian mode.

When a melody uses the minor scale, it is accompanied by:

- The minor tonic chord in all songs.
- The minor subdominant chord in two-thirds of songs.
- The major dominant chord in two-thirds of songs.
- The major subtonic chord in a third of songs.
- The dominant seventh chord in a quarter of songs.

Even in the natural minor scale, the use of the minor dominant chord is rare, due to that chord being absent on popular diatonic accordion models such as the Hromka¹⁴ (it only appears in one song that is played on the bayan).

The sole piece with a melody that uses the Dorian mode (mixed with natural minor) alternates between the tonic minor chord and the subtonic major chord.

¹³ For example, a melody with a tonic on C in a key signature of no sharps or flats that alternates between having a B \flat and having a B \natural .

¹⁴ See § 3.1.2.

More detailed tables that tally which chords accompany which scales/modes may be seen in Appendix 3.4.

* * * * *

3.2.2.2. Common chord progressions

The most common progression in both major and Mixolydian mode is: tonic → subdominant → tonic → dominant → tonic, etc. Unlike in common practice harmony, the subdominant chord only rarely moves to the dominant chord (in less than a tenth of songs). Modulation is also typically approached by direct motion through the circle of fifths; see song #6 (Appendix 3.2, p. 211) for a typical example.

In minor, alongside the progression described in the above paragraph, stepwise motion is also common (for example, between the tonic and the major subtonic chord). It is also common for the subdominant chord to progress to the dominant, unlike in the major and Mixolydian modes.

A full account of the frequency of pitch constellation chords across all 68 songs, as well as the a full tally of the frequency of progressions between the chords, may be seen in Appendix 3.3.

3.3

Torontovka

(composition in the style of
Russian accordion traditions)

Eugene Belianski

♩ = 96

Bayan

A

D G C G D G C G D G

C G D G C G D G

B

C G D G C G D G C

2
35

Torontovka

G D G C G D

41

G C G D G C G D G

50

C G D G C G D G

59

D A D G D A

66

D A D G D G D A

Torontovka

3

74

D A D G D A D G

82

C G D G C G D G C

91

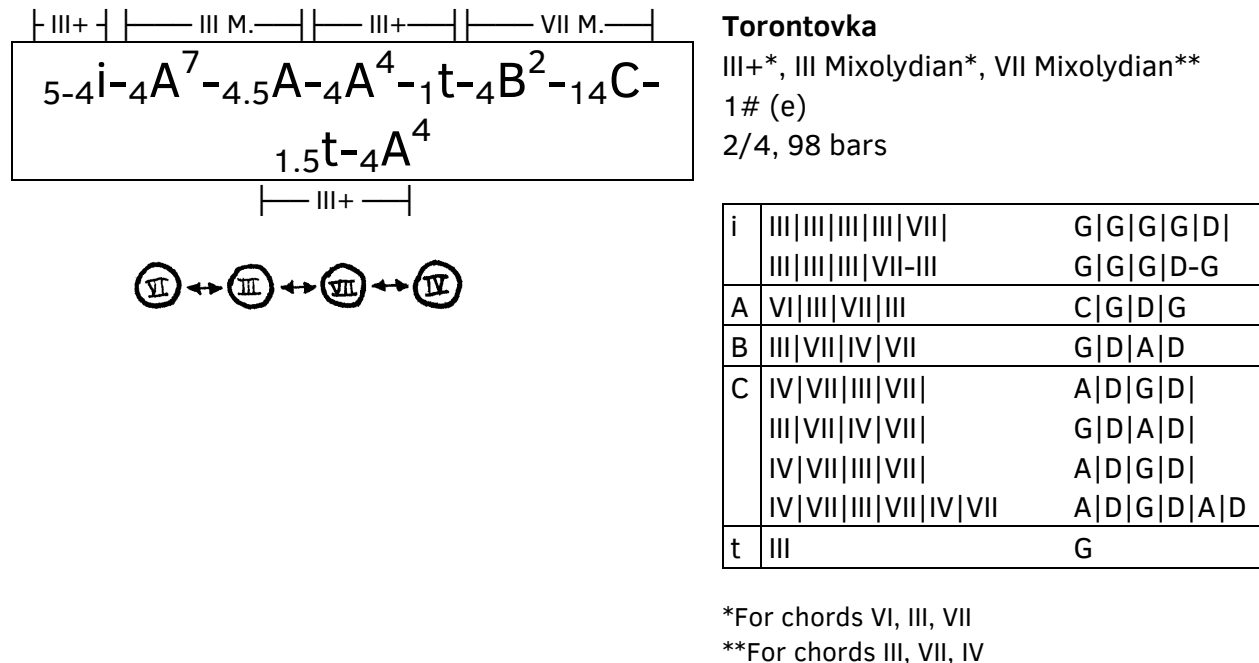
G D G C G D G

3.4. Analysis of *Torontovka*

In composing *Torontovka*, I attempted to be faithful to the most prominent characteristics of the tradition of the Russian folk accordion music, based on the examples recorded by Boris Smirnov. It is named *Torontovka* because it imitates the music of the Russian village, yet it was composed in Toronto ("Torontovka" is what Toronto's name would be if Toronto was a little Russian village).

Figure 3.4.1 provides a concise summary of *Torontovka*'s structural and harmonic form. The analytical method used in figure 3.4.1 is described in Appendix 3.2, where this method is also used to analyze every piece in Boris Smirnov's book, allowing for direct comparisons to be made.

Fig. 3.4.1



To avoid any misunderstandings, I will also describe what figure 3.4.1 shows in words:

An introduction in III+ (G+) lasts for nine bars (separated into two phrases of five and four bars). This is followed by eight repeats of a four-bar chord progression pattern of VI|III|VII|III (C|G|D|G) with the melody in III Mixolydian (G M.). An elongated phrase ending leads into four more repeats of the same pattern, this time with the melody in III+ (G+). After a one-bar transition, the piece moves into VII M. (D M.), accompanied by a chord progression pattern of III|VII|IV|III (G|D|A|D). After two repeats, the same chords are played in a less predictable pattern for 14 more bars. Finally, a 1.5-bar long transition

(that is, consisting of one bar with a 3/4 time signature) modulates back into III+ (G+) and leads into a recapitulation of the first chord progression pattern, which repeats four times and ends the piece.

Torontovka has the following characteristics which are also common in the pieces recorded by Boris Smirnov (as described in Chapter 3.2):

1. Use of III+, III Mixolydian and VII Mixolydian (the three most common modes; see fig. 3.2.15).
2. Chordless introduction over a held bass note, with the main accompaniment pattern beginning a measure early¹ in bar 9 (as in Smirnov #2).
3. Repeating symmetrical chord progression patterns four measures long and containing three chords (as in most songs; see § 3.2.1). These are labelled A and B in figure 3.4.1, and are removed from each other by one degree on the circle of fifths (also common; see § 3.2.2 and fig. 3.2.17).²
4. Asymmetrical chord/melodic progression pattern in section C (as in a large minority of songs).²
5. Extra-long measures at certain points at the ends of sections or in transitions (as in Smirnov #1, #16, #18 and others) (see § 3.2.1.3.2).
6. The melodic line features both chords and single notes in various parts of the song; they are often combined, as both are easily playable on the Hromka accordion (see fig. 3.1.4)
7. When the melody moves down by step, one of the notes above the lowest note may be turned into a triplet 16th ornament that moves to the upper neighbour tone and back (this is very common in Smirnov's transcriptions; sometimes this ornament appears on more than one note of a downward passage, as in piece #3).
8. Chords only ever move to the adjoining chord on the cycle of fifths (the most common progression type in Smirnov, though not by any means exclusive; see § 3.2.2 and Appendix 3.3).
9. The major dominant chord is used in the Mixolydian mode, despite the lowered subtonic in the melody (its melodic use is often avoided while the major dominant chord is playing, although some songs will use it as long as it passes by quickly. If it's prominent, it is typically raised by a semitone so as to not clash with the chord too much; see also § 3.1.2, fourth bullet point).

¹ That is, the background pattern (bass-chord pattern) of section A begins a bar before the melody of the introduction (which was accompanied by a different pattern) ends.

² Characteristics #3 and #4 do not seem to usually be combined within the same song. In this sense, the composition may be a little atypical.

Torontovka's pitch set allows it to be playable on the bayan (which is how I played it).³ It is also imperfectly playable on a Hromka that is pitched in C (down a fifth or up a fourth from the pitch set in figure 3.1.3);⁴ The melody side is fully playable on a Hromka, but the A major chords would need to be replaced with A minor chords.⁵

Fig. 3.4.2. The two bayans on which I composed *Torontovka*. The smaller is a Soviet-era children's Kremennoye bayan; its melodic range is two chromatic octaves starting on the B \flat below middle C. The larger is a Soviet-era convertible-bass model,⁶ the Tula-201, with a five-octave range. The arrangement of pitches on the right-hand side of both instruments is described in figure 3.1.5. The arrangement of basses and chords on the left-hand side of both instruments is described in figure 3.1.6 (the underlined pitches and chords in that figure are identical to the arrangement on the smaller bayan, while the larger bayan includes the extra four rows and has more columns on each side).



³ It can be played on both of the models seen in figure 3.4.2.

⁴ That is, a Hromka with the pitch set shown in Banin, 171, ex. 65.

⁵ This was a miscalculation on my part caused by composing *Torontovka* prior to realizing that Smirnov did not always use the key signature of the accordion's primary key when transcribing his pieces. Although compiling figure 3.2.15 showed me that III+, III Mixolydian and VII Mixolydian were the most common scales/modes, it is not actually possible to combine them in one piece on a Hromka unless VII Mixolydian's dominant chord is minor, which is not characteristic of this tradition; the real top three scales/modes should have probably been "III+, VII Mixolydian and VII+", as described in § 3.1.2. In other words, if writing a piece that alternates between parallel major/Mixolydian modes, the modulation I *should* have made was to the subdominant major, rather than to the dominant Mixolydian. As it is, however, the piece remains perfectly playable on a bayan, which is the second most recorded instrument in Smirnov's book (see figure 3.1.3).

⁶ "Convertible bass" means that the buttons on the left-hand side can play either chords or individual bass notes.

3.5

Torontovka

(composition in the style of
Russian accordion traditions)

Eugene Belianski
2014-12-18

(concert pitch score)

$\text{♩} = 96$ A

Trumpet in B♭ 1 *mf*

Trumpet in B♭ 2 *mf*

Horn in F *mp*

Trombone *mp*

Tuba *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Tuba *mf*

Torontovka

2
B

26

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2 *mp*

Hn. *mp*

Tbn. *mp*

Tuba *mp*

C

38

B♭ Tpt. 1 *mp* *mf* *mp*

B♭ Tpt. 2 *mf* *mp*

Hn. *mf*

Tbn. *mf*

Tuba *mf*

D

49

con sord.

B♭ Tpt. 1 *mf* *con sord.*

B♭ Tpt. 2 *mf*

Hn. *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Tuba *f* *mf*

Torontovka

62 E

Musical score for measures 62-72. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has one flat (B♭). Measure 62 starts with a treble clef and a common time signature. B♭ Tpt. 1 has a whole note rest. B♭ Tpt. 2 has a melodic line starting with a *mf* dynamic and a *con sord.* marking. Hn. has a melodic line with a *mf* dynamic. Tbn. has a melodic line with a *mp* dynamic. Tuba has a melodic line with a *f* dynamic. Measures 63-72 continue the melodic development with various dynamics and articulations.

73 E

Musical score for measures 73-83. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has one flat (B♭). Measure 73 starts with a treble clef and a common time signature. B♭ Tpt. 1 has a melodic line with a *mp* dynamic. B♭ Tpt. 2 has a melodic line with a *mf* dynamic. Hn. has a melodic line with a *mp* dynamic. Tbn. has a melodic line with a *mp* dynamic. Tuba has a melodic line with a *mf* dynamic. Measures 74-83 continue the melodic development with various dynamics and articulations.

84

Musical score for measures 84-88. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has one flat (B♭). Measure 84 starts with a treble clef and a common time signature. B♭ Tpt. 1 has a melodic line with a *mp* dynamic. B♭ Tpt. 2 has a melodic line with a *mp* dynamic. Hn. has a melodic line with a *mp* dynamic. Tbn. has a melodic line with a *f* dynamic. Tuba has a melodic line with a *f* dynamic. Measures 85-88 continue the melodic development with various dynamics and articulations.

3.6. Commentary on the arrangement of *Torontovka* for brass quintet

In this arrangement, I kept the melodic line and the accompanying harmony and rhythm almost entirely the same as in the accordion version of the piece.¹ The primary task was to move the melody around between the different voices in a way that was pleasing and balanced, and that also gave each of the five instruments a chance to play the melody line.

I tried to give instruments melody lines that were particularly suited to them: as such the trumpets play most of the fast triplet passages (as does the tuba once, for variety), while the horn and trombone tend to play more rhythmically-simple, fanfare-like passages.² The tuba is given a bombastic passage prior to section D, with the key change. I added further tone colour by having the trumpets play with mutes during the middle section, as well as moving the accompanying rhythms and chords down an octave.

The piece was transposed down a major second (a whole tone) in order to be in a flat key signature, which is easier to play for wind instruments.³

In the original composition, I used phrase markings, which are more useful for the accordion player than slurs, and allow for individual variation in interpreting the articulations within phrases. For the brass quintet arrangement, I used slur markings instead, as is more customary for wind instruments. Unlike on the accordion, a slurred note played on a brass instrument sounds very different from an articulated note. Also, although a certain freedom in interpretation is welcome by a solo accordion player, in an ensemble it is more important that everyone's interpretation of the phrasing matches up.

Some of the staccato marks are placed in different spots, as my perception of where the articulation should be changed since the original piece was written.

To aid in making the piece more approachable for selectors of repertoire, I have assigned a grade to it in the North American wind band grading system, which is widely used by educators and publishers on the continent. The piece falls generally within grade 3. I reached this conclusion by comparing the features of the piece with descriptions of the wind band grading system written by David Marlatt of the



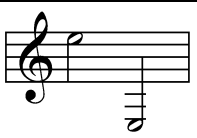


¹ There are a few exceptions. When there were three simultaneous notes in the accordion's melody line, I was sometimes forced to drop one of them due to a lack of voices.

² Although I was limited to writing for the trombone of the standard brass quintet instrumentation, only euphoniums (which can be far more agile) have been available to play this part for the past two years.

³ See Ilya Vasilyevich Gubarev, *Duhovoy orkestr: kratkiy ocherk* [The wind orchestra: a brief description] (Moscow: Sovetskiy kompozitor, 1963), 31. Translation: "Since it is more comfortable to play on wind instruments in tonalities featuring flats, most compositions and arrangements for the wind orchestra are written in flat tonalities." Also: Frank Erickson, *Arranging for Concert Band* (Melville, NY: Belwin-Mills, 1983), 114.

Markham-based Eighth Note Publications⁴ and the American Band College.⁵ The following table lists distinguishing features of the piece and which grade level they fall under according to those sources. There is some disagreement; as David Marlatt writes, "teachers must be aware that criteria for defining each grade varies greatly from publisher to publisher".⁶

Fig. 3.6.1

Feature	Value	Difficulty grade according to...		
		David Marlatt	American Band College	
Length	~2:05	1.5	1	
Range:	Trumpet 1		3	3
	Trumpet 2		3.5	2
	Horn		3.5 ⁷	2.5
	Trombone		2	2
	Tuba		4	3
Dynamics	<i>mp</i> to <i>f</i>	-	1	
Rhythm	Basic duple syncopation, triplets, dotted rhythms	-	3	
Tempo	Moderato (96)	-	1	
Key signature	Two flats		1	
Meter	2/4 and an occasional 3/4 bar	-	3	
Note/Rest value	Duple syncopated rhythms	-	3	
Ornaments	Single grace notes, triplet ornaments	-	3	

⁴ David Marlatt, *Defining The Wind Band Grading System* (Markham, Ontario: Eighth Note Publications, 2005).

⁵ American Band College, *Music Grading Chart*, accessed Oct. 14, 2014, <http://www.bandworld.org/pdfs/GradingChart.pdf>.

⁶ Marlatt, 1.

⁷ The difficulty with the horn's range lies in the lower register, rather than the upper.

The individual instrumental parts for *Torontovka* are included in Appendix 3.5; directors of brass ensembles are welcome to copy and use them.

4. Soviet Tourist/Traveller Song

*First it rained, and then it snowed,
and then it friz, and then it thew,
and then it fogged, and then it blew,
and very shortly after then,
it rained and snowed
and friz and thew
and fogged and blew
again.*

– Entry in Glacier House log book
from a climber in the Selkirks¹

¹ Michael Kerr, *When Do You Let the Animals Out? A Field Guide to Rocky Mountain Humour* (Calgary: Fifth House Ltd., 1998), 163-64.

4.1. Introduction to the Soviet tourist/traveller song tradition

The final musical tradition to be studied is Soviet tourist/traveller songs. These are a significant subcategory (perhaps the major subcategory) of Soviet bard song, also known by names such as author's song or auteur song (*avtorskaya pesnya*) and amateur song (*samodeyatelnaya pesnya*),¹ and part of the wider European-American movement of "guitar poetry."² They can perhaps best be described as the bard songs that were beloved by a certain audience.³ The following analysis focuses on 207 transcribed Soviet tourist/traveller songs from the late 1930s-1970s which were published in the 1989 book *Among the Untrodden Paths, One Is My Own (Sredi nehozhnykh dorog odna – moy)*, hereafter referred to as *Paths*.⁴

A brief introduction to the social role and development of these songs will serve to provide some background for the theoretical analyses to come in the following chapters.⁵ The tradition is still alive today, as I discovered when I visited the Vertical-Alaudin base camp in Tajikistan's Fan mountains⁶ in July-August 2010. Songs were often sung at resting spots on journeys over mountain passes, or at the base camp in the evenings (including some of the ones in the aforementioned book). On August 9, 2010, there was an outdoor evening concert of singer-songwriters, the well-known name of Yuriy Vizbor among them.

I would like to explain why I call these songs "Soviet tourist/traveller songs" in this paper, rather than "tourist songs", which would seem to be a more direct translation from their Russian name (*turistskiye pesni*). Before the falling of the Iron Curtain, the Russian word "tourist" (*turist*) did not have quite the same meaning as it does today in the West. Tourism was not spending a week at the beach, nor visiting a gift shop far from home; tourism was trekking, going on expeditions, through forests and mountains, often in groups, in one's leisure time.⁷ Furthermore, the term "tourist song" today may

¹ *Samodeyatelnaya* can also be translated as "self-made" or "do-it-yourself".

² Rossen Djalalov, "Guitar Poetry, Democratic Socialism, and the Limits of 1960s Internationalism," in *The Socialist Sixties: Crossing Borders in the Second World*, ed. Anne E. Gorsuch and Diane P. Koenker (IN: Indiana University Press, 2013), 148. Other cited examples are "the Poles Jacek Kaczmarski and Edward Stachura, the Czech Karel Kryl, the Germans Wolf Biermann and Franz Josef Dagenhardt, the Frenchman Georges Brassens, the Italians Luigi Tenco and Fabrizio De Andre, the Cuban Carlos Puebla, the Chilean Victor Jara, and the Americans Pete Seeger, Phil Ochs, and the pre-electric Bob Dylan," as well as Australians Kevin Putch and Joseph John (ibid., 156).

³ See paragraph 3 of § 4.1.2.

⁴ Leonid Belenkiy, ed. *Sredi nehozhnykh dorog odna – moy* [Among the untrodden paths, one is my own] (Moscow: Profizdat, 1989), 15. There is one song from 1937. Only a few are from before the 1950s. The idea to limit the book to pre-1980s songs was the publisher's, not because there was any significant change in the songs after that period.

⁵ For further information, see Christian Noack, "Songs from the Wood, Love from the Fields: The Soviet Tourist Song Movement," in *Socialist Sixties*, 167-92.

⁶ The base camp's official English website is <http://www.fanyvertical.ru/en/>.

⁷ A contemporary English term might be "backpacking".

bring to mind quite a different phenomenon: that of "local, ethnic" songs specifically produced and sold (in records or performances) for the consumption of foreign tourists. In contrast, the Soviet tourist/traveller songs were created and sung by the "tourists" themselves. It was also not limited to "off-duty" adventurers; as is described below, a significant part of the tradition developed during scientific expeditions, or work assignments to faraway places. Such people are not commonly called "tourists" in any language. The common element is "travel", so I think it makes more sense to call them "Soviet tourist/traveller songs".

4.1.1. History and development

The introduction to *Paths* is written by Dr. Yuriy Andreyev,⁸ one of the founders of one of the Soviet Union's first amateur song clubs, in Leningrad, 1961.⁹ Andreyev tries to trace the tradition's history by describing several examples that may be historical local precedents to it. The first ones he mentions are Revolutionary songs:¹⁰ *Warszawianka (Varshavinka)*,¹¹ *Boldly, fellows, in step! (Smelo, tovarishchi, v nogu!)*,¹² *Far over there, beyond the river (Tam vdali, za rekoy)*.¹³

Andreyev also mentions songs written during World War 2. Some of the songwriters included in the book began writing songs during the war (e.g. Mihail Ancharov, Bulat Okudzhava), and some of the songs from that period are included in the book. One example is *Baksanskaya* ("Baksanian Song") on page 23: the melody was that of a pre-war tango,¹⁴ and the text was collectively composed by a mountaineering team following the successful completion of their mission to climb Europe's highest mountain, Mount Elbrus, take down the Nazi flag that the Germans had put there and replace it with a Soviet one. The empty grenade with a note inside that they left at the peak was included in the text of the song, and could be discovered by mountain climbers in the decades to come.¹⁵

However, the number of songs from before the 1950s in the book are only a handful, and they are concentrated in the first chapter. The true flowering of the Soviet tourist/traveller song occurred in the early 1950s.

⁸ *Paths*, 5.

⁹ *Ibid.*, 213.

¹⁰ *Paths*, 6.

¹¹ Originally written in 1831, with a Russian translation by Gleb Krzhizhanovskiy in ~1897.

¹² Written by L. P. Radin in 1896 or 1897.

¹³ Text by Nikolay Ko-ol, 1924.

¹⁴ *Paths*, 23.

¹⁵ *Ibid.*, 19-20.

Yuriy Vizbor (whom I saw in Tajikistan in 2010) writes:

In 1951 I began my studies at the MGPI. Imagine the musical atmosphere of that period: the era of the wonderful war-time songs was ending, or rather, the songs themselves were still around but life was now evolving upon new, peaceful rules and needed different songs. So what did radio offer? Almost every day there appeared new, fresh songs, which were mostly not bad, but intended for loud collective singing in demonstrations and squares. They fulfilled their own, very important goals. Other than songs of this type, there was practically nothing else. But we, as young people, worked, studied, were interested in tourism, went on expeditions and very much loved to sing. Yet the kinds of songs that could be sung in dormitories, by the campfire, in merry student groups or even included in performances of student *agitbrigada* teams, as they are now called, were non-existent. So there appeared this vacuum, and like any vacuum, it had to be filled by something.¹⁶

The filling began in the country's top universities. One of these was Vizbor's MGPI; that is, the Moscow State V. I. Lenin Pedagogical Institute. However, an unofficial name for it was the "Tourist Institute". Leonid Belenkiy, the primary compiler of the songs in *Paths*, writes: "if they had almost any free time of any reasonable length, such as the weekend or holidays, the students would spend it on journeys and treks. On foot, on skis, on kayaks..."¹⁷ Every group of students, upon returning, "had to bring back a new song".¹⁸ The songs would be sung with a Russian seven-string guitar in the central entrance hall of the university. They would be passed from former to new students, who would continue singing them in later life.¹⁹

Another institution which was a hotbed of adventuring and song was MGU; the Lomonosov Moscow State University. Singing began in the biological faculty in the early 1950s (just a little before it did at MGPI), during field expeditions. At that time, the songs were sung without a guitar, which only became common there later in the decade.²⁰ Songs were composed collectively, with different people suggesting lines, someone humming a melody... once a song seemed "done", everyone learned it and sang it by the campfire that very evening.²¹

Several years later, singing also became widespread in MGU's physics faculty. Songs were sung in the evenings after classes, and especially during expeditions (for example, in 1961, everyone in the physics faculty was sent for the summer to Lipetsk, south of Moscow, to build a blast furnace). The

¹⁶ Ibid., 6.

¹⁷ Ibid., 68.

¹⁸ Ibid., 69.

¹⁹ The seven-string guitar became the main accompanying instrument in this tradition, while the six-string guitar was used by conservatory-trained guitarists, as well as fans of Western-style music such as *The Beatles*, and other rock groups.

²⁰ Ibid., 146. As well as sung *a capella*, songs in the early years could also be accompanied by an accordion or piano (Noack, 175).

²¹ Ibid., 147.

physicists organized amateur opera productions and artistic groups, in which all sorts of genres and styles were mixed, from classical music to Odessa romances.²¹ Perhaps this explains why the most complicated chord progressions in the present collection are present in the songs of a graduate of this institution, Sergey Nikitin.²²

At around the same time (from the early 1950s or a bit later),²³ similar types of songs began to be sung in other cities as well: in Leningrad, Kuybyshev, Chelyabinsk, Kazan, Odessa, Sverdlovsk, Norilsk and others.²⁴

One of earliest tourist/traveller song clubs, "Vostok", was organized in Leningrad in 1961 by local mountaineers, rock climbers and skiers. It was held at first in a little cafe of the same name, then in the theatre on the second floor. It exists to this day. Many songs were recorded on tape there, and there were discussions between professional poets and composers about the direction that the development of the tradition should follow.²⁵

Following in its steps, hundreds of large and small Amateur Song Clubs (*kluby samodeyatelnoy pesni*) began appearing throughout the country in the early 1960s. They appeared in Komsomol committees, adventuring clubs, Houses/Palaces of Culture and academic institutions. Songs would be exchanged in places where paths would meet (certain regions were always more popular) and in base camps for "tourists" and mountaineers.²⁶

In 1962, the songs created by the students of MGPI began to be broadcast on Radio Yunost ("Youth Radio"). This radio station was led by Ada Yakusheva, Maksim Kusurgashev and Boris Vakhnyuk; its creation was spearheaded by the popular bard Yuriy Vizbor (it was also the station where superstar singer Alla Pugachyova began her career).²⁷ This exposed audiences across the whole country to these songs. A truly country-wide movement bringing together the similar traditions of "amateur song" that had developed in different places and cities would only coalesce in the late 1960s and 1970s, however.²⁸

²² See Appendix 4.2, songs 180-92, and also Chapter 4.2, p. 117.

²³ *Paths*, 268.

²⁴ *Ibid.*, 7.

²⁵ *Ibid.*, 213.

²⁶ *Ibid.*, 328.

²⁷ *Ibid.*, 70.

²⁸ *Ibid.*, 328.

The first country-wide festival of bard song, the Grushinskiy Festival, took place in 1968, and grew steadily more popular. In 1979, it was visited by nearly 100,000 people from 75 cities. Other festivals followed it, in cities across the entire Soviet Union.²⁹

4.1.2. Distinguishing features and themes of the Soviet tourist/traveller song

The aspiration to honesty, truthfulness, attention to the spiritual world of a person, which dominate amateur song, was formed precisely at that stage in the life of our society when the negative consequences of the cult of personality were revealed and started to be overcome – when a period of renewal came about, of quests and hopes, when the whole country became enveloped by an artistic uplift.

– Yuriy Andreyev³⁰

The songs in this tradition can be very varied in mood. Those of Yuliy Kim, for example, are in a major key, sunny, playful and adventurous.³¹ There is also a very prominent "quiet, reflective" side to the tradition, pioneered by Bulat Okudzhava.³²

Nevertheless, they all have something in common. Belenkiy writes that almost every song was born out of a concrete situation which its author (or authors) had experienced.³³ According to Andreyev, "these are songs of trust, songs of interaction",³⁴ and what unites all the participants in this tradition despite the wide variety of moods and topics is:

...the striving for truth and an organic rejection of lies and falsehood. Moreover, this striving for exactness and truth characterize not only the content, but also the manner of performance of the amateur song. There is also a strict feedback mechanism: any falsehood is fundamentally not tolerated by the listeners and fans of these songs.³⁵

The "tourists", mountaineers, geologists and adventurers who sing these songs do not separate the wider world of amateur (*samodeyatelny*) songs into "tourist" and "non-tourist" songs; it just so happens that some of these songs are more frequently encountered among them. To quote Andreyev, ones that "answer to the feeling of the limitless star-filled sky, silhouettes of high mountains, the smoke

²⁹ Ibid., 329.

³⁰ Andreyev, *Paths*, 7. In the early 1900s, a similar "widespread need for wholeness and genuineness in an increasingly counterfeit society" led to "a growing interest in folk art and folk music" (Beckwith, 277).

³¹ *Paths*, 9.

³² Ibid., 7.

³³ Ibid., 267.

³⁴ Ibid., 11.

³⁵ Ibid., 9.

of a night campfire on the shore of a taiga river, the mood of adventurers tired after a hard day, the sharpened feeling of brotherhood by people who've gotten to know each other in extreme conditions."³⁶

Andreyev proceeds to list the most prevalent topics of the songs, classifying them with respect to the primary colours of a rainbow:³⁷

1. Red: war (Civil War and World War II), patriotism; this is the colour of the Red Carnation (*Krasnaya Gvozdika*) political song festival. These songs are often about the past.
2. Gold (orange plus yellow): fantasy, hopes, romanticism, adventurism.
3. Green: nature.³⁸
4. Blue: love. "Walks under the moon, the soft light of the starts, the color of eyes beloved by poets." In all its manifestations: "flowering of love, anticipation of love, love that has passed, unrequited love, crushed love, reckless love". The songs can be both funny and serious.
5. Violet: loneliness, separation – "yearnings for home, for the city, for beloved friends and those close to us".

Belenkiy, in the introduction to chapter 5, writes that the most common themes are the romance of the road, dreams of adventure, loyalty to friends, and the need to help one another.³⁹

4.1.2. Realism versus formalism

But what makes a song live, why does it attract or not attract people? Must the music be good? Yes. The text? Yes. The performance? Yes. But then why is it not uncommon for songs that are seemingly straightforward in text and in melody to last for decades and centuries?

The answer is that song represents the human soul laid bare (I am talking about *real* song), and it is with this quality that it attracts people. A person may show himself in a song to be manly, gentle, thoughtful, merry, sad, wrathful and so on, but must never show himself to be fake. Soulful insincerity and psychological falsehood kill a song. And neither an original melody, nor a refined text, nor a developed singing voice can then save it. How irritating are those other songs which are performed on the stage, on radio and television! Those, which have not the smallest hint of true soulfulness.

³⁶ Ibid., 10.

³⁷ Ibid., 11-14.

³⁸ Andreyev writes: "One could create a large book just collecting songs about nature: this would be a mighty hymn to Mother Earth, an exhibition of pictures poetically describing the beauty and generosity of the world. And if one were to add into this book songs (and there are even more of them) where contemplations about nature are a means for contemplating love and loneliness, the hardships and vicissitudes of life, one would get a solid volume of the joining of music and poetry under the theme 'man and nature!'" Note the relationship to traditional Russian folk song, in which the same themes and techniques are present; see Chapter 4.7, p. 160.

³⁹ *Paths*, 267.

During the evening meetings of the abovementioned club "Vostok," sociological surveys get carried out. For example: "What do you value in a song, what is it that you like in it?" It is characteristic that in the responses (and in the over two and a half decades of the club's existence several thousand of them have been collected) there is not one in which the song was loved "for the music" or "for the text".

Those to whom the song is addressed tend to judge it as a synthetic work, primarily on the basis of *what* it carries, not *how*. This "how" is merely a means for carrying out the primary task.

– Yuriy Andreyev⁴⁰

The sentiments in the above quote are quite similar to the impulses behind the socialist-realist painting tradition of the same period that is known as Soviet Impressionism (a detailed coverage of the topic and many examples may be found in the book *Soviet Impressionist Painting* by Vern G. Swanson).⁴¹ Interestingly, it is only after Stalin's death that socialist realism actually became, for several decades, what it had theoretically always aspired to be – a carrier of truth, and an appeal to humanity's better nature.

As can be seen, the Soviet antipathy to "formalism" (which caused such trouble for composers such as Shostakovich and Prokofyev) was not merely a party-imposed doctrine, but had deep-seated societal support.⁴²

This realization leaves me somewhat conflicted. Studying the formal stylistic elements of the tradition, as I proceed to do in the following pages, goes against everything it stands for. In my defence, perhaps I can say that this was no less true of old village folk music, which did not stop ethnomusicologists of the time from trying. Kastalskiy even wrote a whole book devoted to some of the formal musical characteristics, devoid of any textual or thematic study, in the belief that this musical fabric itself constituted a separate language that was worth preserving.⁴³

Echoing Marshall McLuhan and the Sapir-Whorf (linguistic relativity) hypothesis, one might suggest that perhaps the medium represents something of the message.

⁴⁰ Ibid., 8.

⁴¹ Vern G. Swanson, *Soviet Impressionist Painting* (Woodbridge, Suffolk: Antique Collectors' Club, 2008), 148, 187-89, 395, 406.

⁴² "Formalism" has a complicated history as a term. Perhaps the most concise and fairly accurate definition of it that I have seen is from musicologist Richard Taruskin, who defines it as "the study of structure rather than meaning". This is from Richard Taruskin, *The Oxford History of Western Music*, vol. 3 (Oxfordshire: Oxford University Press, 2005), quoted in Patrick McCreeless, "Formalism, Fair and Foul", *Nonsite* 8 (2013), accessed Dec. 16, 2014, <http://nonsite.org/article/formalism-fair-and-foul>.

⁴³ To quote from Kastalskiy, *Properties*, 19: "if the native Russian language turns out to be able to express the entire gamut of passions, and if Pushkin and Tolstoy are able to vividly convey them in language that is folksy and full of expressiveness, then our folk music language should be capable of a no less vivid expression of feelings and of becoming a malleable and obedient tool in the hands of the Russian artist of sound." Some ethnomusicologists who followed Kastalskiy's lead found themselves in trouble; Yevgeniy Gippius, for example (known for pioneering research into several regional folk music traditions), was officially criticized for being "too interested in style and not attentive enough to the content of songs" in 1948 and 1949 (Olson, 77).

4.1.3. About the book *Among the Untrodden Paths, One Is My Own*: collecting, recording and transcription

The current collection is truly unique. First of all, in that it is the first, I think, successful attempt to carefully go through and filter a significant portion of a qualitatively varied singing tradition created over the course of five decades of amateur song.

– Yuriy Andreyev⁴⁴

The book is organized into seven chapters, each covering a specific era, location or aspect:⁴⁵

1. The most popular, classic songs. Including the oldest songs.
2. Songs from MGPI; the Moscow State V. I. Lenin Pedagogical Institute. Featuring these artists: Vizbor, Yakusheva, Krasnovskiy, Kim, Vakhnyuk, Yegorov, Dolina.
3. Songs from MGU; the Lomonosov Moscow State University. Featuring these artists: Suharev, Shangin-Berezovskiy, Borisov, Dulov, Nikitin, Krylov, Suhanov.
4. Songs from various Leningrad universities. Featuring these artists: Gorodnitskiy, Vihorev, Poloskin, Klyachkin, Kukin.
5. Songs from various cities, and from various professions (including songs that are known only in certain professions).
6. Winners of song festivals, in the following cities: Kuybyshev, Moscow, Alma-Ata, Kishinev, Odessa.
7. Five "superstars" of the tradition: Mihail Ancharov, Bulat Okudzhava, Novella Matveyeva, Aleksandr Galich, Vladimir Vysotskiy.⁴⁶

The final selection of songs for the anthology, as well as introductions to the chapters and commentaries to some songs, was done by Leonid Belenkiy.⁴⁷ However, Belenkiy writes that the book ended up being a collective effort, and says that many other people took part in the task of collecting the songs for the book, including: "amateur song club members from Moscow, Leningrad, Chelyabinsk and Kerchi, tourist song club members from Moscow, Grushinskiy Festival organizers, journalists, folklorists and literature specialists, experienced travellers from various cities."⁴⁸

⁴⁴ *Paths*, 14.

⁴⁵ *Ibid.*, 14-15.

⁴⁶ On p.15 of *Paths*, Andreyev writes that "in relation to them, the very term 'amateur art' seems unjustified. Yet their songs came from the same cultural stratum as the geologist A. Gorodnitskiy, metallurgist V. Berkovskiy, journalists Yu. Vizbor and A. Yakusheva, biologists G. Shangin-Berezovskiy and D. Suharev, chemist A. Dulov, labourers V. Vihorev and V. Turiyanskiy, and many others."

⁴⁷ A biography of him may be found at <http://bards.ru/archives/author.php?id=3879>

⁴⁸ *Paths*, 430.

The songs were prepared for publication just like folklore collections – by transcription from audio recordings.⁴⁸ These recordings came from the archives of the following people: V. Akelkin, S. Andriyevskiy, M. Baranov (a "veteran" of the Moscow amateur song club who contributed a two-decade archive of songs)⁴⁸, V. Vakar, E. Demin, B. Konovalov, V. Zablovskiy, V. Redin and V. Romanova. Songs of the 1950s with uncertain authorship were recorded on tape by Ye. Pridantseva, who remembered how they were sung back then. The music and text of the songs were checked with their authors, if these were known.⁴⁹

4.1.4. Quotes from the artists

How is the amateur song born? In my personal experience, first a poem that is dear to the author is written. In it, he says exactly what he wishes to say. Then, he – the author – gradually begins to chant the words. A kind of melody appears – a melody that is organic and flows from the intonations of the text.

– Mihail Ancharov⁵⁰

In my opinion, the main component of amateur song was and remains the verses. The music supports them. The accompaniment supports them. Probably my most unfailing teacher is Russian folklore. And all of these songs are most likely Russian folklore, transplanted onto the soil of the city...

– Bulat Okudzhava⁵⁰

The musical side of our songs, and not just the literary, also has its justification. It is very sympathetic to the native intonation of our contemporaries. The melody comes from walking the streets, from journeys on the metro and on the bus. It's almost like a conversational [musical] intonation that is "close at ear" for everyone. It seems that you must have already heard all of this long ago, but from where, you can't remember. But if you proceed to analyze this melody harmonically, it will turn out that we're not such plagiarists after all.

– Aleksandr Galich⁵¹

The triad of poetry, music and personally-performed intonation is a far rarer and more valuable phenomenon than some stock smash-hit... Time will pass, and upon the voices of our bards future generations will also make judgements about our time, about our sorrows and joys, our pressing issues and our relations with them.

– Yevgeniy Bachurin⁵²

⁴⁹ Ibid., 431.

⁵⁰ Ibid., 378.

⁵¹ Ibid., 380.

⁵² Ibid., 9.

4.2. Methods for describing and comparing the musical and poetic structures of the 207 songs.

This chapter describes how to read the shorthand "equations" (included in Appendix 4.1) which I used to analyze the musical and poetic structures of the 207 songs in *Paths*, and gives a practical tutorial in using them by analyzing Alexander Gorodnitskiy's song *Sneg* (Snow), one of my favourite songs from this tradition, which I have here lovingly translated into English.

When I first started trying to discover ways to analyze and compare the 207 songs in *Paths*, in order to discover the common characteristics of the tradition, one of the first things I did was try to analyze the musical form of the songs. Through a process consisting of much trial and error, I developed a shorthand for quickly describing the form of songs that was detailed enough to cover all likely variations, yet compact enough for the musical form "equation" to fit within a small area and be easily comparable with the "equations" of other songs.¹

Later on, I also developed shorthands for analyzing a number of aspects of the lyrics, as these are quite possibly the most important element in this tradition, and have a strong influence upon the music. This is attested to by several of the most famous songwriters/artists in Chapter 7 of *Paths*:² Most of them (with the exception of N. Matveyeva, whose creative process starts with the music) mention that the words come first for them and that the contour and rhythm of the song's melody then arises in direct relation to the rhythm of the words as they speak them, while the highs and lows of the speaking voice gradually turn into notes. Their comments are supported by findings of researchers in the field of music cognition, who have discovered strong statistical correspondences between the linguistic rhythms of English and French speech and the structure of classical instrumental music of those countries.³

Since I was planning to use my analysis of this tradition to compose a song with words (which I had never done before) in its characteristic style, I needed to study not only the tradition's musical aspects but also its rhyme schemes and poetic meter.

I will now proceed to explain how to read the table in Appendix 4.1, column by column. All 207 Soviet tourist/traveller songs are included there, so that anyone who wishes to can quickly check my work or make further analytical use of them. They are designed to be easily searchable on the

¹ A modified version of this shorthand was later also used for describing the forms of the Russian folk accordion songs, which are included in Appendix 3.2 of this paper (any such analytical tool was adapted when the tradition it attempted to describe was different enough to merit it).

² *Paths*, 378-80.

³ Aniruddh D. Patel, *Music, Language, and the Brain* (NY: Oxford University Press, 2008), 165.

computer; pressing Ctrl+f and typing a certain string of characters in the PDF file, for example, makes it quick and painless to find all songs that feature a particular trait.

There are ten columns in the long table in Appendix 4.1. They are numbered sequentially, from left to right: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

* * * * *

Column 1 contains the page numbers that the songs appear on and, if there is more than just one type of stanza in a song, a letter (see the explanation for column 4). Page numbers are used for reference because the songs are not numbered in the book. **Column 10** is a duplicate of column 1.

Skipping over columns 2-5 for a moment...

* * * * *

Column 6 contains the Russian-language song name.

Column 7 contains the English translation of the Russian-language song name.

Column 8 contains the name of the music author.

Column 9 contains the name of the words author, if a different person from the one in column 8.⁴

* * * * *

Column 4 contains the overall structure of the song, in terms of stanzas and choruses and how often they are repeated:

S = Stanza

C = Chorus

S_a S_b S_c = Different stanza types in a song (that is, stanzas with a different rhyme scheme or meter, and often but not always a different melody)

S_{a2} S_{b2} S_{c2} = Variations of stanzas (that is, small variations of basically the same stanza)

C_c = Chorus in which the words change (this is less common)

c = coda

For example, S⁴ is a song in which a stanza is repeated 4 times (that is, the words change, but its structure is the same). [SC]³ is a song in which a stanza is followed by a chorus, and this is repeated

⁴ This is true for 58/207 songs (28.02%). It represents collaboration by friends, lyrics being written for pre-existing music (as in "Baksanian Song"; see § 4.1.1), or music being written for pre-existing poetry (as in the songs by Sergey Nikitin). It is particularly frequent in the chapter devoted to songs from Lomonosov Moscow State University (20/32 = 62.5%) and in the chapter featuring songs from various cities and professions (15/33 = 45.45%).

three times (so: SCSCSC, or stanza-chorus-stanza-chorus-stanza-chorus). S^{5+ rpt #1} is a song in which there are five unique stanzas followed by a repetition of the first stanza.

.....

Column 5 contains the musical form of the song, using the same system as I used for the analysis of rural accordion songs. Unlike for the majority of the accordion songs, the analysis here is performed exclusively in terms of melody rather than of chord progressions (poetic form is the primary organizing element in this sung tradition, with each stanza or chorus being one melodic section).

Each letter represents a section, the small number on its lower-left represents the number of measures in the section, and the number on its upper-right represents the number of repetitions of that section:

of bars in section **Section** **# of repetitions**

Unlike in the accordion song analysis, the number of bars is not based upon the piece's primary time signature but upon the actual number of bars (so if there are eight bars of 4/4 and another eight in 6/8, it will be analyzed as "₈A-₈B". However, only a few songs have more than one time signature, so this is rarely an issue).

- A-B-C etc. = Sections in the piece.
- A-A'-A" etc. = Variations of sections in the piece. Much less common among these songs than among the accordion songs, but still present on occasion (for example, p. 192).
- t = Transition
- i = Intro (or coda, if it's identical to the intro)
- c = Coda (if it's different from the intro or if there is no intro)
- :number inside colons: = The bars between the colons are repeated once. It is a very common feature in this tradition for the last part of a melody (that is, the last line or two of the stanza/chorus) to be repeated before moving on. For example, ₄:₄:A means that section A is 8 bars long, and the last four bars are repeated once.

;number inside semi-colons; = The bars between the semi-colons are repeated once but with some small modification(s).

3-1'-1''A² = Section A is repeated twice; the last bar is different the second time (1' is the first ending, 1'' is the second ending). For example, p. 354.

A more complex example is p. 307: 9-3' ''-3''-4''''A⁴. This means that Section A is repeated four times, with the first nine bars identical on every repetition, a three-bar ending used in the first and third repetitions, a different three-bar ending used in the second repetition, and a four-bar ending used in the fourth repetition.

There are a few symbols that were used in the analysis of village accordion songs in Appendix 3.2, but are not used in the analysis of the tourist/traveller song tradition in Appendix 4.1:

u = Unmetered (non-periodic) section (this symbol is not used in the analysis).

underlined number = The repetition(s) of the section is/are slightly modified (this is another symbol that is not used in the analysis of these songs. However, it should be taken as a given; due to the different lyrics in each repeat, the melody is often a little different each time because it will tend to follow the natural sound of the words. It will also change depending on who is singing the song and how they prefer to intone it).

• • • • •

Column 3 contains the total number of lines in a stanza or chorus, as well as the rhyming scheme (which lines rhyme with which other lines). For example, "4:ABAB" means that there are four lines, and that line 1 rhymes with line 3 while line 2 rhymes with line 4. "5:AAxBB" means that there are five lines, the first two and last two rhyme with each other, and the third one doesn't rhyme with any other line. If there are internal rhymes within a line, square brackets are used (for example, 116C is analyzed as "4:[AA]B[CC]B"; it has four lines, of which the second and fourth rhyme with each other, while the first and third have internal rhymes).

• • • • •

Column 2 shows the internal metrical patterns in the lyrics of the stanzas and choruses. It uses an original system that I've devised which will require some explanation. The purpose of creating this system was to accurately record the information as concisely as possible while making it easy to see certain traits at a glance, such as...

- ...whether single, duple, triple or quadruple poetic meter is used, or some combination.
- ...the total number of strong syllables per line.
- ...the number of weak syllables at the beginning and end of a line.
- ...the total number of lines.

Because the internal rhythms of the melodies in this tradition can be quite variable (see my analysis of Gorodnitskiy's song below for more on this), and because each syllable is generally equal to one note, with the strong syllables falling on the strong musical beats (though *which* strong beats can vary between lines), I believe that this sort of analysis can be used to describe the overall rhythmic characteristics of melodies in the tradition with perhaps more accuracy (though with less precision) than by analyzing the rhythms of the recorded musical notes in any one performance.

Here's a guide to the basic symbols in this system:

(any number)	=	the number of strong syllables in a line. (e.g. "3" means three strong syllables)
w	=	weak syllable. Only written if it's at the beginning or the end of a line.
/	=	line break
[] ^x	=	contains a line or several lines whose structure is repeated x times
s:	=	single meter (e.g. SSSS – four strong syllables – is "s:4", as in the chorus in the song <i>Snow</i>) ⁵
d:	=	duple meter (e.g. SwSwS is "d:3")
t:	=	triple meter (e.g. SwwSwwSww is "t:3ww")
q:	=	quadruple meter (e.g. wSwwwS is "q:w2")

Let us say we have a stanza with the following metrical pattern:

⁵ See its analysis below, in § 4.2.1. The song can also be found in *Paths*, 216.

SwSwSw Wind swept through the canyons,
 SwSwS Yet the stars, alight,
 SwSwSw Helped the three companions
 SwSwS Reach the camp that night.

It is in duple meter, has three strong syllables on every line, never starts on a weak syllable, but ends on a weak syllable on the first and third lines. The pattern of lines 1+2 and 3+4 are identical. It would be represented like this:

[d:4w/3]²

Here's another pattern:

wwSwwSwwS
 wwSwwSwwSww
 wwSwwSwwSww
 wwSwwSwwS

It would be represented like this:

t:ww3[ww3ww]²ww3

The following pattern is more complex:

SwSwwSwwSwSwSww
 SwSwwS

The second line is in triple meter, has three strong syllables and has no weak syllables at the beginning or end, so its equation is clearly "t:3". The first line contains six strong syllables and has two weak syllables following the final strong syllable; we can describe this as "6ww". In between the strong syllables, it contains both duple and triple meter in the pattern "2-3-3-2-2", aka. "dttdd". The last "d" will be left out (the final letter before the colon is always assumed to cover the meter for all the remaining beats), and here's how the entire pattern would be represented:

dttdd:6ww/t:3

Now, some further, more complex symbols:

Different couplets sometimes have a varying number of weak syllables in between the strong syllables, so:

ð = d/t (varying duple or triple meter); U+00F0⁶

ς = s/t (varying single or triple meter); U+01BE⁶

ġ = s/d (varying single or duple meter); U+0260⁶

§ = s/d/t (varying single, duple or triple meter, e.g. *Paths*, 306); U+00A7⁶

ϕ = d/t/q (varying duple, triple or quadruple meter, e.g. *Paths*, 381); U+0278⁶

(w) = optional weak syllables; not sung/used on every repeat (e.g. *Paths*, 98).

Some songs also have a varying number of strong syllables on different repeats. If they are different at the end of a line, a dash "-" is used to say what the possible difference is (e.g. 54S_a, 208C, 222). If the number of strong syllables in the middle of a line varies, a comma is used to break the line into two parts and then the dash is used (e.g. *Paths*, pp. 306, 351. On p. 306, "d:2w-3,w1" means that the line may be SwSwWS or SwSwSwS)

Figure 4.2.1 shows the page range of the songs in the book's chapters and how many songs each chapter contains. Each break between chapters is signified by the same type of horizontal dividing line in the large table in Appendix 4.1 as it is in figure 4.2.1:

Fig. 4.2.1

Chapter 1	24 songs	21-64
Chapter 2	40 songs	71-141
Chapter 3	32 songs	149-208
Chapter 4	32 songs	215-264
Chapter 5	33 songs	271-324
Chapter 6	24 songs	331-374
Chapter 7	22 songs	381-417

⁶ Unicode number of symbol.

4.2.1. Step-by-step analysis of Alexander Gorodnitskiy's song *Snow* (Снег)

To aid the reader, I will show step-by-step how one of the 207 songs was analyzed. The chosen song is *Snow* (*Sneg*, Снег) by the well-known bard Alexander Gorodnitskiy, who in his professional life is a geologist and oceanographer, a member of the Russian Academy of Natural Sciences, a professor and author of over 260 scientific papers. The song was written in 1958, a year after his graduation from the Leningrad Mining Institute. It is recorded on p. 216 in *Paths*, and is included in this paper with the kind permission of its creator.⁷ Translation notes are given in the footnotes.

<i>Original lyrics by Alexander Gorodnitskiy</i>	<i>English translation by Eugene Belianski</i>
1 Тихо по веткам шуршит снегопад,	Snow cloaks the tree branches in silent sweep, ⁹
2 Сучья трещат на огне.	Sparks from the campfire flee.
3 В эти часы, когда все ещё спят,	In this late hour when most folk are asleep,
4 Что вспоминается мне?	What memories come to me?
5 Неба далёкого просинь, ⁸	Blue from a sky distant-landed,
6 Давние письма домой...	Long-ago letters to home...
7 В царстве чахоточных сосен	Over this pine forest splendid
8 Быстро сменяется осень	Autumn has rapidly ended
9 Долгой полярной зимой.	And polar winter is come.
<i>Припев:</i>	<i>Chorus:</i>
10 Снег, снег, снег, снег,	Snow, snow, snow, snow,
11 Снег над палаткой кружится...	Snow 'round the tent circles thickly...
12 Вот и кончается наш краткий ночлег.	Ending our short nightly stay with its white glow.
13 Снег, снег, снег, снег...	Snow, snow, snow, snow...
14 Тихо на тундру ложится.	Onto the tundra falls quickly.
15 По берегам замерзающих рек –	Freezing the banks of the rivers below –
16 Снег, снег, снег.	Snow, snow, snow.
17 Над Петроградской твоей стороной	Over the north city streets where you are, ¹⁰
18 Вьётся весёлый снежок,	Snow flies by, merry and sweet.
19 Вспыхнет в ресницах звездой озорной,	Brushes your eyes like a mischievous star;
20 Ляжет пушинкой у ног.	Falls down to cushion your feet.

⁷ Permission to include the lyrics and music of "Snow" in this paper was given by Aleksandr Gorodnitskiy, email message to author, Apr. 13, 2015.

⁸ The word "далёкого" (distant) is changed to "забытого" (forgotten) in the more recent "variant 2" recording. I have kept the first version.

⁹ I considered "canopy" as an alternative to "tree branches." The latter is the exact translation, but the former would have provided some interesting alliteration.

¹⁰ "Petrograd" (the name of Leningrad a.k.a. Saint Petersburg between 1914 and 1924) is changed to "north city," allowing the song to be more universal in its translated version. The original word (or "Leningrad," or "Petersburg") can be re-inserted if one so wishes, however.

21 Тронул задумчивый иней
22 Кос твоих светлую прядь,
23 И над бульварами линий
24 По-ленинградскому синий
25 Вечер спустился опять.

Припев:

26 Снег, снег, снег, снег,
27 Снег за окошком кружится...
28 Он не коснётся твоих сомкнутых век.
29 Снег, снег, снег, снег...
30 Что тебе, милая, снится?
31 Над тишиной замерзающих рек –
32 Снег, снег, снег.

33 Долго ли сердце твое сберегу?
34 Ветер поёт на пути.
35 Через туманы, мороз и пургу
36 Мне до тебя не дойти.
37 Вспомни же, если взгрустнётся,
38 наших стоянок огни.
39 Вплавь и пешком - как придётся,
40 Песня к тебе доберётся
41 Даже в нелётные дни.

Припев:

43 Снег, снег, снег, снег,
44 Снег над тайгой кружится...
45 Вьюга заносит следы наших саней.
46 Снег, снег, снег, снег...
47 Пусть тебе нынче приснится
48 Залитый солнцем вокзальный перрон
49 Завтрашних дней.

Frost by your light hair braids hovers,
Thoughtfully touching a strand.
Blue light this northern town covers,
Over the boulevards and lovers
Watching the evening descend.

Chorus:

Snow, snow, snow, snow,
Outside the window is teeming...
Inside, your eyes remain closed as flurries blow.
Snow, snow, snow, snow...
Sweetheart, of what are you dreaming?
Over the quiet, freezing rivers below –
Snow, snow, snow.

How long can I keep a watch on your heart?
My path is torn by a squall.
Fog, cold and storms serve to keep us apart –
I cannot reach you at all.
If you get sad, just remember
Where once our campfires lay.
Keeping its warmth like an ember,¹¹
Even in chilly November,¹²
This song will reach you some way.

Chorus:

Snow, snow, snow, snow,
Over the taiga is teeming...
It fiercely covers the path made by our sled.
Snow, snow, snow, snow...
May you encounter while dreaming
A sunny train platform leading away
To days ahead.

¹¹ In this line, I wrote text connecting the warmth of the campfires and the warmth of the song; this is only implied in the original. The exact translation of line 39 would be something like "In some way, by water or on foot". Working within the limitation of finding something that would rhyme, my rejected attempts to find a translation included "By paths, through streams coloured amber," (it sounds awkward and the colour amber is an unneeded extra bit of information), "By paths, through streams, like an ember," (an ember would be doused in a stream), "Warming its path/trail like ember" (awkward image of an ember traveling along a path). I finally settled on the current line because it's simple to say, connects to the previous line in spirit with the original song, and does not try to cram too much information into a single line.

¹² The original text does not specify an exact month in that time of year.

Fig. 4.2.2

Snow / Снег

Alexander Gorodnitskiy
(English lyrics by Eugene Belianski)

♩ = 67 - 76

D m E7 G m A7

Snow cloaks the tree bran-ches in si-lent sweep, sparks from the camp - fi-re
Ти - хо по вет - кам шур - шит сне-го - пад, сучь - я тре - щат на ог-

1 D m A7 D m G m C7

flee. In this late hour when most folk are a-sleep, what me-mo-ries come to
не. В э - ти ча - сы, ког - да все е - щё спят, что вспо-ми-на - е - тся

8 F C m D7 G m A7 D m A7

me? Blue from a sky dis-tant - lan-ded, long - a-go let-ters to home...
мне? Не - ба да-лё - ко - го про синь, дав - ни-е пись-ма до - мой...

13 D m E7 A7 D m D7 G m D m

o - ver this pine fo-rest splen-did, au-tumn has ra-pid-ly en-ded, and po - lar
В царстве ча - хо - точ ных со - сен, бы-стро сме-ня-ет-ся о-сень дол - гой, по-

18 *Chorus* E7 A7 D m A7 D m E7 A7 D m D7

win - ter is come. Snow, snow, show, snow, Snow 'round the tent cir - cles
ляр - ной зи - мой. Снег, снег, снег, снег, Снег над по-лат - кой кру -

23 G m D m E7 A7

thick-ly... End - ing our short night - ly stay with its white glow.
жит-ся... Вот и кон - ча - ет - ся наш крат - кий ноч - лег.

28 D m E7 A7 D m D7 G m

Snow, snow, show, snow... o-ver the tun-dra falls quick-ly. Free zing the banks of the
Снег, снег, снег, снег... ти-хо на тун-дру ло - жит-ся. По бе - ре-гам за-мер-

33 D m For the repeat E7 A7 D m A7 For the end E7 A7 D m

ri - vers be - low, snow, snow, snow. // to days a - head.
за - ю - щих рек, снег, снег, снег. зав - траш - них дней.

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The melody line in the score above is taken directly from the book, which is in turn transcribed from a *samizdat* (self-produced) recording of Gorodnitskiy singing this song solo with guitar accompaniment (it seems to be the one that can be found on his website at <http://gorodnitsky.com/texts/1.html> ; the download link is labelled "Вариант 1"; "variant 1"). The contour of the melody fits the Russian text better than the English one; as such, it should be modified in places to sound more natural with the English text. It is, in any case, common for the melody to vary somewhat between performances in the songs in this tradition. Take, for example, this alternate transcription of the same song posted on Gorodnitskiy's website:

Fig. 4.2.3

СКОРОХО

Ты - хо ло вей - как шур - шит сне - го - пак, сур - ь - тро - мой на ор -
ке - стру - ти ра - сой, коз - га все у - ме снет,
это вхо - дит на ст - ся мне? Не - ба же - ле - ко го про - сить,
за - нк - е нис - ма го - мой. В цар - стве ра - ко - тор - нок со - сем
бо - ге - тро сие - ны - ет сь о - сего дол - гои - но - исп - нок за - мой.
Снет, снет, снет, снет, снет как на - лат - кой кру - тит сь. Вот и кок -
- ра - ст - ся как край - кини гор - лет. Снет, снет, снет, снет
Ты - хо ка жу - р - жу со - шит сь. То бе - те - рам за - лези -
за - ло - цык рек снет, снет, снет.

Though the notes are generally identical, the exact rhythms are somewhat different. A number of the chord progressions are also different from the ones in *Paths* (even though it is written in the book's postface on p. 431 that the scores were checked with the artists). A potential explanation is that the chords, like the melodies, may sometimes vary a little between performances, even by the same artist, particularly if the performances are separated by a long stretch of time. Another potential explanation is that the chords that the artists make public on their websites may at times be simplified to be more accessible to the public (this at least seems to be the case for many of the songs of Sergei Nikitin, which are much more harmonically-simple on his website than they are in the book, p. 180-192). For this song, the chords I recorded above and used in my analysis are a compromise version between the book and the version on Gorodnitskiy's website; for all other songs, I analyzed the exact chords recorded in the book.

The guitar in the "variant 1" recording plays a simple waltz rhythm with a secondary melody in the bass notes, as shown in figure 4.2.4.

Fig. 4.2.4. Guitar bass notes for Snow, transcribed from the "variant 1" recording. Any note in brackets is played instead of the non-bracketed note on the repeat indicated by the number near it.¹³

♩ = 76 (Introduction) Stanza starts

Guitar

8 Dm E7 Gm A7 Dm A7

7 Dm Gm C7 F Cm D7 Gm A7 Dm A7

15 Dm E7 A7 Dm D7 Gm Dm E7 A7 Dm A7

Chorus starts

22 Dm E7 A7 Dm D7 Gm Dm E7 A7

30 Dm E7 A7 Dm D7 Gm Dm E7 A7

1, 2. Dm A7 3. Dm

¹³ "Dissonant" bass notes (bars 5, 7, 11, 26 and 27) show some bass melodic independence. The "variant 1" recording is actually in C# minor; it has been transposed to D minor here to correspond to the scores on Gorodnitskiy's website and in *Paths*. The chords are the same as those in figure 4.2.2 (a compromise between the ones in *Paths* and the ones in figure 4.2.3).

There is also another audio version of the song on Gorodnitskiy's website, labelled "Вариант 2" (variant 2). It is sung with a two-guitar accompaniment by a large group of people, male and female, rather than solo with one guitar (this is also common in this tradition, at least for songs to which many people know the words, and more than one guitarist is available), and is slightly slower (about 67 b.p.m., whereas the solo recording is about 76 b.p.m.). The "solo" audio version has a simple two-measure introduction before the song starts (this was evidently omitted from the book's transcription) in which the tonic chord is played in waltz-like rhythm, while the "group" version has a slow seven-bar introduction played at 45 b.p.m. (musically similar to the final four lines of the chorus; measures 28-35) followed by a similar two-bar waltz pattern at the faster tempo (to start the main song). Also, in the "group" version of the song, the first half of the third stanza is transposed up a fifth, seemingly for dramatic effect, while it is not in the "solo" version. Another difference is in the guitar accompaniments, which are entirely waltz-like in the "solo" version and more varied in the "group" version (also playing broken chord patterns). Such performance characteristics are important to understanding the tradition, but are beyond the scope of the present macro-analysis in this paper.

Now then, let us start with the step-by-step analysis of this song.

.....

The song has a stanza followed by a chorus in which the words change, and this is repeated three times. So the overall poem form for **column 4** is:

$$[SC_c]^3$$

"S" for the stanza, "C_c" for the chorus with changing words, and square brackets with a little "3" on the upper right to show that this pattern is repeated three times.

.....

The musical form reflects the poem form. The stanza takes up 19 bars, while the chorus takes up 16 bars, and this is repeated three times. Therefore, the musical form in **column 5** is:

$$\{_{19}A-_{16}B\}^3$$

.....

Now, we can work on the rhyme pattern (which is the same in the English and Russian texts):

<i>Stanza</i>	<i>Rhyme pattern</i>
Snow cloaks the tree branches in silent sweep ,	A
Sparks from the campfire flee .	B
In this late hour when most folk are asleep ,	A
What memories come to me ?	B
Blue from a sky distant- landed ,	C
Long-ago letters to home ...	D
Over this pine forest splendid	C
Autumn has rapidly ended	C
And polar winter is come .	D

<i>Chorus #1</i>	<i>Rhyme pattern</i>
Snow, snow, snow, snow ,	A
Snow 'round the tent circles thickly ...	B
Ending our short nightly stay with its white glow .	A
Snow, snow, snow, snow ...	A
Onto the tundra falls quickly .	B
Freezing the banks of the rivers below –	A
Snow, snow, snow .	A

<i>Chorus #3</i>	<i>Rhyme pattern</i>
Snow, snow, snow, snow ,	A
Over the taiga is teeming ...	B
It fiercely covers the path made by our sled .	C
Snow, snow, snow, snow ...	A
May you encounter while dreaming	B
A sunny train platform leading away	x
To days ahead .	C

The rhyme pattern is the same for all instances of the three stanzas. There are nine lines in each stanza so its entry in **column 3** would be:

9:ABABCDCCD

The rhyme pattern is *not* the same for all three choruses; the third one is different, and has a second-last line that doesn't rhyme with anything. All choruses have 7 lines, though. The entry for the chorus in **column 3** would be:

7:ABAABAA or 7:ABCABxC

.....

Finally, we can analyze the poetic metrical pattern for **column 2**. "S" represents a strong beat, and "w" represents a weak beat.

<i>Stanza</i>	<i>Metrical pattern</i>
Over the north city streets where you are,	SwwSwwSwwS
Snow flies by, merry and sweet.	SwwSwwS
Brushes your eyes like a mischievous star;	SwwSwwSwwS
Falls down to cushion your feet.	SwwSwwS
Frost by your light hair braids hovers,	SwwSwwSw
Thoughtfully touching a strand.	SwwSwwS
Blue light this northern town covers,	SwwSwwSw
Over the boulevards and lovers	SwwSwwSw
Watching the evening descend.	SwwSwwS

All of the lines are in triple meter, so we can put a "t:" at the beginning. The first line has *four* (4) strong beats while the second line has *three* (3) strong beats and neither has any weak beats at the beginning or end, so we can represent them as "4/3". The next two lines repeat the pattern of the first two, so we can represent the first four lines as "[4/3]²". Line five has *three* (3) strong beats and a weak beat at the end, so it can be represented as "3w". Line six = "3". Lines seven and eight = "3w/3w" or "[3w]²". Line nine = "3". Overall, the form of the stanza is:

t:[4/3]²3w/3[3w]²3

Now to analyze the chorus:

<i>Chorus</i>	<i>Metrical pattern</i>
Snow, snow, snow, snow,	SSSS
Outside the window is teeming...	SwwSwwSw
Inside, your eyes remain closed as flurries blow.	SwwSwwSSwwS
Snow, snow, snow, snow...	SSSS
Sweetheart, of what are you dreaming?	SwwSwwSw
Over the quiet, freezing rivers below –	SwwSwwSwwS
Snow, snow, snow.	SSS

The first line consists of *four* (4) strong syllables with no weak beats in between (that is, in single meter), so it would be represented as "s:4". The second line is in triple meter, has *three* (3) strong syllables and a weak beat on the end, so it would be "t:3w". The third line has *five* (5) strong syllables, of which the first two are in triple meter, the third in single, and the fourth in triple again; it also has no weak beats at the beginning or end, so it would be represented as "ttst:5". The fourth line is like the

first: "s:4". The fifth line is like the second: "t:3w". The sixth line has *four* (4) strong beats in triple meter and no weak beats at the beginning or end, so it would be represented as "t:4". The last line has three strong beats in single meter: "s:3".

The overall "equation" for the chorus is:

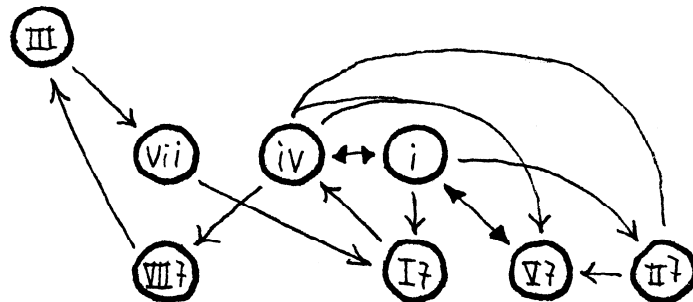
$$s:4/t:3w/ttst:5/s:4/t:3w/t:4/s:3$$

* * * * *

Finally, we can make a map of the possible chord progressions in the song, based on techniques described in previous chapters.¹⁴ It has a one-flat key signature, so "i" is "d". After checking off which chords are present (see table below left), we can draw them ordered by the circle of fifths (with major chords in the top row, minor chords in the middle, seventh chords in the bottom and any other types of chords in other rows outside those main three), then add arrows as we determine which chords can progress to which other chords in the song. If a progression can happen both ways between two chords, there is a black covered triangular arrow on each end of the line.¹⁵

Fig. 4.2.5

D	m, 7	i, I7
E	7	II7
F	M	III
G	m	iv
A	7	V7
B \flat		
C	m, 7	vii, VII7



¹⁴ See Chapters 1 and 2.1, and Appendix 3.2.

¹⁵ There is a practical reason for drawing two-way arrows differently from the one-way arrows: it made it quicker for me to compile the chord progression tables in Appendix 4.3, because it makes it possible to see if there's an arrow at the other end of a line or not without having to visually trace every line. This also allows musicians who might improvise while looking at a chord map (as a reference) to quickly see if there's an arrow at the other end of a line or not.

4.3. Analysis of the Soviet tourist/traveller song tradition

This chapter presents an analysis of the most common characteristics of the Soviet tourist/traveller song tradition based on comparative analyses of the 207 songs in *Paths*. The individual analyses of the songs that this chapter is based on can be found in Appendices 4.1, 4.2 and 4.3.

These songs were sung solo or in groups, typically accompanied by a Russian seven-string guitar. However, in the early 1950s it was also common in some places, particularly in Lomonosov Moscow State University, to sing without any accompaniment.¹ There was also a certain continuing connection with the WW2 song tradition (as described Chapter 4.1, some of the 207 songs are about the war, as well), so some link to the musical intonation of the bayan is possible, as that instrument was extremely widespread during the 1940s.²

The following sections analyze chord progressions, musical form, melodic characteristics, tempo markings and poetic form.

To avoid potential confusion, the reader should be aware that all musical analysis in this chapter is done in terms of pitch constellation (as described in Chapter 1), rather than mode or scale.³

4.3.1. Harmonic system

The following section summarizes the harmonic system shared by most of the 207 analyzed songs from the Soviet tourist/traveller song tradition. In order to discover this system's characteristics, it was first necessary to draw chord maps recording the combined pitch constellation chord progressions of every song (these are displayed in Appendix 4.2). After this, every single type of pitch constellation chord and chord progression in each song was analyzed to determine the percentage of songs in which

¹ *Paths*, 146.

² See § 4.3.2. for possible proof of the bayan's musical influence. See also § 4.3.1, footnote 20.

³ One possible avenue for future research, which is looked at in this chapter only very briefly (in the notes in figure 4.3.17), is ascertaining whether certain scales/modes are more closely associated with particular pitch constellation degrees and chords. To decisively answer this question, one would first need a consistent process for ascertaining which scale/mode a song, or section of a song, is using (i.e. define its tonic within the pitch constellation). For example, one method might be to assume that the final note of a stanza or chorus is that section's tonic. Subjectively, most of the 207 songs seem to be in some sort of "fluctuating major-minor" (to use R. S. Beckwith's term for a much earlier Russian vocal tradition; see Beckwith, 138), though at their beginnings and ends, the pitch constellation degree "i" (the minor tonic) is significantly more common than "III" (the major tonic) in the role of tonal centre. Most musical features (such as chord progressions) seem to be the same whether the tonic is "i" or "III"; analyzing the music in terms of pitch constellation makes it possible to focus on this very substantial overlap in musical vocabulary.

it appears. The full data, which includes the less-common pitch constellation chords and their progressions, may be found in Appendix 4.3.

4.3.1.1. Frequency of chord types

There are 14 types of chords used in the 207 songs, as shown in the following figure:

Fig. 4.3.1. Frequency of chord types in the 207 tourist/traveller songs.

Chord type ⁴	# of songs	% of songs	List of songs from <i>Paths</i> which use at least one of that particular chord type (by page number) ⁵
M	182	87.92	All <i>except</i> for: 54, 60, 61, 71, 82, 91, 100, 119, 139, 141, 156, 159, 167, 178, 204, 206, 215, 219, 234, 250, 282, 340, 385, 405, 417.
m	204	98.55	All <i>except</i> for: 116, 236, 315.
7	207	100.00	All
m6	30	14.49	112, 113, 141, 153, 157, 169, 170, 180, 181, 185, 187, 189, 201, 215, 238, 241, 243, 245, 262, 271, 280, 288, 300, 306, 312, 313, 320, 338, 347, 361
m7	28	13.53	87, 129, 164, 169, 172, 174, 176, 180, 181, 185, 189, 192, 201, 221, 238, 262, 264, 271, 272, 287, 306, 320, 347, 354, 361, 366, 372, 374
dim	10	04.83	100, 133, 174, 187, 189, 204, 256, 287, 288, 347
7/4	4	01.93	181, 238, 249, 344
9	2	00.97	181, 372
aug	2	00.97	238, 247
M7	1	00.48	238
7b9	2	00.97	189, 324
6	4	01.93	141, 234, 236, 372
m#7/4	1	00.48	181
aug7	1	00.48	172

Seventh, minor and major chords are the most common. Most songs contain all three types; however, there are five times more songs that contain no major chords than there are songs that contain no minor chords.⁶

Minor sixth and minor seventh chords appear in about a seventh of songs, sometimes because of melodic movement in the bass of the guitar. Diminished chords are rare, appearing in just 5% of songs. The frequency of other chord types is even rarer.

⁴ This column uses the chord abbreviations from column 2 of figure 1.3 in Chapter 1.

⁵ C.f. Appendix 4.2.

⁶ C.f. footnote 3 above. Although most "major" and "minor" songs share musical vocabulary, a minority of songs of each type use only their "own" chords. For some examples, go to Appendix 4.2 and find the songs listed in the "m" and "M" rows in figure 4.3.1.

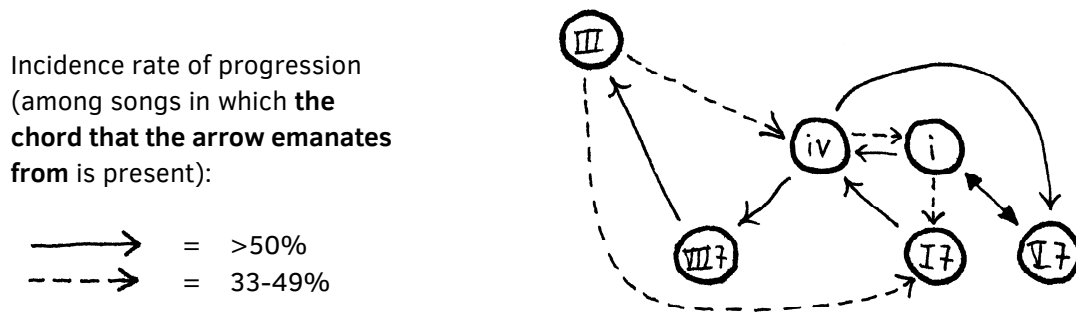
4.3.1.2. Frequency of pitch constellation chords and most common chord progressions

There are 60 unique pitch constellation chords that appear in the 207 songs, all of which are listed in Appendix 4.3. 52 of them appear in a tenth or fewer of the songs, and so cannot be considered typical.

There are six pitch constellation chords which appear in more than 50% of the songs: iv (94.2%), V7 (90.8%), i (90.3%), III (81.2%), VII7 (79.2%) and I7 (68.6%). There are two more which are close behind: VI (47.8%) and II7 (37.7%). These chords may be said to form the core of the harmonic system in this tradition.

Figure 4.3.2 shows the most typical pitch constellation chords and progressions in the 207 songs. Included are the six chords present in over 50% of songs, and the typical progressions between them. The solid line arrows represent progressions that are present in over 50% of songs that contain the chord the arrow emanates from, while the dashed-line arrows represent progressions that are present in 33-49% of songs that contain the chord the arrow emanates from:

Fig. 4.3.2



To go into a little more detail, let us look at the most common incoming and outgoing progressions. In the illustrations below (figure 4.3.3), the eight most common pitch constellation chords are each analyzed, listed in order of the circle of fifths. The different kinds of arrows apply to the *particular chord* that is being analyzed. They represent the incidence rate of either incoming progressions (on the left) or outgoing progressions (on the right) for songs in which that chord is present.

For example, the incoming ("IN") analysis for the I7 pitch constellation chord shows an unbroken black arrow coming from "i"; this means that over 50% of songs that contain "I7" also contain the progression "i → I7" (at least once in the song). There is a dashed-line arrow coming from III, which means that 33-49% of songs which contain "I7" also contain the progression "III → I7" (at least once in

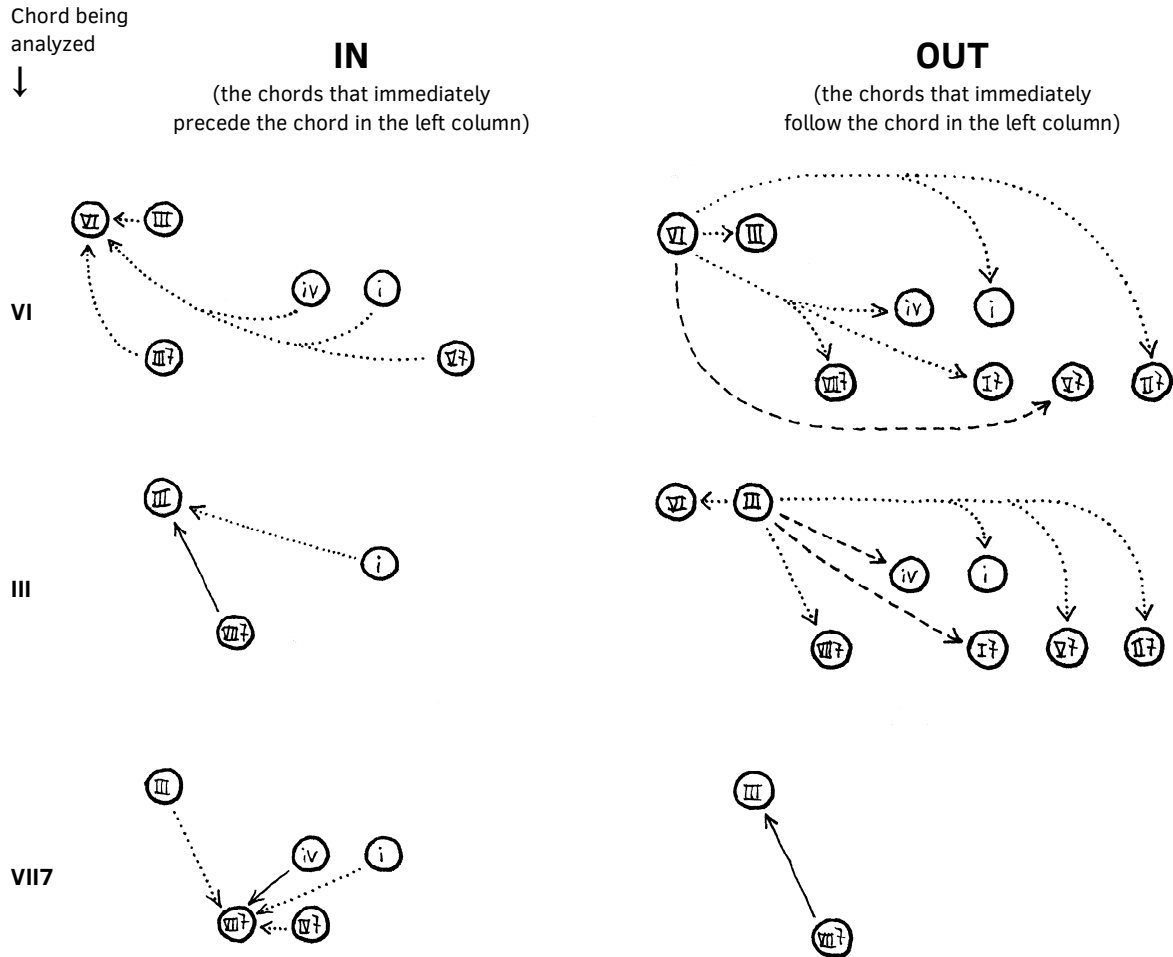
the song). Similarly, the two dotted-line arrows from VI and V7 mean that the progressions "VI → I7" and "V7 → I7" are present in 9-32% of songs which contain the I7 pitch constellation chord.

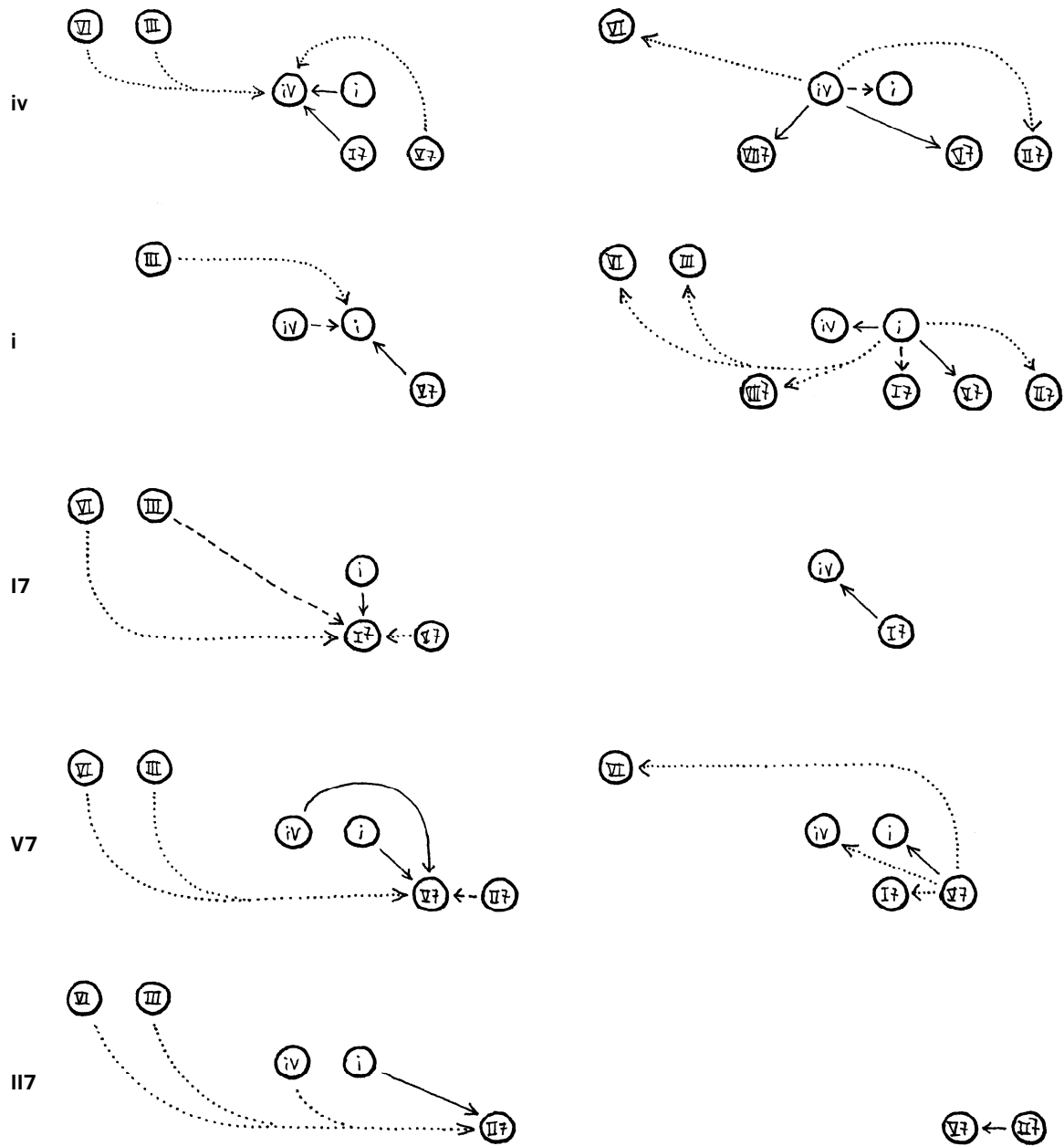
Several more rare chords such as IV7 and III7 appear below; for the full analysis of how these are approached and where they lead, please see the tables in Appendix 4.3.

Fig. 4.3.3

LEGEND Incidence rate of the depicted progression between chords among songs in which the chord in the left column is present:

- = >50%
- - - → = 33-49%
- ⋯ → = 9-32%





The figure below shows a tally of the total number of chords per song (e.g. a song alternating between the tonic minor, minor subdominant and dominant seventh would count as having three chords).

Fig. 4.3.4. Total number of chords per song.

# of chords	3	4	5	6	7	8	9	10	11	12	13	15	16	20	Total
# of songs	5	11	28	49	41	31	15	7	8	4	4	2	1	1	207
% of songs	02.42	05.31	13.53	23.67	19.81	14.98	07.25	03.38	03.86	01.93	01.93	00.97	00.48	00.49	100.00

Mean: 7.18 chords/song

Median: 7 chords/song

Mode: 6 chords/song

When compared to the rural accordion tradition (in which three chords per song is common),⁷ it can be seen that the harmonic complexity is much greater on average.⁸

4.3.2. Time and key signatures

Fig. 4.3.5. Time signatures out of 207 songs.

Time sigs.	4/4	6/8	2/4	3/4	12/8	3/8	Mixed ⁹	Total
# of songs	87	47	32	6	5	2	28	207
% of songs	42.03	22.71	15.46	02.90	02.42	00.97	13.53	100.00

As can be seen, 4/4 is the most common, followed by 6/8, then 2/4.

Fig. 4.3.6. Breakdown of the 28 songs (13.5% of the total) that have mixed time signatures.

	4/4 + 2/4	6/8 + 9/8	12/8 + 6/8	2/4 + 3/4	6/8 + 4/4	6/8 + 3/8 + 9/8	4/4 + 3/8 + 6/8	6/8 + 2/4	4/4 + 12/8	4/4 + 3/4	6/8 + 3/8	Total
2/4	✓			✓				✓				13
3/4				✓						✓		3
4/4	✓				✓		✓		✓	✓		14
3/8						✓	✓				✓	3
6/8		✓	✓		✓	✓	✓	✓			✓	14
9/8		✓				✓						8
12/8			✓						✓			3
#	10	7	2	2	1	1	1	1	1	1	1	28
%	04.83	03.38	00.97	00.97	00.48	00.48	00.48	00.48	00.48	00.48	00.48	100.00

Fig. 4.3.7. Key signatures of the 207 songs (including ones with two key signatures).

Key sigs.	3 \flat	2 \flat	1 \flat	0	1 \sharp	2 \sharp	3 \sharp	0+3 \flat	3 \sharp +0	1 \flat +4 \flat	2 \sharp +1 \flat	1 \flat +2 \sharp	Total
# of songs	3	7	62	56	42	30	2	1	1	1	1	1	207
% of songs	01.45	03.38	29.95	27.05	20.29	14.49	00.97	00.48	0.48	0.48	0.48	0.48	100.00

⁷ See Chapter 3.2, figure 3.2.3.

⁸ Figure 4.3.4 clearly disproves previous authors who wrote that "hardly any author's song required a mastery of more than three chords" (Noack, 175).

⁹ "Mixed" time signatures can mean either that there is an extra space at the end of a melody, which causes the appearance of an extra-long bar in the transcription, or that there is a mixture of different meters (i.e., duple and triple). See figure 4.3.6 for a breakdown.

The key signature of one flat is the most popular of all, accounting for nearly a third of the songs. Key signatures with more than one flat or more than two sharps are unpopular.

Five of the songs (2.42%) have more than one key signature. All of them modulate by a minor third up or down, which on the bayan means that the melodic fingerings would not change (see § 3.1.3, figure 3.1.5 and § 3.2.2, figure 3.2.17). This suggests a continuing influence of the bayan on this tradition, even though the songs were primarily accompanied by the Russian seven-string guitar.

4.3.3. Musical form

The musical form of a song is strongly defined by the poetic form. For example, one repeating melodic section is analogous to one repeating stanza or chorus pattern. This relationship can clearly be seen by comparing the equations in columns 4 and 5 in Appendix 4.1. The poetic form is also analyzed below, in § 4.3.6.

4.3.3.1. Melodic sections

Fig. 4.3.8. Number of melodic sections in songs.

	1	2	3	4	Total
#	130	66	9	2	207
%	62.80	31.88	04.35	00.97	100.00

As can be seen, the majority of songs have just one melodic section, and 37% have more than one (usually, but not always, the second one is a repeating chorus). About 5% have more than two melodic sections. The below chart is a count of the number of measures in each section (not counting the repeat of the last few measures of a section which happens in many of them):

Fig. 4.3.9

# of measures in section	# of sections	% of sections
4	4	01.34
7	1	00.33
8	94	31.44
9	5	01.67
10	9	03.01
11	2	00.67
12	10	03.34
14	10	03.34
15	5	01.67
16	129	43.14
17	2	00.67
18	2	00.67
19	5	01.67
20	7	02.34
21	1	00.33
24	3	01.00
27	1	00.33
31	1	00.33
32	7	02.34
64	1	00.33
Total	299*	100.00

*Note: the total here is 299 (while it is 297 if one calculates the number from fig. 4.3.9) because in two songs there are sections with varying measure lengths and I counted both of the lengths (*Paths*, pp. 192, 272). The section length for p. 354 was counted as "8". The songs on pp. 276, 301, 370, 383, 402 and 404 contain a shortened repetition of a prior section leading into the coda; I did not count these songs as having different section lengths.

It can be seen that 78.5% of the section measure lengths may be represented with powers of two (4, 8, 16, 32, 64 measures), while 21.5% are a variety of other measure lengths. The most common number of measures for a section is 16.

.....

4.3.3.1.1. Repeating the last portion of a melodic section

Out of the 297 sections, 78 (26.3%) repeat a fraction of the last portion of the section at the end (basically, the last few lines of the stanza/chorus are sung again before moving on). Of these 78, 57 are exact repetitions (73.1%, represented by colons in the musical form analysis)¹⁰ and 21 are slight variations (26.9%, represented by semi-colons). In the chart below, ":1/2:" means that the final half of the section is repeated (e.g. the final 8 bars of a 16-bar phrase), ":1/4:" means the final quarter of the section is repeated, and so on (;1/4; means that the final quarter of a section is repeated, but not exactly).

Fig. 4.3.10

	:1/2:	:1/4:	:1/3:	:1/5:	:4/11:	:3/7:	:7/16:	;1/2;	;1/4;	;2/5;	;8/15;	Total
#	43	9	1	1	1	1	1	15	4	1	1	78
%	55.13	11.54	01.28	01.28	01.28	01.28	01.28	19.23	05.13	01.28	01.28	100.00

It can be seen that about three-quarters of the songs that have this feature repeat or slightly vary the last *half* of the section, while a sixth of them repeat or slightly vary the last *quarter* of the section. Other types of repetitions are uncommon.

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4.3.3.2. Transitions, intros and codas

12 out of 207 pieces (05.80%) contain transitions. Of these, 9 (04.35%) are one measure long, and the remaining three are 2, 3 and 4 measures long.

There are 38 intros/codas contained in 36 pieces (17.39% out of the total of 207). In 28 pieces, there is a coda but no intro. In 2 pieces, there is an intro but no coda. In most pieces that have both (other than one in Chapter 5 of *Paths*), the intro and coda are the same. Sometimes the coda follows an incomplete repetition of one of the other melodic sections (as on *Paths*, pp. 276, 301, 370, 383, 402, 404).

¹⁰ See Appendix 4.1, column 5.

Fig. 4.3.11. Measure lengths of intros/codas.

	1	2	3	4	5	6	7	8	9	10	11	Total
#	2	4	1	8	5	5	2	8	1	1	1	38
%	05.26	10.53	02.63	21.05	13.16	13.16	05.26	21.05	02.63	02.63	02.63	100.00

As can be seen from the analysis of Gorodnitskiy's song *Snow* in Chapter 4.2, short introductions (such as playing a few bars of the tonic chord before the singer starts singing) seem to not be recorded in this collection unless there is some sort of melody in them.

4.3.4. Melodic characteristics

Over 70% of the melodies contain pickups:

Fig. 4.3.12. Melodic pickups out of 207 songs, by number of 8th notes.

	0	0.5	1	1.5	2	2.5	3	4	5	6	6.5	7	10	5 triplet Js	Total
#	58	4	55	1	39	3	14	9	6	9	1	5	2	1	207
%	28.02	01.93	26.57	00.48	18.84	01.45	06.67	04.35	02.90	04.35	00.48	02.42	00.97	00.48	100.00

This corresponds moderately closely with the 60% of songs (124/207) whose first line begins with one or two weak syllables.

Fig. 4.3.13. Pattern of strong/weak (S/w) syllables in lyrics at the start of songs, based on column 2 in Appendix 4.1.¹¹

	S	wS	wwS
#	83	93	31
%	40.10	44.93	14.98

The 10% discrepancy is accounted for by the fact that, although the musical downbeat always begins on a strong syllable, the pickup also sometimes begins on a strong syllable (e.g. p. 21).

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4.3.4.1. Accidentals within melodies (notes not within the key signature)

About nine in ten songs contain accidentals not related to their key signatures in their melodies. The full breakdown of these is given in figure 4.3.17. Most songs only contain a few such accidentals:

¹¹ There are eight songs in Appendix 4.2 listed as having optional weak beats in their syllabic structure in the starting section; of these, three begin on strong syllables in the first verse, which is reflected in the tally here.

Fig. 4.3.14. Total # of accidentals in melody per song. Each unique melody is only counted once per song.

	0	1	2	3	4	5	6	Total
#	23	57	70	36	15	5	1	207
%	11.11	27.54	33.82	17.39	07.25	02.42	00.48	100.00

Mean: $[396/207] = 1.91$ accidentals/song

Median: 2 accidentals/song

Mode: 2 accidentals/song

Fig. 4.3.15. Which accidentals are present, in terms of the song's pitch constellation,¹² and percentage of songs they are present in.

	#7	#6	#3	#4	#1	#2	b2	b1	b5	b4	b7	Total
#	146	94	49	40	6	1	43	10	6	2	1	207
%	70.53	45.41	23.67	19.32	02.90	00.48	20.77	04.83	02.90	00.97	00.48	100.00

It can be seen that #7 is present in about 70% of songs, #6 is present in just under half of all songs, and #3, #4 and b2 are present in about a fifth of all songs.

Note that some of the above are enharmonically equivalent. If we combine them, we get:

Fig. 4.3.16

	#7/b1	#6/b7	#3/b4	#4/b5	#1/b2	#2	Total
#	156	95	51	46	49	1	207
%	75.36	45.89	24.64	22.22	23.67	00.48	100.00

Fig. 4.3.17. Complete breakdown of possible combinations of accidentals in the melodies of the 207 songs.

Missing main pitch constellation degrees? ¹³	#7	#6	#3	#4	#1	#2	b2	b1	b5	b4	b7	#	%	Notes
	✓	✓										35	16.91	aka. melodic minor
	✓											28	13.53	mix of nat. & harm. minor
												20	09.66	either nat. minor or major
	✓						✓					8	03.86	
	✓	✓	✓									8	03.86	
				✓								8	03.86	
	✓			✓								7	03.38	
		✓										6	02.90	
	✓	✓					✓					5	02.42	
7	✓											5	02.42	aka. harmonic minor
	✓	✓		✓								5	02.42	
	✓	✓	✓				✓					5	02.42	
7	✓		✓									4	01.93	
	✓		✓									4	01.93	
							✓					3	01.45	
			✓									3	01.45	

¹² See Chapter 1 for an explanation of pitch constellations. For example, if a song's key signature has no sharps or flats, "b2" represents the note of B \flat . In a key signature of two flats, a "b2" represents the note of A \flat .

¹³ That is, are any non-modified pitch constellation degrees missing from a song entirely? For example, if a song in A minor has a G \sharp but no G \natural , I would say that "#7" is present but "7" is missing.

	✓	✓	✓		✓		✓						3	01.45	
7	✓	✓	✓										2	00.97	
		✓	✓	✓									2	00.97	
	✓	✓	✓	✓			✓						2	00.97	
6	✓	✓	✓										2	00.97	
7	✓			✓									2	00.97	
6	✓												1	00.48	
	✓	✓	✓	✓									1	00.48	
	✓							✓	✓		✓		1	00.48	
	✓	✓	✓		✓								1	00.48	
			✓	✓			✓						1	00.48	
		✓					✓	✓	✓				1	00.48	
2, 7	✓						✓						1	00.48	
7			✓										1	00.48	
	✓		✓				✓						1	00.48	
2							✓						1	00.48	
7	✓										✓		1	00.48	
	✓	✓									✓		1	00.48	
6, 7	✓	✓											1	00.48	Melodic minor, ascending only
	✓			✓			✓						1	00.48	
	✓	✓			✓								1	00.48	
	✓	✓	✓					✓					1	00.48	
6													1	00.48	
	✓	✓		✓			✓						1	00.48	
	✓	✓	✓	✓							✓		1	00.48	
2		✓		✓									1	00.48	
7	✓						✓						1	00.48	
				✓			✓						1	00.48	
								✓	✓				1	00.48	
2	✓	✓					✓	✓					1	00.48	
		✓	✓	✓			✓						1	00.48	
2, 7	✓												1	00.48	
4													1	00.48	
7	✓		✓	✓									1	00.48	
6		✓		✓									1	00.48	
			✓				✓	✓					1	00.48	
7													1	00.48	
7		✓		✓									1	00.48	
		✓		✓									1	00.48	
		✓	✓				✓						1	00.48	
	✓	✓		✓	✓		✓	✓					1	00.48	
	✓		✓	✓			✓	✓					1	00.48	
4								✓					1	00.48	
1							✓	✓	✓				1	00.48	
		✓	✓			✓		✓	✓				1	00.48	
6, 7	✓	✓	✓										1	00.48	
Missing main pitch constellation degrees? ¹³	#7	#6	#3	#4	#1	#2	b2	b1	b5	b4	b7	#	%	Notes	

4.3.4.1.1. Melodic accidentals and the chords they appear with

The following is an analysis of 39 songs in Chapter 2 of *Paths* (I did not analyze the song on p. 142 because it was not transcribed very carefully; there are too many accidentals that seem to be "implied" rather than explicitly written in). Every time a song had a certain accidental (e.g. #7), I also looked to see whether the unmodified note was present in the song and, if so, which pitch constellation chord(s) it was accompanied by. Any combination of accidental and chord was counted just once per song.

Fig. 4.3.18. Pitch constellation chords are in the left column, and pitch constellation degrees are along the top. The columns of unmodified pitch constellation degrees are shaded in grey.

	#7	♮7	#6	♮6	♭5	♮5	#4	♮4	#3	♮3	♭2	♮2	#1	♭1	♮1
♭II				1				1			1				
VI	1	1		4				3		2	1	1			2
vi		1		2	1			3			1			3	
vi6															
III		15	1	3		1	1	1		5				1	1
iii					1						1			1	
III7	1	2								1	1				1
VII		1		2				1		2					1
VII7		17	2	11	1		1	4	3	3		6		2	3
vii7		1													
IV	1		1					1							
iv	4	10	2	18		1		7	1	4	1	3			2
IV7			6				1	1		1					
iv6	1			1											
iv7		1													
i	2	1	2	3			2	5		3		3			1
I7	1	10		5		1		2	6		5	1			1
v			1												
V7	23	1	10	4				5				2	1		
II7	6	1	9	1			4			1		2			
#VI			1												

A number of tendencies can be easily seen:

- If they're present in a song, #6 and #7 are commonly seen with V7, as well as II7
- On the other hand, ♮6 and ♮7 in the same songs tend to be accompanied by iv and VII7. ♮7 is also commonly seen with III and I7.
- #3 accompanies I7, and is sometimes a lower-neighbour tone to ♮4 with chords such as iv or VII7.
- The tritone (#4 or ♭5) can appear in several ways: as a consonant note over II7, as a lower-neighbour tone to ♮5 accompanied by a chord such as i, and as a consonant note over chords vi

or iii, as a result of a song's transposition by three steps on the cycle of fifths (adding three flats or naturals, as described under figure 4.3.7. This kind of transposition was also seen in the rural accordion song analysis in a piece played on bayan; c.f. fig. 3.2.17 and Appendix 3.2, #49-50).

- Lower-neighbour tones in the melody are often just one semitone lower than the note they leave, regardless of the key signature; this is the main reason for why there are some unexpected combinations in the above table.

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4.3.4.1.2. Chromatic passages

The following is an analysis of chromatic passages containing more than two notes in the first two chapters of *Paths*, and the chords that accompany them:

(the arrows $\uparrow\downarrow$ represent whether the chromatic passage is going down, up or both ways)

Ch. 1:

[5 \downarrow 4] i-II7-VI-V7

[b2 \uparrow #7] iv

Ch. 2:

[7 \downarrow 5] VII7-III

[b2 \downarrow #7] VI-V7

[1 \downarrow #6] VII7

[7 \downarrow 5] VII-IV7-VII7-III

[5 \downarrow 3] III-II7-bII-i

[5 \uparrow #3] III \leftrightarrow VII7

[1 \downarrow 7] VI-vi-III

[7 \downarrow 6] iv

Chromatic passages are present in 10/64 songs (15.63%) in the first two chapters. Descending chromatic passages seem to be much more common than ascending ones.

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4.3.4.2 Non-singing vocalizations

The song on p. 204 of *Paths* gives an instruction to whistle, while the songs on pp. 397 and 399 give an instruction to hum the melody with one's mouth closed. These techniques may be present at the introduction or coda, and sometimes in transitions between verses.

Listening to some performances of these songs, it seems not uncommon to hear a middle-ground between speaking and singing, moving sometimes closer to one extreme and sometimes to the other.¹⁴

4.3.5. Tempo markings

The following is a list of songs with no more than one tempo marking (though one could more accurately describe many of them as "mood markings"):

Fig. 4.3.19. The third column represents my subjective appraisal of the tempo mark's speed category, where possible. M=medium, F=fast, S=slow.

Russian tempo mark	English translation	Type	#	%
Не спеша	At an easy pace	M	21	11.23
Умеренно	Moderately	M	11	05.88
Сдержанно	Reservedly	M	9	04.81
С движением	With movement	F	9	04.81
Спокойно	Calmly	S	9	04.81
В темпе марша	In a march tempo		6	03.21
Весело	Gaily	F	6	03.21
Задорно	Spiritedly	F	5	02.67
Не слишком быстро	Not too fast	M	5	02.67
Мужественно	Manly		4	02.67
Не спеша. Мягко	Unhurried. Softly	M	4	02.67
Не быстро	Not fast	M	4	02.67
Быстро	Fast	F	4	02.67
Живо	Lively	F	4	02.67
Задумчиво	Thoughtfully	S	4	02.67
В темпе вальса	In a waltz tempo		4	02.67
Строго	Strictly		3	01.60
Неторопливо	Unhurriedly	M	3	01.60
Не спеша. Просто	At an easy pace. Simply	M	3	01.60
Оживлённо	Animatedly	F	3	01.60
Подвижно	With gusto	F	3	01.60
Сдержанно. Просто	Reservedly. Simply		3	01.60
Не спеша. Задумчиво	At an easy pace. Thoughtfully	M	3	01.60
Легко	Lightly		3	01.60
Спокойный темп	Calm tempo	M	2	01.07
Энергично	Energetically	F	2	01.07
Нежно	Gently	S	2	01.07
Решительно	Decisively	F	2	01.07
Мечтательно	Dreamily	S	2	01.07
С чувством	With feeling		2	01.07
Медленно	Slowly	S	2	01.07
Спокойно. Просто	Calmly. Simply	S	2	01.07
С грустью	With sadness	S	2	01.07

¹⁴ c.f. Mihail Ancharov's quote in § 4.1.4, and the third paragraph of Chapter 4.2.

Тревожно	Anxiously		2	01.07
Яростно	Heatedly		2	01.07
Тяжело	Heavily		1	00.53
Сдержанно. Строго	Reservedly. Strictly	S	1	00.53
Быстро. Взволнованно	Fast. Excitedly	F	1	00.53
Быстро. В темпе вальса	Fast. In a waltz tempo	F	1	00.53
Очень медленно	Very slowly	S	1	00.53
Весело. Легко	Gaily. Light	F	1	00.53
Мягко	Softly		1	00.53
Неторопливо. Задумчиво	Unhurriedly. Thoughtfully	S	1	00.53
Быстро. Легко	Fast. Lightly	F	1	00.53
Легко. Стремительно	Lightly. Purposefully		1	00.53
Очень быстро	Very fast	F	1	00.53
Взволнованно	Excitedly		1	00.53
Довольно оживлённо	Fairly lively	F	1	00.53
В темпе вальса, с движением	In a waltz tempo, with movement	F	1	00.53
Быстро. Задорно	Fast. Full of life	F	1	00.53
Не слишком быстро. Задорно	Not too fast. Full of life	F	1	00.53
В темпе медленного марша	In the tempo of a slow march	S	1	00.53
Просто	Simply	M	1	00.53
Медленно. Спокойно	Slowly. Calmly	S	1	00.53
Энергично. С движением	Energetically. With movement	F	1	00.53
Не очень быстро	Not too fast	M	1	00.53
Не спеша. С грустью	At an easy pace. With sadness		1	00.53
Напористо	Assertively		1	00.53
Не слишком быстро. Мягко	Not too fast. Softly	M	1	00.53
Свободно	Freely		1	00.53
Стремительно. Напористо	Pressingly. Assertively		1	00.53
Быстро. Энергично	Fast. Energetically	F	1	00.53
Торжественно	Solemnly	S	1	00.53
Очень спокойно	Very calmly	S	1	00.53
Не слишком быстро. Напористо	Not too fast. Assertively	M	1	00.53
В темпе марша. Стремительно	In a march tempo. Pressingly		1	00.53
Не спеша. С достоинством	Not too fast. With dignity	M	1	00.53
Total			187	100.00

Of the 187, I find that 149 have relatively clear tempo indicators. Of those, 49 (32.9%) belong to a "fast" tempo, 70 (47.0%) belong to a "moderate" tempo, and 30 (20.1%) to a "slow" tempo. Such tempos are relative, of course. One possible explanation for the greater presence of fast tempos written into the scores is that the transcriber's sense of what constituted "fast" was slightly slower than the normal tempo of songs in the tradition.

Changing tempos is uncommon; 20 out of the 207 songs (9.66%) have more than one tempo marking, while the rest stay in one tempo for their duration. The following figure lists the minority of songs which have multiple tempo markings:

Fig. 4.3.20

pg#	Russian tempo markings	English translation
101	1. В свободном темпе. Речитативом 2. В темпе вальса	1. In a free tempo. Recitative 2. In a waltz tempo
126	1. Взволнованно 2. Замедляя	1. Excitedly 2. Slow down
165	1. Быстро. Весело 2. Замедляя 3. Умеренно 4. Ускоряя	1. Fast. Gaily 2. Slow down 3. Moderately 4. Speed up
174	1. Свободно 2. Взволнованно 3, 4 & 5. Замедляя	1. Freely 2. Excitedly 3, 4 & 5. Slow down
186	1. В свободном темпе 2. В темпе вальса	1. In a free tempo 2. In a waltz tempo
204	1. Взволнованно 2. Замедляя	1. Excitedly 2. Slow down
207	1. Задумчиво 2. Замедляя	1. Thoughtfully 2. Slow down
208	1. Подвижно. Весело 2. Расширяя	1. With gusto. Happily 2. Broaden
217	1. В темпе вальса 2. Замедляя	1. In a waltz tempo 2. Slow down
229	1. Медленно 2. Замедляя	1. Slowly 2. Slow down
245	1. Мягко 2. Замедляя 3. В первоначальном темпе	1. Softly 2. Slow down 3. Tempo 1
253	1. В свободном темпе 2. В темпе вальса 3. Замедляя	1. In a free tempo 2. In a waltz tempo 3. Slow down
279	1. В свободном темпе 2. Не слишком быстро	1. In a free tempo 2. Not too fast
290	1. Сдержанно 2. Замедляя	1. Reservedly 2. Slow down
299	1. В свободном темпе 2. Оживлённо	1. In a free tempo 2. Animatedly
305	1. Мягко 2. Замедляя	1. Softly 2. Slow down
308	1. В свободном темпе 2. Быстро	1. In a free tempo 2. Fast
312	1. Умеренно 2. Замедляя	1. Moderately 2. Slow down
317	1. Живо 2. Замедляя 3. В первоначальном темпе	1. Lively 2. Slow down 3. Tempo 1
408	1. Не спеша 2. Замедляя 3. В первоначальном темпе 4. В свободном темпе	1. At an easy tempo 2. Slow down 3. Tempo 1 4. In a free tempo

4.3.6. Lyrics

The following analyses of the structural characteristics of the songs' texts are based on the table in Appendix 4.1; the methodology was explained in Chapter 4.2.

4.3.6.1. Poetic form

Figure 4.3.21 shows a tally of the poem forms, based on column 4 of Appendix 4.1.

Fig. 4.3.21. See p. 107 for definitions of "S", "C", etc.

Poem form	Ch.1	Ch.2	Ch.3	Ch.4	Ch.5	Ch.6	Ch.7	Ttl #	Ttl %
S^3	4	8	4	7	8	6	6	43	20.77
S^4	3	7	7	6	8	7	4	42	20.29
S^5	4	2	1	5	3	3		18	08.70
S^6	2	1	2		3	2	2	12	05.80
S^7	1	2		1	1			5	02.42
S^8							1	1	00.48
S^9				1				1	00.48
S^{10}	1			1				2	00.97
S^{11}							1	1	00.48
$[SC]^2$	1	1	1				1	4	01.93
$[SC]^3$	1	9	4	1	5	1	1	23	11.11
$[SC]^4$	1	2						3	01.45
$[S_a S_b]^2$	1							1	00.48
$[S_a S_b]^2 S_a$	1	1					1	3	01.45
$[SSC]^2$		1						1	00.48
$[SC]^3 S$		1						1	00.48
$S^2 c$		1		1				2	00.97
$[S_a C]^2 S_b C S_c$		1						1	00.48
$S_a C [S_b C]^2$		1						1	00.48
$S_a [S_b]^2 S_c S_c S_a S_b S_b$			1					1	00.48
$CS_a CS_b C$			1					1	00.48
$S_a CS_b CS_c C$			1					1	00.48
$S^{3+ \text{ rpt } \#1}$	2		2	2		1		7	03.38
$[CSS]^2 C$			1					1	00.48
$[S_a]^3 S_b S_a$			1					1	00.48
$S_a S_b S_a S_b S_b [S_b]^2$		1						1	00.48
$S_a CS_b CS_a C$		1						1	00.48
$S^{4+ \text{ rpt } \#1}$	2	2	3	2				9	04.35
$[SC_c]^3$				2				2	00.97

S ⁵⁺ rpt #1				1				1	00.48
S ²⁺ rpt #1				1				1	00.48
[SC _c] ²						1		1	00.48
[SC] ³ (3rd time, only half of C sung)						1		1	00.48
S _a S _b S _c S _a						1		1	00.48
[SSC] ² S						1		1	00.48
S _a S _b ² S _a S _{b2}						1		1	00.48
SCS[SC] ²							1	1	00.48
S ⁸ (unusual form, p.354)							1	1	00.48
S ³⁺ rpt first 2 lines of #1							1	1	00.48
S ⁸ c								1	00.48
S ⁴⁺ rpt #1 _c								1	00.48
S ⁴ c								2	00.97
S _a S _b S _a S _c								1	00.48
S ³⁺ rpt #1 _c							1	1	00.48
S ⁷⁺ rpt #1			1					1	00.48
Total	24	40	32	32	33	24	22	207	100.00

The forms of S³ and S⁴ (stanzas with three or four verses, with no chorus) are almost equally popular, together accounting for 41% of songs, followed by [SC]³, S⁵ and S⁶. Songs with over seven stanzas are uncommon.

To summarize some important points of the above table:

Fig. 4.3.22

Total # of songs that...	#	%	Notes
Repeat the first stanza at the end (S ^{x+} rpt #1)	22	10.63	Including two songs with additional codas and one song that repeats just the first two lines of the first verse at the end.
Have the simple form of S ^x (stanza repeating x times)	144	69.56	This includes the 19 songs that repeat the entire first verse at the end, and have no coda. Without them, it would be 125 (60.38%).
Have the simple form of [SC] ^x (stanza+chorus repeating x times)	30	14.49	
Have a chorus with non-changing words (C)	41	19.81	
Have a chorus with changing words (C _c)	3	01.45	What separates a chorus with changing words (C _c) from a second stanza type (S _b) is that, generally speaking, C _c have some repeating element that makes them recognizable as choruses rather than stanzas. in Gorodnitskiy's song <i>Snow</i> , for example (§ 4.2.1), all choruses have some similar lines.
Have more than one stanza type (S _b S _c etc.)	15	07.25	Of these, 9 (4.35%) have two stanza types, 5 (2.42%) have three stanza types, 1 (0.48%) has four stanza types.
Have a coda (c)	7	03.38	

The above characteristics of poetic form naturally correspond closely with the earlier analysis of musical form; c.f. figure 4.3.8.

4.3.6.2. Lines and rhyme schemes

All of the lyrics transcribed in *Paths* are split up into lines, with most lines having a rhyming syllable at the end (more on this below). With only two exceptions,¹⁵ the number of lines on subsequent repetitions of stanzas and choruses does not vary; the words may change, but not the structure. Four lines is the most common number (45.32%) for a stanza or chorus to have, followed by eight lines (28.78%), six lines (8.27%) and five lines (7.91%):

Fig. 4.3.23. Number of lines in stanzas and choruses (not codas), out of 278.¹⁶

# of lines	2	4	5	6	7	8	9	10	12	14	8-9 (p. 98)	4-10 (p. 354)	Total
# of stanzas & choruses	1	126	22	23	9	80	10	3	1	1	1	1	278
% of stanzas & choruses	00.36	45.32	07.91	08.27	03.24	28.78	03.60	01.08	00.36	00.36	00.36	00.36	100.0

Out of the 60 songs that have a poetic form more complicated than one repeating stanza,¹⁷ 39 (65%) have different numbers of lines in stanza, chorus or coda (or in the different stanza types), while 21 (35%) have the same number of lines.

There may be anywhere from zero to seven rhymes within a stanza, chorus or coda. The most common number of them by far is two (e.g. 4:ABAB), followed by four (e.g. 8:ABABCD CD), three (e.g. 6:AABCCB) and one (e.g. 4:AAAA):

Fig. 4.3.24. Number of rhymes within the 318 stanzas, choruses and codas (including variant versions) listed in figure 4.3.25.

# of rhymes	0	1	2	3	4	5	6	7
# of stanzas, choruses & codas	3	23	182	46	59	3	1	1
% of stanzas, choruses & codas	00.94	07.23	57.23	14.47	18.55	00.94	00.31	00.31

There are a total of 113 rhyme schemes encountered within the stanzas, choruses and codas of the 207 songs:

¹⁵ The song on p. 98 has a brief line in the first verse that is not subsequently sung. The other exception, on p. 354, is a cumulative song. Cumulative songs (e.g. "The Twelve Days of Christmas") are common in English folk music. Incidentally, the lyrics of the song in question ("The House that Jack Built") are translated from English.

¹⁶ Out of the seven codas (which are not included in figure 4.3.25), five have two lines, one has four lines, and one has five lines.

¹⁷ This includes all songs except for those with the formulas S^x or $S^{x+ rpt \#1}$ ($S^x c$ and $S^{x+ rpt \#1} c$ are counted, however). It also does not include the cumulative song (p. 354) or the one song that repeats just the first two lines of the first verse at the end.

Fig. 4.3.25. Rhyme schemes in the 207 songs, gathered from Column 3 of Appendix 4.1. In case there is a variable rhyme scheme (e.g. 75S, "4:AAx or 4:xAx"), each variation is counted. If there is an overall form, however (e.g. 80), its sub-varieties are not counted.

Rhyme scheme	#	%
2:AA	3	00.94
2:xx	3	00.94
4:[AA]B[CC]B	1	00.31
4:[Ax]BAB	1	00.31
4:AAAA	3	00.94
4:AAAB	1	00.31
4:AAAx	1	00.31
4:AABB	18	05.66
4:AAxA	2	00.63
4:AB[Ax]B	1	00.31
4:ABA[Bx]	2	00.63
4:ABAB	94	29.56
4:ABBA	6	01.89
4:ABBB	2	00.63
4:AxA	2	00.63
4:AxAx	1	00.31
4:AxxA	1	00.31
4:xAAx	1	00.31
4:xAxA, a.k.a. 4:xBxB	4	01.26
4-10:AABBCCDDx (cumulative song)	1	00.31
5:AABAB	2	00.63
5:AABBA	3	00.94
5:AABBB	1	00.31
5:AABBx	1	00.31
5:AAxBB	1	00.31
5:ABAAB	4	01.26
5:ABABA	2	00.63
5:ABABB	2	00.63
5:ABABx	1	00.31
5:ABBAA	1	00.31
5:ABxAB	1	00.31
5:AxABBB	1	00.31
5:AxAxA	1	00.31
5:xAABB	1	00.31
5:xAAxA	1	00.31
5:xABAB	2	00.63
5:xABBA	1	00.31
5:xAxAx	1	00.31
6:AAABBB	1	00.31

Rhyme scheme	#	%
6:AABBCC	1	00.31
6:AABCBC	1	00.31
6:AABCCB	10	03.14
6:AABxxB	1	00.31
6:AAxBxB	1	00.31
6:ABABAB	1	00.31
6:ABABCC	1	00.31
6:ABCABC	2	00.63
6:ABxxAB	1	00.31
6:xAAxBB	1	00.31
6:xABxAB	3	00.94
7:AAABBB	1	00.31
7:AABCCx	1	00.31
7:AABCCBB	1	00.31
7:AABCCCB	1	00.31
7:AAxABBA	1	00.31
7:ABAABAA	1	00.31
7:ABBACCA	1	00.31
7:ABCABxC	1	00.31
7:AxxBxB	2	00.63
7:xAAxBB	1	00.31
7:xAAxxBB	1	00.31
7:xAxAxBB	1	00.31
8:AAAAAAAA	1	00.31
8:AAAABCC	1	00.31
8:AAABAAAB	2	00.63
8:AAABCCCB	2	00.63
8:AAABCCxB	1	00.31
8:AAxBBAB	1	00.31
8:AABBCCDD	2	00.63
8:AABBCCxB	1	00.31
8:AABCDDBC	3	00.94
8:AAxBAAAB	1	00.31
8:AAxBCCCB	3	00.94
8:AAxBCCxB	4	01.26
8:AB[Ax]BxCCC	1	00.31
8:ABABCBCB	1	00.31
8:ABABCCDD	1	00.31
8:ABABCCxx	2	00.63
8:ABABCD	40	12.58

Rhyme scheme	#	%
8:ABABxCxC	3	00.94
8:ABACABAC	1	00.31
8:ABBAACCC	1	00.31
8:ABBACDCD	1	00.31
8:ABBACDDC	2	00.63
8:ABBACCC	1	00.31
8:ABBCABBC	1	00.31
8:ABCDABCD	1	00.31
8:AxABAAxB	1	00.31
8:xABBABxx	1	00.31
8:xAxABCBC	1	00.31
8:xAxAxBxB	3	00.94
8:xAxBxB	1	00.31
8:xxAAxxBB (plus rhymes within lines)	1	00.31
8:xxABxxAB	1	00.31
8:xxxAxxxA	1	00.31
8-9:AABB(x)CCDD	1	00.31
9:AAABCCCC	1	00.31
9:ABABABAB	1	00.31
9:ABABBABAB	1	00.31
9:ABABCCxDD	1	00.31
9:ABABCDCCD	1	00.31
9:ABABCDCCD	1	00.31
9:ABABCDx	1	00.31
9:ABABx	1	00.31
9:ABBABABAA	1	00.31
9:xAxAxBCCB	1	00.31
10:AABBCCDCD	1	00.31
10:ABABCCDEED	1	00.31
10:ABABCDCEEE	1	00.31
12:xxAxxAxxBxxB	1	00.31
14:ABABCDCEAEED	1	00.31
14:ABABCDCEFEFDD	1	00.31
14:ABABCDCEFEFGG	1	00.31
Total	318	100.0

The single most common rhyme scheme (appearing in 30% of cases) is 4:ABAB, followed by 8:ABABCD (12%), 4:AABB (6%) and 6:ABCCB (3%). As was noted, there is usually a rhyming syllable at the end of every line. However, a significant minority (73/318 or 23.0%) include one or more lines with no rhyming syllable, alongside other lines that do contain them (e.g. 5:AAxBB). Entirely non-

rhyiming couplets occur only within the codas in three of the songs.¹⁸ In a few cases, there are rhyiming syllables *within* lines,¹⁹ or a rhyiming syllable is in the middle of a line rather than at the end,²⁰ but these are rare techniques.

The rhymes themselves may be single, double or dactylic ("S", "Sw" or "Sww"). The following figure presents a full tally of the different rhyme ending combinations that are encountered, based on an analysis of columns 2 and 3 of Appendix 4.1:

Fig. 4.3.26. Full tally of rhyme ending combinations within the 281 stanzas, choruses and codas that have rhymes.²¹ A small minority of rhyme endings are inconsistent in the different stanza repetitions, varying between S/Sw or S/Sw/Sww.

S	S	S	S	S	Sw	Sw	Sw	Sw	Sww	Sww	Sww	S/Sw	S/Sw	S/Sw	S/Sw/ Sww	#	%
✓					✓											93	33.10
✓	✓															51	18.15
✓	✓				✓	✓										26	09.25
✓	✓	✓	✓													21	07.47
✓					✓	✓										16	05.69
✓	✓	✓														12	04.27
✓									✓							9	03.20
					✓	✓										8	02.85
✓	✓				✓											8	02.85
✓																7	02.49
✓					✓	✓	✓									5	01.78
					✓											5	01.78
					✓	✓	✓									2	00.71
✓	✓				✓				✓							2	00.71
✓	✓	✓			✓											2	00.71
✓					✓	✓			✓							1	00.36
									✓	✓						1	00.36
✓	✓	✓	✓		✓	✓	✓									1	00.36
✓	✓								✓	✓						1	00.36
					✓							✓				1	00.36
✓												✓				1	00.36
✓	✓											✓				1	00.36
✓									✓	✓						1	00.36
					✓	✓	✓	✓				✓	✓	✓		1	00.36
✓	✓	✓	✓	✓								✓	✓			1	00.36
✓												✓	✓			1	00.36
✓														✓		1	00.36
✓	✓								✓	✓	✓					1	00.36
																281	100.0

¹⁸ See Appendix 4.1, column 3: 107c, 347c, 397c.

¹⁹ E.g. 4:[AA]B[CC]B. See Appendix 4.1, column 3: 116C, 410.

²⁰ E.g. 4:[Ax]BAB. See Appendix 4.1, column 3: 72C, 164S_{c2}, 164S_{b2}, 176S_a, 271.

²¹ For example, each stanza of Gorodnitskiy's song *Snow* (analyzed in § 4.2.1) has a rhyme pattern of ABABCDCCD. Three of those rhymes (A, B and D) are "S" (single rhyme, e.g. *sweep/asleep*) and one (C) is "Sw" (double rhyme, e.g. *hovers/covers*). There are no "Sww" rhymes (dactylic rhymes, e.g. *hovering/covering*). This would be shown in figure 4.3.26 as three "S" checkmarks and one "Sw" checkmark.

Fig. 4.3.27. Rhyme endings within the 281 stanzas, choruses and codas that have rhymes. Summary of important points in figure 4.3.26.

Rhyme(s)	# (out of 281)	%
S (single)	264	93.95
Sw (double)	171	60.85
Sww (dactylic)	16	05.69
S and Sw	153	54.45
S and Sww	15	05.34
Only S	91	32.38
Only Sw	16	05.69
Inconsistent (S/Sw, S/Sw/Sww)	6	02.14

"S" and "Sw" rhymes are combined in over half of the cases (e.g. in a stanza having the rhyme pattern 4:ABAB, lines A may end with a "Sw" rhyme and lines B with a "S" rhyme). A third feature only "S" rhymes, a twentieth have only "Sw" rhymes, and another twentieth have "Sww" rhymes (almost always together with "S" rhymes). One fiftieth of stanzas/choruses have rhyme endings that are inconsistent in the different stanza/chorus repetitions, varying between S/Sw or S/Sw/Sww.²²

4.3.6.3. Poetic meter

The metrical patterns of all stanzas, choruses and codas are listed in column 2 of Appendix 4.1. The following figure tallies the prevalence of single, duple, triple and quadruple meters:

Fig. 4.3.28. Poetic meters in all 285 stanzas, choruses and codas (s=single, d=dual, t=triple, q=quadruple).

Meter(s)	Ch.1	Ch.2	Ch.3	Ch.4	Ch.5	Ch.6	Ch.7	#	%
Only d	14	31	28	16	24	14	10	137	48.07
d+t	8	18	15	10	9	8	12	80	28.07
Only t	6	7	7	8	8	5	8	49	17.19
s+d+t		2	2	2	1			7	02.46
s+d		1	1	1	2			5	01.75
s+t				1	2			3	01.05
t+q	1							1	00.35
s+d+t+q		1						1	00.35
s+d+q		1						1	00.35
d+t+q							1	1	00.35
Total	29	61	53	38	46	27	31	285	100.00

As can be seen, exclusive use of dual meter (e.g. SwSwSw/SwSwS) is the most common option, seen in nearly half of all the stanzas, choruses and codas. Combined use of dual and triple meters (e.g.

²² There are six cases of this. See Appendix 4.1: 174, 208C, 226, 334, 381, 383S.

SwSwwSw/SwwSwS) is the next most popular, seen in over a quarter of cases. The exclusive use of triple meter (e.g. SwwSwwSw/SwwSwwS) is seen in roughly one-sixth of cases.

34 out of 207 songs (16.43%) have stanzas or choruses in which the metrical pattern varies on repetition (that is, the number and pattern of weak and strong beats is inconsistent.²³ What an inconsistent metrical pattern means for the melody is that either certain notes are dropped in certain verses, or certain syllables are sung over two or more notes.

Fig. 4.3.29. Number of strong syllables in the lines of the 285 stanzas, choruses and codas. The bottom two rows show how frequently a particular number of strong syllables appears, while the two columns on the right count each individual combination (e.g. if some lines within a stanza have three strong syllables, while some have four, etc.).

	1	2	3	4	5	6	7	8	#	%
2		✓							13	04.56
3			✓						32	11.23
4				✓					53	18.60
5					✓				37	12.98
6						✓			8	02.81
7							✓		2	00.70
1,2,3	✓	✓	✓						1	00.35
1,2,3,4,5	✓	✓	✓	✓	✓				1	00.35
1,2,4	✓	✓		✓					2	00.70
1,2,4,5	✓	✓		✓	✓				1	00.35
1,4	✓			✓					1	00.35
1,5	✓				✓				1	00.35
2,3		✓	✓						8	02.81
2,3,4		✓	✓	✓					11	03.86
2,4		✓		✓					8	02.81
2,4,6		✓		✓		✓			1	00.35
2,5		✓			✓				1	00.35
3,4			✓	✓					43	15.09
3,4,5			✓	✓	✓				7	02.46
3,4,5,7			✓	✓	✓		✓		1	00.35
3,4,5,8			✓	✓	✓			✓	1	00.35
3,4,6			✓	✓		✓			2	00.70
3,4,7			✓	✓			✓		1	00.35
3,5			✓		✓				4	01.40
3,5,6			✓		✓	✓			1	00.35
3,6			✓			✓			2	00.70
4,5				✓	✓				17	05.96
4,6				✓		✓			6	02.11
4,6,7				✓		✓	✓		1	00.35
4,7,8				✓			✓	✓	1	00.35
5,6					✓	✓			11	03.86
5,6,7					✓	✓	✓		3	01.05
6,7						✓	✓		2	00.70
7,8							✓	✓	1	00.35
#	7	47	115	158	86	37	12	3	Ttl: 285	100.00
%		16.49	40.35	55.44	30.18	12.98	04.21			

²³ This is represented in column 2 of Appendix 4.1 by the presence of the symbols of (w), ð, §, g, s, φ, or -. The meaning of these symbols is explained in Chapter 4.2.

There may be from one to eight strong syllables in one line of the lyrics. Four is the most common number, followed by three, five, two and six (as shown in the bottom two rows of figure 4.3.29). 145/285 (50.88%) stanzas, choruses and codas have the same number of strong syllables in every line, while 140/285 (49.12%) have a varying number.

If we take all the most characteristic features of the lyrics – a form of S^3 or S^4 , four lines per stanza (each with four strong syllables), ABAB rhyme scheme, dual poetic meter, use of both single and double rhymes – we can get some hint of the typical form that a melody might take, particularly its rhythm and length, but also perhaps its contour (if it can be determined what functional difference strong and weak syllables make upon the notes that are sung, including their relationship with the chords). This is a potential avenue for future research.

Song to Our Children / Песня нашим детям

(composition in the style of the Soviet tourist/traveller song tradition)

Eugene Belianski

$\text{♩} = 58$

The o - ceans we tra - versed to - ge - ther, and left our old life far be - hind, to
 Мо - ря вме - сте мы про - ле - те - ли, и жи - знь не взя - ли с со - бой. Пы -

5 find through the foul win - ter wea ther a path of a dif - fe - rent kind. And o - ver our heads roofs were
 та - лись мы че - рез ме - те - ли про - бить - ся до ро гой дру - гой. И кры ши ме - ня - ли мы

10 flee - ting, and cold set - tled down on the heart, For small were the chan - ces of
 веч - но, и хо - лод - но бы - ло в гру - ди, ведь ред - ко да - ри - лись нам

14 mee - ting close friends on this path set a - part. The all -
 встре - чи с дру - зья - ми на э - том пу - ти. А зад -

For the repeat: Am E7
 For the end: Am

Песня нашим детям

Russian lyrics by Eugene Belianski

- 1 Моря вместе мы пролетели,
- 2 И жизнь не взяли с собой.
- 3 Пытались мы через метели
- 4 Пробиться дорогой другой.
- 5 И крыши меняли мы вечно,
- 6 И холодно было в груди,
- 7 Ведь редко дарились нам встречи
- 8 С друзьями на этом пути.
- 9 А годы идут без объятья –
- 10 Засыпались наши следы.
- 11 «Ох, здравствуй, мой старый приятель!
- 12 Скажи, как сложились мечты?
- 13 Когда-то мы близкими были –
- 14 Быть может, и так до сих пор,
- 15 Но годы куда-то уплыли –
- 16 Пророс между нами забор.»
- 17 Страна наша больно красива,
- 18 В которой теперь мы живём –
- 19 В лесу стоят старые ивы,
- 20 Грустя над весёлым ручьём.
- 21 Стоим мы под ивами летом,
- 22 И ждём: вот придёт листопад...
- 23 Ведь той стороны больше нету,
- 24 И нету дороги назад.

Song to Our Children

English lyrics by Eugene Belianski

- The oceans we traversed together,
 And left our old life far behind,
 To find, through the foul winter weather
 A path of a different kind.
 And over our heads roofs were fleeting,
 And cold settled down on the heart,
 For small were the chances of meeting
 Close friends on this path set apart.
- The lonely years roll on, relentless –
 Our tracks have been covered with dust.
 "Oh, welcome, my dear old acquaintance!
 Let's talk of the present and past.
 We once were so close to each other,
 And maybe still are, in a sense,
 But one year has followed another...
 Between us has risen a fence."
- The country in which we're now living
 Is beautiful in the extreme –
 Old ivies stand in the wood, grieving,
 Just over a fast, merry stream.
 Beneath their leaves stand we, the banished,
 And wait for the coming of fall;
 (For) that country we knew is now vanished,
 And there is no path back at all.

4.5. Analysis of "Song to Our Children"

The following analysis uses the same methods described in Chapter 4.2.

Overall poem form:

S^3

Number of lines and rhyme scheme:

8:ABABCD CD

Metrical pattern of stanza:

$[t:w3w/w3]^4$

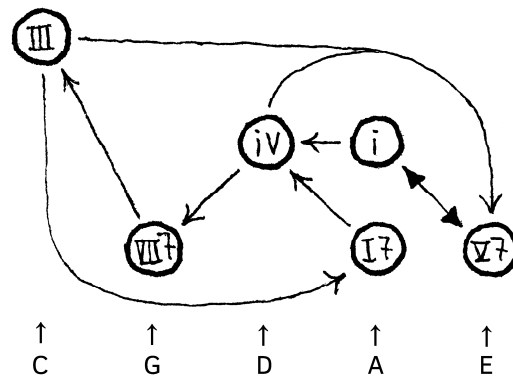
Musical form:

$16A^3$

Chords:

Pitch constellation
chord name
↓

A	m, 7	i, I7
B		
C	M	III
D	m	iv
E	7	V7
F		
G	7	VII7



Bar-by-bar chord progression:

a|d|E7|a|a|d|G7|C|C-A7|d|G7|C-E7|a|d|E7|a-(E7)

Textually, the composed song is typical of the tradition in the following ways:

- It consists of only one repeating stanza, as do seven in ten songs (see fig. 4.3.22). The poetic form of S^3 is the most common form, seen in 21% of songs (see fig. 4.3.21).
- The stanza has eight lines, the second-most-popular number (seen in nearly a third of them; see fig. 4.3.23).
- Each line has three strong syllables, which is the fourth-most-common pattern, seen in a tenth of songs (see fig. 4.3.29).
- The lyrics use exclusively triple meter, which is the third-most-common choice, seen in about one-sixth of cases (see § 4.3.6.3).
- The rhyme scheme of 8:ABABCD CD is the second most popular one in the tradition, used in 13% of songs (see fig. 4.3.25 and the following paragraph).
- The stanza has four types of rhyming syllables, the second-most-common number (seen in a fifth of stanzas, choruses and codas; see fig. 4.3.24). The rhymes are both single and double, as in over half of stanzas and choruses (see fig. 4.3.27).

Musically, the composed song is typical of the tradition in the following ways:

- It contains just one melodic section (as do over 60% of the analyzed songs; see fig. 4.3.8).
- Its single melodic section takes up 16 bars, the most common number (true for 43% of sections; see fig. 4.3.9).
- The last portion of the stanza is *not* repeated at the end (although characteristic, this trait is only present in just over a quarter of songs; see § 4.3.3.1.1).
- It contains no explicitly-written introduction or coda (true for over 80% of songs; see § 4.3.3.2), nor any transitions between sections (true for over 95% of songs; see § 4.3.3.2).
- It has no sharps or flats, which is the second-most-common key signature (present in 27% of songs, 3% behind the first-place key signature of one flat; see fig. 4.3.7).
- It is in 6/8, which is the second-most-common time signature (present in 23% of songs; first place is 4/4, with 43%; see fig. 4.3.5).
- It stays in one tempo throughout, as do 90% of songs (see § 4.3.5).
- The melody contains three accidentals: #6, #7 and #4. The accidentals #6 and #7 (representing ascending melodic minor) are paired with the chord V7, which is the most common one to accompany them among the analyzed songs in Chapter 2 (see fig. 4.3.18). The accidental #4 is a lower-neighbour tone; it seems relatively common for lower-neighbour tones to be a semitone lower, regardless of the key signature (see § 4.3.4.1.1, final bullet point). The total number of accidentals is a little higher than the average of two accidentals/song (see fig. 4.3.14).
- The song uses only the six types of chords identified as being present in over 50% of the 207 analyzed songs (III, VII7, iv, i, I7, V7); see § 4.3.1.2. This does mean that its harmonic complexity is a little lower than average; it has six chords (as in 27% of songs) while the mean is 7.18 (see fig. 4.3.4).
- For all of the chords except III, the song exclusively uses chord progressions that are present in over 50% of the songs which contain those chords. For III, it uses the first and third most common progressions (III→I7 and III→V7) (see § 4.3.1.2 and Appendix 4.2).
- The melody has a pickup, like over 70% of the analyzed songs (see § 4.3.4). A pickup of one eighth note, such as the song has, is the most common, present in just over a quarter of the songs (see fig. 4.3.12).
- Like most songs, the melody has no chromatic passages (they were present in just 15.6% of songs in the first two chapters) (see § 4.3.4.1.2).

4.6.

The Oceans We Traversed Together

[concert pitch score]

Eugene Belianski

2015-02-21

$\text{♩} = 58$ A

Trumpet in B \flat 1 *fp fp* *pp* bell-like

Trumpet in B \flat 2 *fp* *pp* bell-like

Horn in F *fp* *pp* bell-like

Trombone *fp* *pp* bell-like *mp*

Tuba *mf* solo

B

B \flat Tpt. 1 bell-like *p* *pp*

B \flat Tpt. 2 bell-like *p* *pp*

Hn. bell-like *pp*

Tbn. *mp*

Tuba *mf*

22

B \flat Tpt. 1 *mp*

B \flat Tpt. 2 *mp*

Hn. *mp*

Tbn. *f*

Tuba *mf*

The Oceans We Traversed Together

2

C

Musical score for Section C, measures 31-40. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The key signature is one flat (B♭ major/D minor) and the time signature is 4/4. The music begins at measure 31. Dynamics include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The B♭ Trumpets play a melodic line with some rests. The Horns play a rhythmic pattern. The Trombones and Tubas play a bass line with some rests.

Musical score for Section C, measures 41-50. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The key signature is one flat (B♭ major/D minor) and the time signature is 4/4. The music begins at measure 41. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The B♭ Trumpets play a melodic line. The Horns play a rhythmic pattern. The Trombones and Tubas play a bass line.

D

Musical score for Section D, measures 51-60. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The key signature is one flat (B♭ major/D minor) and the time signature is 4/4. The music begins at measure 51. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The B♭ Trumpets play a melodic line. The Horns play a rhythmic pattern. The Trombones and Tubas play a bass line.

The Oceans We Traversed Together

60

Musical score for measures 60-69. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The key signature is one flat (B♭ major/D minor) and the time signature is 4/4. The tempo is marked with a quarter note equal to 48 (♩ = 48). The score includes dynamic markings: *mp* (mezzo-piano) for the trumpets and horns, and *f* (forte) for the trombone and tuba. The music features a mix of eighth and sixteenth notes, with some melodic lines and some rhythmic accompaniment.

♩ = 48

E

Musical score for measures 70-79. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The key signature is one flat (B♭ major/D minor) and the time signature is 4/4. The tempo is marked with a quarter note equal to 48 (♩ = 48). The score includes dynamic markings: *mp* (mezzo-piano) for the trumpets and horns, *mf* (mezzo-forte) for the trombone and tuba, and *p* (piano) for the trumpets and horns. The music features a mix of eighth and sixteenth notes, with some melodic lines and some rhythmic accompaniment.

80

Musical score for measures 80-89. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The key signature is one flat (B♭ major/D minor) and the time signature is 4/4. The score includes dynamic markings: *p* (piano) for the trumpets and horns, and *pp* (pianissimo) for the trombone and tuba. The music features a mix of eighth and sixteenth notes, with some melodic lines and some rhythmic accompaniment.

The Oceans We Traversed Together

4

F

Musical score for section F, measures 90-99. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The key signature has two flats (B♭ major or D minor). The time signature is 4/4. The music begins at measure 90 with a dynamic of *p* and *mf*. The B♭ Trumpet 1 part features a melodic line with some grace notes. The B♭ Trumpet 2 part plays a rhythmic accompaniment of eighth notes. The Horn part has a melodic line with some grace notes. The Trombone part plays a rhythmic accompaniment of eighth notes. The Tuba part plays a rhythmic accompaniment of eighth notes. The dynamics range from *pp* to *mf*.

Musical score for section F, measures 100-109. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The key signature has two flats (B♭ major or D minor). The time signature is 4/4. The music begins at measure 100 with a dynamic of *pp* and *mf*. The B♭ Trumpet 1 part features a melodic line with some grace notes. The B♭ Trumpet 2 part plays a rhythmic accompaniment of eighth notes. The Horn part has a melodic line with some grace notes. The Trombone part plays a rhythmic accompaniment of eighth notes. The Tuba part plays a rhythmic accompaniment of eighth notes. The dynamics range from *pp* to *mf*. There are first and second endings at the end of the section, with dynamics of *mf* and *p*.

G

Musical score for section G, measures 107-116. The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, and Tuba. The key signature has two flats (B♭ major or D minor). The time signature is 4/4. The music begins at measure 107 with a dynamic of *pp*. The B♭ Trumpet 1 part features a melodic line with some grace notes. The B♭ Trumpet 2 part plays a rhythmic accompaniment of eighth notes. The Horn part has a melodic line with some grace notes. The Trombone part plays a rhythmic accompaniment of eighth notes. The Tuba part plays a rhythmic accompaniment of eighth notes. The dynamics range from *pp* to *p*. There are first and second endings at the end of the section, with dynamics of *mf* and *p*.

The Oceans We Traversed Together

114

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

H

121

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

I

127

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

The Oceans We Traversed Together

6

136

Musical score for measures 136-146. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature is one flat (B♭ major/D minor) and the time signature is 4/4. Measure 136 starts with a treble clef and a key signature change to one flat. The B♭ Tpt. 1 part has a melodic line with slurs and accents. The B♭ Tpt. 2 part is mostly silent, with a few notes in measure 140 marked *p*. The Hn. part has a rhythmic pattern of quarter notes. The Tbn. part has a rhythmic pattern of quarter notes. The Tuba part has a rhythmic pattern of quarter notes.

J

147

Musical score for measures 147-157. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature is one flat (B♭ major/D minor) and the time signature is 4/4. Measure 147 starts with a treble clef and a key signature change to one flat. The B♭ Tpt. 1 part has a melodic line with slurs and accents, marked *p*, *pp*, and *p*. The B♭ Tpt. 2 part has a rhythmic pattern of quarter notes, marked *p* and *pp*. The Hn. part has a rhythmic pattern of quarter notes, marked *p* and *pp*. The Tbn. part has a rhythmic pattern of quarter notes, marked *p* and *pp*. The Tuba part has a rhythmic pattern of quarter notes, marked *mp*.

158

Musical score for measures 158-167. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature is one flat (B♭ major/D minor) and the time signature is 4/4. Measure 158 starts with a treble clef and a key signature change to one flat. The B♭ Tpt. 1 part has a melodic line with slurs and accents, marked *pp* and *accel.*. The B♭ Tpt. 2 part has a rhythmic pattern of quarter notes, marked *p* and *accel.*. The Hn. part has a rhythmic pattern of quarter notes, marked *mp* and *accel.*. The Tbn. part has a rhythmic pattern of quarter notes, marked *accel.*. The Tuba part has a rhythmic pattern of quarter notes, marked *accel.*.

The Oceans We Traversed Together

167 $\text{♩} = 58$ [K]

B♭ Tpt. 1 *f* *mp*

B♭ Tpt. 2 *ff* *mf*

Hn. *f* *mp*

Tbn. *f* *mp*

Tuba *ff* *mf*

175

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mp*

Hn. *mp*

Tbn. *mf*

Tuba *mf*

[L]

183 (very clean)

B♭ Tpt. 1 *mf* (very clean)

B♭ Tpt. 2 *mp*

Hn. *mp*

Tbn. *mf*

Tuba *mf*

The Oceans We Traversed Together

8

191

Musical score for measures 191-196. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature is one flat (B♭). The time signature is 4/4. The music features a complex texture with various rhythmic patterns and dynamics. A *mp* dynamic marking is present in measure 194. A *mf* dynamic marking is present in measure 195.

M

198

Musical score for measures 198-206. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature is one flat (B♭). The time signature is 4/4. The music features a complex texture with various rhythmic patterns and dynamics. A *p* dynamic marking is present in measure 199. A *p* dynamic marking is present in measure 200. A *mp* dynamic marking is present in measure 205. The word "(clean)" is written above the Hn. staff in measure 199.

207

Musical score for measures 207-211. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature is one flat (B♭). The time signature is 4/4. The music features a complex texture with various rhythmic patterns and dynamics. A *p* dynamic marking is present in measure 207. A *mp* dynamic marking is present in measure 208. The instruction "crescendo poco a poco" is written above the B♭ Tpt. 1 staff in measure 207.

The Oceans We Traversed Together

214 N

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

(optional big rit.) (optional accel. to end)

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

229

B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

**4.7. Analysis of "The Oceans We Traversed Together", a composition
for brass quintet based on "Song to Our Children"**

In this final piece of the thesis, a vocal song has been adapted for brass quintet, currently one of the most widespread chamber music configurations for wind instruments in the Western world.¹ While the original song may be sung in under two minutes, the runtime of the brass quintet piece is over nine minutes, and it contains a substantial amount of original material. It is thus somewhere in between an arrangement and a composition, probably trending toward the latter. This was an opportunity to solve a number of compositional puzzles, such as how to create variety within the restrictions involved in writing for a brass quintet while trying to maintain significant elements of the original vocal piece.

The piece is arranged under the following structure:

Fig. 4.7.1

	Rehearsal letters (sections)	Tempo (beats per minute)
introduction	-	♩ = 58
4x melody A	A-D	
transition	-	rit.
4x melody B	E-G	♩ = 48
transition	H	
2x melody C	I-J	
transition	-	accel.
2x melody C	K-L	♩ = 58
2x melody A	M-N	

Each melody is 16 bars long, and all melodies have identical chord progressions. The reason that this form was chosen will be explained in the following text.

When the piece is analyzed in the same manner as the analyses of the folk accordion pieces earlier (see Appendix 3.2 and Chapter 3.4), this is the result:

¹ The article by Mayhood (listed in the Bibliography) gives a good historical overview. The article by Deans talks about the significant role that the Canadian Brass played in popularizing this instrumental configuration. The article by Kinney describes the brass quintet's role in a contemporary music education program.

Fig. 4.7.2

$$2.5i-_{16}A^4-_{6}t-_{16}B^4-_{8}t'-_{16}C^2-$$

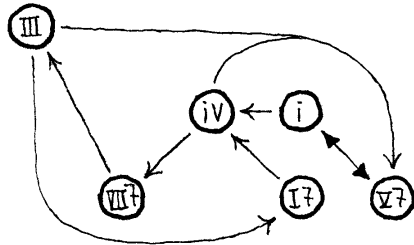
$$7.5t''-_{16}C^2-_{16}A^2$$

The Oceans We Traversed Together

i- (melodic + natural)

2^b (g)

Mostly 6/8, 233 bars



A,	i iv V7 i	g c D7 g
B &	i iv VII7 III	g c F7 Bb
C	III-I7 iv VII7 III-V7	Bb-G7 c F7 Bb-D7
	i iv V7 i	g c D7 g
t	i i i V7 i i	g g g D7 g g
t'	i iv V7 i	g c D7 g
	i iv V7 i	g c D7 g
t''	i i i i V7 i i	g g g g D7 g g

With the help of the above chart, one can easily compare the structure/form of this composition with the original source material (see Chapter 4.5).

Process of composition:

My initial idea was to take inspiration from the first movement of Gustav Holst's *First Suite in E-flat for Military Band*, as this has consistently been one of the highest-regarded and most-played pieces for wind instruments over the past century.² In the first movement, Holst uses the form of the *chaconne*: he chooses an eight-measure-long main theme and repeats it sixteen times. Variety is provided by varying timbres, rhythmic backgrounds, countermelodies and dynamic levels, while the main melody is inverted in the tenth and eleventh repetitions.³ Holst's chosen melody also allows for some harmonic variation: it starts on E^b and ends on B^b, but A is not played, which allows the key signature to vary in the different sections between 3 flats (which could be interpreted as E^b Ionian/major or B^b Mixolydian) and 2 flats (which could be interpreted as E^b Lydian or B^b Ionian/major).

I thought that doing something similar might work with my 16-bar melody from *Song to Our Children* (which would first need to be transposed a tone down to be more natural to play on brass instruments)⁴. However, I tried inverting it and found that it didn't sound good at all. Furthermore, my melody used every note in the melodic minor scale plus a raised subdominant, so there was no easy way to change the harmony without changing the melody as Holst had done.

² Frank L. Battisti, *The Winds of Change* (Galesville, USA: Meredith Music Publications, 2002), 63, 86, 121, 124, 150.

³ Howard Orville Huddleston, "Holst's First Suite in E^b for Military Band: An Analysis," (PhD. diss., Kansas State University, 1969), 3-14.

⁴ In order to be in a flat key signature; see footnote 3 in Chapter 3.6.

Fig. 4.7.3. Melody A.

Instead, I thought maybe I would try something else: keep the harmonic background and the ostinato melody identical throughout, and maintain variety solely through other methods such as varying the rhythmic background and texture. I wrote section C first, adding a waltz-like military band style accompaniment to the melody. Then I wrote section B, using a bell-like⁵ background pattern borrowed from bars 305-347 of my 2011 composition for brass quintet, *White Walrus Waltz* (first played by the York University Brass Ensemble that November).

Fig. 4.7.4a. Bell-like patterns that are used in section B.

Fig. 4.7.4b. Bell-like patterns that are used in section B, played by trumpets and horn.

⁵ Bell-like in the same of being chord arpeggios that ring out for a relatively long time after the initial attack; sort of an imitation of bells on brass instruments. The inspiration may have been the "doors are closing" chimes on the old Toronto Subway trains (the ones that actually have bells, not electronic imitations).

A little after that, I was playing on my little bayan accordion (shown in figure 3.4.2) and improvised a rather different-sounding, slower melody based on the same harmonic progression that accompanied the original melody. This melody seemed to me even more typical of Soviet-era lyrical melodies than the first, due to elements such as the use of accented passing notes that resolve upwards and chromatic lower neighbour notes:

Fig. 4.7.5. Melody B.

♩ = 48

G m C m D7 G m

C m F7 B^b G7 C m F7

6 B^b D7 G m C m D7 G m

12

I wasn't sure that I would be able to craft enough variety for the piece, so I decided that perhaps I should try to add in the second melody as well (section E in the final piece). After some more thought, I got the idea that I could create three different melodies, one to represent each of the three verses in the original song. I wasn't sure if this would work, or how many times each melody should be repeated. Alternately, an A-B-A form (with just two melodies) would have been a backup option, as well as safer; after all, with an A-B-C form, the conclusion of the piece would be different from the beginning and there might not be a sense of closure.

After writing section E (which is a basic statement of melody B to waltz-like accompaniment), I also quickly wrote section F (which is perhaps my favourite part of the whole composition now) and section G (which has a similar background to section B. The main melody is slightly varied; my initial desire was to add a countermelody, but I found that I didn't have enough voices to do it with, so I slightly varied the existing melody instead).

Next, I wrote section D. I still had no idea which order sections B, C and D would be in, and I wasn't sure how to start the piece. I strongly considered starting with section D. Finally, I decided to take a bit of inspiration from Holst and start with the melody in the tuba, as he did in the first movement of the *First Suite in E-flat for Military Band*. My melody didn't seem to sound good played alone (as in the *First*

Suite), so I added an ethereal one-chord accompaniment above it, with the first chord change appearing only in bar 13 (to prepare for the more quick chord changes in the next section; generally speaking, I tried to have some preparation for each section before the end of the one preceding it, so that the changes in texture would not seem too sudden).

I now had four repetitions of the first melody, and this seemed a good number (since each verse in the original song had eight lines, if this was subdivided into four, each repetition of the melody would represent two lines). At this point, I decided on the final order of those first four sections, and wrote a transition between them and section E (bars 67-70). The transition is based on the first five notes of melody A.

To maintain this form, I now needed to write a fourth variation of melody B. However, listening through the piece so far, it seemed to me like it would be good for section F to repeat. This took care of the fourth repetition of melody B.

Fig. 4.7.6. Melody C.

The musical score for Melody C is presented in three staves of bass clef notation with a 6/8 time signature. The tempo is indicated as quarter note = 48. The melody consists of eighth and quarter notes, often beamed together. Chords are indicated above the notes: Gm, Cm, D7, Gm, Cm, F7, Bb, G7, Cm, F7, Bb, D7, Gm, Cm, D7, Gm. The piece ends with a fermata over the final note.

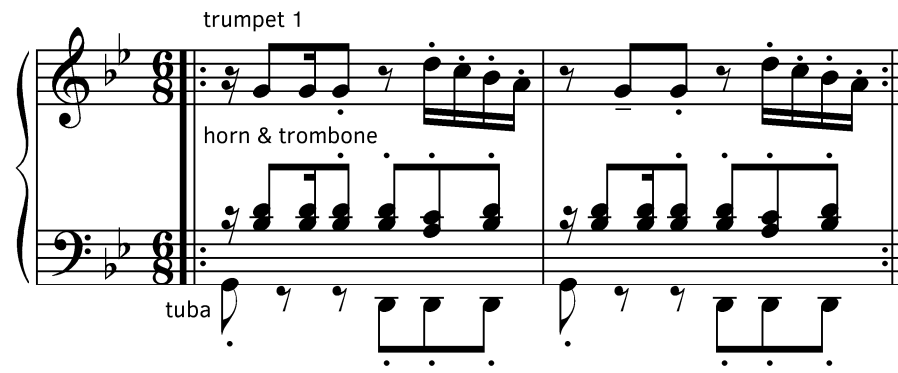
The third melody was started as a sort of variation on the second melody (the rhythm of the first few bars is the same, while the melodic movement is generally in the opposite direction). In the end, however, it ended up being reminiscent of a traditional Russian lyrical folk melody. This is suggested by the use of the Aeolian (natural minor) set of pitches, and by the very typical folk-style ending in the last four bars. Perhaps this is suitable, as the final verse in the song (*Song to Our Children*) also uses the literary style of Russian folk songs, with its comparisons of nature imagery and human concerns.⁶

⁶ Vadim Prokhorov, *Russian Folk Songs: Musical Genres and History* (Lanham, MD: Scarecrow Press, 2002), 48-49.

I accompanied the first appearance of the third melody with a laid back and peaceful background texture (section I). In the following section (J), I simplified things even more, and went back to the texture and harmony of the very first section in the piece, with the melody again in the tuba.

At this point, I was strongly considering ending the piece right there; it seemed to have come back "home" to the start. However, I still needed to write two more repetitions of melody C if the form (${}_{16}A^4-{}_{16}B^4-{}_{16}C^4$) was to be complete. I decided to experiment, and set melody C to a very different background texture inspired by Luke Atmey's theme music from the video-game *Phoenix Wright: Ace Attorney: Trials and Tribulations*. This became sections K and L (section L also featured countermelodies in the first trumpet and horn).

Fig. 4.7.7. Background texture at sections K and L.



The image shows a musical score for three instruments: trumpet 1, horn & trombone, and tuba. The score is written in 6/8 time and consists of two systems of music. The trumpet 1 part is in the upper staff, the horn & trombone part is in the middle staff, and the tuba part is in the lower staff. The trumpet 1 part features a melodic line with eighth and sixteenth notes. The horn & trombone part features a rhythmic accompaniment of eighth notes. The tuba part features a rhythmic accompaniment of eighth notes. The score is marked with a double bar line and repeat signs.

At the end of section L, the envisioned form was now complete but the piece seemed to end too suddenly, so I decided to add two final two sections of the piece to reiterate melody A. However, I did not wish to make it too sudden and obvious, so I decided to have melody A appear without the listener being fully aware of it until it was already clearly present. Section M thus begins with a seemingly entirely new melody in the trombone; after the first eight bars, however, it becomes clear that this was merely the unheard first half of the countermelody that first appeared in section D. Meanwhile, melody A begins to be played very quietly (perhaps unnoticeably) in the first trumpet, but steadily increases in volume.

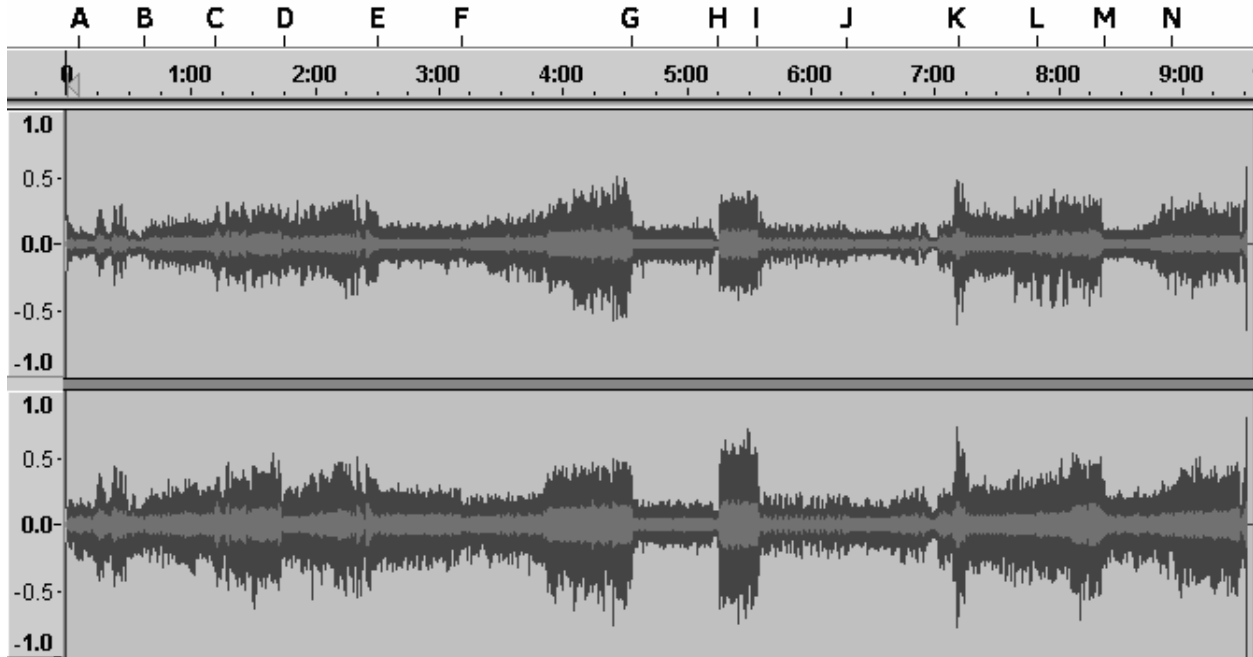
Finally, in section N, melody A is played one final time in full volume by the first trumpet, while the trombone plays a variation of the countermelody that was earlier played in section F to accompany melody B (I first tried to combine melodies A and B directly but they didn't sound good together at all

due to dissonant concurrent intervals in the melodies, so I settled for the countermelody that accompanied melody B).

Throughout sections M and N, the accompaniment gradually gets busier, as smaller and smaller rhythmic subdivisions are introduced, leading up to the final conclusion.

The waveform of the final recording is shown in figure 4.7.8:

Fig. 4.7.8. Waveform of the Finale playback of "Oceans", taken from Audacity. Rehearsal letters added on top.



The dynamic levels of the different sections of the piece can be clearly seen, and one can see the general structures of build-up and release: the gradual build-up until E, the alternating loud and quiet sections thereafter, the sudden burst of energy at K, the backing-off at M followed by a crescendo again to a strong conclusion.

* * * * *

My goal in creating this composition was to adapt material from another time and place to contemporary musical practices in North America. For such a task to succeed, a piece must be playable by actual musicians, and approachable for selectors of repertoire.

During the process of composing the piece, I tried to play every part on a euphonium to test for playability and optimal phrasing (making the assumption that any given part would have the same

difficulty level as when played an octave up on the trumpets, an octave down on the tuba, and a fifth up on the horn).⁷

After the piece was completed in the notation software, I had a final opportunity to test its difficulty level by recording it part-by-part with a Tascam DP-008EX multitrack recorder and an AKG C214 condenser microphone. In the recording, I played the trumpet and horn parts down an octave, then raised their pitch by an octave in Audacity 2.0.3 by using the Sliding Time Scale/Pitch Shift feature.

To aid in making the piece more approachable for selectors of repertoire, I have assigned a grade to it in the North American wind band grading system, which is widely used by educators and publishers on the continent. The piece falls somewhere between grade 3 and grade 4. I reached this conclusion by comparing the features of the piece with descriptions of the wind band grading system written by David Marlatt of the Markham-based Eighth Note Publications⁸ and the American Band College.⁹ Figure 4.7.9 lists distinguishing features of the piece and which grade level they fall under according to those sources. There is some disagreement; as David Marlatt writes, "teachers must be aware that criteria for defining each grade varies greatly from publisher to publisher".¹⁰

In adapting a two-minute song into a significantly longer piece for brass quintet, I was presented with a number of challenges. The first was the need to retain something of the original character of the piece while altering many of its aspects, a requirement I solved by deciding to limit myself to the original harmonic progression pattern and, broadly, to the overall form of the original song. This solution, however, raised the new difficulty of creating variety through texture without relying on harmony, while being limited to the small total number of instruments (if three were used to create a full chord, that left just two for melody and countermelody). I solved this problem by adding two new melodies (which still used the same harmonic progression), which allowed me to re-use textures in different registers, and by taking inspiration from another source when I was unsure of how to continue. Finally, the piece also had to be both playable and approachable in the contemporary North American musical world. I made sure that it was playable by playing through all the parts myself, and made it approachable by grading it in the widely-used North American wind band grading system.






⁷ Frank Ticheli, the popular wind ensemble composer, mentions doing a similar thing on the trumpet. See Mark Camphouse, *Composers on Composing for Band* (Chicago, IL: Gia Publications, 2003), 352.

⁸ David Marlatt, *Defining The Wind Band Grading System*, 2005.

⁹ American Band College, *Music Grading Chart*, accessed Oct. 14, 2014, <http://www.bandworld.org/pdfs/GradingChart.pdf>.

¹⁰ Marlatt, 1.

Fig. 4.7.9

Feature		Value	Difficulty grade according to...	
			David Marlatt	American Band College
Length		~9:35	3	4
Range:	Trumpet 1		3	3.5
	Trumpet 2		4	3.5
	Horn		3	3
	Trombone		3	4
	Tuba		4	4.5
Dynamics		<i>pp</i> to <i>f</i> , <i>cresc.</i> , <i>descresc.</i> , <i>sfz</i> , <i>fp</i> .	-	3
Rhythm		Basic syncopation, dotted rhythms	-	3
Tempo		Largo (48-58), rit. & accel.	-	3.5
Key signature		Two flats	1.5	1
Meter		3/4, 3/8, 6/8, 9/8	-	4
Note/Rest value		Easy compound rhythms and a few syncopated rhythms	-	3
Ornaments		Single grace notes	-	2

5. Conclusion

*From two or three examples it is impossible to determine a rule,
but when similar cases number in the dozens, objections that
the examples may be unrepresentative or the
proposed rules ungrounded fall away.*

– Aleksandr Kastalskiy¹

*To be included in a Merriam-Webster dictionary, a word
must be used in a substantial number of citations
that come from a wide range of publications
over a considerable period of time.*

– Merriam-Webster.com²

*For the rigidness of words, by discovering a little,
prevents us from discovering more.*

– Kenneth Burke, *Towards a Better Life*³

¹ *Properties*, 18. Translated by Eugene Belianski. It is only fair to note that subsequent researchers *did* criticize Kastalskiy for forming some of his general rules on the evidence of what turned out to be untypical examples: see Kulakovskiy, 68; Bershadszkaya, 7; Belyayev's introduction in Kastalskiy (1948), 8–9.

² "How does a word get into a Merriam-Webster dictionary?," Merriam-Webster, 2015, accessed Apr. 15, 2015, http://www.merriam-webster.com/help/faq/words_in.htm.

³ Quoted in Beckwith, 433.

5. Conclusion

In starting this project, I acted from the assumption that to create art, you first have to understand what you are saying, and who you are saying it to. That is the reason why I performed such exhaustive analytical work in studying the three traditions here. I did not feel that I actually knew all that much, and I was distrustful of those who claimed they did. "I will analyze as many songs as I can find," I thought, "and let the (hopefully, overwhelmingly convincing) evidence speak for itself."

The reason I developed my own methodology was a longstanding observation that existing analytical frameworks (at least, those that I was familiar with from standard music theory classes) were less than helpful in analyzing Russian folk music. Many music theory texts are in fact ultimately derived from someone's careful study of hundreds of sources, much as my own work here – the problem is that it is now too seldom mentioned (or known) what those original sources were. Often in Western music theory books, axioms are held as universal that were not originally meant to apply to anything but a regional (or even continental) musical style (throughout the late 19th and early 20th centuries, it was often said by Russian musicologists that the whole tree of Western classical music had sprouted from the little seed of West-European folk music).¹ I felt that there was a risk of my understanding being permanently hobbled right from the start if I started with preconceived theories rather than with evidence-gathering. Only once the evidence was gathered, the plan went, would I decide on the best ways to describe and compare the most salient features.

The unique methodologies I've developed here certainly aren't suitable for applying to all musical genres – every musical genre has its own "most important" elements that are critical to its definition, and every analytical method must thus be different, to a greater or lesser extent (depending also on what the researcher hopes to achieve). The dangers of applying a pre-existing analytical method to a music not well suited for it can be (with hindsight) seen in the technique of Kastalskiy, who focused

¹ Some examples: in 1869, G. A. Laroche, an influential Moscow music critic and instructor, wrote: "The influence of medieval folk songs on the development of counterpoint, and thereby on the development the entire art of music, was far from inconsequential," and particularly singled out the Dutch contrapuntal school of the 15th and 16th centuries (G. A. Laroche, "Mysli o muzykalnom obrazovanii v Rossii [Thoughts on musical education in Russia]," *Russkiy Vestnik* 81, no. 5 (July, 1869): 60, accessed Feb. 23, 2015, <http://books.google.ca/books?id=KPA6QAAMAAJ&pg=PP5>. For commentary on the full article, see Beckwith, 85-90). In Aug. 18, 1880, a letter Chaykovskiy received from fellow composer and theorist Sergey Taneyev stated: "Europe's [folk and ecclesiastical] melodies are a seed from which an entire tree has grown: ours are a seed that has only just begun to sprout." (cited in Beckwith, 97). A 1923 review of Kastalskiy's music stated: "[...] Kastalskiy achieves new harmonic compounds, directly resulting from a texture wholly derived from folksong melody. By such a means as this, the European harmonic system was created in the sixteenth century or thereabouts [...]" (Bugoslavskiy, 45, cited in Beckwith, 404). Beckwith writes (on p. 455) that "under Stalin it was constantly stated that *all* valid creative work in music must be demonstrably rooted in folk creation, and much was made of the presumed folk derivations in the music of Bach, Haydn, Schumann and other recognized European classics."

rather too much on vertical harmony, seemingly because of simple historical inertia² (other, more efficient analytical methods for describing Russian folk polyphony were only found decades later, for example in the book by Bershadskaia). Nevertheless, I suspect that many of the analytical tools I use here (with modifications when needed) can also likely be profitably applied to much traditional Eurasian folk music, and can provide a most succinct and intuitive way to quickly compare different pieces or traditions. I have already applied them, outside of this paper, to studying Klezmer music and early videogame music.³ My goal, not unlike Kastalskiy's, has been to produce a comprehensive tutorial (or "dictionary") for different musical languages, which can then be used by myself or by other composers and researchers.

The limits of this path should be acknowledged however: as § 4.1.2 warns, speaking the musical language is welcome, but it is not enough – one must also learn the language of concepts and values, at least enough to honestly recognize them in oneself and in others... also, as R. S. Beckwith rightly notes, "no recipe book, however skilfully compiled, can replace the freedom to define his own language that the creative musician enjoys and needs."⁴ What such a recipe book *can* do, however, is give that creative musician the knowledge to consciously make his choices.

In a way, I have been retracing steps that the whole field of Russian ethnomusicology has walked over the past century – only I did not have access to much of that literature, or did not know where to look. It was a breath of fresh air when I stumbled across Kastalskiy's *Properties of the Russian Folk Music System* a few years ago – it seemed like the Russian equivalent of Fux's *Gradus ad parnassum*; a key and a tutorial to unlocking a whole musical style. Despite the often justified criticism that later ethnomusicologists have aimed at Kastalskiy's somewhat misguided and narrow methodology,⁵ it seems that most of the features that he described, and that I have described here, have stood up to later scrutiny.⁶

² It seems that in his theoretical work Kastalskiy went against his own advice, given circa 1910 to one of his composition students: "Why did you write everything *stolbom* ["with posts," i.e., vertically, hanging chords onto a melody line], when you can write *veryovochkoy* ["with string," i.e., horizontally, with melodically coherent voice parts] as you did in your last four bars?" (A. Lyubimov, "Iz proshlogo [From the past]" in *A. D. Kastalskiy: Statyi, vospominaniya, materialy* [A. D. Kastalskiy: Articles, memories, materials], ed. D. V. Zhitomerskiy (Moscow, 1960), 125, translated in Beckwith, 195).

³ The full potential of some methodologies for comparative macro analysis, such as the poetic meter in the tourist/traveller song analysis and its relation to rhythm and melody, was not fully developed in this paper, and is an avenue for future research.

⁴ Beckwith, 448.

⁵ Popova criticizes him for ignoring the influence of the lyrics upon the music and not giving enough attention to melodic development (*Properties*, 8, 11-12). Beckwith asks "why this well-intentioned schoolmaster-composer, who all his life railed against the 'dead letter' of 'wornout theory-book cliches,' should himself have tried to 'organize the organic,' as if determined to make just such a dead letter out of the spontaneous utterances of 'folk creativity'." (Beckwith, 449).

⁶ *Properties*, 10. Popova writes that this is especially true of what he writes about scales and modes.

In fact, though, what I started looking for (in Kastalskiy and in Smirnov) is not quite what I ended up finding. I looked for sounds that I had been familiar with in my youth, and instead discovered that the Russian folk tradition has undergone such changes that elements of what I thought was native and old may in fact have appeared quite recently; perhaps natively, perhaps from elsewhere, merging with something existing.

The analyses in this paper certainly show a sort of historical progression – for example, from the many modes mentioned in Kastalskiy, to the predominant use of major/Mixolydian/minor with the rare Dorian in the accordion tradition, to the use of predominantly minor with some major, and no Mixolydian in the Soviet tourist/traveller song tradition. Sonorities evolved from being quite complex in Kastalskiy, to simple in the accordion tradition, and more complex again but in a more explicitly chordal way in the tourist/traveller songs.

Performing the exhaustive work in researching a particular tradition did actually significantly help me in composing. It placed very strict limits on what I could do, but it also freed me to do whatever felt right within those limits. I felt like the "following-rules" mode and the "artistic" mode did not interfere with each other. Instead, it was comforting to know that a certain way of musical expression (or "musical language", perhaps) had been proven effective through widespread use in a whole community.

I ran into the most trouble when the initial rules were somewhat vague, over-specific or incomplete. For example: the composing of *Three Swans* (although ultimately successful, I think) was a painfully slow process, as Kastalskiy's many rules seemed overly-prescribing at some points while completely missing certain areas in others. I think it may have been a hindrance that the initial analysis was done by somebody else rather than myself; perhaps my own sense of what was most important in the tradition would have been better attuned to my way of composing (although I did significantly rearrange the information from Kastalskiy's book into an organization that made more sense to me, which helped somewhat). Another example is *The Oceans We Traversed Together*, in which I picked a certain structure in advance but suffered constant doubts about whether what I was doing would actually work or not (even now, I think that perhaps the piece should have ended with section J). The missing element, perhaps, was that I did not also study the structure and techniques of brass quintet scores before attempting the piece (I've been playing in brass quintets on euphonium and tuba for over a decade, but it's not quite the same thing).

Something else that I was also exploring in this paper is the nature of the boundary between the simple arrangement and the composition – many composers in the past studied folklore and used it in

the pieces they wrote. My approach was a little different than the typical one, which was to take an actual folk melody, and sometimes significantly alter the form (as by Igor Stravinskiy). Instead, I tried to discover the "rules" and write an "original" piece that nevertheless followed those rules as exactly as possible. After that, I adapted the pieces for wind instrumentation, changing them to varying degrees. I never, however, attempted to modify and remix the original material as extensively as Stravinskiy did – to apply the forms and methods of symphonic development, I would have first needed to study those methods, an enormous task by itself that was beyond what I had set out to accomplish in this paper. Maybe next time.

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There are four abbreviations used throughout this paper: *O Garmonike* refers to the book by Novoselskiy, *Properties* refers to the 1923 book by Kastalskiy, *Paths* refers to the 1989 book compiled and edited by Belenkiy, and *TOGA* refers to the Tula region government archive.

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Appendices

Appendix 1.1. Copyright statement

Russian Folk Traditions in Contemporary Musical Literature for Winds:

Analysis and Composition in the Musical Languages of Russian Vocal Folk Polyphony
(as Described by Aleksandr Kastalskiy), Russian Village Accordion Repertoire
and Soviet Tourist/Traveller Bard Songs

by Eugene Belianski

a dissertation submitted to the faculty of graduate studies
in partial fulfilment of the requirements for the degree of

Master of Arts

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Appendix 1.2. Table outlining this paper's transliteration system

The table below is a comprehensive list of the transliteration rules used in this paper. It uses the BGN/PCGN (British Standard) rules, with the modifications I specified in the introduction (Chapter 1).

It is adapted from https://en.wikipedia.org/wiki/BGN/PCGN_romanization_of_Russian , and https://en.wikipedia.org/wiki/Russian_alphabet (both sites accessed on Nov. 6, 2014).

Russian letter	Romanization	Special provision	Examples	Closest sound in English
А (а)	A (a)	None	Азов = A zov Тамбов = Tam bo v	f ath er
Б (б)	B (b)	None	Барнаул = B arnaul Кубань = Kub a n	b ad
В (в)	V (v)	None	Владимир = V ladimir Ульяновск = Ulyan ov sk	v ine
Г (г)	G (g)	None	Грозный = G roznyy Волгодонск = Vol g odonsk	g o
Д (д)	D (d)	None	Дзержинский = D zerzhinskiy Нелидово = Nelid o vo	d o
Е (е)	Ye (ye)	1. Word-initially; 2. after vowels; 3. after ь; 4. after ъ.	1. Елизово = Y elizovo 2. Чапаевск = Chap ay evsk; 3. Юрьев = Yur y ev; 4. Съезд = Sy ezd.	y es
	E (e)	All other cases	Белкин = B elkin	
Ё (ё)	Yo (yo)	1. Word-initially; 2. after vowels; 3. after consonants; 4. after ь; 5. after ъ.	1. Ёлкин = Y olkin; 2. Остриё = Ostr iy o; 3. Озёрный = Ozy or nyy; 4. Громадьё = Gromad y o; 5. Подъёмный = Pod y omnyy.	y o-yo
	O (o)	After й	Йёнчёпинг = Y onchyoping	
Ж (ж)	Zh (zh)	None	Жуков = Z hukov Лужники = Luz h niki	pleas u re
З (з)	Z (z)	None	Звенигород = Z venigorod Вязьма = Vyaz m a	z oo
И (и)	I (i)	None	Иркутск = Irkut s k Апатиты = Apat i ty	m e
Й (й)	Y (y)	None	Йошкар-Ола = Yoshkar-O l a Бийск = Bi y sk	to y
К (к)	K (k)	None	Киров = K irov Енисейск = Yenise y sk	k iss

Л (л)	L (l)	None	Ломоносов = Lomonosov Нелидово = Nelidovo	<u>l</u> amp
М (м)	M (m)	None	Менделеев = Mendeleev Каменка = Kamenka	<u>m</u> ap
Н (н)	N (n)	None	Новосибирск = Novosibirsk Кандалакша = Kandalaksha	<u>n</u> ot
О (о)	·O (·o)	Following another "o".	Кооперация = Ko·operatsiya	<u>m</u> op
	O (o)	All other cases.	Омск = Omsk Красноярск = Krasnoyarsk	
П (п)	P (p)	None	Петрозаводск = Petrozavodsk Серпухов = Serpuhov	<u>p</u> et
Р (р)	R (r)	None	Ростов = Rostov Северобайкальск = Severobaykalsk	<u>r</u> oll
С (с)	S (s)	None	Сковородино = Skovorodino Чайковский = Chaikovskiy	<u>s</u> ee
Т (т)	T (t)	None	Тамбов = Tambov Мытищи = Mytishchi	<u>t</u> ool
У (у)	U (u)	None	Углич = Uglich Дудинка = Dudinka	<u>u</u> oot
Ф (ф)	F (f)	None	Фурманов = Furmanov Уфа = Ufa	<u>f</u> ace
Х (х)	Kh (kh)	1. Following a vowel and at the end of the word; 2. Following a consonant; 3. Following a vowel and preceding a consonant	1. Ох = Okh 2. Обход = Obkhod 3. Прохладный = Prokhladnyy	<u>Loch</u> Ness
	H (h)	All other cases, i.e. at the beginning of words or between two vowels.	Хромка = Hromka Обиходный = Obihodnyy	
Ц (ц)	Ts (ts)	None	Цимлянск = Tsimlyansk Ельцин = Yeltsin	<u>s</u> its
Ч (ч)	Ch (ch)	None	Чебоксары = Cheboksary Печора = Pechora	<u>ch</u> ip
Ш (ш)	Sh (sh)	None	Шахтёрск = Shakhtyorsk Мышкин = Myshkin	<u>sh</u> arp
Щ (щ)	Shch (shch)	None	Щёлково = Shchyolkovo Ртищево = Rtishchevo	<u>sh</u> eer (or <u>sh</u> resh-cheese)
Ъ (ъ)	(omitted) ¹	This letter does not occur in the beginning of a word.	Подъездной = Podyezdnoy	

¹ However, see the rules for "e" and "ё".

Ы (ы)	Y· (y·)	Before a, y, ы, or э.	Выудить = Vy·udit	city (vowel in between "ee" and "oo")
	·y	After any vowel. Used primarily for romanization of non-Russian-language names from Russian spelling. The use of this digraph is optional.	Суык-Су = Su·yk-Su	
	Y (y)	All other cases. This letter almost never occurs in the beginning of words of Russian origin.	Ыттык-Кёль = Yttyk-Kyol Тында = Tynda	
Ь (ь)	(omitted) ¹	None	Тюмень = Tyumen Асафьев = Asafyev	
Э (э)	E (e)	None	Электрогорск = Elektrogorsk Радиоэлектроника = Radioelektronika	met
Ю (ю)	Yu (yu)	None	Юбилейный = Yubileynyy Ключевская = Klyuchevskaya	use
Я (я)	Ya (ya)	None	Якутск = Yakutsk Брянск = Bryansk	yard

Appendix 2.1. Borodin's *Peasants' Chorus* from *Prince Igor*, Kastalskiy's example 9

Example 9 from Kastalskiy's *Properties of the Russian Folk Music System*:

A. Borodin "Prince Igor" [Peasants' Chorus]

Soloist

N.B. movement into a seventh by leap

the choir gradually adds voices

Stepwise chord relation

The example quotes the first verse of the *Peasants' Chorus* from Aleksandr Borodin's opera *Prince Igor* (Act IV, No. 26), which is included in the following pages.¹

Kastalskiy does not reproduce the piece exactly; for example, comparing bar 13 of Kastalskiy's example with the same bar in Borodin's score, the 16th note rhythm is in a different location (though the notes are the same). T. V. Popova, editor of the 1961 reprint of *Properties*, notes similar discrepancies in other examples, and postulates that Kastalskiy may have been writing them down from memory.²

¹ Aleksandr Borodin, ed. Nikolay Rimsky-Korsakov and Aleksandr Glazunov, "Act IV. No. 26: Chorus of Peasants [Hor poselyan]" in *Knyaz Igor* [Prince Igor] (Leipzig: M. P. Belaieff, 1888; first edition, reprinted by New York: Edition Musicus New York, n.d. n.p.), accessed Dec. 14, 2014, http://imslp.org/wiki/Prince_Igor_%28Borodin,_Aleksandr%29. Borodin had left the opera incomplete upon his death, and it was finished by his composer colleagues Nikolay Rimskiy-Korsakov and Aleksandr Glazunov.

² Kastalskiy, *Properties*, 15.

№ 26. ХОРЪ.

№ 26. Chœur.

№ 26. Chor.

(Толпа поселянъ проходитъ съ пѣсней. Ярославна сидитъ задумавшись.)
 (Un groupe de villageois passe en chantant. Jaroslavna est assise absorbée dans ses pensées.)
 (Eine Schaar Landleute zieht vorbei, ein Lied singend. Jaroslavna sitzt in Gedanken versunken.)

Moderato. ♩ = 66.

Sopr. SOLO. TUTTI.

ХОРЪ (поселяне)
CHŪR (de villageois)
CHOR (der Landleute)

Охъ, не буй-ный вѣтеръ за-вы-вать, го-ре на-вѣ-
Est-ce un vent d'o-ra-ge qui sur nous passe? *Ap-por-tant en-*
 Nicht ein Sturmwind ist's, der tobt und heult, uns mit Tu-heil

Alt.

(За сценой вдали; мало по малу приближаясь.)
(Derrière le théâtre; puis se rapprochant peu à peu.)
 (Hinter der Bühne; nach und nach immer näher kommend.)

Trn.

Го-ре на-вѣ-
Est-ce donc le
 Tus mit Tu-heil

Bass.

Piano.

Moderato. ♩ = 66.

Sopr. I.

ва-тъ, на-вѣ-ва-тъ, ханъ Гзакъ насъ
cor *un mal-heur?* *Non,* *c'est Gsak,*
 droht, uns be-droht. 'Sist Chan Gsak

Sopr. II.

ва-тъ, на-вѣ-ва-тъ, ханъ Гзакъ насъ
vent *du mal-heur?* *Non,* *c'est Gsak,*
 droht, uns be-droht. 'Sist Chan Gsak

Alt. I.

ва-тъ, на-вѣ-ва-тъ, ханъ Гзакъ насъ
Est-ce un o-ra-ge? *Non,* *c'est Gsak,*
 droht, uns be-droht. 'Sist der le khan, Gsak

Alt. II.

ва-тъ, на-вѣ-ва-тъ, ханъ ханъ Гзакъ насъ
Est-ce un o-ra-ge? *Non,* *c'est le khan,*
 droht, uns be-droht. 'Sist der der Chan Gsak

(Выходя на сцену)
(Paraissant sur le théâtre)
(Auf der Bühne erscheinend)

Sopr. I.
по - ро - е - валь, по - валь.
le Khan vain - queur!
der stürmt auf uns.

Sopr. II.
по - ро - е - валь, по - валь.
le Khan vain - queur, C'est Gsak vain - queur.
der stürmt auf uns, der stürmt auf uns.

Alt I.
по - ро - е - валь, по - валь.
le Khan vain - queur, C'est Gsak vain - queur!
der stürmt auf uns, der stürmt auf uns.

Alt II.
по - ро - е - валь, по - валь. Что не че - рень во
le Khan vain - queur, C'est Gsak vain - queur! Est - ce un noir cor - beau
der stürmt auf uns, der stürmt auf uns. Nicht ein Ra - be naht

Ten.
по - ро - е - валь, по - валь. Что не че
le Khan vain - queur, C'est Gsak vain - queur! Est - ce un noir cor - beau
der stürmt auf uns, der stürmt auf uns. Nicht ein Ra -

SOLO

Sopr.
Есть - ды на - кли - кать, на - кли - кать,
Ap - pe - lant la mort, qui le suit?
Vor dem Un - glück warnt, und uns warnt.

Alt.
ронъ на - ле - тать. Есть - ды на - кли - кать, на - кли - кать,
qui fend les - pace, Ap - pe - lant la mort, qui le suit?
im schnel - len Flug, vor dem Un - glück warnt, und uns warnt.

Ten.
рень во - ронъ. Есть - ды на - кли - кать, на - кли - кать,
le cor beau noir, Ap - pe - lant la mort, qui le suit?
- be naht und vor dem Un - glück warnt, und uns warnt.

Bass.
рень во - ронъ. Есть - ды на - кли - кать, на - кли - кать,
le cor beau noir, Ap - pe - lant la mort, qui le suit?
- be naht und vor dem Un - glück warnt, und uns warnt.

TUTTI.

quasi pizz.

Ханъ _____ Гзакъ на _____ насъ по _____ на _____ бѣ _____ галъ _____
Lou, _____ *non, c'est* _____ *Gsak qui* _____ *nous* _____ *pour* _____ *suit.* _____
 Chan _____ *Gsak* *ist's,* _____ *der* _____ *auf* _____ *uns* _____ *los* _____ *rückt.* _____

Ханъ _____ Гзакъ на _____ насъ по _____ на - бѣ - галъ, по _____ на _____ бѣ -
Lou, _____ *non, c'est* _____ *Gsak qui* _____ *nous pour - suit, qui* _____ *nous* _____ *pour* -
 Chan _____ *Gsak* *ist's,* _____ *der* _____ *auf* _____ *uns los - rückt, auf* _____ *uns* _____ *los* -

Ханъ _____ Гзакъ на _____ насъ по _____ на _____ бѣ _____ галъ, по - на - бѣ -
Lou, _____ *non, c'est* _____ *Gsak qui* _____ *nous* _____ *pour* _____ *suit, qui nous pour* -
 Chan _____ *Gsak* *ist's,* _____ *der* _____ *auf* _____ *uns* _____ *los* _____ *rückt, auf uns los* -

ханъ _____ Гзакъ на _____ насъ по _____ на - бѣ - галъ, на - бѣ - галъ.
Lou, _____ *non, c'est* _____ *Gsak qui* _____ *nous pour - suit, nous pour* _____ *suit.* _____
 Chan _____ *Gsak* *ist's,* _____ *der* _____ *auf* _____ *uns los - rückt, der los* _____ *rückt.* _____

(Уходя за сцену, все больше и больше удаляясь)
 (*Disparaissant derrière le théâtre et s'en éloignant de plus en plus*)
 (Hinter der Bühne verschwindend, und sich immer weiter davon entfernend)

_____ Что _____ не _____ съ _____ рыи волкъ _____
 _____ *Est-ce* _____ *un* _____ *loup* _____ *cher - cheur de* _____
 _____ *Nicht* _____ *ein* _____ *grau - er* _____ *Wolf* _____

галъ.
suit.
rückt.

галъ.
suit.
rückt.

Что не _____ съ - рыи волкъ _____ по - за _____ бѣ - галъ
Est-ce un _____ *loup ro - ra* _____ *ce, cher* _____ *chant le* _____
Nicht ein _____ *grau - er Wolf* _____ *dort sprengt* _____ *und heult,* _____

pp

ста - до за - пѣ - за - пѣ - за - пѣ. Ханъ
sang qui suit le vol des за - пѣ - за - пѣ. *Non,*
 Heerd' in Schre-cken setzt, Heer - den schreckt, Chan

ста - до за - пѣ - за - пѣ. Ханъ
Est-ce un loup qui suit les за - пѣ - за - пѣ. *Non,*
 Heerd' in Schre-cken setzt, Heer - den schreckt, Chan

ста - до за - пѣ - за - пѣ. Ханъ
sang qui suit le vol des за - пѣ - за - пѣ. *Non,*
 Heerd' in Schre-cken setzt, Heer - den schreckt, Chan

ста - до за - пѣ - за - пѣ - за - пѣ. Ханъ,
Est - ce un loup qui suit les за - пѣ - за - пѣ. *Non,* ханъ
 Heerd' in Schre-cken setzt, Heer-den schreckt, Der Chan

(Замирая вдали)
 (Expirant dans le lointain)
 (In der Ferne absterbend)

Гзакъ се - ла по - раз - зо - рятъ.
c'est Gsak pil - lant nos vieux bourgs.
 Gsak ist's, der das Land zer - stört.

Гзакъ се - ла по - раз - зо - рятъ по - па - зо - рятъ.
c'est Gsak pil - lant nos vieux bourgs, pil - lant nos bourgs.
 Gsak ist's, der das Land zer - stört, das Land zer - stört.

Гзакъ се - ла по - раз - зо - рятъ, по - па - зо - рятъ.
c'est Gsak pil - lant nos vieux bourgs, pil - lant nos bourgs.
 Gsak ist's, der das Land zer - stört, das Land zer - stört.

Гзакъ се - ла по - раз - зо - рятъ, раз - зо - рятъ.
non, C'est Gsak, pil - lant nos vieux bourgs, sous nos bourgs.
 Gsak ist's, der das Land zer - stört. ja, zer - stört.

attaca

Appendix 2.2. Three Swans transposed for B \flat and E \flat instruments

B-flat score

Three Swans

(a piece written using principles of Russian folk polyphony described by A. Kastalskiy)

Eugene Belianski
2014-11-25

$\text{♩} = 70$

dynamics ad. lib.

Musical score for measures 1-6. It consists of three staves (1, 2, and 3) in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Staff 1 contains the main melody with a circled '5' above the final measure. Staff 2 and 3 contain accompaniment parts, both marked with *dynamics ad. lib.* and a circled '5' above the final measure.

Musical score for measures 7-11. It consists of three staves in treble clef with a key signature of one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 7, then to 2/4 at measure 8, and back to 3/4 at measure 9. Each staff has a circled '10' above the final measure of the system.

Musical score for measures 12-15. It consists of three staves in treble clef with a key signature of one sharp (F#). The time signature changes from 3/4 to 4/4 at measure 12, then to 3/4 at measure 13, and back to 4/4 at measure 14. The piece concludes with a double bar line at the end of measure 15.

2
17

Three Swans

21

17

21

17

21

Detailed description: This system contains three staves of music for measures 17 through 21. The key signature is D major (two sharps). The top staff begins with a fermata over measure 17. The middle staff has a fermata over measure 18. The bottom staff has a fermata over measure 20. Measure numbers 17, 21, 17, and 21 are circled above the staves.

23

26

26

26

Detailed description: This system contains three staves of music for measures 23 through 26. The key signature is D major. The time signature changes from 3/4 to 3/4, then to 3/4, then to 4/4, and finally to 3/4. Measure numbers 23, 26, 26, and 26 are circled above the staves.

28

Detailed description: This system contains three staves of music for measures 28 through 31. The key signature is D major. The time signature changes from 3/4 to 4/4, then to 4/4, and finally to 3/4. Measure number 28 is circled above the first staff.

Three Swans

3

Musical score for measures 33-37. The score consists of three staves in treble clef with a key signature of two sharps (F# and C#). Measure 33 is marked with a circled '33'. Measure 37 is marked with a circled '37'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 39-42. The score consists of three staves in treble clef with a key signature of two sharps. Measure 39 is marked with a circled '39'. Measure 42 is marked with a circled '42'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The time signature changes from 3/4 to 2/4, then to 3/4, then to 4/4, and finally to 3/4.

Musical score for measures 44-47. The score consists of three staves in treble clef with a key signature of two sharps. Measure 44 is marked with a circled '44'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The time signature changes from 3/4 to 4/4, then to 3/4, then to 4/4, and finally to 3/4.

E-flat score

Three Swans

(a piece written using principles of Russian folk polyphony described by A. Kastalskiy)

Eugene Belianski
2014-11-25

$\text{♩} = 70$

dynamics ad. lib.

Musical score for measures 1-6. The score is in E-flat major (three sharps) and 4/4 time. It features three staves. The first staff has a circled '5' above the fifth measure. The second and third staves have circled '5's above the fifth measure. The dynamics are marked *ad. lib.*

Musical score for measures 7-11. The score continues with three staves. The first staff has a circled '10' above the tenth measure. The second and third staves have circled '10's above the tenth measure. The dynamics are marked *ad. lib.*

Musical score for measures 12-18. The score continues with three staves. The first staff has a circled '12' above the twelfth measure. The dynamics are marked *ad. lib.*

Three Swans

2
17 7 21

Musical score for measures 17-21. The score consists of three staves in treble clef with a key signature of two sharps (F# and C#). Measure 17 is marked with a circled '17'. Measure 21 is marked with a circled '21'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

23 8 26 26 26

Musical score for measures 23-26. The score consists of three staves in treble clef with a key signature of two sharps. Measure 23 is marked with a circled '23'. Measure 26 is marked with a circled '26' on each of the three staves. The music includes complex rhythmic patterns with changing time signatures: 3/4, 2/4, 3/4, 4/4, and 3/4.

28 8

Musical score for measures 28-31. The score consists of three staves in treble clef with a key signature of two sharps. Measure 28 is marked with a circled '28'. The music continues with complex rhythmic patterns and time signatures: 3/4, 4/4, 3/4, and 4/4.

Three Swans

3

Musical score for measures 33-37. The score consists of three staves in treble clef with a key signature of three sharps (F#, C#, G#). Measure 33 is marked with a circled '33' and an '8' above the staff. Measure 37 is marked with a circled '37'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 39-42. The score consists of three staves in treble clef with a key signature of three sharps. Measure 39 is marked with a circled '39' and an '8' above the staff. Measure 42 is marked with a circled '42'. The music includes complex rhythmic patterns and rests.

Musical score for measures 44-48. The score consists of three staves in treble clef with a key signature of three sharps. Measure 44 is marked with a circled '44' and an '8' above the staff. The music features various rhythmic patterns and rests.

Appendix 2.3. One possible arrangement of *Three Swans*

Three Swans was composed with the goal of allowing for a variety of interpretations in terms of instrumentation and dynamics. The following pages show one set of instructions that I created for the York University Woodwind Ensemble, which was used in their performance of the piece on April 7, 2015.

The instrumentation of the ensemble consisted of six flutes and three reeds. There were two flutes per part and one reed per part, with the reeds being distributed in the following way: soprano saxophone (part 1), clarinet (part 2), tenor saxophone (part 3).¹ The instructions should be fairly self-explanatory: within each bracketed section, only those instruments that are explicitly instructed to play should play.

The overall aim of this arrangement was to provide "consistent variety;" each page of music is divided into roughly the same blocks, but the instrumentation of those blocks is somewhat different on each page. The first four measures are different each time, while the last four measures are the same each time.

A few further notes:

- In measure three, parts two and three are instructed to play only the last note (I have noticed that starting on unison "A" seems to often sound out of tune on reeds, particularly saxophones).
- In the last two measures of each page, reeds "2" and "3" should not continue playing the low "A", but should stop where instructed. I believe that the overall timbre sounds cleaner this way.
- As a substitute for dynamic markings, the final two pages instruct one or both flutes to play a part (with the reeds, all parts are played by a single instrument). If this arrangement was to be adapted for a smaller group of instruments, similar effects could be obtained by directing the musicians to play the corresponding passages softer or louder.

¹ Scores for C, B \flat and E \flat instruments can be found in Chapter 2.2 and Appendix 2.2.

Three Swans

(a piece written using principles of Russian folk polyphony described by A. Kastatskiy)
2014-11-25

Eugene Belianski

$\text{♩} = 70$
REEDS ONLY *dynamics ad. lib.*

1
2
3

REEDS ONLY **FLUTES ONLY** (10)

7

FLUTES ONLY **REEDS + FLUTES** **FLUTES ONLY**

12

1 FLUTE PER PART

17

21 REEDS ONLY

REEDS ONLY

26

FLUTES ONLY

FLUTES ONLY

REEDS + FLUTES

28

FLUTES ONLY

33
33

1 FLUTE

37 FLUTES ONLY

CLARINET

1 FLUTE

39

FLUTES ONLY

42 REEDS ONLY

44

REEDS ONLY

REEDS + FLUTES

FLUTES ONLY

Appendix 3.1. Information about the 68 accordion transcriptions from Smirnov

The following table provides the year and place of the ethnographic recording for the pieces recorded in Smirnov's book, as well as notes the type of instrument and the name of the player. This information is taken from Smirnov.¹

All of the songs from 1956 and 1957 were both recorded and transcribed by B. Smirnov, except for #54 and #63. Songs from other years (except for the song on p. 43) were recorded and/or transcribed by other people.

#	Year	Settlement/City	District	Region	Accordion type	Player
p.43	1958	?	"Southern"	Vologda	Unspecified garmon	?
1	1957	Ragozino	Krasnoholmskiy	Kalinin	Hromka	I. Zabelin
2	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Hromka	I. Lebedev
3	1956	Kalinin		Kalinin	Bayan	N. Novikov
4	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Vyatka	P. Kostin
5	1956	Kalinin		Kalinin	Bayan	A. Zhuravlyova
6	1957	Vesyegonsk	Vesyegonskiy	Kalinin	Venka	B. Raztsvetayev
7	1956	Kalinin		Kalinin	Bayan	A. Katyshev
8	1954	?	Ostrovskiy	Pskov	Pskovskaya 2-row	A. Ivanov
9	1957	Krasnyy Holm		Kalinin	Unspecified 1-row	V. Kruglov
10	1957	Krasnyy Holm		Kalinin	Unspecified 1-row	V. Kruglov
11	1956	Kalinin		Kalinin	Bayan	Ivanov
12	1957	Smolensk		Smolensk	Hromka	I. Nikitenkov
13	1952	?	Dedovskiy	Pskov	Pskov Talyanka ² 3-row	P. Pavlov
14	1948	Moscow			Saratovka	M. Pavlov
15	1956	Kalinin		Kalinin	Bayan	Ivanov
16	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Hromka	A. Baruzdin
17	1957	Vesyegonsk	Vesyegonskiy	Kalinin	Bayan	I. Filatov
18	1957	Smolensk		Smolensk	Hromka	I. Nikitenkov
19	1957	Smolensk		Smolensk	Hromka	P. Korolyov
20	1957	Vesyegonsk	Vesyegonskiy	Kalinin	Venka	B. Raztsvetayev
21	1957	Smolensk		Smolensk	Hromka	I. Nikitenkov
22	1957	Varyanovo	Ustyuzhenskiy	Vologda	Bayan	A. Novikov
23	1956	Sudislovo	Shahovskiy	Moscow	Unspecified 2-row garmon	P. Tihonov

¹ Smirnov (1962), 161-63. Sometimes, information about the instrument was in the score rather than on those pages.

² That is, "Italian".

#	Year	Settlement/City	District	Region	Accordion type	Player
24	1957	Smolensk		Smolensk	Hromka	I. Nikitenkov
25	1957	Smolensk		Smolensk	Hromka	I. Nikitenkov
26	1957	Myshkino	Vesyegonskiy	Kalinin	Hromka	I. Kukushkin
27	1957	Krasnyy Holm		Kalinin	Unspecified 1-row	V. Kruglov
28	1957	Vesyegonsk	Vesyegonskiy	Kalinin	Venka	B. Raztsvetayev
29	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Hromka	M. Obratsov
30	1957	Vesyegonsk	Vesyegonskiy	Kalinin	Venka	B. Raztsvetayev
31	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Vyatka	P. Kostin
32	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Vyatka	P. Kostin
33	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Hromka	M. Obratsov
34	1956	Pokrovskoye	Volokolamskiy	Moscow	Hromka	S. Lantsov
35	1954		Lyadskiy	Pskov	German 3-row garmon	A. Alekseyev
36	1957	Varyanovo	Ustyuzhenskiy	Vologda	Bayan	A. Kopyltsov
37	1956	Sudislovo	Shahovskiy	Moscow	Unspecified 2-row garmon	P. Tihonov
38	1956	Kalinin		Kalinin	Bayan	V. Localov
39	1957	Krasnyy Holm		Kalinin	German 3-row garmon	V. Kruglov
40	1956	Nikolskoye	Novotorzhskiy	Kalinin	German 3-row garmon	N. Tsvetkov
41	1957	Ragozino	Krasnoholmskiy	Kalinin	Hromka	A. Boytsov
42	1957	Ragozino	Krasnoholmskiy	Kalinin	Hromka	A. Boytsov
43	1957	Myshkino	Vesyegonskiy	Kalinin	Hromka	V. Rummyantsev
44	1957	Myshkino	Vesyegonskiy	Kalinin	Hromka	V. Rummyantsev
45	1957	Myshkino	Vesyegonskiy	Kalinin	Hromka	V. Rummyantsev
46	1957	Smolensk		Smolensk	Hromka	P. Korolyov
47	1957	Zubtsov		Kalinin	Hromka	B. Rusakov
48	1957	Smolensk		Smolensk	Hromka	P. Korolyov
49	1956	Kalinin		Kalinin	Bayan	A. Katyshev
50						
51	1955	?	Ust-Tsilemskiy	Komi	Unspecified garmon	?
52	1954	Krasnoye Poseleniye	Yelhovskiy	Kuybyshev	Unspecified garmon	V. Markov
53	1954	Novodevichye	Novodevichyevskiy	Vologda	Bayan	A. Kupriyanov
54	1956		Belozerskiy	Vologda	Bayan	?
55	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Unspecified garmon	M. Obratsov, N. Ryabova (singer)
56	1954	Krasnoye Poseleniye	Yelhovskiy	Kuybyshev	Unspecified garmon	V. Markov
57	1953	Pokrovskoye	Uteyevskiy	Kalinin	Bayan	Martynov and two female singers
58	1956	Sudislovo	Shahovskiy	Moscow	Unspecified garmon	P. Tihonov

#	Year	Settlement/City	District	Region	Accordion type	Player
59	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Unspecified garmon	M. Obratsov, N. Ryabova (singer)
60	1937	Nikolskiy Torzhok	Kirilovski	Vologda	Unspecified garmon	N. Artyushin
61	1956	Nikolskoye	Novotorzhskiy	Kalinin	German 3-row garmon	N. and M. Tsvetkov (brothers)
62	1954	?	Ashevskiy	Pskov	Unspecified garmon	I. Fimenkov
63	1956	?	?	?	Bayan	Ye. Chegin
64	1957	Ovsyanikovo	Vesyegonskiy	Kalinin	Unspecified garmon	M. Obratsov, N. Ryabova (singer)
65	1957	Ragozino	Krasnoholmskiy	Kalinin	2 Hromkas	Ye. and A. Aleksandrov (brothers)
66	1957	Ragozino	Krasnoholmskiy	Kalinin	2 Hromkas	A. Boytsov and A. Aleksandrov
67	1957	Ragozino	Krasnoholmskiy	Kalinin	2 Hromkas	A. Boytsov and I. Zabelin
68	1948	?	?	Krasnodar	2 Bayans	G. and D. Koval (brothers)

Appendix 3.2. Detailed analysis of the form and harmony of 68 folk accordion pieces from Smirnov

The following pages present an analysis of 68 Russian folk accordion pieces published in Boris Fyodorovich Smirnov's 1962 book, *Iskusstvo selskikh garmonistov* (The art of rural garmonists). The pieces are divided into four categories, plus one in the introduction: #1-15 are "solo song-based pieces", #16-50 are "solo dance pieces", #51-63 are "vocal-instrumental ensembles" and #64-68 are "instrumental ensembles".

As Smirnov writes in the conclusion of his text, the pieces reflect the dominant styles of the region (oblast) of Kalinin, located just north of Moscow, with noticeable influences from the adjacent regions of Vologda, Yaroslavl and Kostroma; pan-Russian stylistic traits and some city influences (in some of the dance forms, such as the waltz in #37) can also be discerned. The unnumbered piece in the introduction of the book (p. 43) is included in the analysis (Smirnov notes that its chord accompaniment is similar to the strumming of a balalaika),¹ while #49 and #50 are analysed together as one piece.

Musical form is analyzed in this paper on the basis of distinct harmonic (usually) or melodic patterns, or a mixture of both, depending on the most visible organizational principles in each song. The type of border around each analysis depicts its content:



In some cases a piece has more than one analysis: if there is a "more simple" one and a "more complex" one, or if there are clearly discernible harmonic and melodic forms but they don't quite line up with each other. A "mixed form" analysis means either that the musical form is clear from both the harmonic and melodic patterns, or from neither of them.

Within each box, there are letters that represent sections, as well as their length and number of repetitions:

of bars in section **Section** **# of repetitions**

¹ Smirnov (1962), 43.

The bar count for each section is based on the piece's primary time signature, so this number may be a fraction. In a few instances, I did not agree with the transcriber's placement of the bar-lines (when there were "extra" beats in a song) and the analysis reflects this.

Fig. A3.2.1

Symbol(s)	Description
A-B-C-D etc.	Sections in the piece.
A-A'-A" etc.	Variations of sections in the piece.
t	Transition
i	Intro (or coda, if it's identical to the intro)
c	Coda (if it's different from the intro or if there is no intro)
u	Unmetered (non-periodic) section
<u>number</u>	The repetition(s) of the section is/are slightly modified (e.g. ${}_8A^2$ means that 8-bar long section A is played twice, slightly differently the second time)
:number inside colons:	The bars between the colons are repeated once (this is used only in the more detailed second form analysis of #16)
${}_{3-1'-1''}A^2$	Section A is repeated twice; the last bar is different the second time (${}_{1'}$ is the first ending, ${}_{1''}$ is the second ending). For example, #23.

Below the form analysis is a chord map for each piece, with arrows representing all of the recorded chord movements. A dotted-line circle around a chord means that it was obtained not solely with a chord button but with bass, secondary bass or melody buttons; in this way musicians can make chords that their instruments do not have specific buttons for.

To the right of the form analysis are:

1. The original Russian-language name of the piece.
2. The English translation of the original name
3. The pitch constellation scale(s)/mode(s) used in the piece.²
4. The key signature (the letter in brackets is the identity of "i" within the pitch constellation. In a no-accidentals key signature, "i" would A; see Chapter 1).
5. The primary time signature.

In a few pieces (for example, #33), the listed key signature is not the one in the book because I felt that the wrong one was used; too many consistent accidentals in the melody.³ In one piece (#56), there were two alternating time signatures used, instead of a primary time signature.

² See the definitions of "pitch constellation" and "degree" in Chapter 1.

³ i.e. the same note was consistently notated with a sharp indicating that there should have been a sharp in the key signature.

Each section is also analyzed harmonically, if possible. Within that analysis:

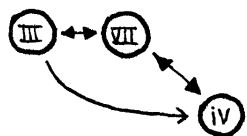
- | represent barlines.
- - represent chord changes within bars.

For example, "C|G|a|a-D" means a repeating four-bar pattern⁴ with a C major chord in the first bar, a G major chord in the second, an A minor in the third, and an A minor followed by D major in the fourth. Brackets mean that the chord is present only in some repetitions of the pattern (for example, "G|D-(G)|G" would mean that the G chord is only played in the second half of the second bar sometimes, while sometimes the D chord stays for the length of the full bar. If the key signature of the piece had one sharp, the same pattern could be represented in terms of pitch constellation chords as "III|VII-(III)|III". Both representations are given in the analyses below).

If a piece contains more than one scale or mode, there is an analysis above the form equation (and also below if it's long and goes to a second line), to make clear which mode or scale is used in which section. + is major, - is minor, -(n) is natural minor, -(m) is melodic minor, -(h) is harmonic minor, M. is Mixolydian, D. is Dorian.

On the subject of Mixolydian modes, which are present in half of the pieces here: they almost always have a lowered subtonic in the melody but not in the dominant chord, and Smirnov was inconsistent about whether he based the key signature of the transcriptions on the chords or on the melody; the former would be "III Mixolydian", the latter "VII Mixolydian".

$${}_4A^2 - {}_4B - {}_4A - {}_4C^2$$



р.43. Молодежь под Вологдой играет

Youth near Vologda play

III+

1# (e)

2/4, 24 bars

A	III VII iv VII	G D a D
B	III III III III	G G G G
C	III VII iv iv-VII	C G a a-D

⁴ For a description of patterns, see § 3.2.1.

$$2i - \{8A^5 - 2.5-6A - 8A^6\}^{2+}$$

The melody in the 5th repetition of pattern A ends one measure "too late", so the beginning of the next pattern is a bit longer to make up for it.



1. Семёновна

Semyonovna

III+

1# (e)

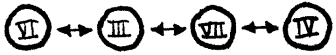
2/4, 195+ bars

i	III III	G G
A	VI VI III III	C C G G
	VII VII III III	D D G G

$$\overbrace{5i-4A^4-4t-4A^3-8B-4A^2}^{VII\ M.} \quad \overbrace{5i-4A^2-4B^2-4A-4B^3-8C-4B^2}^{III+/VII\ M.}$$

$$5i-4A^2-4B^2-4A-4B^3-8C-4B^2$$

Melody "A" starts out with a simpler chord pattern, which gets more complex after two repetitions. The bass rhythm becomes more active one measure before that (in measure 13, not counting the pickup)



2. По деревне. Овсяниковская*

Along the village. From Ovsyanikovo

III+**, VII Mixolydian***

3# (f#)

2/4, 53 bars

i	VII VII VII VII III	E E E E A
A	VII VII VII III	E E E A
B	VII IV VII III	E B E A
C	VI III VII VII	D A E E
	IV IV VII VII	B B E E

(note: the above is for the harmonic patterns/section, which don't quite line up with the melodic ones)

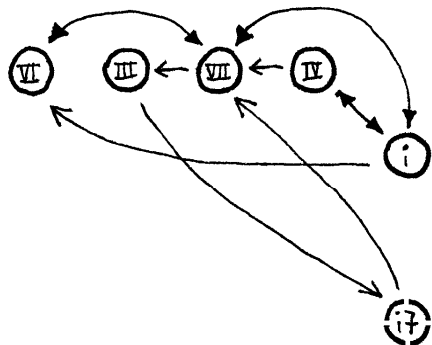
*As in other cases with Mixolydian mode in the melody, the dominant chord is still major instead of minor.

**For chords VI, III, VII

***For chords III, VII, IV

| VII M. | | i-(n) | | VII M. |

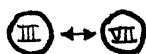
14A-8B-6B'-14A'



3. По деревне. Калининская
Along the village. From Kalinin
 VII Mixolydian*, i natural minor**
 0#, 0b (a)
 2/4, 42 bars

*For chords VI, III, VII, IV, i
 **For chords VI, VII, i

1i-2A⁵-4B²

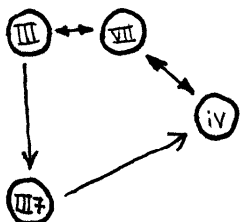


4. По деревне. Вesyegонская
Along the village. From Vesyegonsk
 III+
 1# (e)
 2/4, 19 bars

i	III	G
---	-----	---

(no exact boundaries)
 | III+ → (III M. or iv-) → III+ |

8A²⁺



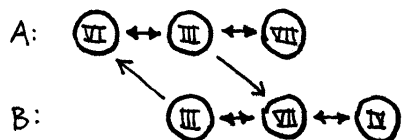
5. По деревне
Along the village
 III+*, III Mixolydian or iv-**
 1b (d)
 2/4, 16+ bars

*For chords III, VII, iv
 **For chords III7, iv; the 7th of the III7 chord is in the melody line

|— III+ —| |— VII M. —| |— III+ —| |— VII M. → III+ —|

$1\dot{i}-4A^2-4B^6-4A^2-4B^2$

$1\dot{i}-4-3-3-2-1-3-4-5-4-3-2-2-4-2-2-2-2$



6. По улице. Череповецкая
Along the street. From Cherepovets
 III+*, VII Mixolydian**

3# (f#)
 2/4, 49 bars

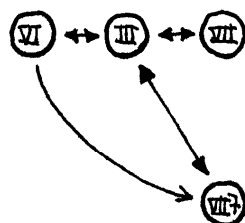
i	III	A
A	VI III VII III	D A E A
B	VII IV VII III	E B E A

*For chords VI, III, VII
 **For chords III, VII, IV

|— III M./III+ —|

$1\dot{i}-4A^2-4B^5-4C$

$1\dot{i}-4A^2-4B^2-4C^2-4A^2$



7. Стрдания. Бежецкие
Stradaniya.⁵ From Bezhets
 III Mixolydian*, III+**

5# (g#)
 2/4, 33 bars

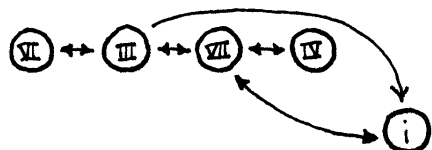
i	III	B
A	VI III VII III	E B F# B
B	VI III VII7 III	E B F#7 B
C	VI III VI VII7-III	E B E F#7-B

*For chords VI, III
 **For chords III, VII, VII7

⁵ "Stradaniya" is a Russian folk song genre, a middle-ground between the most upbeat and the most sorrowful, drawn-out songs.

|— III+ —| |VII+/M.—| | III+ —| |VII M.—| |— III+ —|

${}_1i-{}_4A^2-{}_4B^2-{}_4C^2-{}_4B^2-{}_4C-{}_4D$



8. Новгородская

From Novgorod

III+*, VII Mixolydian/+**

4# (c#)

2/4, 41 bars

i	III	E
A	III VI-III-VI- III VII III	E A-E-A- E B E
B	VII IV VII III-(i)	B F# B E- (c#)
C	III III III-(VII) III	E E E-(B) E
D	VII i VII III	B c# B E

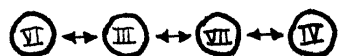
*For chords VI, III, VII, i

**For chords III, VII, IV, i

|— III+ —| |VII+/M.—| |— III+ —|

${}_4A-{}_4A'^2-{}_4B-{}_4C-{}_4D-{}_4D'-{}_4E-{}_4E'-$
 ${}_4C^2-{}_4B^2$

|VII+/M.—| | III+ —|



9. Старинный наигрыш. По

деревне с песенками

Old-time tune. Along the village with songs

III+*, VII Mixolydian/+**

1b (d)

2/4, 52 bars

A	III III III-VII III	F F F-C F
A'	III VII III-VII III	F C F-C F
B	VI III VII III	Bb F C F
C	VII IV VII III	C G C F
D	VII VII-III VII-III III- VII	C C-F C-F F- C
D'	III VII-III VII-III III- VII	F C-F C-F F- C
E	III VII-III VII III	F C-F C F
E'	VII VII-III VII III	C C-F C F

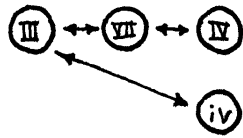
*For chords VI, III, VII

**For chords III, VII, IV

|III+/VII M./VII+|

30Ц

Free-form except for the final four measures, which repeat.



10. По деревне. Старинный наигрыш

Along the village. Old-time tune

III+*/VII+**/VII Mixolydian***

1♭ (d)

2/4, 30 bars

*For chords III, VII, iv (maybe)

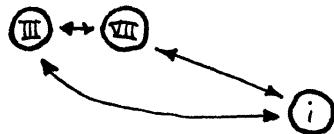
**For chord IV

***For chords III, VII, IV, and maybe iv (or it could be III+)

Overall, the tonality is a bit unclear.

₁i-₄A-₄B-₄C-₄D-₄E-₁C

The melody makes it clear that each section is four measures long, even though the chord-progression pattern does not repeat. Melodic variations B and C are based on the last measure of the previous section, getting ever more complex. D goes back to being rhythmically simple but adds melodic thirds, and E is a mixture of everything.



11. С песенками

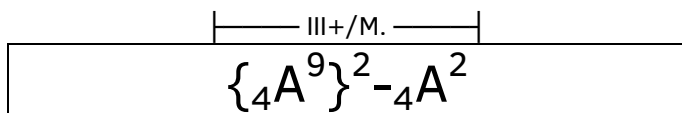
With songs

III+ (and maybe i-)

0♯, 0♭ (a)

4/4, 22 bars

i	III-VII	C-G
A	VII-III VII-III VII-i i-VII	G-C G-C G-a a-G
B	III-VII III-VII III-VII VII-III	C-G C-G C-G G-C
C	VII-III VII-i VII-III VII-III	G-C G-a G-C G-C
D	VII-i i-VII-III VII-i i-VII-III	G-a a-G-C G-a a-G-C
E	VII-i III-i VII-III VII-i	G-a C-a G-C G-a
c	i-VII-III	a-G-C



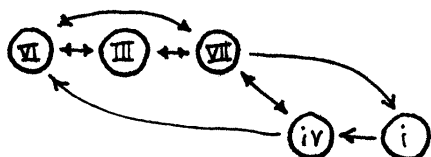
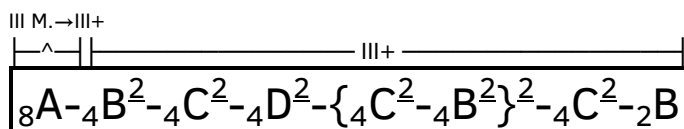
12. Страдания. Смоленские
Stradaniya. From Smolensk

III+, III Mixolydian

1# (e)

2/4, 80 bars

A	VI III VII III	C G D G
---	----------------	---------



13. На пол. Псковская

To the floor. From Pskov

III+*, III Mixolydian**

1# (e)

2/4, 74 bars

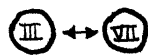
A	III VI III VII VI III VII III	G C G D C G D G
B	VII iv VII III	D a D G
B'	VII iv VI VII-III	D a C D-G
B''	VII iv VII VII-III	D a D D-G
C	VI III VII III	C G D G
C'	VI-III-VI III VII III	C-G-C G D G
C''	VI III VII i	C G D e
C'''	III-VI III VII III	G-C G D G
D	iv iv VII VII	a a D D
D'	iv iv VII III	a a D G

As the form of the piece suggests, it seems to end rather suddenly part-way through a section, as if interrupted by something.

*For all chords

**For chord III only

$$2i-4-3.5-7U-\{7A\}^2-2A-4B^4-4C^2$$



14. Саратовские переборы

Saratovsk variations

III+

0#, 0b (a)

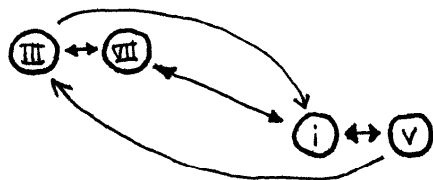
2/4, 56.5 bars

i	III III	C C
A	(VII)-III III III VII VII-III III-VII VII	(G)-C C C G G-C C-G G
B	VII VII III III	G G C C
C	VII III VII III	G C G C

┆ III+ → i- ┆ ┆ III+ ┆ ┆ i- ┆ ┆ i D. ┆ ┆ III+ ┆ ┆ i- ┆ ┆ i D. ┆

$$6i-2A'^2-1B^4-2A^2-2A'-1B^7-2A-2A'-1B^3-\{1A'-1B^4\}^2-2C$$

┆ III+ ┆ ┆ i- ┆ ┆ III+ ┆ ┆ i- ┆ ┆ i → III+ ┆



15. По деревне. Лесная

Along the village. From the forest

III+*, i-(n)**, i Dorian***

0#, 0b (a)

2/4, 46 bars

Melody A has two versions, in III+ or i Dorian. Melody B is in i- (natural), and alternates between i-v (a-e) and i-VII (a-G) chord progressions, in no specific order. During the first and last time that A' is heard, the accent of the melody seems shifted; measure 1 seems like measure 2 (in the first instance because there is a pickup, in the final instance because there is no second measure and an odd number of bars in the preceding section).

i	III VII i-v i-v i-v i-v	C G a-e a-e a-e a-e
A	i i-VII	a a-G
A'	III III-VII	C C-G
B	i-v or i-VII	a-e or a-G
c	i-VII III	a-G C

*For chords III, VII

**For chords i, v, VII

***For chords i, VII

III+ → iv-(h) → III+ → iv-(h) → III+

| III+ | | ^ | | III+ |

$$4i^{-3.25}A^{-2}A^{10}-2t^{-2}A^{11}-2.5B-$$

$$2B^3-2C^4-2t'-2D^7-2.5D-2E^5-1C$$

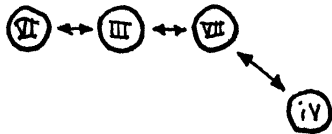
More detailed:

$$4i^{-3.25}A^{-:2:A^{1^5}-2t-\{2A''-$$

$$:2:A'''\}^2-:2:A''''-2A''''''^3-2.5B-$$

$$2B^{1^3}-2C-2C^{1^2}-2C''-2t'-2D^2-$$

$$2D^{1^2}-2D^{1^3}-2.5D'''-2E^5-1C$$



16. Русского. Весёгонская

Russkogo. From Vesjegonsk

III+. iv-(h)*

1# (e)

2/4, 97.25 bars

i	III III III-VII III	G G G-D G
A	III-VII iv-VII	G-D a-D
B	III-VI III-VII	G-C G-D
C	III-VII III-VI	G-D G-C
D	VII-iv VII-III	D-a D-G
E	VI-III VII-III	C-G D-G
t	iv-VII III-VII	a-D G-D
t'	III-VII VII-III	G-D D-G
c	VI	C

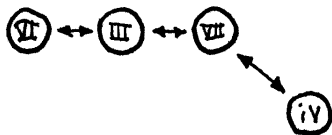
The form shows that when a new pattern is first introduced, an extra beat or half-beat is often added in.

*Briefly, on chord VII

$$2A^2-2B^3-2.5t-2C^3-2t'-2C-4t''-$$

$$2D^{11}$$

In the final two D's of the form, the melody repeats exactly.



17. Круг. Кадрильный наигрыш

Circle. Quadrille tune

III+

3# (f#)

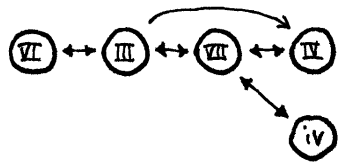
2/4, 48.5 bars

A	III-VI III-VII	A-D A-E
B	III-VII iv-VII	A-E b-E
C	VII-iv VII-III	E-b E-A
D	III-VII III-VI	A-E A-D
t	III III	A A
t'	VII VII-III	E E-A
t''	III III-VI VI VI	A A-D D D

|----- III+ -----| |----- VII+ -----|

$${}_1i-{}_3-0.5A-{}_3A-{}_3A'-{}_2.5A'^2-\{{}_2t-{}_3B^2-{}_3-1B-{}_3B-{}_3B'^2-{}_4B'^2-{}_3A^2-{}_3A'^2-{}_3B^2-{}_2.5B\}^2-0.5C$$

|----- III+ -----|



18. Камаринская

Kamarinskaya

III+*, VII+**

1# (e)

2/4, 112.5 bars

i	VII	D
A	VII-III VII III	D-G D G
A'	VI-III VII III	C-G D G
B	IV-VII IV VII	A-D A D
B'	III-VII IV VII	G-D A D
C	VII iv-VII III	D a-D G
t	IV IV	A A
c	III	G

Sections B and B' are sections A and A' transposed up a fifth. Section C goes back to III+.

*For chords VI, III, VII, iv

**For chords III, VII, IV

$${}_1\frac{1}{3}i-{}_2A^{18}$$

$${}_1\frac{1}{3}i-{}_2A^2-{}_2B^2-{}_2A^2-{}_2B^2-\{{}_2B^2-{}_2A^{2*}-{}_2B^2\}^2$$

*On the second repeat, the piece ends on this A (the final B is not played)



19. Камаринская

Kamarinskaya

III+

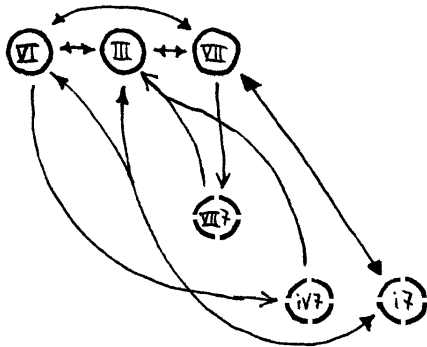
4# (c#)

3/4, 37 1/3 bars

i	III III	E E
A	III-VII-III VI-III	E-A-E B-E

In the melodic form, sections A are melodically simple and sections B are complex (more notes per bar).

$\overline{\text{III}^+}$ | $\overline{\text{III M.} \rightarrow \text{III}^+}$ |
 $1 \text{ i}^- \text{ A}^2 \text{ B}^2 \text{ C}^2 \text{ A}^{\prime 2}$



20. Краковяк. Весъегонский

Krakowiak. From Veseyegonsk

III+, III Mixolydian*

3# (f#)

2/4, 33 bars

i	III	A
---	-----	---

*Brief, passing; with VI chord

$\{ {}_4\text{A}^2 \text{ B}^2 \}^{2+}$



21. Краковяк. Смоленский

Krakowiak. From Smolensk

III+

3# (f#)

2/4, 32+ bars

A	VII III VII III	E A E A
B	VI III VII III	D A E A

$\{ {}_4\text{A}^2 \text{ B}^2 \}^{2+}$



22. Краковяк. Вологодский

Krakowiak. From Vologda

III+

1# (e)

2/4, 32+ bars

A	III-VII VII VII III	G-D D D G
B	VI III VII III	C G D G

$${}_4A^2-{}_{3-1'-1''}B^2-{}_4A^2-{}_4B^2$$

$${}_4A^2-{}_4B^2-{}_4A-{}_4C-{}_4B^2$$



23. Краковяк. Волоколамский
 Krakowiak. From Volokolamsk

III+
 1# (e)
 2/4, 32 bars

A	VII VII VII III	D D D G
B	VI III VII III	C G D G
C	VII III VII III	D G D G

$$\overbrace{{}_4A^2-{}_4B^2-{}_{3-1'-1''}C^2}^{\text{III+}/\text{M.}}$$

$${}_2A^7-{}_2B-{}_4C^2$$



24. Краковяк. Починковский
 Krakowiak. From Pochinkovsk

III+ / III Mixolydian*
 1# (e)
 2/4, 24 bars

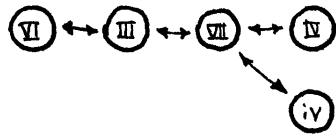
A	III-VI III	G-C G
B	III-VII III	G-D G
C	VI III VII III	C G D G

*The subtonic in the melody is raised on chord III, lowered on chord VI, and avoided on chord VII.

— VII+/M. — | — III+ —

${}_2A^3 - {}_2B^3 - {}_2A^2 - {}_2C^2 - {}_2D^2 - {}_2C^3 - {}_2E - {}_2F -$ ${}_2C^2 - {}_2E - {}_2G - {}_2E - {}_2C^2 - {}_2A^2 - {}_2C^2 - {}_1C$
--

The section "C-E-F" is melodically similar to the section "C-E-G".



— VII+/M. —

${}_3i - {}_2A^{13+}$



25. Русского. Смоленская

Russkogo. From Smolensk

VII+/VII Mixolydian*, III+**

1# (e)

2/4, 57 bars

A	VII VII-III	D D-G
B	VII-IV VII-III	D-A D-G
C	VII-iv VII-III	D-a D-G
D	VII-IV VII	D-A D
E	III-VI III-VI	G-C G-C
F	III-VII III	G-D G
G	III-VII III-VII	G-D G-D
c	III	G

*For chords III, VII, IV

**For chords VI, III, VII, iv

26. Русского. Вёсьегонская пляска

Russkogo. Dance from Veseyegonsk

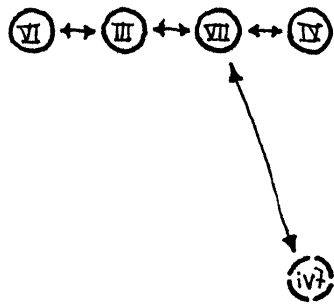
VII+/VII Mixolydian

1b (d)

2/4, 29+ bars

i	III III III	F F F
A	VII-IV VII-III	C-G C-F

$\overline{\text{III}+}$ | $\overline{\text{III M.}}$ | $\overline{\text{III}+}$ |
 ${}_1i-{}_2A^4-{}_2B^4-{}_2C^4-{}_2A^{1.5}-{}_1t-{}_2D^4-{}_2B-$
 ${}_2C'-{}_2C^3-{}_2A-\{{}_2B^3-{}_2A^2\}^2-{}_2A-{}_2B-{}_1C$
 $\overline{\text{(VII+)}}$ | $\overline{\text{III}+}$ |



27. Русского. Старинная пляска

Russkogo. Old-time dance

III Mixolydian*, III+**, VII+

(passing)***

1 \flat (d)

2/4, 74 bars

i	III	F
A	VII-III VII	C-F C
B	III VII	F C
C	VII-III VII-(iv7)	C-F C-(g7)****
C'	VII-III VII-IV	C-F C-G
D	III-VI III-VII	F-B \flat F-C
t	III	F
c	III	F

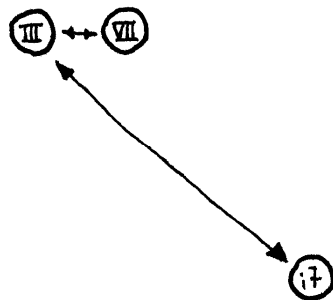
*For chords VI, III

**For chords III, VII, iv7

***For chord IV

****Sometimes the third is missing, so it is impossible to tell whether it would be g7 or G7

$\{{}_8A-{}_8B\}^2-{}_8A^{1.2}$



28. Русского простого

Simple Russkogo

III+

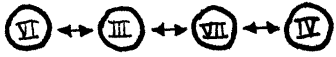
3 \sharp (f \sharp)

2/4, 48 bars

A	III for 8 bars, sometimes i7	A for 8 bars, sometimes f \sharp 7
B	VII for 8 bars	E for 8 bars

III+/VII M.

$$\begin{aligned}
 &2i-2A^2-2B^3-1.5t-2C^{1.5}-0.5-2t'- \\
 &2D^{2.75}-2E^2-2F^2-7.5t''-2C-2G- \\
 &2C^{3.5}-8C
 \end{aligned}$$



29. Русский перепляс

Russian dance

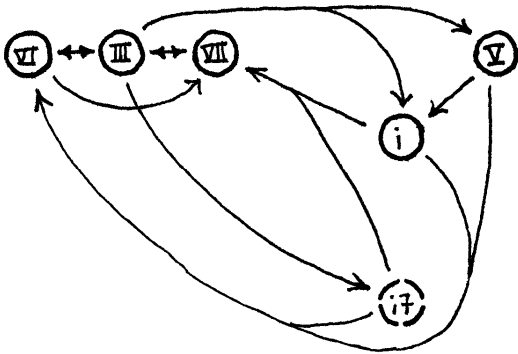
III+/VII Mixolydian

3# (f#)

2/4, 59 bars

i	VI III	D A
A	III-VII III-VII	A-E A-E
B	VII-IV VII-IV	E-B E-B
C	VI-III VII-III	D-A E-A
D	III-VII IV-VII	A-E B-E
E	VII-III VII	E-A E
F	VII-IV VII	E-B E
G	VI-III III	D-A A
t	VII-III	E-A
t'	VII III-VII VII-III	E A-E E-A
t''	III VII III VI-III III VI VI	A E A D-A A D D
c	VI-III VI-III VI-III III-VII III-VII III-VII-IV VII-III III	D-A D-A D-A A-E A-E A-E-B E-A A

$$\begin{aligned}
 &4A^2-4B^4-4C^2-4B'^4-4D^2-4B^3- \\
 &4B'^7
 \end{aligned}$$



30. Рыбинская матаня.

Сормовская пляска

Matanya⁶ from Rybinsk. Sormovsk dance

III+ (and maybe i- natural, like in #11)

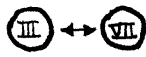
3# (f#)

2/4, 96 bars

A	V i VII III	C# f# E A
B	VI III-(i7) VII III-(i7)	D A-(f#7) E A-(f#7)
B'	VI III VII III	D A E A
C	i VI VII III	f# D E A
D	V VI VII III	C# D E A

⁶ A type of Russian folk dance.

$1\dot{i}-18A^{2+}$



31. Череповецкая плясовая

Cherovets dance

III+ or VII Mixolydian

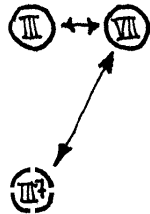
1# (e)

2/4, 37+ bars

i	III	G
---	-----	---

No bass notes in the chord accompaniment.
Mostly non-periodic pattern.

$2-2-4-4A^{2+}$



32. Я на горку шла

I was going up the hill

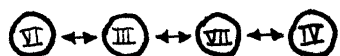
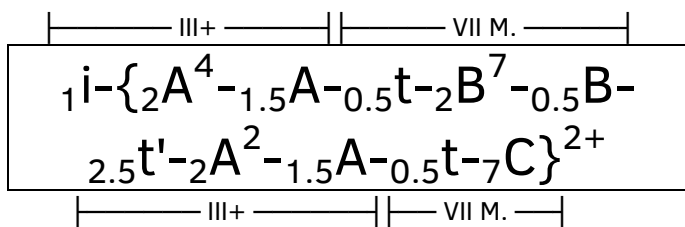
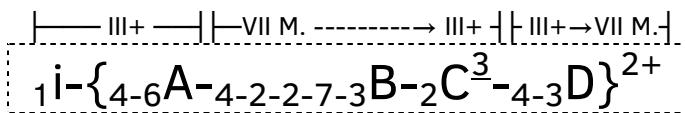
VII Mixolydian

0#, 0b (a)

2/4, 24+ bars

No bass notes in the chord accompaniment.
Mostly non-periodic⁷ pattern.

⁷ That is to say, non-repetitive.



33. Товарочка

Tovarochka

III+*, VII Mixolydian**

4# (c#)***

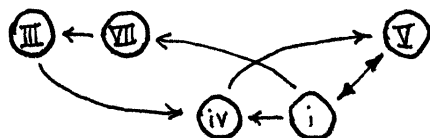
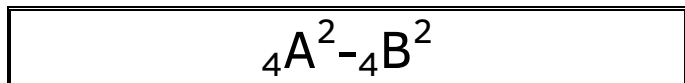
2/4, 83+ bars

i	III	E
A	VI III VII III	A E B E
B	III VII IV VII	E B F# B
C	IV-VII IV-VII IV-VII III-VII III-VII IV-VII III	F#-B F#-B F#-B E-B E-B F#-B E
t	VII	B
t'	III VI-III III	E A-E E

*For chords VI, III, VII

**For chords III, VII, IV

***The song was recorded with three sharps in the key signature, but it should have four as there is never a D-natural.



34. Русско-славянский

Russian-Slavic

i- (natural and harmonic)

2b (g)

2/4, 16 bars

A	i V-i iv V-i	g D-g c D-g
B	VII III iv V-i	F Bb c D-g

┌ III+ ─┘ ┌ III M/+ ┘ ┌ III+ ─┘

${}_4A^{\underline{2}}-{}_4B^{\underline{2}}-{}_4C^{\underline{2}}$



35. Плясовая. Псковская

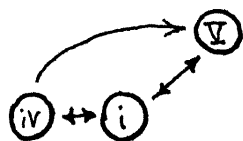
Dance. From Pskov

III+, III Mixolydian

4b (f)

2/4, 24 bars

${}_4A^{\underline{2}}-{}_4B^{\underline{2}}-{}_4C^{\underline{2}}$



36. Сербияночка

Serbiyanochka

i- (natural)

1# (e)

2/4, 24 bars

A	i i iv-V V-i or i i iv V-i	e e a-B B-e or e e a B-e
B	i-iv iv-i i-V V-i	e-a a-e e-B B- e
C	iv i V i	a e B e

${}_{24}A^{2+}$



37. Вальс

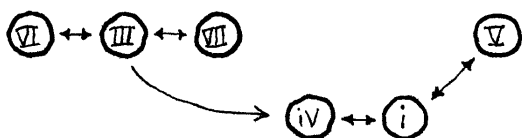
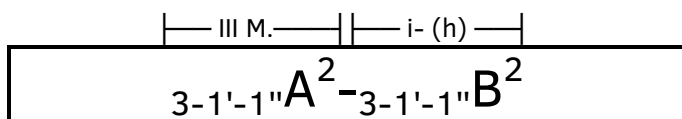
Waltz

III+

0#, 0b (a)

3/4, 48+ bars

A	VII VII III III	G G C C
	VII VII III III	G G C C
	VI VI VI VI	F F F F
	VI VI VI VI	F F F F
	VI VI III III	F F C C
	VII VII III III	G G C C



38. Кесогогорская кадрилиь

Kesova Gora quadrille

III Mixolydian*, i- (harmonic)**

1b (d)***

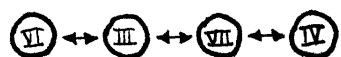
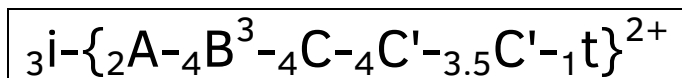
2/4, 32 bars

A	VI III VII III	B \flat F C F
B	iv i V i	g d A d

*For chords VI, III, VII

**For chords iv, i, V

***Section A in the piece was transcribed with a key signature of two flats, and section B with one flat. In this analysis, the key signature has one flat throughout; this makes just as much sense since in section A the melody uses E-flat (F Mixolydian) but the chords use E-natural.



39. Краснохолмская кадрилиь

Krasnoholmsk quadrille

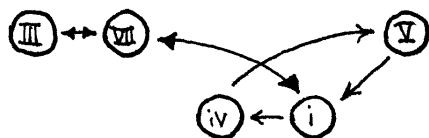
VII Mixolydian

1b (d)

2/4, 56+ bars

i	VII III III	C F F
A	III III	F F
B	III-VI III-VII	F-B \flat F-C
	III III-VII	F F-C
C	III VII-IV	F C-G
	VII VII-IV	C C-G
C'	VII-III VII-IV	C-F C-G
	VII VII-IV	C C-G
t	III-VII	F-C

$$\frac{| \text{--- III+ ---} |}{\{ {}_4A^2 - {}_3A - {}_1t - {}_4B^2 \}^{2+}}$$



40. Новоторжская кадрилиь.

«Колун»

Novotorzhsk quadrille. "Ax"

III+*, i- (natural)**

2b (g)

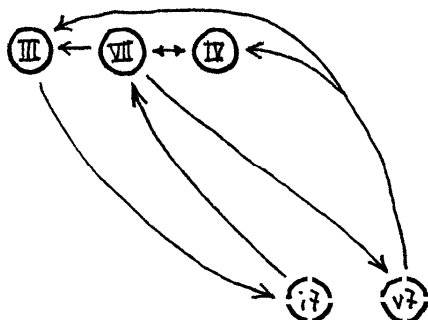
2/4, 40+ bars

A	VII VII VII III	F F F Bb
B	i i-iv iv V-i	g g-c c D-g
t	VII-i	F-g

*For chords III, VII

**For chords iv, i, V

$${}_3i - \{ {}_2A^2 - {}_2B^2 \}^3$$



41. Ярославская кадрилиь.

Фигура 1-я

Yaroslavl quadrille. Section 1

VII Mixolydian*

3# (f#)

2/4, 27+ bars

i	VII VII VII	E E E
A	III-i7 VII-(iv7)	A-f#7 E-(c#7)
B	IV VII	B E

*For all chords except IV. The subtonic (vi) is never used over the IV chord in the melody, so the potential conflict is avoided.

$\{2A^{14}\}^{2+}$

$\{2A^2-2B^2-2C-2D-2E-2D-2F-2C'-2D-2G-2E^2\}^{2+}$



42. Ярославская кадрили.

Фигура 4-я

Yaroslavl quadrille. Section 4

VII Mixolydian

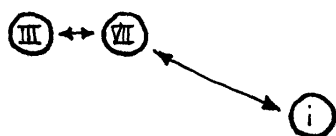
3# (f#)

2/4, 56+ bars

A VII IV VII III	E B E A
--------------------------	---------------

|----- III+ -----| | i- | | III+ | | i- |

$1i-4A-2B^2-4A-2B^5-4A-2C-2B^2-2C$



43. Карельская пляска

Karelian dance

III+ and i- (n)

0#, 0b (a)

2/4, 35 bars

i	III	C
A	III III III III-VII	C C C C-G
B	III III-VII	C C-G
C	i i-(VII)	a a-(G)

$${}_4i - \{ {}_4A - {}_4B \}^3 - {}_1t -$$



44. Костромская кадрили.

Фигура 1-я

Kostroma quadrille. Section 1

III+, III Mixolydian (brief)*

3# (f#)

2/4, 29+ bars

i	III III III III	A A A A
A	VI III VI III	D A D A
B	VII III VII III	E A E A
t	III	A

*At the end of the second time section B is played

$${}_4A^4 - \{ {}_4B^2 - {}_1t \}^2 - {}_1t -$$



45. Костромская кадрили.

Фигура 2-я

Kostroma quadrille. Section 2

III+

3# (f#)

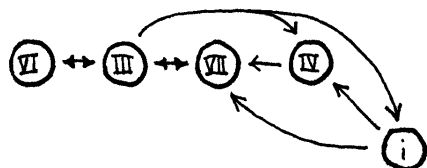
2/4, 35+ bars

A	III III-VI III-VII III	A A-D A-E A
B	III VI III-VI III-VII	A D A-D A-E
t	III	A

| III+ / VII+ | | III+ |

$${}_8A^2 - {}_8B^1 \text{ or } 2 - {}_8C^2$$

It is unclear whether B is played once or twice; there is a forward repeat at its start but no backward repeat at its end.



46. Полька. «Смех»

Polka. "Laughter"

III+*, VII+**

4# (c#)

2/4, 40-48 bars

A	VII III VII III VII III IV VII-III	B E B E B E F# B-E
B	VII III-i VII III VII III-i IV VII	B E- c# B E B E- c# F# B
C	VII VII-III III III-VII III VII III-VI III	B B-E E E- B E B E-A E

*For all chords except IV

**For chord IV

| III+ | | i-(m) |

$${}_4A^2 - {}_4B^2$$



47. Полька. Зубцовская

Polka. From Zubtsov

III+*, i- (melodic)**

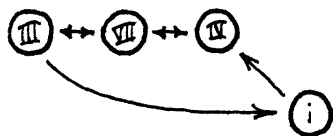
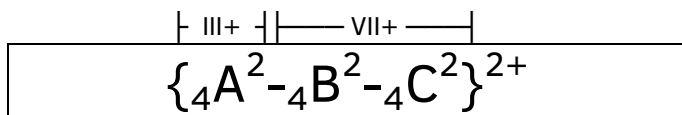
1b (d)

2/4, 16 bars

A	III VII VII III	F C C F
B	i V V i	d A A d

*For chords III, VII

**For chords i, V



48. Полька. Фигура «Смоленской кадрили»

Polka. Section of "Smolensk quadrille"

III+*, VII+**

4# (c#)

2/4, 48+ bars

A	III III VII III	E E B E
B	IV VII IV VII	F# B F# B
C	VII III-i IV VII	B E-c# F# B

*For chords III, VII

**For all chords

Section A is in III+, sections B and C are in VII+. At the end of section C is a classic example of melodic modulation.

|— III+ —| |— VII M. —| |— III+ —| |— VII M. —|

$$-1.5t-6A-2B^{3.75} -0.5t-6A-2B^{2.5} -1.5t'-$$

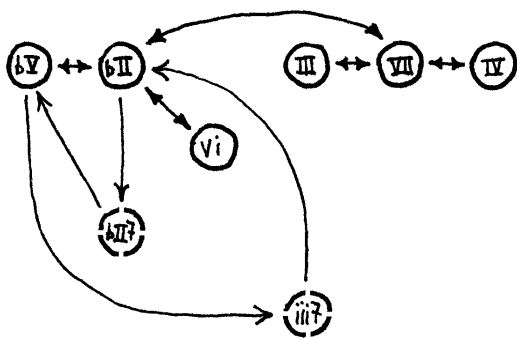
Forms for #49: ↑harmonic↑ ↓melodic/rhythmic↓

$$-1.5t-2A^2-2A'-2B^4-2A''^2-2A'-2B^3-1.5t-$$

The ear perceives the first four melodic patterns (A|A|A'|B) as being one longer phrase, with the following phrase developing from the final pattern B (A|A|A'|B is followed by B|B|B|A"). However, it is unclear whether A'' functions as the ending of the previous phrase or the beginning of the new phrase; at some point there is a replacement of "beat four" with "beat one".

Combined form for #50:

$$\{1t-2A^4-4t'-2B^4-3t''-\}^{2+}$$



49. Бежецкая кадрили

Bezhetzk quadrille

50. Переход. Фигура «Бежецкой кадрили»

Transition. Section of "Bezhetzk quadrille"

III+*, VII Mixolydian**, $bV+$ ***

4# (c#)

2/4, 76+ bars

For #49:

A	III III VII VII III III	E E B B E E
B	VII-IV VII-III	B-F# B-E
t	III	E
t'	VII-IV-VII	B-F#-B

For #50:

A	$bII-(bII7) bV-$ (iii7)	D-(D7) G- (e7)
B	VII III	B E
t	$bII-vi$	D-a
t'	$bII vi bII VII$	D a D B
t''	VII III VII	B E B

*For chords III, VII

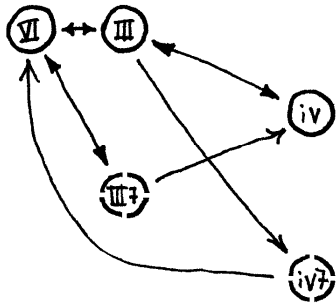
**For chords III, VII, IV

***For chords bV , bII , $bII7$, vi , $iii7$

In #50, section B is similar to section A but transposed down a minor third. On the bayan, transposition by one or more minor thirds allows the finger positions on the melody side to remain identical.

$$2.5i - \{4A^2 - 4B - 4A^2 - 3.75B'\}^{2+}$$

(italics = sung section)



51. Ах, дорогой мой

Oh, my darling

III+*, III Mixolydian** ← polytonality!

0#, 0b (a)

4/4, 50+ bars

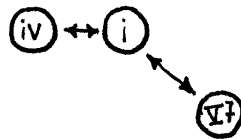
i	(III7) VI-III iv-III III-VI	(C7) F-C d-C C-F
A	VI-VI-VI-III III-III-VI-VI III-III-iv-iv III-III-III-VI	F-F-F-C C-C-F-F C-C-d-d C-C-C-F
B	III-III-iv-iv III-III-iv7-VI III-III-iv-iv-iv III-III-VI	C-C-d-d C-C-d7-F C-C-d-d-d C-C-F
B'	III-III-iv-iv III-III-VI-VI III7-III-iv-iv III-III-VI	C-C-d-d C-C-F-F C7-C-d-d C-C-F

*In the sung melody

**In the accordion melody

$$2A^3 - 1A^2 - 2A^3 - 2A^2$$

(italics = sung section)



52. Пой, гармошечка.

Сербияночка

Sing, little garmon. *Serbiyanochka*

i- (natural)

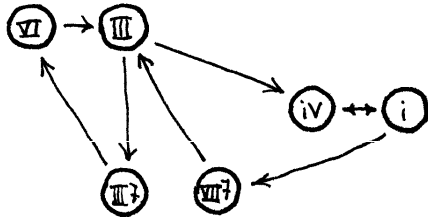
3# (f#)

4/4, 18 bars

A	iv-i V7-i	b-f# C#7-f#
---	-----------	-------------

$$\{ {}_2A - {}_2B - {}_2A^2 \}^{2+}$$

(*italics* = sung, one voice || ***bold italics*** = sung, two voices)



53. Ах, ты яблонька

Oh, you apple tree
 III Mixolydian/III+*
 2b (g)
 3/4, 16+ bars

A	III7-VI-III-iv-i iv-i-VII7-III	Bb7-Eb-Bb-c- g c-g-F7-Bb
B	iv-i iv-VII7-III	c-g c-F7-Bb

*The subtonic which shows whether the song is in III+ or III Mixolydian only appears in the melody above two chords: III7 when it is lowered (Mixolydian) and VII7 when it is raised (major)

$${}_1i - \{ {}_2A^2 - {}_2A^2 - {}_2A^3 - {}_2A^2 \}^2 - {}_1C^*$$

(*italics* = sung section)

*The coda replaces the previous bar



54. Плясовые припевки

Dancing melodies
 III+
 1b (d)
 2/4, 37 bars

i	VI	Bb
A	III-VII III-VI	F-C F-Bb
c	III	F

$$6i-2A^{10}-\{2A-2B-2A^2-2A^4-2B-2A^3-2A^2\}^{2+}$$

(italics = sung section)



55. Частушки «Под Барыню»

*Chastushki. "For a Barynya"*⁸

III+/III Mixolydian (brief)

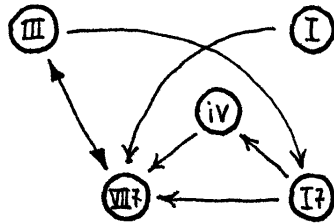
1# (e)

2/4, 82+ bars

i	III VI III	G C G
	VI-III III III-VI	C-G G G-C
A	III-VII III-VI	G-D G-C
B	III III-(VII)	C C-(G)

$$4A-\{2B^2-2B^2-4A'^2\}^{2+}$$

Note: sections A and A' are in 5/4 while section B is in 2/4.



56. Сколько раз я зарекалась.

Угаровские переборы

How many times did I forswear. **Ugarov variations**

III+

3b (c)

5/4 (3/4+2/4)* & 2/4**, 36+ bars

A	I-VII7 VII7-III I7-VII7 VII7-III	C-Bb7 Bb7-Eb C7-Bb7 Bb7-Eb
A'	I-VII7 VII7-III I7-iv-VII7 VII7-III	C-Bb7 Bb7-Eb C7-f-Bb7 Bb7-Eb
B	VII7 III	Bb7 Eb

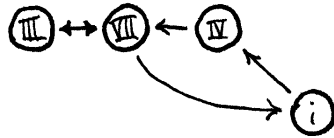
*For section A

**For section B

⁸ A type of Russian folk dance and associated music (it is also a word meaning "an upper-class lady").

$${}_1i - \{ {}_4A^2 - {}_4A^2 \}^{2+}$$

(italics = sung section)



57. Сыграй, Ваня. Угаровские переборы

Play, Vanya. Ugarov variations

VII Mixolydian

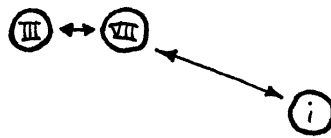
2b (g)

2/4, 33+ bars

i	VII	F
A	III VII i-IV VII	Bb F g-C F

$$\{ {}_4A - {}_4B \}^{2+}$$

(italics = sung section)



58. По деревне. Московская

Along the village. From Moscow

VII Mixolydian

0#, 0b (a)

2/4, 16+ bars

A	III III III III	C C C C
B	{VII-i VII-III}^2	{G-a G-C}^2

$${}_4A^2 - \{ {}_2B^2 - {}_4C' - {}_4C^2 - {}_4C - {}_4C^2 - {}_4C^2 - {}_2B \}^{2+}$$

(italics = sung section; voice enters on second bar of section)



59. По деревне. Калининские частушки

Along the village. Kalinin *chastushki*

VII Mixolydian

3# (f#)

2/4, 84+ bars

A	VII III VII IV	E A E B
B	VII III	E A
C	VII IV VII III	E B E A
C'	VII VII-IV VII III	E E-B E A

III+/M.

$$3.5i - \left\{ \left\{ {}_2A^2 - {}_2A \right\}^2 - {}_2B - {}_2A - {}_2C - {}_2A^2 - {}_2B \right\}^{2+}$$

(italics = sung section)

The introduction is subdivided

2/4 + 2/8 + 3/8 + 2/8 + 2/8 + 3/8 + 2/4



60. Ты играй, играй, гармонь

Play, play you garmon

III+*/III Mixolydian (or VI+)**

0#, 0b (a)

2/4, 51.5 bars

i	III-VI VI-III-VI III-VII	C-F F-C-F C-G
A	III-VII III-VI	C-G C-F
B	III-VI III-VI	C-F C-F
C	III-VII III	C-G C

*For chord VII

**For chords VI, III

III+ | VII+/M. (polytonality) |

$$1i - \left\{ \left\{ {}_4A^2 - {}_4B^2 \right\}^2 \right\}^2$$

$$1i - \left\{ {}_4A' - {}_4A - {}_4B^2 - {}_4A'' - {}_4A - {}_4B - {}_4B' \right\}^2$$

(italics = sung section)

Section A is in III+, section B is in VII+ or VII Mixolydian; at the dominant



61. Светит месяц

The crescent shines

III+*, [VII+, VII Mixolydian]** ← polytonality

3# (f#)

2/4, 65+ bars

i	III-VII	A-E
A	III III VII VII	A A E E
A'	III III VII III-VII	A A E A-E
A''	III III III VII	A A A E
B	IV IV VII VII	B B E E
B'	IV IV VII-III III-VII	B B E-A A-E

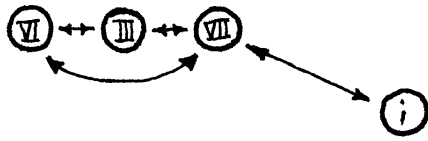
*For chords III, VII

**For chords VII, IV

The song alternates between III+ in section A and mixed VII+/Mixolydian in section B (the voice stays in VII Mixolydian while the accordion is in VII+, but it mostly avoids the clashing note in its melodic accompaniment)

$${}_1i - \{3.5A - 4.5B\}^{6+}$$

(*italics* = sung section. The voice always comes in one 8th note early. A is 2/4 + 2/4 + 3/4. B is 2/4 + 2/4 + 2/4 + 3/4)



62. А у меня платочек алый. "Под драку"

My handkerchief is scarlet. "For fighting"

III+

1# (e)

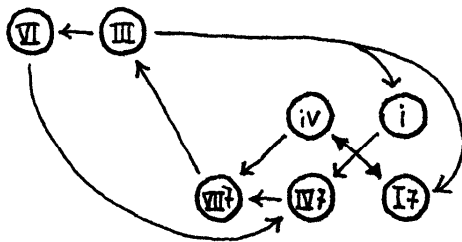
2/4, 49+ bars

i	VII	D
A	III III III	G G G
A'	III-VII III-VI III	G-D G-C G
A''	III-VII III-VII	G-D G-D
	III-VII III	G-D G
B	VII VII-i VII	D D-e D
	VII-VI-VII	D-C-D
B'	VII VII-i VII	D D-e D
	VII-i-VII	D-e-D

$$2i - 6.5A - 4.5t - 4.5B - 6.5A - \{4C - 1t' - 5.5A - 4C - 4.5B - 5.5A\}^{2+} - 2C^*$$

*The coda replaces the previous 9 bars.

(*italics* = sung section. In the bracketed section, the voice doesn't sing in the last few bars of A and B)



63. Калининские частушки

Kalinin *chastushki*

III+

1# (e)

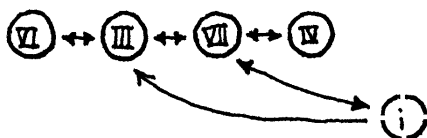
2/4, 66+ bars

i	III-i IV7-VII7	G-e A7-D7
A	III III III III I7 iv	G G G G E7 a
B	VII7 III VI	D7 G C
	VI-IV7-VII7	C-A7-D7
C	iv I7 iv iv	a E7 a a
t	iv VII7 III VII7-	a D7 G E7-a a
	iv iv	
t'	VII7	D7
c	III III	G G

A is 2/4 + 2/4 + 3/4 + 2/4 + 2/4 + 2/4

B is 2/4 + 2/4 + 2/4 + 3/4

$\overline{\text{III}+}$ $\overline{\text{VII}+}$ VII M.
 $4.5i-2A^3-3A'-2B^5-1B-2B^{10}-7t-$
 $2B^2-1C$
 $\overline{\text{III}+}$



Chord "i" is only obtained through the secondary bass key and melody; the chord key is never played.

64. По деревне

Along the village

III+*, VII+**

1# (e)

2/4, 56.5 bars

i	III VI-III VII III VII	G C-G D G D
A	III-VI III-VII	G-C G-D
A'	III-VI III III	G-C G G
B	VII-IV VII-III or VII-IV VII-i-III	D-A D-G or D-A D-e-G
t	VII VII VII VII-III III III-VII VII-III	D D D D-G G G-D D-G
c	III	G

*For chords VI, III, VII

**For chords III, VII, IV, i. The piece first uses a raised subtonic (C# or #VI) signifying VII+ in the melody in section B' then avoids using it at all for a stretch, then uses the lowered subtonic (C or VI) signifying VII Mixolydian.

$2i-8A-8A'-8A^{3+}$



65. Семёновна. Дуэт гармонистов

Semyonovna. Duet of two garmonists.

VII Mixolydian

1b (d)

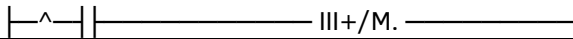
2/4, 42+ bars

i	VII VII	C C
A	III III VII VII IV IV VII VII	F F C C G G C C
A'	III III VII VII IV-VII IV VII VII	F F C C G-C G C C

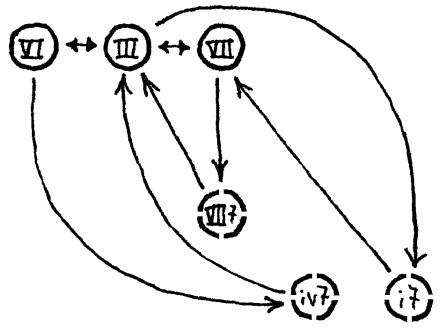
$4A^{12}$

More detailed:

III+ → VII+ → III M.



$4A^2 - 4A' - 4A - 4A'' - 4A^2 - 4A''' -$
 $4A'''' - 4A''''^2 - 4A$



66. Соломушка. Дуэт гармонистов

Solomushka. Duet of two garmonists

III Mixolydian (VI+)*, VII+**, III+***

1b (d)

2/4, 48 bars

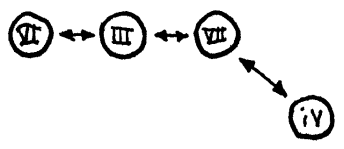
A	VI III VII III	Bb F C F
A'	VI-iv7 III	Bb-g7 F
A''	VII-VII7 III	C-C7 F
A'''	VI-iv7 III-i7	Bb-g7 F-d7
A''''	VII III	C F
A''''	VI-iv7 III VII III	Bb-g7 F C F
A''''	VI III VII-VII7 III	Bb F C-C7 F

*For chords VI, III, iv7

**For chord VII

***For chords VII, VII7, i7

$2A^7 - 4t - 2B^{11+}$



67. Барыня. Дуэт гармонистов

Baranya. Duet of two garmonists

III+

3# (f#)

2/4, 40+ bars

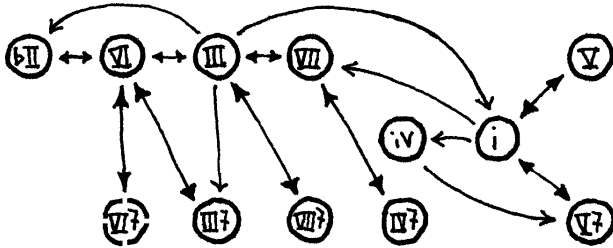
A	III-VII III-VI	A-E A-D
B	VII-iv VII-III	E-b E-A
t	III-VII VII-III	A-E E-A
	VII VII-III	E E-A

┆ VII+ ┆┆┆ III+ ┆┆┆ i- (h) ┆┆┆ III+ ┆┆┆

$2i - \{4A^4 - 4B - 3.5B' - 0.5t - 4A - 4A' - 8C - 8C'\}^2 - 4A^4$
--

┆ III+/M → VI M → III+/M ┆┆┆ VI+ ┆┆┆ III+ ┆┆┆

The final measure of A is replaced by one "tonic-dominant-tonic" measure at the very end.



68. Колхозная полька «Кубанка».

Дуэт баянистов

Kolhoz "Kubanka" polka. Duet of two bayanists.

VII+ (brief)*, III+**, i- (harmonic)***, III+/Mixolydian****, VI Mixolydian (brief)*****, VI+*****

0#, 0b (a)

2/4, 114 bars

i	VII IV7 VII	G D7 G
A	III-VII III VII III	C-G C G C
A'	III-VII7 III VII III	C-G7 C G C
B	i-V i V i	a-E a E a
B'	i-V7 i-iv V7 i	a-E7 a-d E7 a
C	VI VI VI7-VI III	F F F7-F C
	III7 III7 III7 VI	C7 C7 C7 F
C'	VI-III bII-VI	F-C Bb-F
	bII-VI III III7 III7	Bb-
	VI-III7 VI	F C C7 C7
t	VII	G

*For chords VII, IV7

**For chords III, VII, VII7

***For chords iv, i, V, V7

****For chords VI, III7

*****For chord VI7

*****For chords bII, VI, III, III7

Appendix 3.3. Chord progression analysis of 68 Russian folk accordion pieces

The following pages present an analysis of the use of chords in 68 Russian folk accordion pieces published in Boris Fyodorovich Smirnov's 1962 book, *Iskusstvo selskikh garmonistov* ("The art of rural garmonists").

The largely diatonic songs were recorded in a variety of keys; to make the analysis more useful, it analyzes the key-independent pitch constellation chords (see Chapter 1 for a description). To remind the reader: all note letters have been replaced with numerals, with "I" being equivalent to the tonic minor even if the song is in another mode (another way to look at it: all songs are transposed to a no-accidentals key signature. A=I, B=II, C=III, D=IV, E=V, F=VI, G=VII). If there is a transposition within a song, the coordinate system does not shift; for example, a song starting in III+ might move to VII+ (the dominant).

All the chords are arranged in tables in a row of fifths, similar to the standard Stradella bass system layout on many accordions¹ (including some, but not all, of the ones recorded in these pieces).

Many of the accordions recorded here have only major and minor chords; some have seventh chords. None have special buttons for minor-seventh ("m7") chords, but they can create them; for example, an "a7" chord can be made by playing an "A" bass with the "C+" chord. On the common "Hromka" type of accordion, those buttons are right next to each other; on bayans and others with the more common Western Stradella bass system, they are also close.

Figure A3.3.1 on the next page presents the incidence rate of particular pitch constellation chords in all 68 pieces. Figure A3.3.2 lists the page numbers of the detailed analyses for each of those chords; which chords they appear with, which chords progress into them and which chords come after them.

A composer seeking to write typical harmonic progressions in this style can look at figure A3.3.1 to find a typical chord to start with, then find its page number in figure A3.3.2, go to the relevant page, and see the most typical chord progressions and harmonic environment of that particular chord.

¹ See Chapter 3.1, fig. 3.1.6.

Fig. A3.3.1. Percent table (incidence rate; % of songs that these chords are present in)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		01.47	02.94	60.29	97.06	91.18	33.82	01.47	10.29			
m				01.47			27.94	32.35	01.47			
7			01.47	01.47	07.35	10.29	02.94	02.94	02.94			
m7					01.47		05.88	08.82	01.47			

Order of most to least common chords: III, VII, VI, IV, i, iv, [V, VII7], i7, III7, iv7, [IV7, I7, V7, bII], [bV, bII7, VI7, vi, iii7, I, v, v7].

Fig. A3.3.2. Page numbers table (page # of detailed information for that chord)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		244	245	247	250	253	255	259	263			
m				248			256	260	264			
7			246	249	251	254	257	261	265			
m7					252		258	262	266			

Appears in
1/68
 songs

% table (these chords are present with **bV** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		•	100.00		100.00	100.00	100.00					
m				100.00								
7			100.00									
m7					100.00							

% table (**bV** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		•	100.00									
m												
7			100.00									
m7												



bV



% table (these chords may come directly after **bV** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		•	100.00									
m												
7												
m7					100.00							

Appears in
2/68
 songs

% table (these chords are present with **bII** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		50.00	•	50.00	100.00	100.00	50.00		50.00			
m				50.00			50.00	50.00				
7			50.00	50.00	50.00	50.00	50.00		50.00			
m7					50.00							

% table (**bII** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		50.00	•	50.00	50.00	50.00						
m				50.00								
7												
m7					50.00							



bII



% table (these chords may come directly after **bII** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		50.00	•	50.00		50.00						
m				50.00								
7			50.00									
m7												

Appears in
1/68
 songs

% table (these chords are present with **bII7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		100.00	100.00		100.00	100.00	100.00					
m				100.00								
7			•									
m7					100.00							

% table (**bII7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			100.00									
m												
7			•									
m7												



bII7



% table (these chords may come directly after **bII7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		100.00										
m												
7			•									
m7												

Appears in
41/68
 songs

% table (these chords are present with **VI** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			02.44	•	100.00	92.68	31.71		07.32			
m							26.83	26.83				
7				02.44	07.32	14.63	04.88	02.44	02.44			
m7							09.76	09.76				

% table (**VI** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			02.44	•	95.12	09.76			02.44			
m							02.44	04.88				
7				02.44	07.32							
m7							02.44	04.88				



VI



% table (these chords may come directly after **VI** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			02.44	•	95.12	09.76						
m												
7				02.44	04.88	02.44	02.44					
m7							04.88	02.44				

Appears in
1/68
 songs

% table (these chords are present with **vi** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		100.00	100.00		100.00	100.00	100.00					
m				•								
7			100.00									
m7					100.00							

% table (**vi** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			100.00									
m				•								
7												
m7												



vi



% table (these chords may come directly after **vi** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			100.00									
m				•								
7												
m7												

Appears in
1/68
 songs

% table (these chords are present with **VI7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			100.00	100.00	100.00	100.00			100.00			
m							100.00	100.00				
7				•	100.00	100.00	100.00		100.00			
m7												

% table (**VI7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				100.00								
m												
7				•								
m7												



VI7



% table (these chords may come directly after **VI7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				100.00								
m												
7				•								
m7												

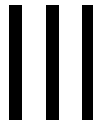
Appears in
66/68
 songs

% table (these chords are present with **III** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		01.52	03.03	62.12	•	93.94	34.85	01.52	09.09			
m				01.52			25.76	30.30	01.52			
7			01.52	01.52	07.58	10.61	03.03	03.03	01.52			
m7					01.52		06.06	09.09	01.52			

% table (**III** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				59.09	•	90.91						
m							03.03	04.55	01.52			
7						10.61						
m7							03.03	03.03	01.52			



% table (these chords may come directly after **III** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			01.52	59.09	•	89.39	03.03		01.52			
m							09.09	13.64				
7					04.55	04.55		03.03				
m7							01.52	09.09				

Appears in
5/68
 songs

% table (these chords are present with **III7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			20.00	60.00	100.00	60.00			20.00			
m							80.00	40.00				
7				20.00	•	40.00	20.00		20.00			
m7							20.00					

% table (**III7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				40.00	60.00	20.00						
m												
7					•							
m7												



III7



% table (these chords may come directly after **III7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				60.00		20.00						
m							40.00					
7					•							
m7												

Appears in
1/68
 songs

% table (these chords are present with **iii7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		100.00	100.00		100.00	100.00	100.00					
m				100.00								
7			100.00									
m7					•							

% table (**iii7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		100.00										
m												
7												
m7					•							



iii7



% table (these chords may come directly after **iii7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			100.00									
m												
7												
m7					•							

Appears in
62/68
 songs

% table (these chords are present with **VII** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		01.61	03.24	61.29	100.00	•	37.10		09.68			
m				01.61			20.97	29.03	01.61			
7			01.61	01.61	04.84	06.45	01.61		01.61			
m7					01.61		04.84	09.68	01.61			

% table (**VII** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			01.61	06.45	95.16	•	37.10					
m							12.90	19.35				
7					01.61		01.61					
m7							01.61	08.06				



VII



% table (these chords may come directly after **VII** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			01.61	06.45	96.77	•	32.36					
m							12.90	17.74				
7					01.61	03.23	01.61	01.61				
m7							01.61		01.61			

Appears in
7/68
 songs

% table (these chords are present with **VII7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			14.29	85.71	100.00	57.14		14.29	14.29			
m							57.14	42.86				
7				14.29	28.57	•	28.57	28.57	14.29			
m7							28.57	28.57				

% table (**VII7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				14.29	42.86	28.57		14.29				
m							28.57	14.29				
7						•	14.29	14.29				
m7												



VII7



% table (these chords may come directly after **VII7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.00							
m												
7						•						
m7												

Appears in
23/68
 songs

% table (these chords are present with **IV** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		04.35	04.35	56.52	100.00	100.00	•					
m				04.35			13.04	26.09				
7			04.35									
m7					04.35		04.35	08.70	04.35			

% table (**IV** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					08.70	86.96	•					
m								17.39				
7												
m7									04.35			



IV



% table (these chords may come directly after **IV** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M						100.00	•					
m								04.35				
7												
m7												

Appears in
19/68
 songs

% table (these chords are present with **iv** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			05.56	61.11	94.44	72.22	16.66	05.56	27.78			
m							•	50.00				
7				05.56	22.22	22.22	11.11	11.11	11.11			
m7							05.56					

% table (**iv** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					31.58	42.11						
m							•	42.11				
7					10.52			10.52				
m7												



iv



% table (these chords may come directly after **iv** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				05.26	10.53	42.11			15.79			
m							•	21.05				
7						10.53		05.26	05.26			
m7												

Appears in
2/68
 songs

% table (these chords are present with **IV7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			50.00	100.00	100.00	50.00			50.00			
m							100.00	100.00				
7				50.00	50.00	100.00	•	50.00	50.00			
m7												

% table (**IV7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				50.00		50.00						
m								50.00				
7							•					
m7												



IV7



% table (these chords may come directly after **IV7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M						50.00						
m												
7						50.00	•					
m7												

Appears in
4/68
 songs

% table (these chords are present with **iv7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				100.00	100.00	75.00	25.00					
m							25.00					
7					25.00	50.00						
m7							•	50.00				

% table (**iv7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				50.00	25.00	25.00						
m												
7												
m7							•					



iv7



% table (these chords may come directly after **iv7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				25.00	50.00	25.00						
m												
7												
m7							•					

Appears in
1/68
 songs

% table (these chords are present with I in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.00			•				
m							100.00					
7						100.00		100.00				
m7												

% table (I may come after these chords in X% of songs that contain it)*

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M								•				
m												
7												
m7												

*There is never a preceding chord for I; #56 starts on it, and it appears nowhere else.



% table (these chords may come directly after I in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M								•				
m												
7						100.00						
m7												

Appears in
22/68
 songs

% table (these chords are present with i in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			04.55	50.00	90.91	81.82	27.27		31.82			
m							40.91	•	04.55			
7				04.55	09.09	13.64	09.09	04.55	09.09			
m7								09.09				

% table (i may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					40.91	50.00	04.55		31.82			
m							18.18	•	04.55			
7									09.09			
m7												



i



% table (these chords may come directly after i in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				09.09	13.64	54.55	18.18		22.73			
m							36.36	•	04.55			
7						04.55	04.55		09.09			
m7												

Appears in
2/68
 songs

% table (these chords are present with I7 in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				50.00	100.00			50.00				
m							100.00	50.00				
7						100.00	50.00	•				
m7												

% table (I7 may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.00	50.00						
m							50.00					
7								•				
m7												



I7



% table (these chords may come directly after I7 in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							100.00					
7						50.00		•				
m7												

Appears in
6/68
 songs

% table (these chords are present with **i7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				66.67	100.00	100.00	16.67		16.67			
m							16.67	33.33				
7						33.33						
m7							33.33	•	16.67			

% table (**i7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				16.67	100.00							
m												
7												
m7								•				



i7



% table (these chords may come directly after **i7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				33.33	33.33	83.33						
m												
7												
m7								•				

Appears in
7/68
 songs

% table (these chords are present with **V** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			14.29	42.86	85.71	85.71			•			
m							71.43	100.00				
7				14.29	14.29	14.29	14.29		14.29			
m7								14.29				

% table (**V** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					14.29				•			
m							42.86	71.43				
7												
m7												



V



% table (these chords may come directly after **V** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				14.29					•			
m								100.00				
7												
m7												

Appears in
1/68
 songs

% table (these chords are present with **v** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.00	100.00						
m								100.00	•			
7												
m7												

% table (**v** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								100.00	•			
7												
m7												



V



% table (these chords may come directly after **v** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.00							
m								100.00	•			
7												
m7												

Appears in
2/68
 songs

% table (these chords are present with **V7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			50.00	50.00	50.00	50.00			50.00			
m							100.00	100.00				
7				50.00	50.00	50.00	50.00		•			
m7												

% table (**V7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							50.00	100.00				
7									•			
m7												



V7



% table (these chords may come directly after **V7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								100.00				
7									•			
m7												

Appears in
1/68
 songs

% table (these chords are present with **v7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.00	100.00	100.00					
m												
7												
m7								100.00	•			

% table (**v7** may come after these chords in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M						100.00						
m												
7												
m7									•			



v7



% table (these chords may come directly after **v7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.00		100.00					
m												
7												
m7									•			

3.4. Tally of the pitch constellation chords that accompany particular scales/modes in the melodic line

This following tables are based on the chord and mode analyses in Appendix 3.2. They present a tally of which pitch constellation chords¹ accompany which scales/modes in the melody line. A chord was only counted once per song.

Tally of chords that accompany **III+** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				23	38	38		1				
m							11	4				
7						4	1	2				
m7							1	2				

Tally of chords that accompany **VII Mixolydian** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				2	14	14	13					
m								3				
7					1							
m7								1	1			

Tally of chords that accompany **i- (natural)** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				1		2			2			
m							3	5	1			
7									1			
m7												

Tally of chords that accompany **III Mixolydian or iv-** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							1					
7					1							
m7												

¹ See Chapter 1 for an explanation of the pitch constellation concept.

Tally of chords that accompany **III Mixolydian** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				5	6	1						
m												
7												
m7							1					

Tally of chords that accompany **VII+/Mixolydian** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					4	4	4					
m								1				
7												
m7												

Tally of chords that accompany **VII+** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					3	4	5					
m								2				
7							1					
m7												

Tally of chords that accompany **III+ (i-)** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				1	3	4			1			
m								3				
7												
m7								1				

Tally of chords that accompany **III+/Mixolydian** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				8	7	6						
m							1	1				
7					2	2						
m7							1	1				

Tally of chords that accompany **i Dorian** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M						1						
m								1				
7												
m7												

Tally of chords that accompany **iv-** (**harmonic, brief**) when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M						1						
m												
7												
m7												

Tally of chords that accompany **III+, VII Mixolydian** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				1	2	2	1					
m												
7												
m7												

Tally of chords that accompany **i-** (**natural and harmonic**) when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					1	1			2			
m							2	2				
7									1			
m7												

Tally of chords that accompany **i-** (**harmonic**) when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M									1			
m							1	1				
7												
m7												

Tally of chords that accompany **i-** (**melodic**) when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M									1			
m								1				
7												
m7												

Tally of chords that accompany **III+/Mixolydian (polytonality)** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				1	1							
m							1					
7					1							
m7							1					

Tally of chords that accompany **VII+/Mixolydian (polytonality)** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				1		1						
m												
7												
m7												

Tally of chords that accompany **VI+** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			1	1	1							
m												
7												
m7												

Tally of chords that accompany **VI Mixolydian** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7				1								
m7												

Tally of chords that accompany **bV+** when it appears in the melody of the songs.

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M		1	1									
m				1								
7			1									
m7					1							

Appendix 3.5. Individual parts for *Torontovka*

Trumpet in B \flat 1

Torontovka

(composition in the style of
Russian accordion traditions)

Eugene Belianski

2014-12-18

$\text{♩} = 96$

mf

3

11

mf

3

mp

4

27

mf

3

38

mp

mf

mp

48

8

con sord.

mf

4

mp

68

2

mp

79

senza sord.

mf

90

mp

f

3

A

B

C

D

E

F

Trumpet in B \flat 2

Torontovka

(composition in the style of
Russian accordion traditions)

Eugene Belianski
2014-12-18

$\text{♩} = 96$ A

mf

21 *mf* *mp*

32 *mf* *mp*

C

44

55 D *mf* *mf* *con sord.*

67 E *mp*

78 F *mf* *senza sord.*

89 *mp* *f*

Horn in F

Torontovka

(composition in the style of
Russian accordion traditions)

Eugene Belianski
2014-12-18

$\text{♩} = 96$ A

mp

14 *mf*

B 26 *mp*

39 *mf* C *mp* D

51 *mf* *mp* E

62 *mf* *mp* *mf* F

73 *mp*

83 *mp* *f*

Trombone

Torontovka

(composition in the style of
Russian accordion traditions)

Eugene Belianski
2014-12-18

$\text{♩} = 96$

A

8

mp

18

B

mf

30

mp *mf*

C

42

mp

D

55

mf *mp*

E

66

mp *mf*

F

78

mp

88

f *f*

Tuba

Torontovka

(composition in the style of
Russian accordion traditions)

Eugene Belianski
2014-12-18

$\text{♩} = 96$

8

mf

A

18

B

29

C

41

D

f

52

E

mf

64

f

73

mf

F

81

89

f

Appendix 3.6. Accordion button action terminology: a historical misunderstanding

In my research, I have discovered that a great deal of confusion surrounds terminology for the sound actions of accordion buttons. In this thesis, I use the term "unisonoric" to refer to accordions in which each button produces just one note, and "bisonoric" to refer to accordions in which each button can produce two notes: one note when the accordion bellows is being pushed in, and another when it is being pulled out. These definitions are very similar to those given by Gabriela Mauriño in a 2009 paper about bandoneons:

- a) Unisonoric: the same pitch sounds when opening and closing the bellows.
- b) Bi-sonoric (also erroneously called diatonic): in most voices (buttons) the pitch is different when played opening or closing the bellows.¹

In much of the English-speaking diatonic accordion community (that is, accordions that play primarily in one key), what Mauriño calls "bi-sonoric" is called "single-action" (or "push-pull"), while Mauriño's "unisonoric" is called "double-action". A 1997 article by Graeme Smith about Irish accordions defines the terms in just this way:

As a European-style free reed will only speak when air passes through it in a particular direction, different sets of reeds are required to sound on the press and draw of the bellows. In single-action instruments, these reeds are tuned to different pitches, and so in general each pitch requires a unique combination of button and bellows movement. Double-action instruments, such as the familiar piano accordion and various "continental style" button accordions, have equally-tuned reed pairs so that bellows direction has no influence on the pitch produced.²

However, among concertina specialists, the terms are understood very differently: "single-action" means an instrument in which notes can be produced only in one direction (the other direction is silent), while "double-action" means an instrument in which notes can be produced in *both* directions (this might be the same note, or different notes). These definitions originate with Charles Wheatstone, who invented the concertina in 1829 and was apparently the first to use the terms "single-action" and "double-action". Here they are in the 1848 price list of Wheatstone & co.:

¹ Gabriela Mauriño, "A New Body for a New Tango: The Ergonomics of Bandoneon Performance in Astor Piazzolla's Music," *The Galpin Society Journal* 62 (Apr. 2009): 264.

² Graeme Smith, "Modern-Style Irish Accordion Playing: History, Biography and Class," *Ethnomusicology* 41, no. 3 (autumn, 1997): 435.

In the single-action Concertinas, the tones are produced only when the bellows is moved in one direction; and it is necessary to attend to the same rules, with respect to the management of the [air] valve, as those regarding the management of breath in singing, or in performing on wind instruments.

In the double-action instruments, the tones are produced whichever way the bellows is moved, and its management is then much easier, and resembles that of the bow of the Violin and Violoncello. The double-action Concertina is more easy to learn; but, with more practice, equally good effects may be obtained with a single-action instrument.³

The same definitions are used in a description of the concertina in Charles Dickens' magazine *Household Words*, five years later.⁴ This all seems very clear, which naturally leads to the question of how the definitions became corrupted. The answer likely lies in an 1844 Wheatstone patent for improvements to the concertina, which uses more confusing language:

The instrument above described is called the double-action concertina, because two springs or tongues are employed for each note, so that the same note is sounded, whether the bellows be pressed in or drawn out, as before explained. The single-action concertina has only one spring or tongue for each note, and the sounds can be produced only when the bellows is moving one way, for instance, when it is pressed. In this case, in order that the bellows shall collapse instantaneously, it is provided with a self-acting valve, which closes itself while the bellows is being pressed, and opens itself to admit the external air whilst it is being expanded.⁵

The definition here is actually the same as the one from 1848, but it is more easily misinterpreted; in the example Wheatstone uses to describe what "double-action" means, the two reeds just happen to be tuned to the same note (which was a feature of his particular concertina models), and it is unclear that this is not an essential feature of the definition of "double action".

The first edition of the Grove Dictionary of Music (1879), follows this 1844 definition for "double-action" exactly, and makes it clear that "single-action" refers to instruments that can only produce a note in one bellows direction (the other direction being silent):

³ Wheatstone & co. price list (1848), quoted in Stephen Chambers, "Louis Lachenal: 'Engineer and Concertina Manufacturer'," *Free-Reed Journal* 1 (1999): 17, accessed Feb. 13, 2015, <http://www.concertina.com/chambers/lachenal-part1/Chambers-Lachenal-part1.pdf>.

⁴ Charles Dickens, ed., "The Harmonious Blacksmith," *Household Words* 8, no. 196 (Dec. 24, 1853): 402, accessed Feb. 13, 2015, <http://books.google.co.uk/books?id=cZ04AAAAYAAJ&pg=PA402>.

⁵ Charles Wheatstone, *A.D. 1844 No. 10,041. Concertinas and other musical instruments. Wheatstone's specification* (London: George Edward Eyre and William Spottiswoode, Printers to the Queen's most Excellent Majesty, 1856), 3, accessed Feb. 13, 2015, <http://www.concertina.com/wheatstone/Wheatstone-Concertina-Patent-No-10041-of-1844.pdf>.

The compass of the treble concertina is four octaves, through which it has a complete chromatic scale. This instrument is double-action, and produces the same note both on drawing and pressing the bellows. [...] There are also tenor, bass and double bass concertinas, varying in size and shape. These instruments are single-action, producing the sound by pressure only, [...]⁶

This early Grove definition of "double-action" might conceivably be misconstrued as being identical to the definition from the abovementioned Graeme Smith article ("Double-action instruments [...] have equally-tuned reed pairs so that bellows direction has no influence on the pitch produced"), although in fact Grove does *not* say that "double-action" is defined as "[producing] the same note both on drawing and pressing the bellows", merely that this is a quality of the treble concertina. The definition for "single-action", in any case, is still unambiguously different from Graeme Smith's.

The entry for "concertina" in the eleventh edition of *The Encyclopædia Britannica* (1911) confuses the issue further:

The English concertina, invented and patented by Sir Charles Wheatstone in 1829, the year of the reputed invention of the accordion (q.v.), is constructed with a double action, the same note being produced on compressing and expanding the bellows, whereas in the German concertina or accordion two different notes are given out.⁷

The implication that "double action" is defined by "the same note being produced on compressing and expanding the bellows," followed by a comparison to German models on which this action produces different notes, could have naturally led a reader to conclude that the German models were examples of the contrasting "single action" model. A post on the melodeon.net discussion forum sums up the issue:

The words quoted are strictly true, but seriously misleading; yes, most of Wheatstone's concertinas at that time were 'double action', being playable in and out - and yes, the same note was produced in and out by his English system - and yes in the 'German' system in and out played different notes. The trouble is that because of the author's poor understanding of the technology, he/she wasn't aware (or was trying to cover his/her ignorance by deliberate ambiguity) that the clause that begins 'whereas....' merely relates to the clause 'the same note being produced on compressing and expanding the bellows', not also to the previous clause containing the words 'is constructed with a double action'. He/she probably simply didn't understand that that wasn't what Wheatstone was talking about at all, when he wrote his patents.⁸

⁶ George Grove, ed. *A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign. With Illustrations and Woodcuts*, vol. 1 (London: MacMillan and Co., 1879), 386, accessed Feb. 13, 2015, [http://imslp.org/wiki/Dictionary_of_Music_and_Musicians_\(Grove,_George\)](http://imslp.org/wiki/Dictionary_of_Music_and_Musicians_(Grove,_George)).

⁷ *The Encyclopædia Britannica*, 11th ed., s.v. "concertina" (London, 1911).

⁸ Chris Brimley, "Re: Help me rewrite the Wikipedia article on DBAs/melodeons," *melodeon.net discussion forum* (Feb. 2, 2012), accessed Feb. 13, 2015, <http://forum.melodeon.net/index.php/topic,8735.msg109171.html>.

It is likely that this chain of misunderstandings and re-phrasings continued for several more iterations, until "double action" and "single action" finally arrived unambiguously at the very different definitions seen in Graeme Smith's article.

An alternate, more logical and inclusive system has been proposed by a commenter at the melodeon.net forum,⁹ based on the original definitions of the terms. This proposal has my support, and I reproduce it here in slightly cleaned-up form:

- The terms *single-action* and *double-action* ("SA" and "DA") refer to the movement of the accordion bellows.
- The terms *unisonoric* and *bisonoric* refer to the sound an accordion key makes.
- *Single-action* means that only one direction of the bellows' movement (usually a push) creates the pressure to sound a reed. This means that only one note can be produced by any key, so all *single-action* instruments are also *unisonoric*.¹⁰ Examples include the harmonium, shruti box, bass concertina, and the Chinese sheng (the sheng is blown, so the human lungs are considered to be the "bellows").
- *Double-action* means that both directions of the bellows' movement (push and pull) can create the pressure to sound a reed. *Double-action* instruments may be *unisonoric* if both directions produce the same note when a key is pressed, or *bisonoric* if each direction produces a different note. Examples of the former include Wheatstone's English treble concertina, the Livenka, the Hromka, the bayan, and the piano accordion. Examples of the latter include German diatonic accordions, the Venka, the Saratovka, and the mouth organ (in which a different note sounds on exhaling and inhaling; the human lungs are considered to be the "bellows").

Also, *diatonic* refers to any instrument which plays primarily in one key signature. *Bisonoric*, *double-action* (i.e. "push-pull") accordions are often *diatonic*, but so are many other types (such as the Hromka, which is *double-action* and *unisonoric*).

⁹ oggiesnr, "Re: Help me rewrite the Wikipedia article on DBAs/melodeons," *melodeon.net discussion forum* (Feb. 6, 2012, 09:31:35 PM), accessed Feb. 13, 2015, <http://forum.melodeon.net/index.php/topic,8735.145>.

¹⁰ To the best of my knowledge, no accordion belonging to this category exists in Russian folk music.

I thank the members of the melodeon.net discussion forum who did a great deal of research in clarifying this terminology issue, particularly Chris Brimley, Stiamh, Howard Jones and oggiesnr.¹¹

¹¹ Stiamh, et al., "Help me rewrite the Wikipedia article on DBAs/melodeons," *melodeon.net discussion forum* (Jan. 26-Feb. 8, 2012), accessed Feb. 13, 2015, <http://forum.melodeon.net/index.php?topic=8735.50>.

Appendix 4.1. Names, authors, and musical and poetic forms of the 207 songs

The table on the following pages lists the names and authors of the 207 Soviet tourist/traveller songs in the book *Among the Untrodden Paths, One Is My Own*, and analyses their musical and poetic forms. To understand the content of columns 1-5, it is necessary to first read the explanation in Chapter 4.2.

The small table immediately below this paragraph shows the page range of the songs in the book's chapters and how many songs each chapter contains. Each break between chapters is signified by the same type of horizontal dividing line in the large table on the following pages as it is in this one. The thematic content of the chapters is described in § 4.1.3.

Chapter 1	24 songs	21-64
Chapter 2	40 songs	71-141
Chapter 3	32 songs	149-208
Chapter 4	32 songs	215-264
Chapter 5	33 songs	271-324
Chapter 6	24 songs	331-374
Chapter 7	22 songs	381-417

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
21	[d:5w/5] ²	4:ABAB	S ⁵	4:4:A ⁵
23S	[d:5w/5] ⁴	8:ABABCD CD	[SC] ²	{ ₁₆ A-:8:B} ²
23C	[td:5/d:6] ⁴	8:AABBCCDD		
25S	[t:3w/3] ²	4:ABAB	[SC] ⁴	{ ₁₆ A- ₁₆ B} ⁴
25C	[t:3w/3] ²	4:ABAB		
27	[d:w4/w3] ⁴	8:ABABCD CD	S ⁶	₁₂ A ⁶
29	[dt:3ww/dt:3] ² [d:5w] ⁴	8:ABABCCDD	S ⁵	₁₆ A ⁵
31	[t:w2w/w2] ⁴	8:xAxABxB	S ¹⁰	₁₆ A ¹⁰ - ₅ C
34	[ttd:ww5] ⁴	4:ABAB	S ³	6:6:A ³
36	[d:w3w/w3] ⁴	8:ABABCD CD	S ⁵	_{12;4} A ⁵
38	[d:w5/w4] ² [d:w4] ²	6:ABABCC	S ⁵	₁₂ A ⁵
40	[dtd:4] ⁸	8:ABABCD CD	S ⁴	₁₆ A ⁴
42	[d:w6] ⁴	4:ABAB	S ⁶	{ _{4;4} A- ₈ B} ³
44	[t:ww4/ww3w] ²	4:ABAB	S ⁷	_{8;8} A ² - _{8;8} B ⁵
46	[dtd:4/dtd:4w] ²	4:ABAB	S ⁴	₁₂ A ⁴
47	[d:w4/w3w] ²	4:ABAB	S ⁴	4:4:A ⁴
48	[ð:((w)3w) ³ ((w)3) ²	8:ABCDABCD	S ⁴	₈₋₈ ''''- ₈ ''''A ⁴
50	[t:3] ⁸	8:ABABCD CD	S ³	₃₂ A ³
52	[d:w4/w3] ⁴	8:ABABCBCB	S ⁴	_{12:4} A ⁴
54S _a	d:5/w4/5(w)/(w)3-4/ 5/w4/w5/w3	8:AAxBAAAB or 8:AABBCCxB	[S _a S _b] ² S _a	₇₋₉ ''''- ₆ ''''A ⁵
54S _b	[d:[4w] ³ 4] ²	8:AAABCCCB		

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Бригантина	Brigantine	Lepskiy, G.	Kogan, P.	21
Баксанская	Baksanian Song	Terentyev, B.	Gryaznov, A., Korotayeva, N.	23S 23C
Барбарисовый куст	Barberry Bush	Morents, N.		25S 25C
Баллада о мечте	Ballad About a Hope	Ancharov, M.		27
Глобус	Globe	Svetlov, M.	Lvovskiy, M., folk	29
Гренада	Grenada	Berkovskiy, V.	Svetlov, M.	31
По Смоленской дороге	On the Smolensk Road	Okudzhava, B.		34
Атланты	Atlantes	Gorodnitskiy, A.		36
Маленький трубач	Little Trumpeter	Nikitin, S.	Krylov, S.	38
Песня об отце	A Song About Father	Bakhnyuk, B.		40
Ровесников следы	Footsteps of Our Peers	Krupp, A.		42
Он не вернулся из боя	He Never Returned from Battle	Vysotskiy, V.		44
Пять ребят	Five Guys	Blagonadezhin, V.	Karpov, N.	46
Тайга	Taiga	Dulov, A.	Zhdanov, I.	47
Люди идут по свету	People Walk About the World	Chenborisova, R.	Sidorov, I.	48
Домбайский вальс	Dombay Waltz	Vizbor, Y.		50
Другие города	Other Cities	Yakusheva, A.		52
Страна Дельфиния	The Country of Delphinia	Matveyeva, N.		54S _a 54S _b

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
56S	[d:w4/w3w] ²	4:ABAB	[SC] ³	{ ₈ A- _{4:4} :B} ² - ₈ A- ₈ B- ₆ C
56C	[d:[w2] ² w3] ²	6:AABxxB		
58S _a	[d:6w/6] ²	4:ABAB	[S _a S _b] ²	{ ₈ A- _{4:4} :B} ²
58S _b	d:[4w] ² 6/6w/6	5:AABAB		
60	[t:ww3] ² [tδ:ww3] ²	4:ABAB	S ⁵	4;4;A ⁵
61	[t:ww3ww/ww3] ²	4:ABAB	S ⁵	8:8:A ⁵
62	[td:4] ³ td:3[td:4] ³ t:2	8:AAxBCCxB	S ³	8:8:A ³
64	[tqt:ww4] ³ t:ww4	4:AABB	S ³	8:8:A ³
71	[d:w5/w5w] ²	4:ABAB	S ⁴	8:8:A ⁴
72S	[d:w3-4/3] ²	4:ABAB	[SC] ⁴	{ ₈ A- ₈ B} ⁴
72C	t:3/td:3w/t:3/dt:3	4:ABA[Bx]* *(the rhyme comes in the line's middle)		
74	[t:5w/5] ²	4:ABAB	S ⁵	14A ⁵
75S	d:w6w/dtd:w4w/ d:w6w/w6	4:AAAx or 4:xAAx	[SC] ³	{ ₈ A- ₁₆ B} ³
75C	[t:w2w/w2] ⁴	8:ABABCD		
77	[td:ww3/td:ww3w] ² dt:ww3/dt:ww3w/ td:ww3/td:ww3w	8:ABABCD	S ³	32A ³
78S	[d:w3] ⁸	8:ABABCD	[SC] ³	{ ₈ A- ₈ B} ³
78C	d:[w3w] ³ w3/w4/w3	6:AAxBxB		
80	[d:[4w] ³ 4] ²	8:xxABxxAB sub-varieties: 8:AABCxBBC 8:AxBCDDBC	S ³	16A ³
82	[td:3] ⁸	8:AAAABCC	S ³	16A-16B-16A
83S	[t:5] ⁴	4:AABB	[SC] ³	{ ₁₅ A-:8:B} ³
83C	[d:3/3w] ²	4:ABAB		

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Фантастика-романтика	Fantasy-Romance	Kim, Y.		56S
				56C
За туманом	Beyond the Mist	Kukin, Y.		58S _a
				58S _b
Песня геологов	Geologists' Song	Unknown	Unknown	60
Костёр	Campfire	Unknown	Unknown	61
В ритме дождя	In the Rhythm of the Rain	Unknown	Unknown	62
Перепеты все песни	All the Songs Have Been Sung	Folk	Revich, V.	64
Прощай, Москва!	Farewell, Moscow!	Bogdasarova, S.	Vizbor, Y., Kusurgashev, M.	71
Карельский вальс	Karelian Waltz	Bogdasarova, S.	Vizbor, Y.	72S
				72C
Помни войну	Remember the War	Vizbor, Y.		74
Серёга Санин	Serge Sanin	Vizbor, Y.		75S
				75C
Разпахнутые ветра	The Wide-Open Winds	Vizbor, Y.		77
Вот это для мужчин	Now This Is for Men	Vizbor, Y.		78S
				78C
Подмосковная зима	Winter in Moscow Region	Vizbor, Y.		80
Ты у меня одна	I Have Only You	Vizbor, Y.		82
Лесное солнышко	Little Sun in the Wood	Vizbor, Y.		83S
				83C

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
85S	[t:2w] ² d:2[t:2w] ² ddt:4	6:AABCCB	[SC] ³	{ ₈ A- ₈ B} ³
85C	[td:2w] ² tdt:4[t:2w] ² dtd:4	6:AABCCB		
87S	[t:4w/3] ²	4:ABAB	[SC] ³	{ ₁₅ A- _{8:8} :B} ³
87C	d:[2w] ² 4/3w/2w/4	6:AABCCB		
88	[d:4/td:4/d:4/ð:2] ²	8:AAxBCCxB sub-varieties: 8:AABCBBBC 8:AABCBBxC	S ³	12:3:A ³
90S	[td:5] ³ td:6	4:AABB	[SSC] ²	{ _{6-2'-2''} A- _{4:4} :B} ²
90C	d:3w/3/5w/4	4:ABAB		
91	dttd:4w/dðd:4/ttd:4w/ dðd:4	4:ABAB	S ⁴	8:8:A ⁴
93S	[t:w4/w3w] ²	4:ABAB	[SC] ³ S	{ ₈ A- ₈ B} ³ - ₈ A
93C	[dt:ww3] ² d:2w/t:w3w/ d:4	5:AABBx		
94	d:5w/5/5w/6	4:ABAB	S ³	4:4:A ³
96	[d:[3w] ³ 3] ²	8:AABCDDBC	S ³	8:8:A ³
98	[ddt:4] ⁴ (w1w)[ddt:4] ⁴	8-9: AABB(x)CCDD	S ⁶	{ ₁₆ A- ₉ B} ⁶
100S	[d:6w/6/6w/5] ²	8:ABABCD CD	[SC] ³	{ ₁₆ A- ₁₉ B} ³
100C	sd:3w/td:3/td:3w/td:3/ sd:3w	5:ABABA		
102	[d:w4] ⁸	8:ABABCD CD	S ³	16A ³
104S	[d:w4/w4w] ²	4:ABAB	[SC] ³	{ ₁₆ A- ₁₆ B} ³
104C	[d:4/4w] ²	4:ABAB		
105	d:w5[w5w] ² w5	4:ABBA	S ⁷	8A ⁷
107S	[ðd:w3w/d:w6w/ ðd:w3w/d:w6] ²	8:AAxBCCCB	S ² c	13-3'-3''A ² - ₁₄ B
107c	d:w3w/ðd:w3w	2:xx		

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Старые ели	Old Spruces	Krasnovskiy, V.	Vizbor, Y., Kusurgashev, M.	85S
				85C
Здравствуй, песня!	Greetings, Song!	Yakusheva, A.		87S
				87C
Ты – моё дыхание	You Are My Breath	Yakusheva, A.		88
Синие сугробы	Blue Snowdrifts	Yakusheva, A.		90S
				90C
В речке каменной	In the Stony Creek	Yakusheva, A.		91
А я жду	And I Wait	Yakusheva, A.		93S
				93C
Вечер бродит	The Evening Wanders	Yakusheva, A.		94
Зимний вечер	Winter's Evening	Olenikov, V.	Vizbor, Y., Kusurgashev, M.	96
Песенка влюблённого туриста	Song of a Tourist in Love	Vakhnyuk, B.		98
Сын неба	Son of the Sky	Vakhnyuk, B.		100S
				100C
Зеленоватые слегка	Slightly Green	Vakhnyuk, B.		102
Мы, честь по чести говоря	We, Speaking Without Pretense	Vakhnyuk, B.		104S
				104C
Друзьям	To Friends	Vakhnyuk, B.		105
Я клоун	I'm a Clown	Kim, Y.		107S
				107c

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
109	d:[4w] ² 3/w4[4w] ² [4w/4] ²	10:AABBCCDC D	S ⁴	7:4:A ⁴
110S	t:ww2/d:ww4w/sd:6w/ d:4/ttd:4w/d:6w	6:xAAxBB	[SC] ²	{ ₁₆ A- ₁₄ B} ²
110C	[dt:2ww] ² d:2w[2ww] ³	6:ABxxAB		
112S	t:2w/d:w3w/4[w3w] ² w4	6:AABCCB	[SC] ³	{ ₁₆ A- ₁₆ B} ³
112C	[sd:ww3/d:4/6] ²	6:AABCCB		
113S _a	d:5/w3w/tdqs:5/ ddt:ww4w/d:5/w3w/5w	7:AxxBAxB	[S _a C] ² S _b CS _c	{ ₉ A- ₈ B} ³ - ₇ C- ₅ C
113S _b	d:5/w3/5/5w/5/w3/ dqs:ww4	7:AxxBAxB		
113S _c	d:[4w] ⁶ 5	7:AABBCCx		
113C	t:ww2w/ww2[ww2w] ² d:5	5:xABBA		
116S	[d:4/3] ²	4:ABAB	[SC] ⁴	{ ₈ A- ₉ B} ⁴
116C	d:w4/w3w/4/w3w	4:ABAB or 4:[AA]B[CC]B		
119	[d:w4] ⁸	8:ABABCD	S ⁴	32A ⁴
121	t:[ww3ww] ² ww4/ww3	4:AABB	S ³	4:4:A ³
123S _a	d:w4w/w4/w5/w3w	4:xxxx	S _a C[S _b C] ²	{ ₈ A- _{4:4} :B} ³
123S _b	[d:w4w/w4] ²	4:ABAB		
123C	[d:w4] ² t:ww2/ww1/w2	5:AAxBB		
125	d:[4w] ³ [2] ³ w3w	7:AAABBBA or 7:AABCCCB	S ⁵	12A ⁴ - ₁₂ B- ₅ C
127S _a	d:w4[w5] ² w4	4:ABBA	[S _a S _b] ² S _a	{ ₁₅ A- ₁₇ B} ² - ₁₅ A- ₆ C
127S _b	[d:w4/w5] ²	4:ABAB		
129	d:w5[w5w] ² [w5] ²	5:ABBAA (last A is a rpt.)	S ⁵	12:4:A ⁵
131	d:w4[w4w] ² w4/w4w	5:xAAxA	S ⁴	{ ₁₀ A- ₁₀ B} ²
133	[d:w5w/w5] ²	4:ABAB	S ⁵	16A- ₁₆ B- ₁₆ A ² - ₁₆ B

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Песенка отважного капитана	Song of a Daring Captain	Kim, Y.		109
Лирическая	Lyrical Song	Kim, Y.		110S
				110C
Капитан Беринг	Captain Bering	Kim, Y.		112S
				112C
Ой, как хорошо!	Oh, How Wonderful!	Kim, Y.		113S _a
				113S _b
				113S _c
				113C
Рыба-кит	The Whale-Fish	Kim, Y.		116S
				116C
Берёзки	Birches	Lysenko, V.		119
Маршруты туристские	Tourist Routes	Oltarzhevskaya, I.		121
Зимняя	Winter Song	Chernov, V.		123S _a
				123S _b
				123C
Облака	Clouds	Yegorov, V.		125
Дожди	Rains	Yegorov, V.		127S _a
				127S _b
Друзья уходят	Friends Are Leaving	Yegorov, V.		129
На родине Грига	In the Birthplace of Grieg	Beluhin, D.		131
Городок	Little City	Berezhkov, V.		133

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
135	$[d:w4/w3]^2$	4:ABAB	S ⁷	8:6:A ⁷
137	$[d:4/3w]^4$	8:ABABCD CD	S ⁴	$1i-16A-1i-16B-1i-16C-1i-16A$
139	$[d:4w/4]^4$	8:ABABCD CD	S ⁴	$\{16A-1t\}^4-4C$
141S	$[t:ww3w/ww3]^4$	8:ABABCD CD	[SC] ³	$\{16A-1t-8B-1t\}^3$
141C	$[d:4w/4]^2$	4:ABAB		
149S	$[dt:w4]^3 dt:w3w[dt:w4]^3$ t:ww2	8:AAAxBBAB	[SC] ²	$\{31A-:8:B\}^2$
149C	dt:3/ts:3w/dt:3/td:3/ dt:3/ts:3w/dt:3/t:3	8:ABACABAC		
151S	d:[w3w/w3] ³ w3w/w4 [w3w/w3] ² w7/w5	14:ABABCD CDAE AEDD also: 14:ABABCD CDEF EFGG 14:ABABCD CDEF EFDD	[SC] ³	$\{16A-4B\}^3$
151C	tst:4/d:w5	2:AA		
153S	d:[7] ² [4] ² [6] ²	6:AABBCC	[SC] ³	$\{24A-16B\}^3$
153C	$[d:[w4]^2w5]^2$	6:AAABBB		
155	$[d:w4/w3]^2$	4:ABAB	S ³	6;4;A ³
156	d:[w4w/w4] ² w4w/w2	6:ABABAB	S ⁵	7;8;A ⁵
157	$[d:w4/w4w]^2$	4:ABAB	S ⁴	4;4;A ⁴
159	d:w4[w4/w4w] ²	5:xABAB	S ⁴	$16A^4-2C$
160	d:w6[w6w] ² w6	4:ABBA	S ⁵	$8i-4:4:A^5-8i$
162	d:w3w/w3/w4/w3w/ w3/w4-5	6:ABCABC	S ⁵	4:4;A ⁵

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Холода	Cold Weather	Vasin, A.		135
Дом в Клину	House in Klin	Dolina, V.		137
Я сама себе открыла	I Discovered It for Myself	Dolina, V.		139
Свидание с Таллином	A Date with Tallin	Dolina, V.		141S
				141C
Ау!	A-oo!	Shangin- Berezovskiy, G.	Suharev, D.	149S
				149C
В Звенигород идём!	We're Going to Zvenigorod	Shangin- Berezovskiy, G.	Suharev, D.	151S
				151C
Падают снежинки	Snowflakes Fall	Borisov, V.	Suharev, D.	153S
				153C
Лесная песенка	Forest Song	Dulov, A.	Sef, R.	155
Три сосны	Three Pines	Dulov, A.	Pavlinov, V.	156
Дымный чай	Smoky Hour	Dulov, A.	Zhdanov, I.	157
Разговор	Conversation	Dulov, A.	Cherkasova, M.	159
Размытый путь	Washed-Out Path	Dulov, A.	Rubtsov, N.	160
Шторма в Норвежском море	Storm in the Norwegian Sea	Hristoforov, G.		162

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
164S _a	[d:4w/4] ²	4:ABAB	S _a [S _b] ² S _c S _{c2} S _a S _b S _{b2}	8A-{4B-4t} ² - 4-4'-4''C ² -8A-{4B-4t} ²
164S _b	d:2ww/t:w2/d:w2ww/ t:w2	4:ABAB		
164S _c	t:w3w/w3/dt:3w/d:2	4:ABAB		
164S _{c2}	td:w3w/td:w3/t:3ww/ t:w2	4:AB[Ax]B* *(the 3rd line has extra non-rhyming syllable on end)		
164S _{b2}	d:3ww/3/t:2w/d:3	4:[Ax]BAB* *(the 1st line has extra non-rhyming syllable on end)		
167S _a	[d:w5ww/w5/w6ww/w5] ²	8:ABABCD CD	CS _a CS _b C	{8B-6-2'-2''A} ² -8B
167S _b	d:w6ww/w6/w5ww/w5 [w6w/w6] ²	8:ABABCD CD		
167C	d:w7/w6/w7/w5	4:ABAB		
169	[t:w4] ⁴	4:AABB	S ⁴	16A ⁴
170	d:[4/3] ³ 4/2	8:ABABCD CD	S ⁴	16A ⁴
172S	d:6/5w/6/5	4:AxA	[SC] ³	{8A-14B} ³
172C	d:w2w[4w] ² w2/w2w/ 4w/w2w/4	8:ABBCABBC		
174	t:ww4w(w)/ww4(w)/ tõt:ww4w/t:ww3w-4	4:ABAB	S ⁵	16A-14B-14C-10D-16A
176S _a	t:w4/d:3w/t:w4/3ww	4:ABA[Bx]* *(the 4th line has extra non-rhyming syllable on end)	S _a CS _b C S _c C	{8A-10B} ³
176S _b	t:w4/dt:3w/ttd:ww4/ td:ww3w	4:ABAB		
176S _c	t:w4/td:w3w/t:w4/4w	4:ABAB		
176C	ddt:4/t:w3w/dtd:w4/ d:w2w/dt:w3w	5:AxA		
178	t:ww1/ww3w[ww2w] ³ (w)2/tõt:ww3	7:xAAxBB or 7:xAAxxBB 7:xAxxBB	S ³⁺ rpt #1	16A ⁴

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Ласкающейя ёж	The Snuggling Hedgehog	Galtsov, D.	Milyayev, V.	164S _a 164S _b 164S _c 164S _{c2} 164S _{b2}
А всё кончается	Now All Is Ending	Kaner, V.		167S _a 167S _b 167C
Зимняя сказка	Winter Fairy Tale	Krylov, S.		169
Таёжный костёр	Taiga Campfire	Krylov, S.		170
Весеннее танго	Spring Tango	Milyayev, V.		172S 172C
Песня о Москве	Song About Moscow	Kolesnikov, Y.	Ivanov, G.	174
Мы рядом с тобою сидим у костра	We Sit By the Campfire Next to You	Kolesnikov, Y.		176S _a 176S _b 176S _c 176C
Партизанский лес	Partisan Forest	Trepetsov, V.		178

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
180	ddd:t:w5ww/td:w5/ ddd:t:w5ww/dôd:w4	4:ABAB or 4:xBxB	S ⁴	{ ₁₆ A- ₉ t} ⁴
181S	[t:[ww4] ³ ww3w] ²	8:AAABAAAB	[CSS] ² C	{ ₁₆ A- ₁₆ A'- _{8:8} :B} ²
181C	d:4w/4/8w/4w/3/ t:ww5w	6:xABxAB		
185S	[t:w4/td:(w)3] ⁴	8:ABABCD	[SC] ³	{ ₁₆ A- ₁₉ B} ³
185C	t:[w2w/w3] ² [w3w] ³ [w3] ²	9:ABABCCxDD		
187S _a	[d:w4/w4w] ²	4:ABAB	[S _a] ³ S _b S _a	12A ² -8B-12C-12A
187S _b	d:[w4] ² [w4/w4w] ²	6:AABCBC		
189	t:5[5w] ² 5	4:ABBA	S ⁶	8i- ₁₆ A ³ - ₁₄ B- ₁₄ C- ₁₆ A'
192S _a	[d:4w] ⁴	4:AAxA	S _a S _b S _{a2} S _{b2} [S _b] ²	8A-8B- ₁₀ A'-8B-8A''- 8B- ₁ or 4C
192S _b	[d:4w/4] ²	4:ABAB		
192S _{a2}	d:[4w] ³ [4] ²	5:xAABB		
192S _{b2}	d:[4w] ² [4] ²	4:AABB		
195	[ddt:4] ⁸	8:ABABCD	S ³	₁₆ A ³
196	[d:4w/4] ⁴	8:ABABCD	S ³	_{13-3'} ''- _{3'''} A ³
198	[t:ww2/ww2w] ⁴	8:ABABCD	S ⁴	_{8:8} :A ⁴
200	[d:5w-6w/5] ²	4:ABAB	S ⁴	₈ A ⁴
201	[t:ww2w/ww2] ⁴	4:ABAB	S ⁸	_{6i-1} t- ₄ A- ₄ B ⁴ - _{6i}
203	[d:4w/4] ⁴	8:ABABCD	S ³	₃₂ A ³
204	d:[w1w/w5] ² w1w	5:ABABx or 5:xAxAx 5:AxAxA 5:ABABA 5:xABAB	S ⁶	{ ₈ A- ₃ t} ² - ₈ B- ₃ t- ₈ C- ₃ t- ₈ A- ₃ t- ₉ D- ₅ C
206	[t:ww4] ⁴	4:AABB	S ⁴	_{12-4'} ''- _{4''} ''''A ⁴

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Бродячая	Roaming Song	Nikitin, S.	Krylov, S.	180
Брич-Мулла	Brichmulla	Nikitin, S.	Suharev, D.	181S 181C
Когда мы вернёмся	When We Return	Nikitin, S. & Vizbor, Y.	Vizbor, Y.	185S 185C
Меняют люди адреса	People Change Their Addresses	Nikitin, S.	Shpalikov, G.	187S _a 187S _b
Диалог у новогодней ёлки	Dialogue by the New Year Tree	Nikitin, S.	Levitanskiy, Y.	189
Пони	Pony	Nikitin, S.	Morits, Y.	192S _a 192S _b 192S _{a2} 192S _{b2}
Северная	Northern Song	Mihalyov, I.		195
Саяны	Sayans [Sayan Mountains]	Mihalyov, I		196
В лесу	In the Forest	Solyanov, A.		198
Я сегодня – дождь	Today, I Am the Rain	Smirnov, S.	Goncharov, V.	200
Онега	Onega	Fridman, V.	Zlotnikov, N.	201
Дорога	Road	Suhanov, A.		203
Музыкальный полёт	Musical Flight	Suhanov, A.		204
Можжевеловый куст	Juniper Bush	Suhanov, A.	Zabolotskiy, N.	206

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
208S _a	[d:4] ⁴	4:ABBB	S _a CS _b C S _a C	8A- ₈ B- ₈ A'- ₈ B'- ₈ A''- ₈ B''
208S _b	[d:4/3w] ²	4:ABAB		
208C	[djd:4/d:3w-4] ²	4:AABB		
215	[ðt:w4] ⁴	4:AABB or 4:AAAA	S ⁴⁺ rpt #1	8:8:A ⁵
216S	t:[4/3] ² 3w/3[3w] ² 3	9:ABABCDCCD	[SC _c] ³	{ ₁₉ A- ₁₆ B} ³
216C _c	s:4/t:3w/ttst:5/ s:4/t:3w/t:4/s:3	7:ABAABAA or 7:ABCABxC		
219	[d:w4/w6w] ⁴	8:ABABCD CD	S ⁵	12:4:A ⁵
221	[d:w7w/w7] ²	4:ABAB	S ⁴	8:8:A ⁴
222	d:6w-7w/7/6w-7w/ dddsd:7	4:ABAB	S ⁵⁺ rpt #1	8:8:A ⁶
223	d:w5/w5w/w6/ dðd:w5w	4:ABAB	S ⁵	4;4;A ⁵
225	[ddt:ww4] ⁴	4:ABAB	S ³⁺ rpt #1	8A ⁴
226	d:[w4/w4(w)] ² [w4] ⁴	8:ABABCCxx	S ⁴	18A ⁴
227	d:[3w] ² 3(w)/(w)3[3w] ³ 3	8:xAxBxAxB	S ³⁺ rpt #1	8:8:A ⁴
229	d:[w4[w4w] ²] ² w4	7:ABBACCA	S ³	27A ³
231	[d:w5w/w5] ⁴	8:ABABCD CD	S ³	12:4:A ³
233	[t:ww2] ⁸	8:ABABCD CD	S ²⁺ rpt #1	8:8:A ³
234	[ð:(w)3] ⁴	4:ABAB	S ⁷	8A ⁷
235	[t:w2w/w2] ⁴	8:ABABCD CD	S ³	8:8:A ³
236	[t:4ww/4] ²	4:ABAB	S ³	12-4' "" ""-4'' ""-4''''A ⁶
238	[d:w5] ⁴	4:ABAB	S ¹⁰	8A ² -{ ₈ B- ₈ A- ₈ B} ² - ₈ A ²

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
В деревянном башмаке	In the Wooden Shoe	Suhanov, A.	Vronskiy, Y. (translation of Norwegian folk song)	208S _a
				208S _b
				208C
За белым металлом (Песня полярных геологов)	Beyond the White Metal (Polar Geologists' Song)	Gorodnitskiy, A.		215
Снег	Snow	Gorodnitskiy, A.		216S
				216C _c
Аэропорты XIX века	Airports of the XIX Century	Gorodnitskiy, A.		219
У Геркулесовых столбов	By Hercules' Columns	Gorodnitskiy, A.		221
Песня полярных лётчиков	Polar Pilots' Song	Gorodnitskiy, A.		222
Деревянные города	Wooden Cities	Gorodnitskiy, A.		223
Возврати	Return to Me	Glazanov, V.		225
Музыка ждёт	The Music Waits	Poloskin, B.		226
Жажда	Thirst	Poloskin, B.	Konchalovskaya, N.	227
Последний лист	The Last Leaf	Poloskin, B.		229
Прощальный марш	Farewell March	Shcherbinin, O.	Poloskin, B.	231
Кто сказал, что я сдал?	Who Said That I've Given Up?	Vihorev, V.		233
На фронт трамвай уходил	The Tram Left for the Front	Vihorev, V.		234
Так было вначале	So It Was At the Start	Vihorev, V.		235
Я бы сказал тебе	I Would Have Said to You	Vihorev, V.		236
Возвращение	The Return	Klyachkin, Y.		238

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
240	d:[w4] ² w5] ² w5	7:AABCCBB	S ⁴	20A ⁴
241	[d:5] ⁴	4:ABAB	S ³	{ ₁₆ A-4t} ³ -4t'
242	[[d:3w] ² dddt:5] ²	6:AABCCB	S ⁴	{ ₁₆ A-1t} ³ - ₁₆ A
243S	t:[ww2] ⁴ (w)2[ww2] ⁴	9:ABABxCDCD	S ^{2c}	17A ² -5C
243c	[t:ww2] ²	2:AA		
245	[t:4/td:3] ⁴	8:ABABCD	S ³	32A ³
247	tttð:5w/t:5/tttð:5w/t:5 [5w/5] ²	8:ABABCD	S ³	64A ³
249	[t:3w] ⁴	4:AxxA or 4:AABB 4:AxAA 4:xAxA	S ⁵	16A ⁵
250	[t:ww4/ww3] ²	4:ABAB	S ⁵	4:4:A ⁵
251	[d:[4w] ³ 4] ²	8:xxxAxxxA	S ⁵	16A ⁵
252S	[ddtd:w6] ⁴	4:AABB	[SC _c] ³	{ ₈ A- ₁₆ B} ³
252C _c	tdtdt:w6w/tstst:6w [d:w4] ² tdtdt:6w	5:AABBA		
254	[[dt:(w)3ww] ³ dt:3] ²	8:AAxBCCxB	S ⁴	14A ⁴
256	[d:5w/5] ²	4:ABAB	S ⁹	{ ₈ A- ₈ B- ₈ C-1t} ² - ₈ A- ₈ B- ₈ C
258S _a	d:w5w[w5] ² w5w [w5/w5w] ² w5w	9:ABBABABAA	S _a S _b S _c	19A ³
258S _b	d:[w5/w5w] ² [w5w/w5] ² w5w	9:ABABBABAB		
258S _c	d:[w5/w5w] ⁴ w5w	9:ABABABABB		
259S	[d:4w/4] ⁴	8:ABABCD	[SC] ³	{ _{12:4} :A- ₁₀ B-1t} ³
259C	[tst:4w] ² tdt:4w/dtd:4w	4:ABAB		
262	[d:[w5w] ³ w5] ²	8:AAABAAAB	S ⁴	16A ⁴
264	[[dt:3w] ² tdtdt:6] ²	6:AABCCB	S ^{4+ rpt #1}	o.o.A ⁵

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Моим ровесникам	To My Peers	Klyachkin, Y.		240
Песенка об утреннем городе	Song About a Morning City	Klyachkin, Y.		241
Мокрый вальс	Wet Waltz	Klyachkin, Y.		242
Ты, наверно, права	You Are Probably Right	Klyachkin, Y.		243S 243c
Мелодия в ритме лодки	Melody in a Boat's Rhythm	Klyachkin, Y.		245
Город	City	Kukin, Y.		247
Волшебник	Magician	Kukin, Y.		249
Дайте мне подышать синевой	Let Me Breathe the Blueness	Kukin, Y.		250
Осенние письма	Autumn Letters	Kukin, Y.		251
А всё-таки жаль, что кончилось лето	And Yet It's Too Bad That the Summer Has Ended	Kukin, Y.		252S 252C _c
Говоришь, чтоб остался я	You Say That I Should Stay	Kukin, Y.		254
Исполнение желаний	Fulfillment of Wishes	Dolskiy, A.		256
Пока живёшь	While One Lives	Dolskiy, A.		258S _a 258S _b 258S _c
От прощанья до прощанья	From Farewell to Farewell	Dolskiy, A.		259S 259C
Тени тундры	Tundra Shadows	Hokhlikov, Y.	Gorodnitskiy, A.	262
Прощание с Камчаткой	Parting with Kamchatka	Fyodorov, V.		264

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
271S	d:6/5w/6w-7/ (w)5w-6w/6(w)/5w/ 6w-7w/5w	8:AB[Ax]BxCCC or 8:ABABxCxC	[SC _c] ²	{ ₁₆ A- ₈ B} ²
271C _c	d:[3w] ² 5w/6w/5w	5:AABAB		
272S	[d:5[5w] ² 5] ²	8:ABBACDDC	[SC] ³ (3rd time, only ½ of S is sung)	{ ₁₆ A- ₉ B} ² - ₈ A- ₉ B- ₃ C
272C	[dt:w3] ³ t:5	4:ABAB		
274S _a	[d:[4w] ³ 4] ²	8:AxABAxB	S _a S _b S _c S _d	₁₆ A- ₈ - ₈ '- ₈ "B ² - ₄ C
274S _b	d:[4w/4] ² 5/w3/4w/4	8:ABABxCxC		
274S _c	[d:4w/4] ⁴	8:ABABCD		
274S _d	[d:4w/s:4] ² d:[4w/4] ² 4	9:ABABCD		
276S	[d:w7-8] ⁴	4:ABBA or 4:AABB 4:AAxA	[SC] ³	{ ₁₆ A- ₁₆ B- ₈ C- ₂ t} ² - ₁₆ B'- ₁₆ B- ₆ C- ₆ C
276C	d:[w7] ² w8/w7[4w] ² 8	7:AAxABBA		
279	d:5[5w] ² 5	4:ABBA	S ⁴	₈ A- ₈ B ³
280	[d:w7w/w7] ²	4:ABAB	S ⁵	{ ₁₆ A- ₁₆ B} ² - ₁₆ A
282	[d:w5w/w5] ²	4:ABAB	S ⁷	{ _{4:4} A} ⁷
284	[ddt:5] ³ ddt:4	4:AABB	S ⁵	₁₆ A ⁵
285	d:[6] ² [4] ² 6	5:AABBA	S ⁴	_{8:8} A ⁴
287	[ddtd:w6] ⁴	4:AABB	S ⁴	₁₆ A ⁴
288	[tdt:4w] ² t:4w/tdt:4w [t:4w] ³ tdt:4w	8:AABBCCDD	S ³	₈ i- ₁₈ - ₆ '"-;6;"A ³ - ₈ i
289	[d:w5] ⁴	4:ABAB	S ⁵	₁₆ A ⁵ - ₇ C
291	d:[w4/w3] ² w4/w3w/ w4/w2/w3w	9:ABABCDx	S ³	₁₆ A ³
293	t:ww3ww/ww3/ ww2ww/ww3	4:ABAB	S ⁴	_{8;8} A ⁴

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Вспомните, ребята	Remember, Fellows	Berkovskiy, V.	Suharev, D.	271S
				271C _c
Для того дорога и дана	That Is Why the Road Is Given	Berkovskiy, V.	Suharev, D.	272S
				272C
Морская трава	Sea Grass	Berkovskiy, V.	Suharev, D.	274S _a
				274S _b
				274S _c
				274S _d
На далёкой Амазонке	On the Far-Off Amazon	Berkovskiy, V. & Sinedolnikov, M.	Kipling, R., translated by Marshak, S.	276S
				276C
Каждый выбирает для себя	Everybody Chooses for Himself	Berkovskiy, V.	Levitanskiy, Y.	279
В городском саду	In the Urban Garden	Berkovskiy, V.	Okudzhava, B.	280
Новеллы Грина	Green's Novellas	Rudneva, I.		282
Красный командир	Red Commander	Sinelnikov, M.		284
Палатка	Tent	Lisitsa, N.		285
За песней	For the Song	Zagot, A.	Fleyshman, S.	287
Песня о двух	Song About Two	Zagot, A.	Fleyshman, S.	288
В ночной степи	In the Nocturnal Steppe	Zagot, A.	Odnopozov, L.	289
Так можно жить годами	So One Can Live for Years	Zonov, L.		291
Судьба	Fate	Parchin, B.		293

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
294S	[d:5w/5] ²	4:ABAB	[SC] ³	{ ₈ A-4:4:B} ³
294C	[d:5w/5] ²	4:ABAB		
296	[t:w4w/w3] ²	4:ABAB	S ⁶	16A ⁴
297	t:[w4] ⁴ w2	5:AABBB	S ³	16-4' "-4'''A ³
298S	[d:w5w/w5] ²	4:ABAB	[SC] ³	{ ₁₆ A-8:8:B} ³
298C	tst:4/t:3w/tst:4/t:w3w	4:ABAB		
300	[d:w4] ⁸	8:ABBACDCD	S ³	4;4;A ³
301	d:[5] ² 5-6/5[w5] ⁴	8:ABABDCD	S ³	12;4;A ³
303	[t:ww3] ⁴	4:ABAB	S ⁶	6;2;A ² -6;2;B ³ -6;2;A
304	[t:4] ³ tst:4	4:AABB	S ⁶	8A ⁶ - ₁ C
306	d:2w-3,w1/4/tsd:ww5/ ttd:4/d&d:4/ttd:ww4	6:xABxAB	S ³	8:8:A ³
307	[dtd:w6] ⁴	4:AABB	S ⁴	9-3' ""-3"-4''''A ⁴
308S	[d:w4/w3w] ²	4:ABAB	[SC] ³	{ ₁₀ A-8:8:B} ³
308C	[[d&d:6] ² d:5w] ²	6:AABCCB		
310S	d:w4w/w4[w4w] ² w4	5:ABAAB	[SSC] ² S	{ ₁₉ A ² - ₁₁ B ² } ² - ₁₉ A
310C	t:2/ttd:4/t:2/d:3	4:AAAA		
312	[dt:4/dt:4w] ²	4:ABAB	S ³	16A ² - ₁₀ C
313	[t:ww5w/ww5] ²	4:ABAB	S ⁴	8;8;A ⁴
315S	d:[w5] ³ w4	4:AxAx	[SC] ³	{ ₈ A-8B} ³ - ₂ C
315C	[d:w5/w4] ²	4:ABAB		
317	[d:(w)5w/(w)5] ⁴	8:ABABDCD	S ³	{ _{8i} -12:4:A} ³ - ₂ C
320S _a	[t:3w] ⁴	4:ABAB	S _a S _b ² S _a S _b 2	8A- ₁₂ ;4;B ² - ₈ A- ₁₂ B- ₄ C
320S _b	[t:[3w] ³ 3] ²	4:AAAB		
320S _{b2}	[t:3w] ³ td:3w	4:AAAA		

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
По тундре	On the Tundra	Boganov, V.	Podkorytov, V. & Medvednikovaya, L.	294S 294C
Дети тумана	Children of the Fog	Turiyanskiy, V.	Strugatskiy, B.	296
Кадарская осень	Kadar Autumn	Turiyanskiy, V.		297
Как птицы в непогоду	Like Birds in Foul Weather	Turiyanskiy, V.		298S 298C
Сто дорог	A Hundred Paths	Krupp, A.		300
Десять звёзд	Ten Stars	Krupp, A.		301
Песня о песнях	Song About Songs	Krupp, A.		303
Заморозки	Early Frosts	Krupp, A.		304
Догорает старый вальс	The Old Waltz Winds Down	Balashov, M.	Freydin, A.	306
Магнитная разведка	Magnetic Prospecting	Shcheglov, B.		307
Эхо	Echo	Shcheglov, B.		308S 308C
Дон-Кихот	Don Quijote	Shcheglov, B.		310S 310C
Обратный билет	Return Ticket	Sterkin, S.	Ostrovyy, S.	312
Если косы дождей	If Braids of Rain	Dikshteyn, G.		313
Хижина	Cabin	Levin, B.	Vizbor, Y.	315S 315C
Я шагаю к горизонту	I Stride Towards the Horizon	Navalihin, Y.		317
На плоту	On the Raft	Adelung, G.		320S _a 320S _b 320S _{b2}

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Дождь	Rain	Levinzon, I.		322
Маршруты	Routes	Gordin, I.	Gordin, I. & Dorozhkin, N.	324
Солнце	Sun	Peskovskiy, Y.		331
Белая дорога	White Path	Bobrov, A.		332S 332C
Каждому дому	To Every House	Pozdnyayev, A.		334
Разноцветная Москва	Multicoloured Moscow	Kachan, V.	Filatov, L.	336
Аэропорт Кырен	Kyren Airport	Galpershteyn, Y.		338
Морской бой	Sea Battle	Zhmotov, I.	Menshikov, A.	340
Зима	Winter	Bokov, V.		342S 342C
Пора в дорогу	Time to Get Going	Lantsberg, V.		344
Не спеши трубить отбой!	Do Not Rush to Sound Retreat!	Lantsberg, V.		345
Листопад	Leaf-fall	Luferov, V.		347S 347c
Песня о чудаке	Song About an Eccentric	Luferov, V.		349
Детство	Childhood	Matveyeva, V.		351
Дерева. Из телефильма «Лица»	Trees	Bachurin, Y.		352

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
354	<i>See the box at the end.</i>	4-10: AABBCCDDx (# of lines increases with every repeat beginning on the 3rd repeat)	S ⁸ (see below)	4:4:ī- { 2-2'-4"-6'''-8''''-10'''''-12''''''-14'''''''-16''''''''-18'''''''''-4A ⁹ }
357	[d:w5w/w5] ²	4:ABAB	S ⁵	8A-8B-1t-8A ² -8B-1t-8A
359	[d:[w3] ² w5] ²	6:xABxAB or 6:ABCABC	S ⁶	{8A-8B} ³
361	[d:w4[w4w] ² w4] ²	8:ABBACDDC	S ³	16A ³
363	[t:ww5w/ww5] ²	4:ABAB	S ⁴	9:7:A ⁴
364	[t:ww4w/ww4] ²	4:ABAB	S ⁴	{16A-1t-9:9:B} ²
366	[dtdtd:7/dtdtd:6] ²	4:ABAB	S ⁴	8;8:A ²
368	[d:w5/w4] ⁴	8:ABABCD	S ³	16A ³
370	[d:w4/w3w] ⁴	8:ABABCD	S ³⁺ rpt 1st 2 lines of #1	16A ³ -2A
372	[d:[w3w] ³ w3] ²	8:AABCDDBC or 8:AAxBCCCB 8:AAxBCCxB	S ⁵	6;2:A ⁵
374	d:w4/t:2[đt:w3] ² đt:w4 [đt:w3] ² t:w4	10:ABABCCDEED	S ³	24A ³
381	[tđt:(w)w3ww-4w/ đ:(w)w3w-4] ²	4:ABAB	S ¹¹	16A ¹⁰ -12A-8C
383S	[đ:(w)(w)4(w)(w)/ (w)(w)3] ²	4:ABAB	S ^{8c}	4;4;A ⁸ -4A-6C
383c	đ:4w/w3[4w] ² 4	5:ABAAB		
385	dtd:w4w/dtd:w4/ d:w4w/dtd:w4	4:ABAB	S ⁶	4;4;A ⁶
387	[d:w4w/w4] ⁴	8:xAxABxB	S ³	12:4:A ³

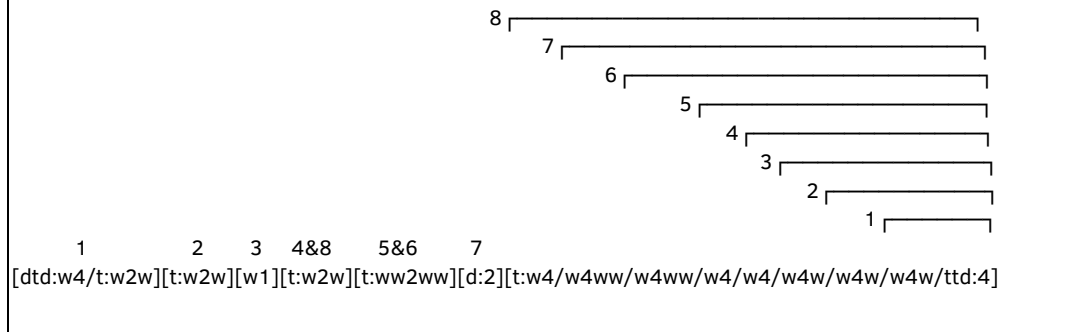
6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Дом, который построил Джек	The House That Jack Built	Rysev, B.	Marshak, S., translation from English folk poem	354
Воспоминание	Remembrances	Shabanov, V.	Peredreyev, A.	357
Первый перевал	The First Mountain Pass	Krasnopol'skiy, A.		359
Прощайте, милые места	Farewell, Beloved Places	Baykhanskiy, B.		361
Ещё раз о горах	Once Again About Mountains	Vasilyev, G.		363
Уезжаю в апрель	I'm Leaving in April	Kadenko, V.		364
Сто страниц примет	A Hundred Pages of Omens	Frolov, V.		366
Письмо к конце войны	Letter At the End of the War	Sergeyev, L.		368
Вспоминание о подмосковном лесе	Remembering the Forest Near Moscow	Medvedenko, A.		370
Морозки	Morozki	Perov, A.		372
Песня для трудной дороги	Song for a Difficult Path	Zarifyan, A.		374
Большая апрельская баллада	Big April Ballad	Ancharov, M.		381
Баллада об органисте	Ballad About an Organist	Ancharov, M.		383S 383c
Глоток воды (песня гидрогеологов)	A Gulp of Water (Hydrogeologists' Song)	Ancharov, M.		385
Надежды маленький оркестрик	The Little Orchestra of Hope	Okudzhava, B.	Akhmadulina, B.	387

1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
388	d:w4/w4w/w4/w5w/w4/w4w[w4] ² w4w	9:xAxAxBCCB	S ³	20A ³
390	[d:w4/w3w] ²	4:ABAB	S ⁴	8;8;A ⁴
391	[t:ww5w/ww5] ²	4:ABAB	S ⁴	32A ⁴
393	[d:w6w] ⁴	4:AABB	S ³	16A ³
394	t:[ww3w/ww3] ² [ww3] ² ww3w/ww3	8:ABABCCxx	S ³	12:4:A ³
395S	[t:w2w] ⁸	8:xAxBxAxB	S ⁴⁺ rpt #1c	16A ⁵ -8C
395c	[t:w2w] ²	2:AA		
397S	[[td:5w] ³ td:5] ²	8:AAxBCCCB or 8:AABCDDBC	S ^{4c}	16A ² -16B ² -16A ² -16C-16A- 8t-7C
397c	td:5w/td:5	2:xx		
400S _a	dtd:w4/dt:w3/tđ:w4/ dt:w3/dtd:w4/ dtd:(w)w4/đtđ:w4/ dt:(w)3	8:ABABCD CD	[S _a S _b] ² S _a	{16A-8B-4t} ² -16A
400S _b	dtd:w4/dtd:(w)w4/ ttd:w4/dt:w3	4:ABAB		
402S _a	[d:3w] ⁸	8:xAxAxBxB	S _a S _b S _a S _c	{20A-20B} ² -20A-17B-11C
402S _b	[d:4/3w] ⁴	8:ABABCD CD		
402S _c	d:[4/3w] ² [3w] ⁴	8:xAxABCBC		
404	t:[ww3ww/ww3] ² [ww3ww] ⁴ [ww3] ²	10:ABABCD CDEE	S ³	20A ² -17A-7C
405	[ddt:(w)4] ⁴	4:ABAB	S ⁸	8A ⁸
407S	[dđđd:5/dtd:4] ⁴	8:ABABCD CD	S ^{4c}	16A ⁴ -8C
407c	[dtdt:5/dtd:4] ²	4:ABAB		
409	[t:ww5ww/ww5] ²	4:ABAB	S ⁴	16:16:A ⁴
410	[[tđ:ww3] ³ t:ww2] ²	8:xxAAxxBB (there are also many rhymes within a line)	S ³	8:8:A ³

6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Союз друзей	Union of Friends	Okudzhava, B.		388
Песенка об открытой двери	Song About An Open Door	Okudzhava, B.		390
Грузинская песня	Georgian Song	Okudzhava, B.	Kvlividze, M.	391
Пожелание (Ю. Трифонову)	Expressed Wish (to Y. Trifonov)	Okudzhava, B.		393
Кораблик	Little Ship	Matveyeva, N.		394
Ветер	Wind	Matveyeva, N.		395S 395c
Караван	Caravan	Matveyeva, N.		397S 397c
Девушка из харчевни	Girl from the Tavern	Matveyeva, N.		400S _a 400S _b
Роща заалела	The Grove Reddened	Matveyeva, N.	Kiuru, I.	402S _a 402S _b 402S _c
Старательский вальсок	The Prospector's Little Waltz	Galich, A.		404
Облака	Clouds	Galich, A.		405
Отчий дом	Ancestral Home	Galich, A.		407S 407c
Песня о новом времени	Song About Modern Times	Vysotskiy, V.		409
Песня о друге	Song About a Friend	Vysotskiy, V.		410

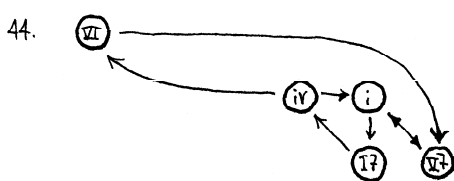
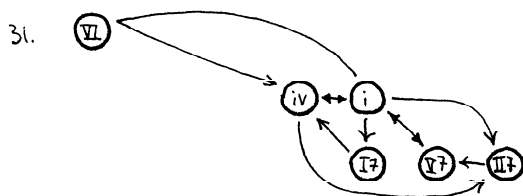
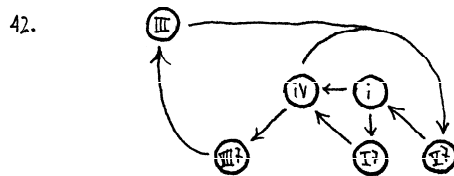
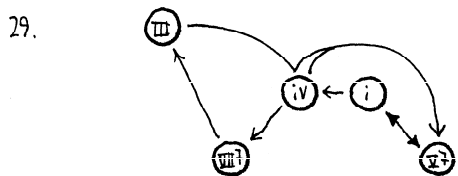
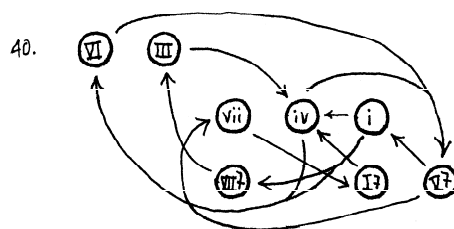
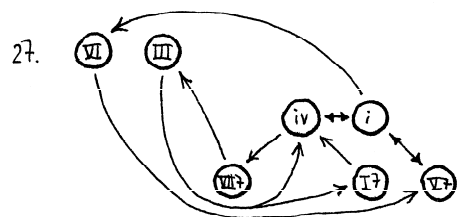
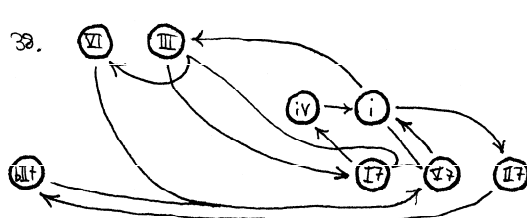
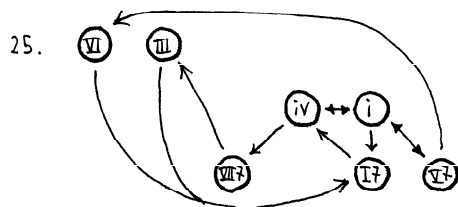
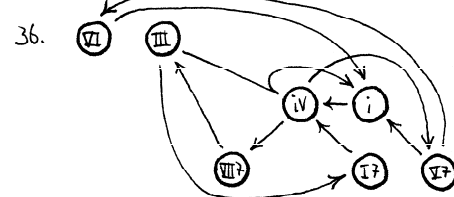
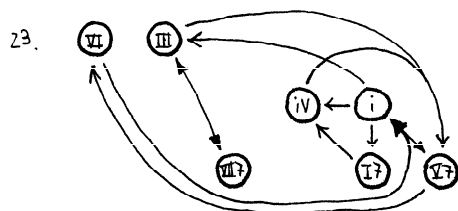
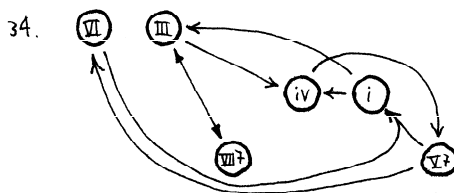
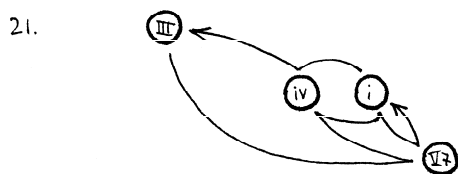
1. pg#	2. Metrical pattern of one stanza/chorus	3. Number of lines & rhyme scheme of one stanza/chorus	4. Overall poem form	5. Musical form of entire song
412	$[\delta:w4/w4/w5]^2$	6:AABCCB	S ⁶	$\{8-:4-4'-4''A^2\}^3$
413S	$d:w4/w4w[w4]^2w4w$	5:ABAAB	[SC] ²	$\{21A-12B\}^4$
413C	$d:[w3w/w3]^2w3$	5:ABABB		
415	$[d:w4/w2]^4$	8:ABABCD CD	S ⁴	16A ⁵ (after repeat #4, the melody is whistled and gradually fades out)
417S	$t:ww4/ww4w/ww4/ww4w-6w$	4:ABAB	[SC] ³	$\{16A-1t-10B\}^3$
417C	$t:[ww3w/ww3]^2ww3$	5:ABABB		

The song on p. 354 ("The House That Jack Built") is a cumulative song. Its form consists of two sections: the first line which changes with every repeat, and a second section which gets longer and longer with every repeat (a little like the English song "The Twelve Days of Christmas"). There are eight repeats in total. The below diagram shows the full form; the numbers represent which repeat(s) that particular section is present in.



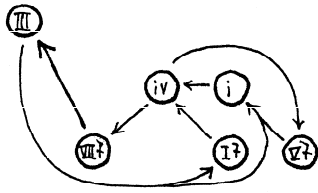
6. Song name	7. English translation of song name	8. Music author	9. Words author (if different from music author)	10. pg#
Вершина	Peak	Vysotskiy, V.		412
Военная альпинистская	Mountaineering War Song	Vysotskiy, V.		413S
				413C
Горная лирическая	Lyrical Mountain Song	Vysotskiy, V.		415
Прощание с горами	Parting with the Mountains	Vysotskiy, V.		417S
				417C

Appendix 4.2. Pitch constellation chord maps for 207 Soviet tourist/traveller songs¹

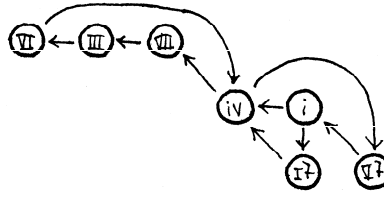


¹ See explanation on p. 123. These drawings use the pitch constellation chord names listed in column 3 of figure 1.3.

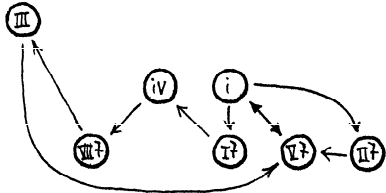
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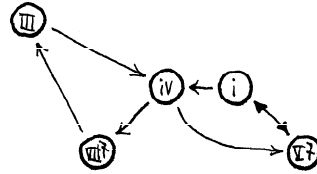
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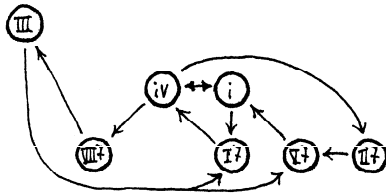
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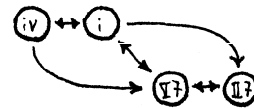
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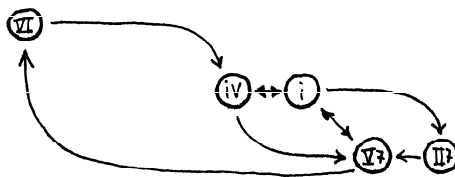
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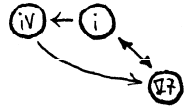
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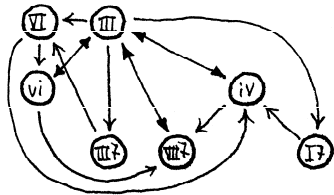
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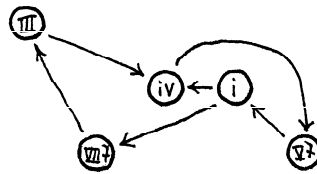
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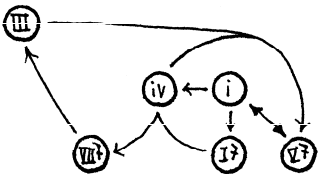
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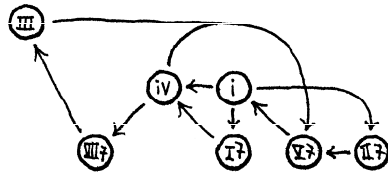
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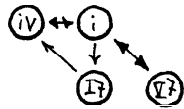
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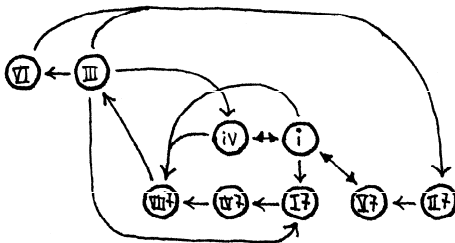
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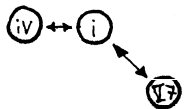
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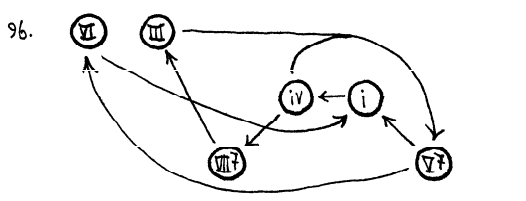
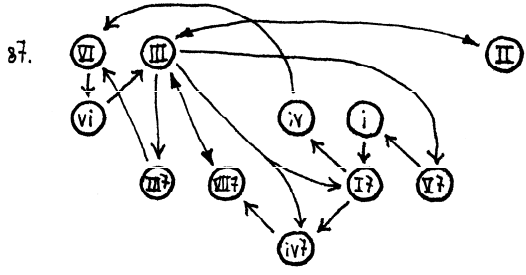
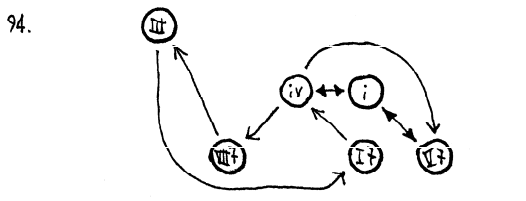
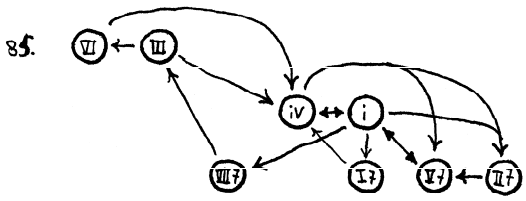
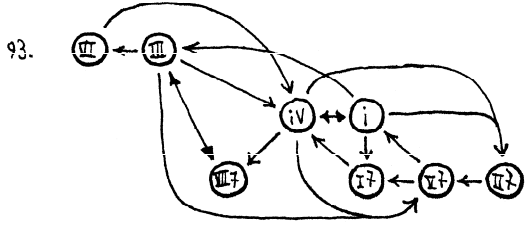
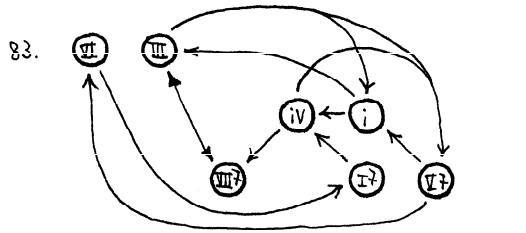
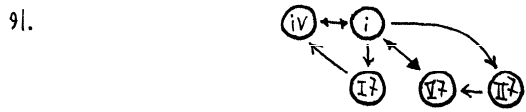
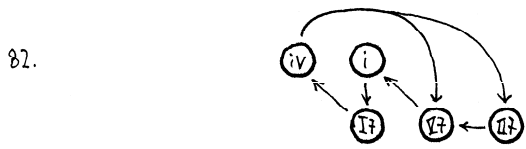
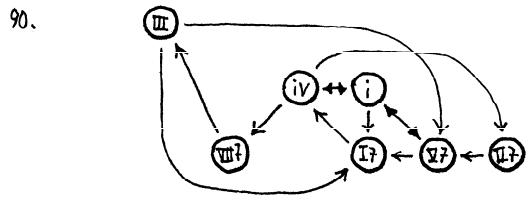
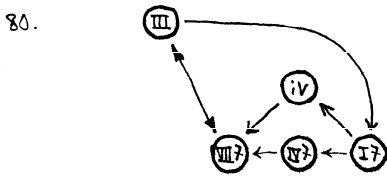
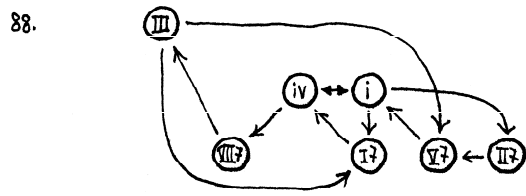
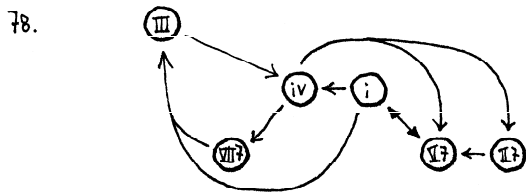


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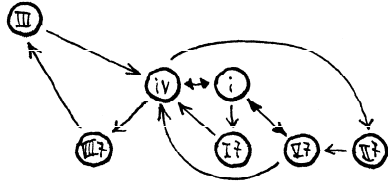


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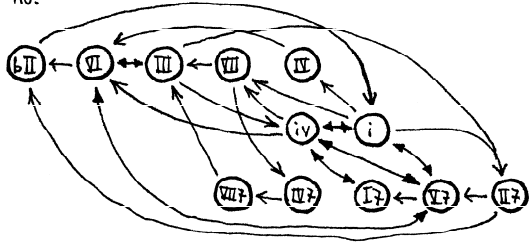




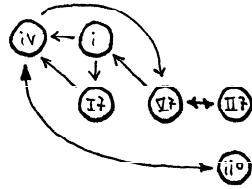
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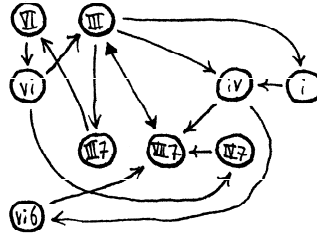
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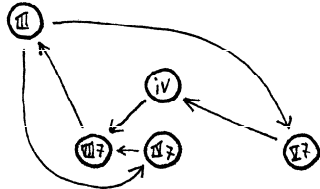
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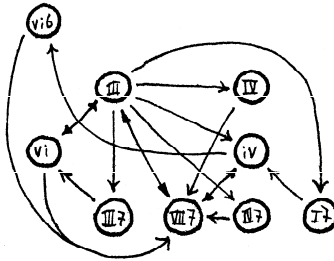
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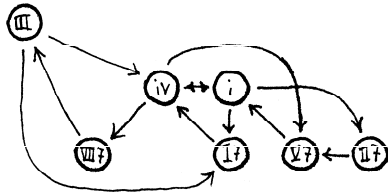
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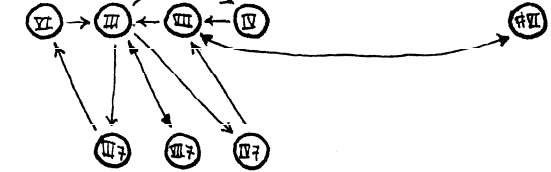
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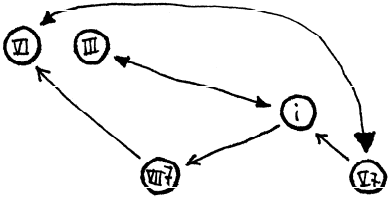
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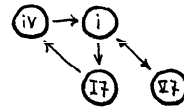
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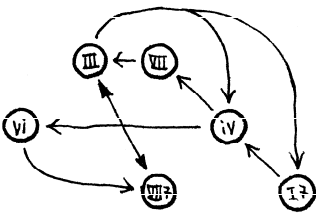
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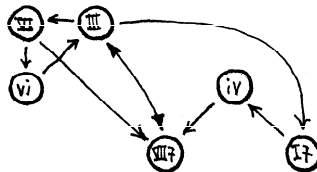
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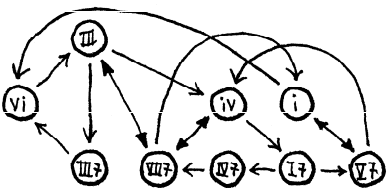
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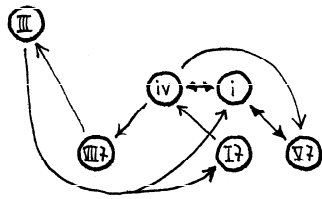
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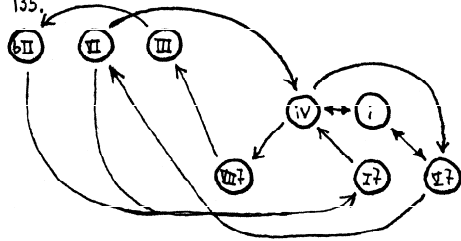
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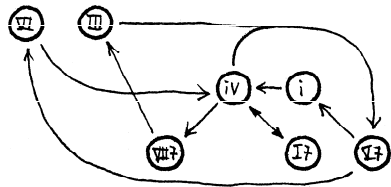
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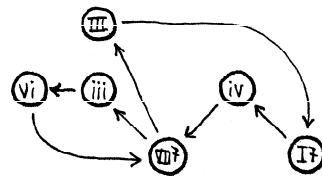
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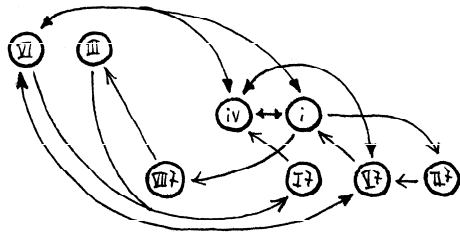
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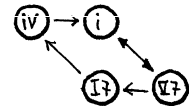
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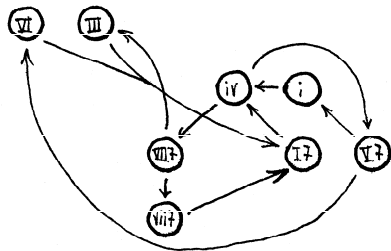
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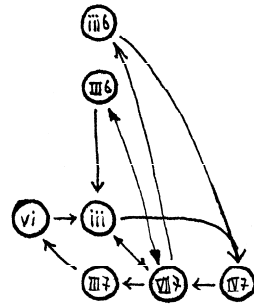
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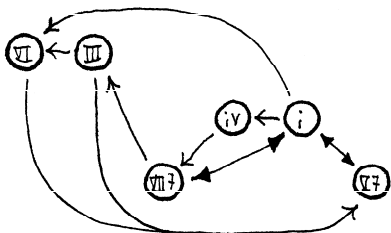
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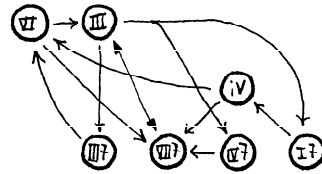
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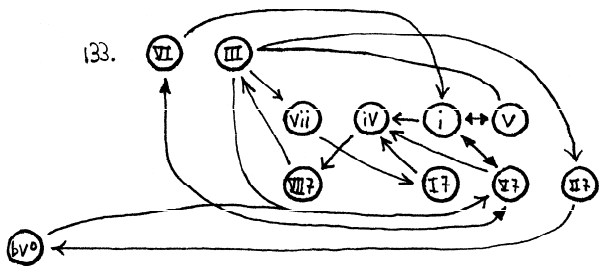
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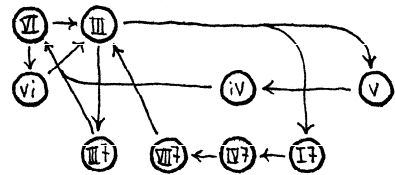
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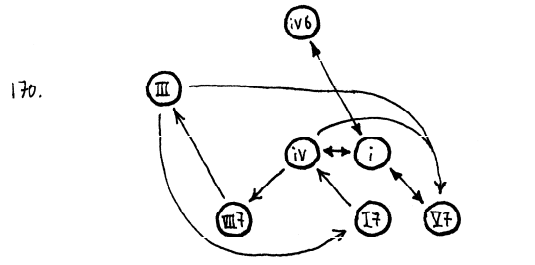
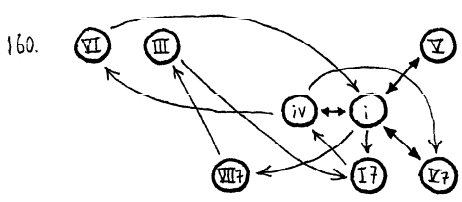
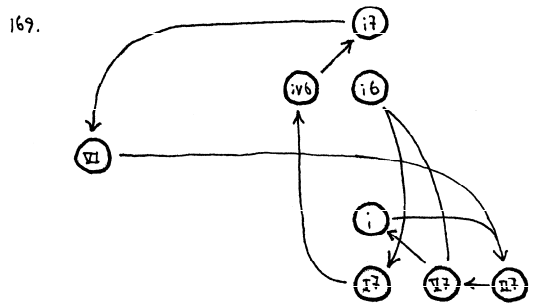
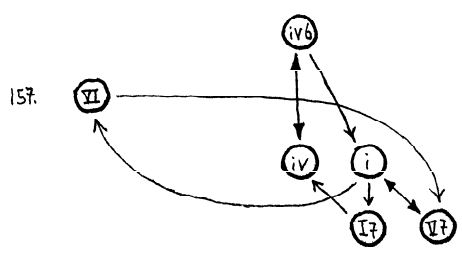
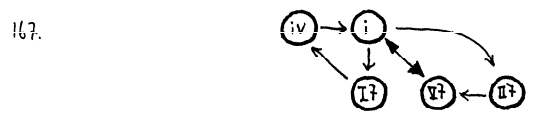
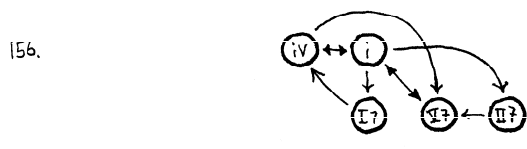
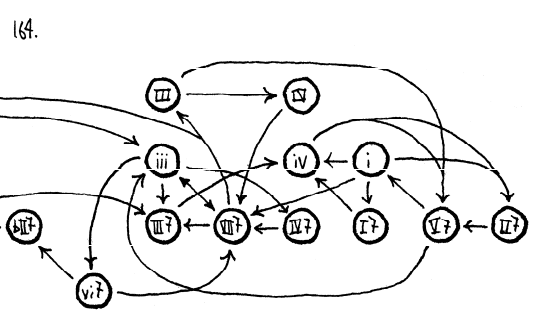
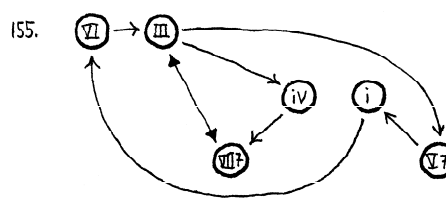
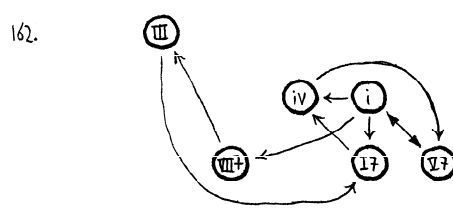
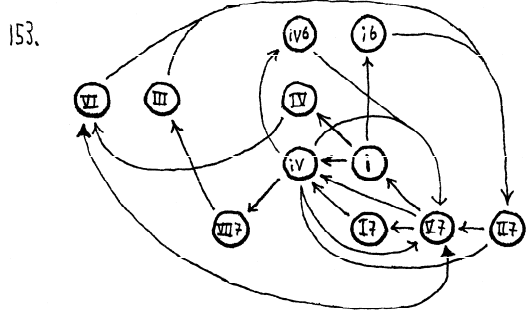


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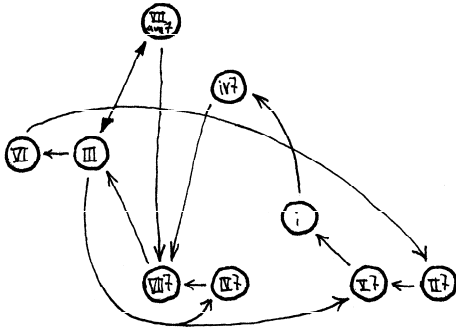


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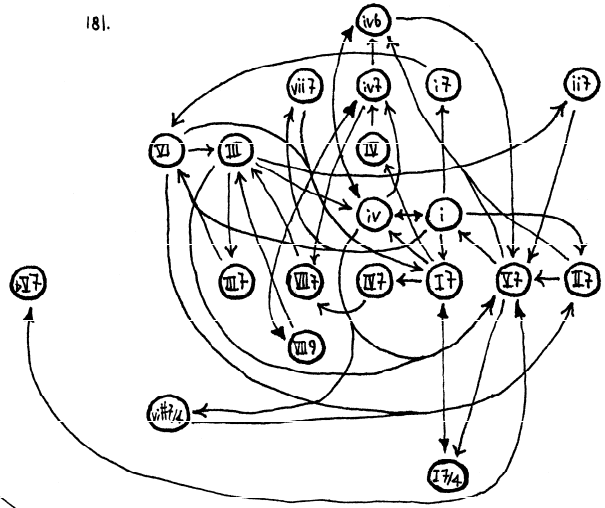




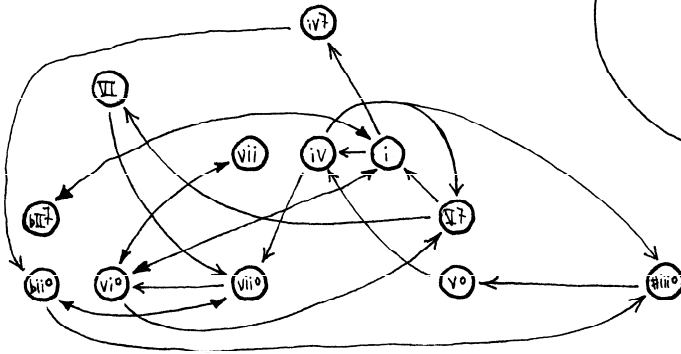
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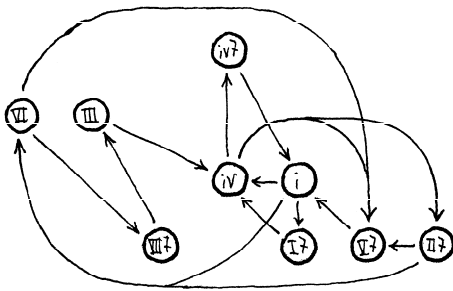
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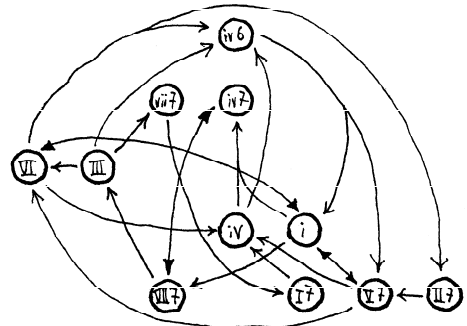
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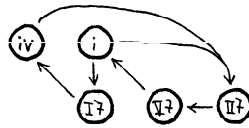
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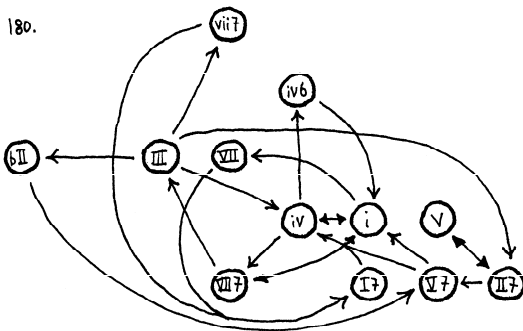
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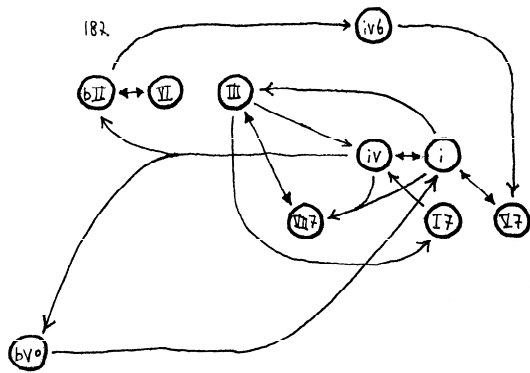
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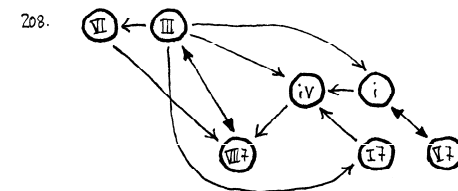
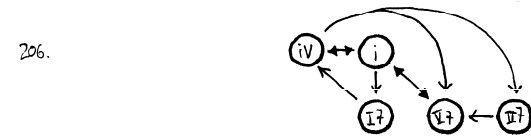
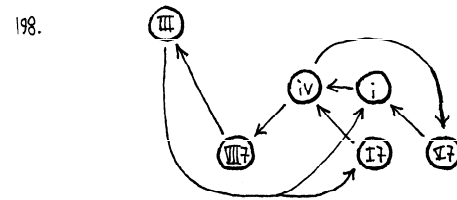
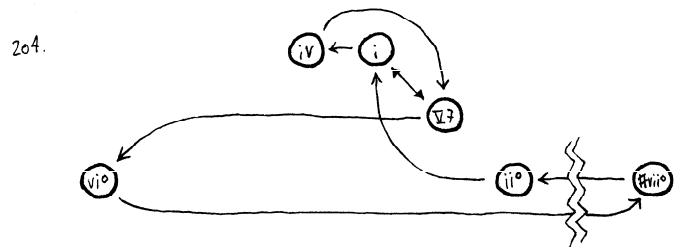
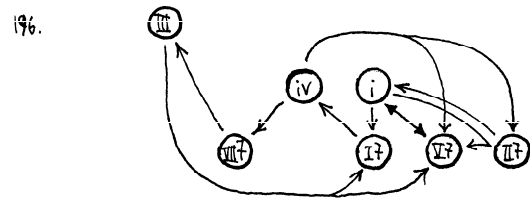
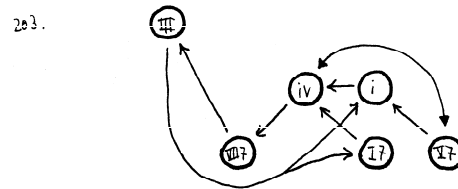
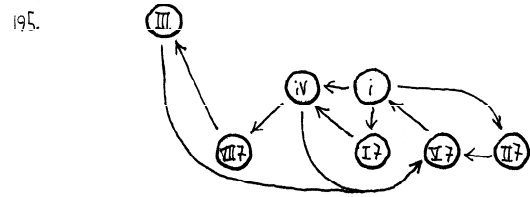
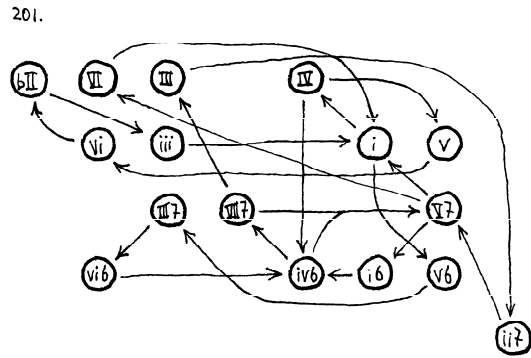
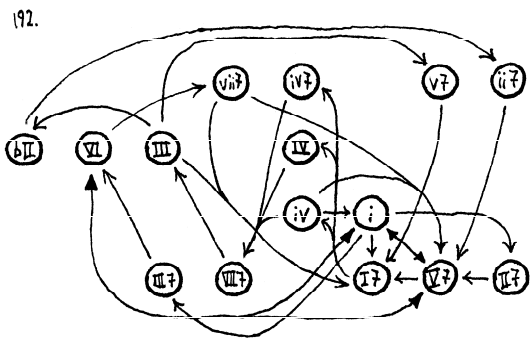
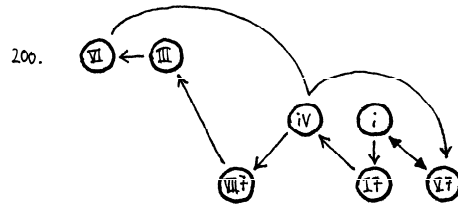
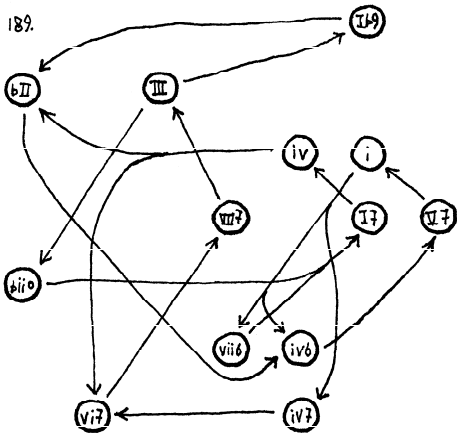


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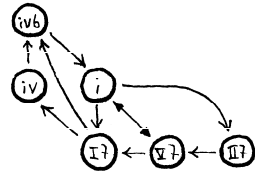


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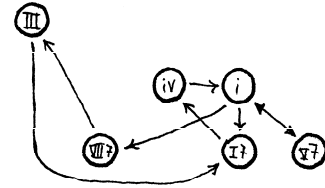




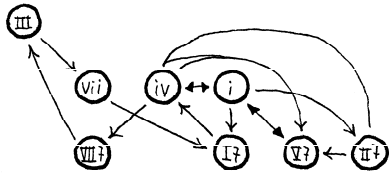
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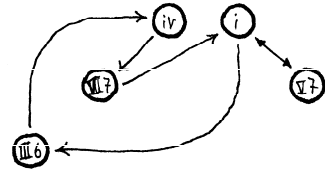
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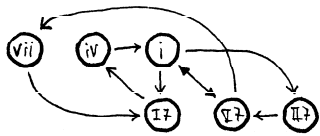
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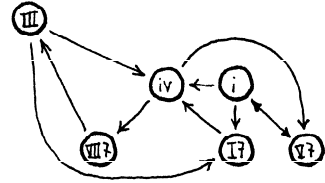
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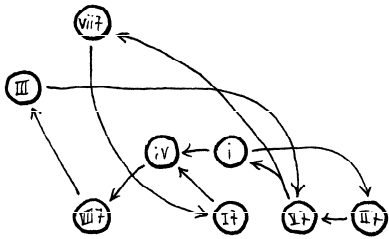
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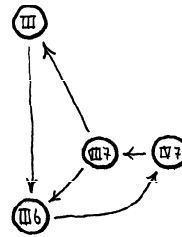
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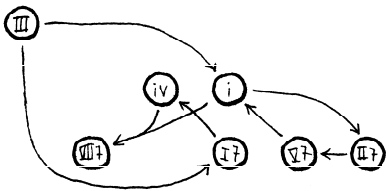
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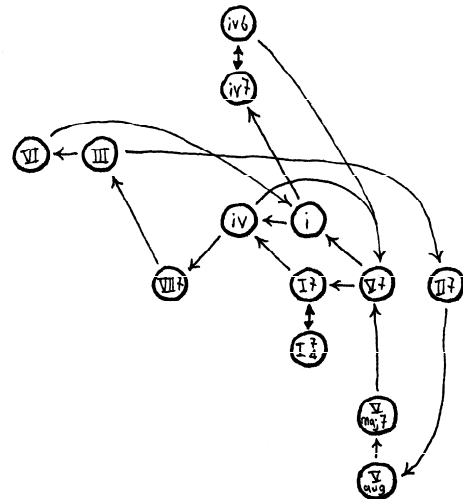
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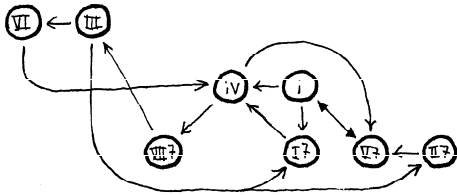
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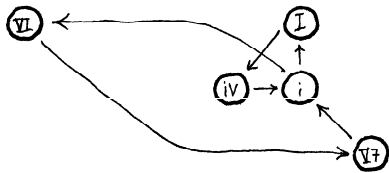
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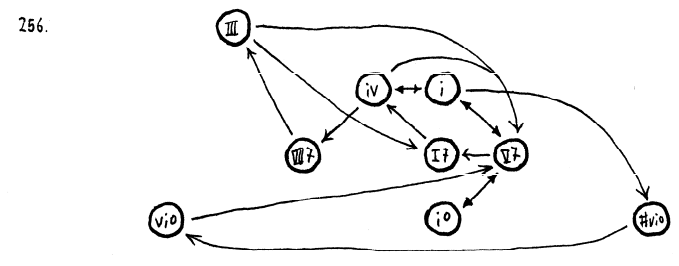
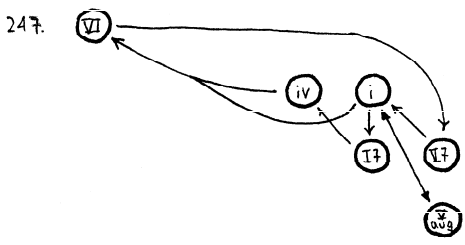
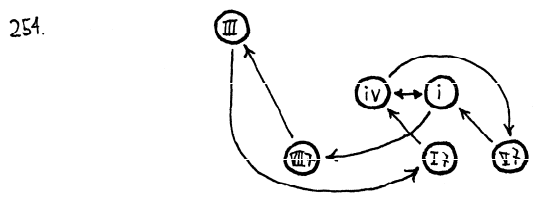
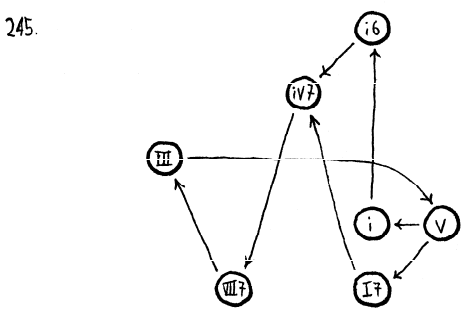
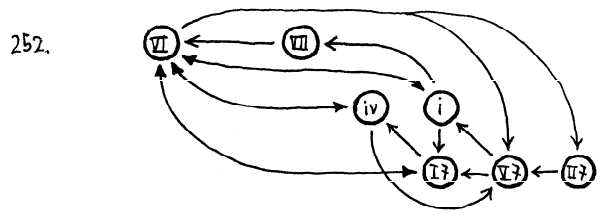
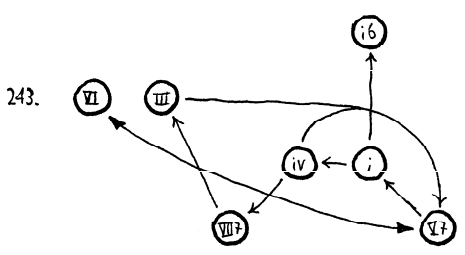
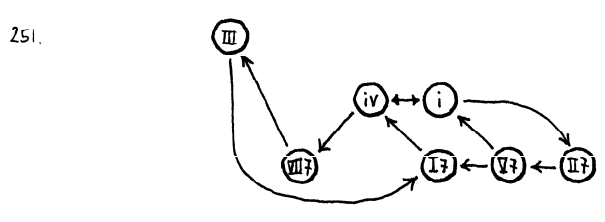
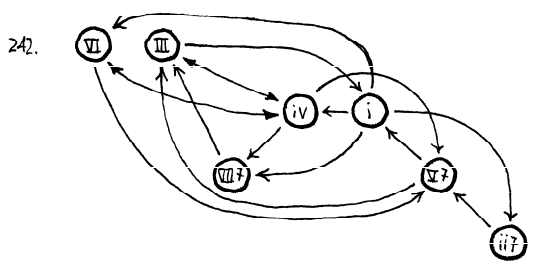
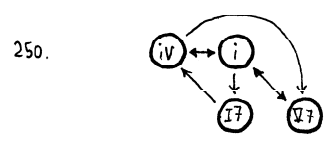
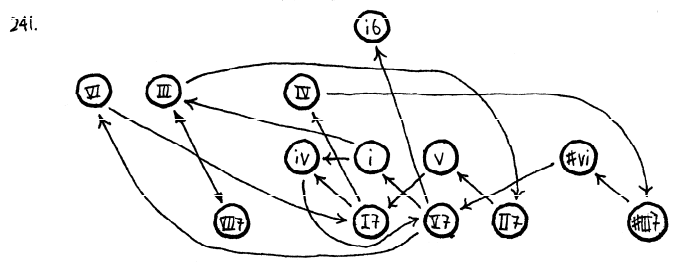
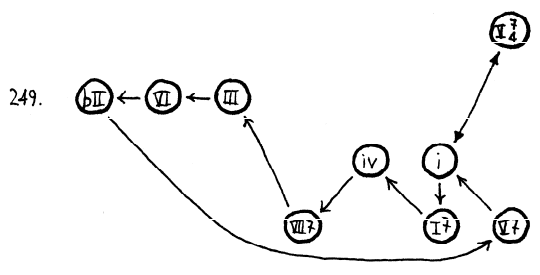
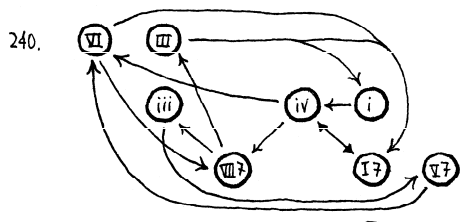


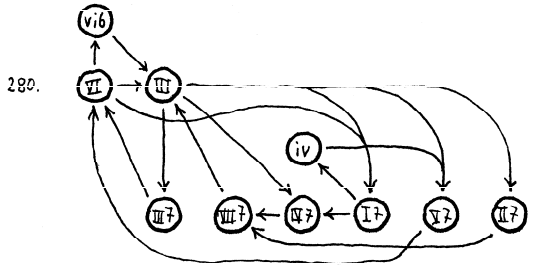
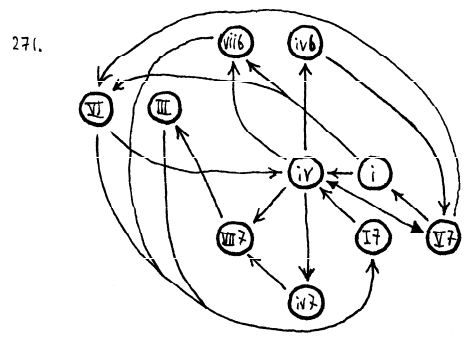
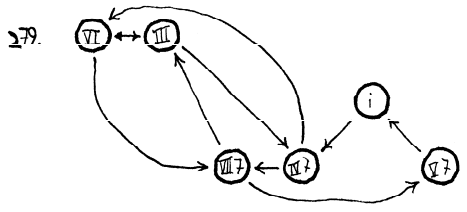
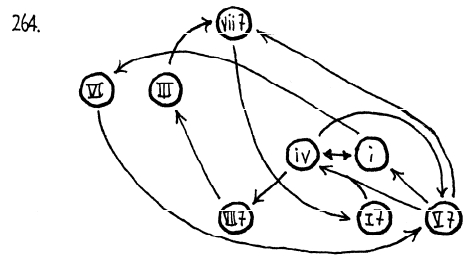
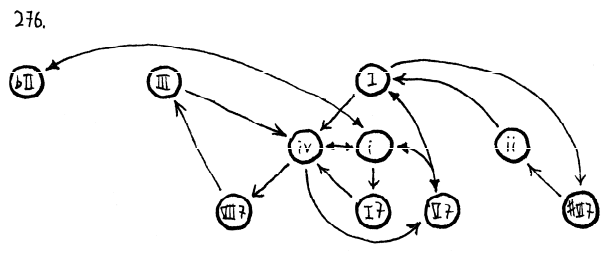
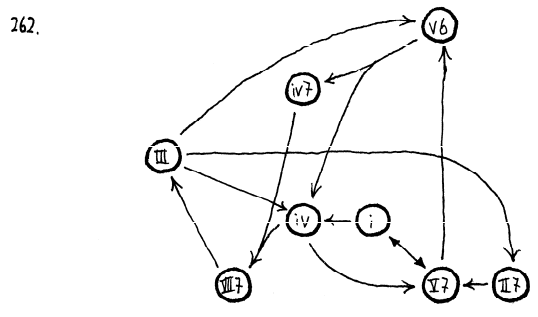
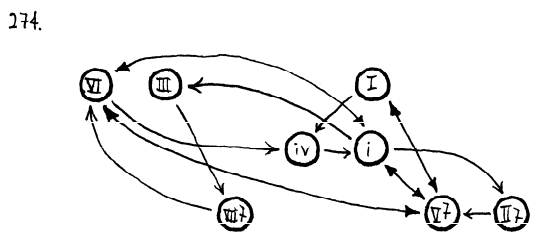
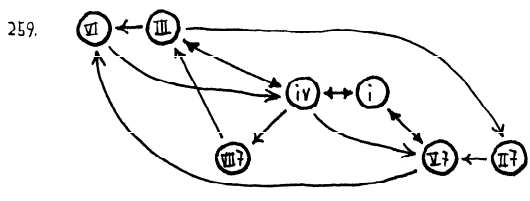
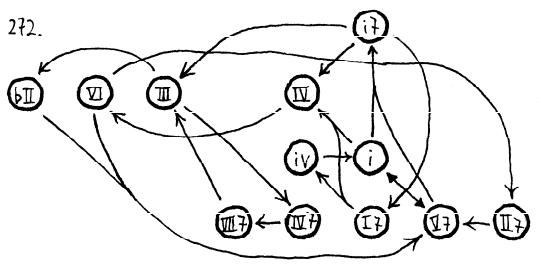
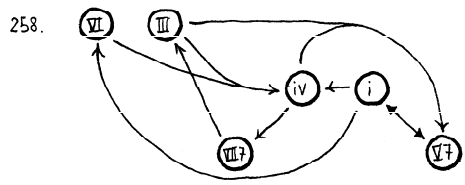
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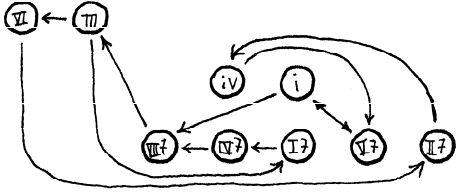
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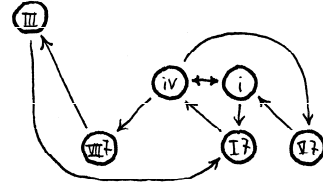




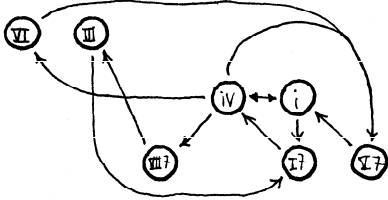
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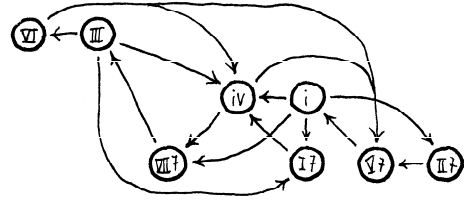
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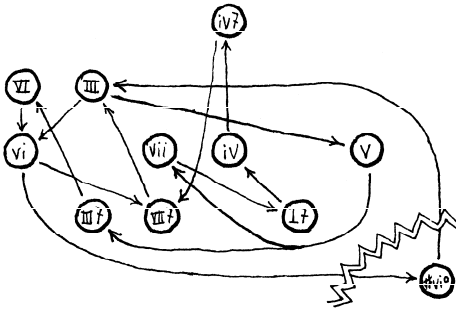
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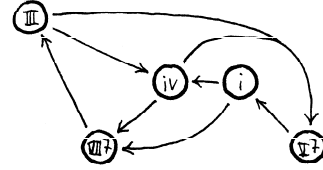
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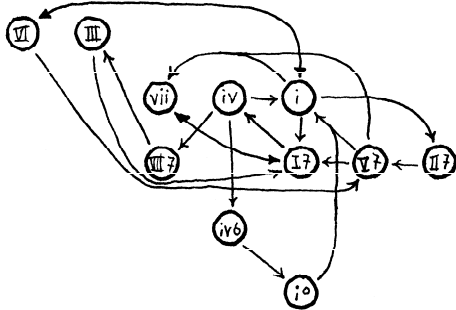
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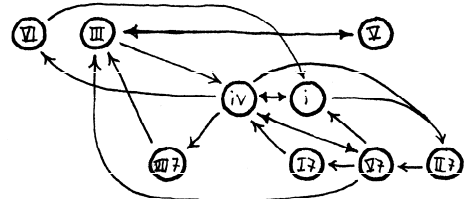
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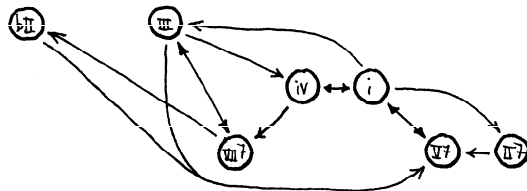
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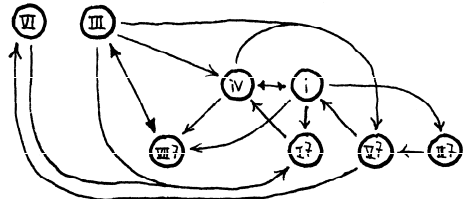
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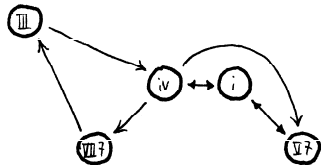
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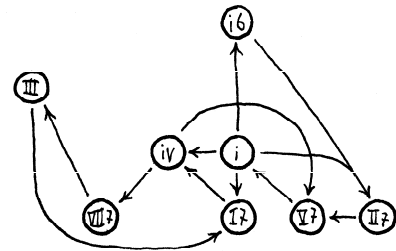
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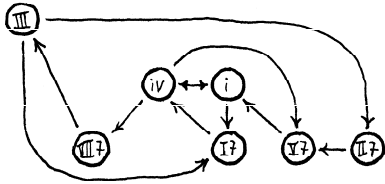
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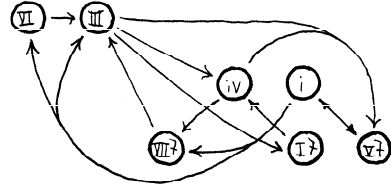
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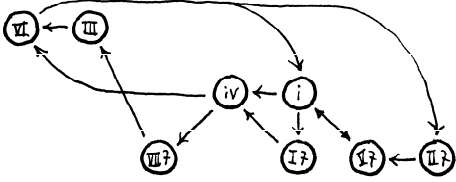
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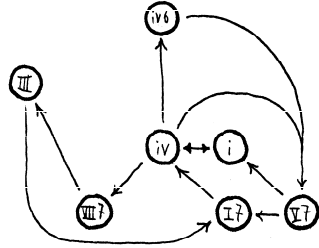
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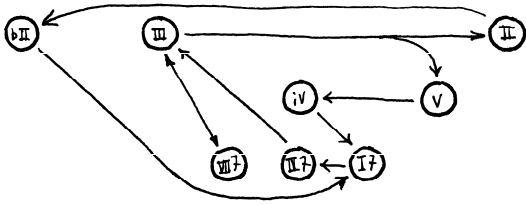
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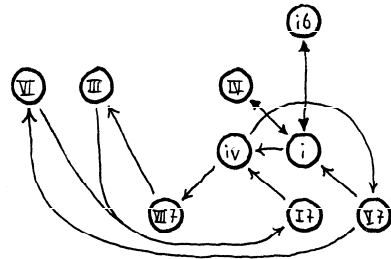
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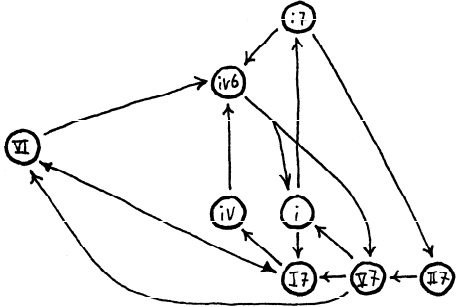
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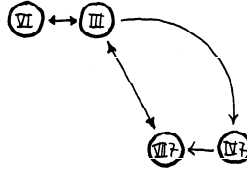
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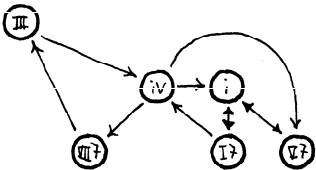
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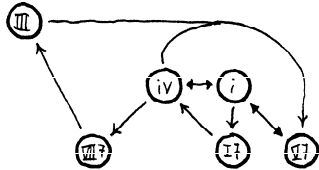
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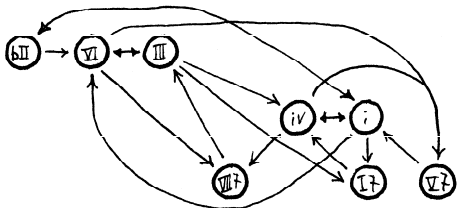
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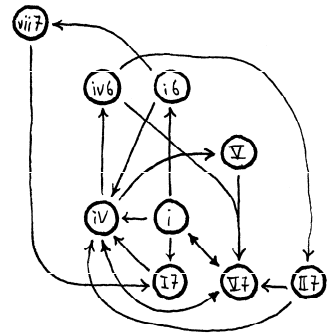
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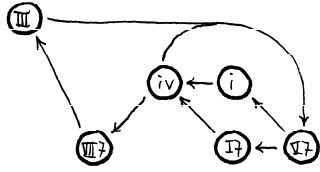
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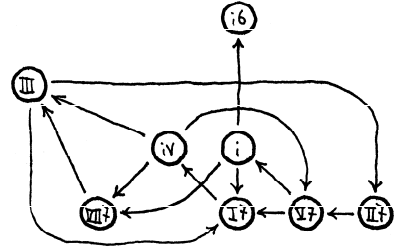
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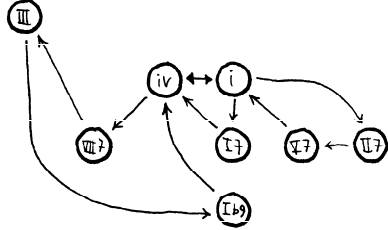
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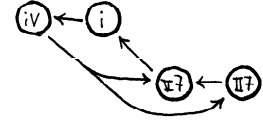
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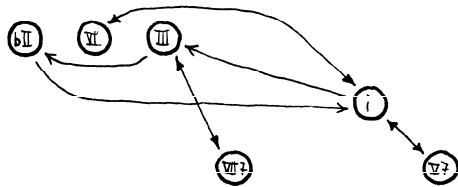
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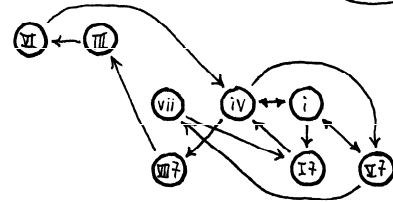
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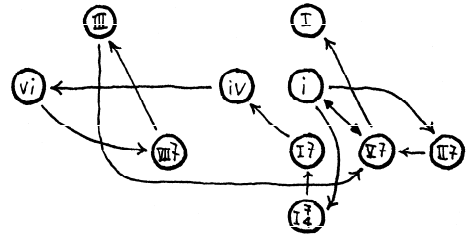
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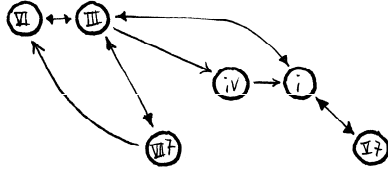
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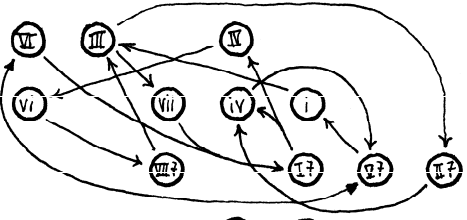
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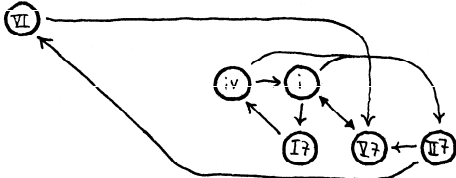
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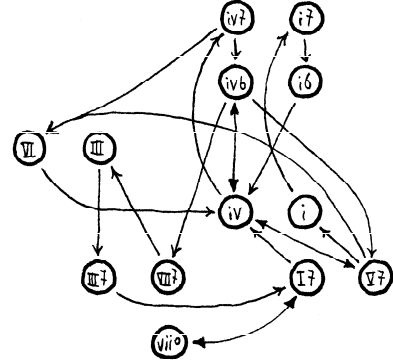
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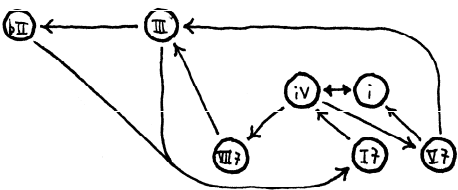
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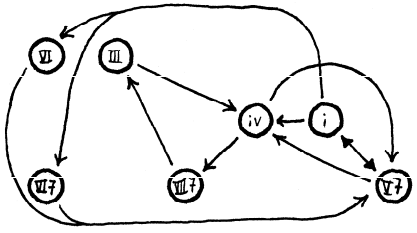
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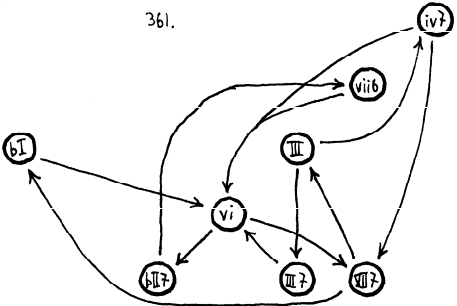
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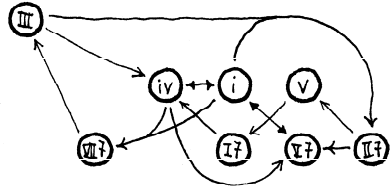
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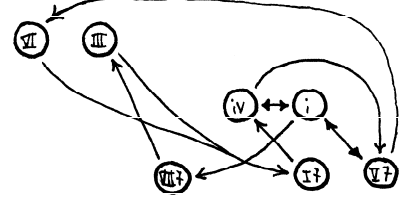
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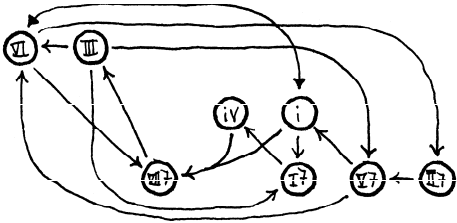
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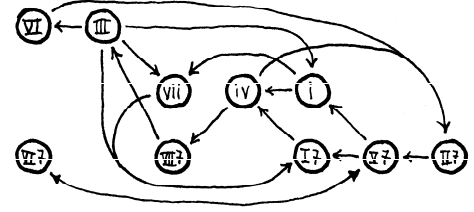
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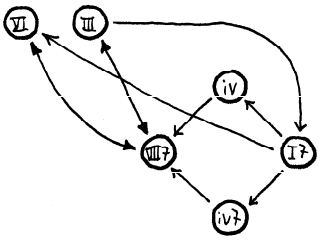
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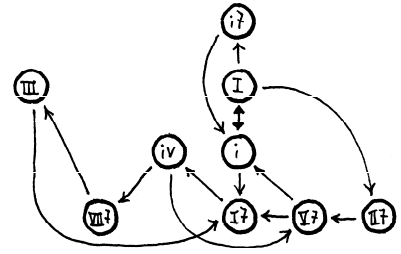
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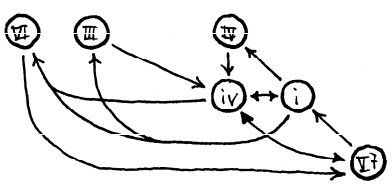
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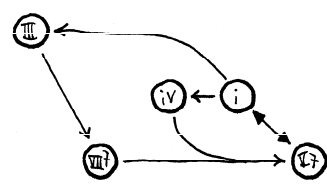
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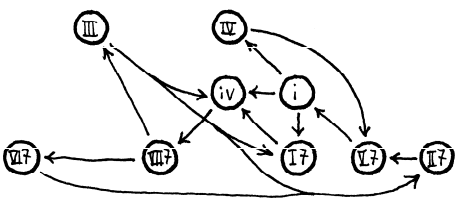
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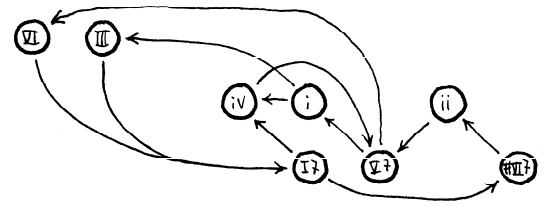
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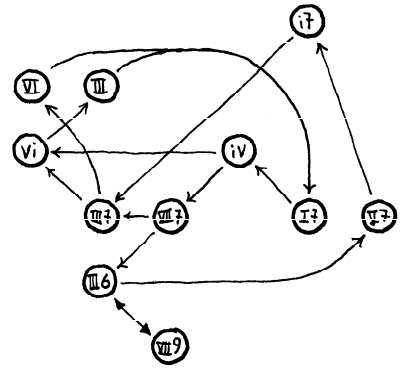
359.



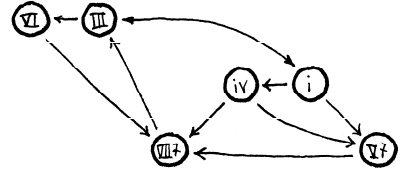
370.



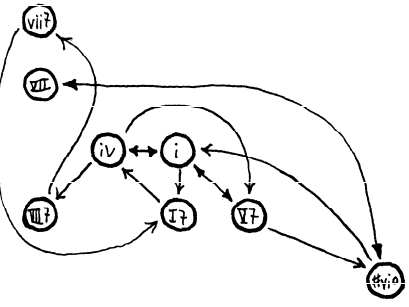
372.



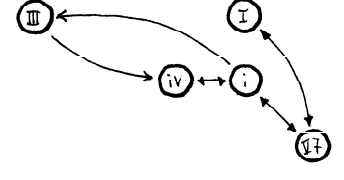
388.



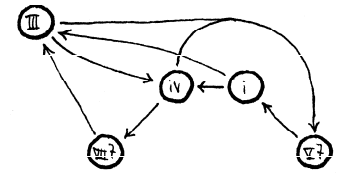
374.



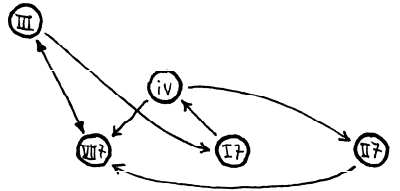
390.



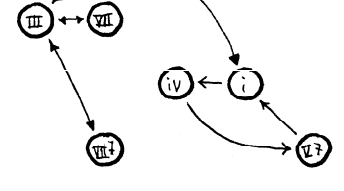
391.



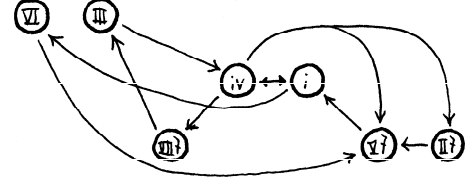
381.



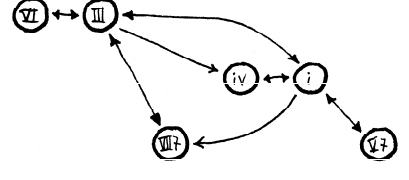
393.



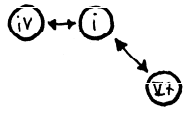
383.



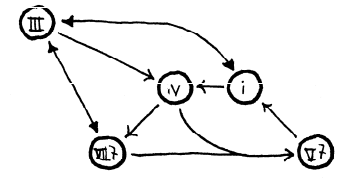
394.



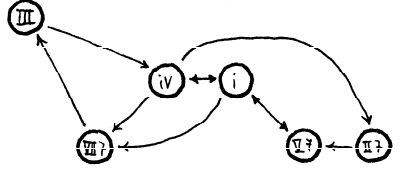
385.



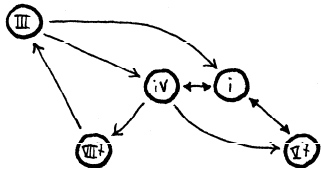
395.



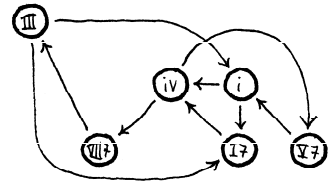
387.



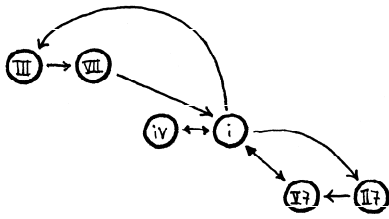
39f.



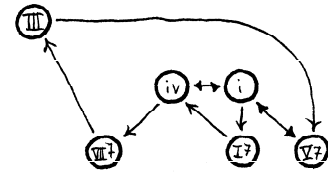
40g.



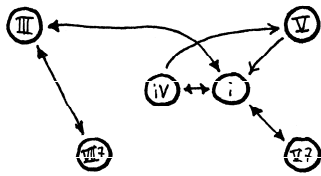
400.



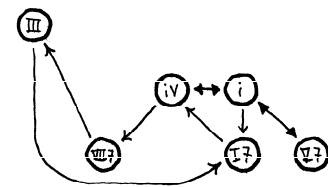
410.



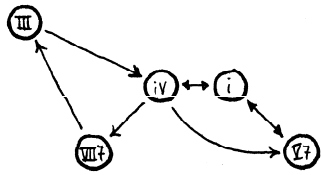
402.



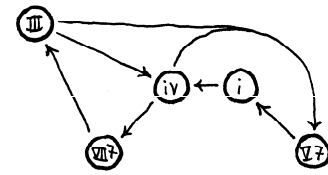
412.



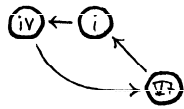
404.



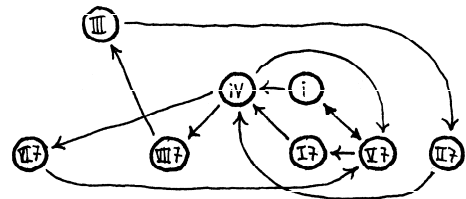
412.



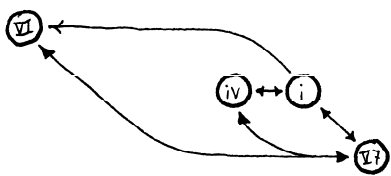
405.



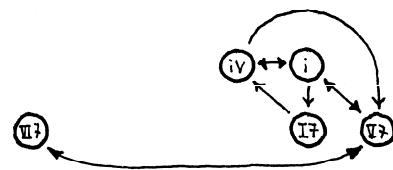
415.



407.



417.



Appendix 4.3. Chord progression analysis for 207 Soviet tourist/traveller songs

The following pages present tables analysing of the use of pitch constellation chords (as defined in Chapter 1) in 207 songs from the Soviet tourist/traveller song tradition, dating from the 1940s to the 1970s, collected in the 1989 book *Among the Untrodden Paths, One Is My Own* (Среди нехоженных дорог одна – моя). This information was tabulated from the chord maps in Appendix 4.2.

To remind the reader: all note letters have been replaced with numerals, with "I" being equivalent to the tonic minor in the song's key signature, even if the song itself may not be in minor (another way to look at it: all songs are transposed to a no-accidentals key signature. A=I, B=II, C=III, D=IV, E=V, F=VI, G=VII). If there is a transposition within a song, the coordinate system does not shift; for example, a song starting in i- might move to III+ (the relative major) for the chorus, but the respective tonic chords would still be labelled "i" and "III" in both cases.

Figure A4.3.1 lists all the pitch constellation chords in the 207 songs in order of the percentage of songs that use them (labelled using the symbols from figure 1.3 in Chapter 1). Figure A4.3.2 does the same, but arranged in a row of fifths. The pages that follow present the detailed analyses for each of those chords; which chords progress into them and which chords come after them. Figure A4.3.3 shows the page number that each analysis appears on.

A composer seeking to write typical harmonic progressions in this style can look at figure A4.3.1 to find a typical pitch constellation chord to start with, then find its page number in figure A4.3.3, go to the relevant page, and see the most typical chord progressions of that particular chord; this will make it possible to choose from a range of options, both typical and untypical. Once the next chord is chosen, the process can be repeated for the following chord, and so on.

Fig. A4.3.1. Pitch constellation chords by number and percent of songs that use them (among the 207).

Chord	Ttl	%
iv	195	94.20
V7	188	90.82
i	187	90.34
III	168	81.16
VII7	164	79.23
I7	142	68.60
VI	99	47.83
II7	78	37.68
IV7	21	10.14
iv6	18	08.70
III7	18	08.70
iv7	16	07.73
vi	16	07.73
bII	15	07.25
IV	14	06.76
i6	12	05.80
vii	10	04.83
vii7	9	04.35
v	9	04.35
i7	8	03.86
VII	8	03.86
I	7	03.38
VI7	6	02.90
iii	5	02.42
vi6	4	01.93
ii7	4	01.93
V	4	01.93
bII7	4	01.93
III6	4	01.93
vii6	3	01.45
vi°	3	01.45
#vi°	3	01.45
I7/4	3	01.45
v6	2	00.97
vi7	2	00.97
vii°	2	00.97
i°	2	00.97
ii°	2	00.97
bv°	2	00.97
bii°	2	00.97
bi	2	00.97
II	2	00.97
bV7	2	00.97
ii	2	00.97
VII9	2	00.97
Vaug	2	00.97
Ib9	2	00.97
iii6	1	00.48
v7	1	00.48
v°	1	00.48
#iii°	1	00.48
bi°	1	00.48
#VI	1	00.48
#VI7	1	00.48
#III7	1	00.48
#vi	1	00.48
V7/4	1	00.48
Vmaj7	1	00.48
vi#7/4	1	00.48
VIIaug7	1	00.48

Fig. A4.3.2. Percent table (incidence rate; % of songs that these chords are present in)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M	00.97		07.25	47.83	81.16	03.86	06.76	03.38	01.93	00.97	00.48	
m				07.73	02.42	04.83	94.20	90.34	04.35	00.97	00.48	
7		00.97	01.93	02.90	08.70	79.23	10.14	68.60	90.82	37.68	00.48	00.48
m6				01.93	00.48	01.45	08.70	05.80	00.97			
m7				00.97		04.35	07.73	03.86	00.48	01.93		
dim	00.48	00.97	00.97	01.45		00.97		00.97	00.48	00.97	01.45	00.48
7/4								01.45	00.48			
9						00.97						
aug									00.97			
M7									00.48			
7b9								00.97				
6					01.93							
m#7/4				00.48								
aug7						00.48						

Fig. A4.3.3. Page numbers table (page # of detailed information for that chord)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M	331		335	338	345	350	358	363	371	380	385	
m				339	346	351	359	364	372	381	386	
7		333	336	340	347	352	360	365	373	382	387	389
m6				341	348	353	361	366	374			
m7				342		354	362	367	375	383		
dim	332	334	337	343		355		368	376	384	388	390
7/4								369	377			
9						356						
aug									378			
M7									379			
7b9								370				
6					349							
m#7/4				344								
aug7						357						

Appears in
2/207
 songs

% table (bI may come after these chords in X% of songs that contain bI)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M	•											
m												
7						100.0						
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



bI



% table (these chords may come directly after bI in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M	•											
m					50.00	50.00						
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (bi° may come after these chords in X% of songs that contain bi°)

	bI	bV	bII	VI	III	VII	IV	I	V	II	$\#VI$	$\#III$
M												
m												
7												
m6												
m7												
dim	•			100.0								
7/4												
9												
aug												
M7												
7 b 9												
6												
m $\#$ 7/4												
aug7												



bi°



% table (these chords may come directly after bi° in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	$\#VI$	$\#III$
M												
m												
7												
m6												
m7												
dim	•									100.0		
7/4												
9												
aug												
M7												
7 b 9												
6												
m $\#$ 7/4												
aug7												

Appears in
2/207
 songs

% table (**bV7** may come after these chords in X% of songs that contain bV7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7		•	50.00						50.00			
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



bV7



% table (these chords may come directly after **bV7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7		•			50.00				50.00			
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (bV° may come after these chords in X% of songs that contain bV°)

	bI	bV	bII	VI	III	VII	IV	I	V	II	$\#VI$	$\#III$
M												
m							50.00					
7										50.00		
m6												
m7												
dim		•										
7/4												
9												
aug												
M7												
7 b 9												
6												
m $\#$ 7/4												
aug7												



bV°



% table (these chords may come directly after bV° in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	$\#VI$	$\#III$
M												
m								50.00				
7										50.00		
m6												
m7												
dim		•										
7/4												
9												
aug												
M7												
7 b 9												
6												
m $\#$ 7/4												
aug7												

Appears in
15/207
 songs

% table (bII may come after these chords in X% of songs that contain bII)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			•	20.00	40.00					06.67		
m				06.67			13.33	13.33				
7						06.67				06.67		
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9								06.67				
6												
m#7/4												
aug7												



bII



% table (these chords may come directly after bII in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			•	13.33								
m					06.67			26.67				
7								20.00	26.67			
m6							13.33					
m7										06.67		
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
4/207
 songs

% table (**bII7** may come after these chords in X% of songs that contain **bII7**)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m				25.00				25.00				
7			•							25.00		
m6												
m7				25.00								
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



bII7



% table (these chords may come directly after **bII7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								25.00				
7		25.00	•							25.00		
m6						25.00						
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (bii° may come after these chords in X% of songs that contain bii°)

	bI	bV	bII	VI	III	VII	IV	I	V	II	$\#VI$	$\#III$
M					50.00							
m												
7												
m6												
m7							50.00					
dim			•			50.00						
7/4												
9												
aug												
M7												
7 b 9												
6												
m $\#$ 7/4												
aug7												



bii°



% table (these chords may come directly after bii° in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	$\#VI$	$\#III$
M												
m												
7								50.00				
m6												
m7												
d7			•			50.00						50.00
7/4												
9												
aug												
M7												
7 b 9												
6												
m $\#$ 7/4												
aug7												

Appears in
99/207
 songs

% table (**VI** may come after these chords in X% of songs that contain VI)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			02.02	•	30.30	01.01	03.03					
m							18.18	28.28				
7					11.11	05.05	01.01	02.02	32.32	02.02		
m6												
m7							01.01	02.02				
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



VI



% table (these chords may come directly after **VI** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			03.03	•	14.14							
m				06.06			23.23	16.16				
7						11.11		19.19	33.33	13.13		
m6				01.01			02.02					
m7						01.01						
dim						01.01						
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
16/207
 songs

% table (vi may come after these chords in X% of songs that contain vi)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M	06.25			37.50	18.75		06.25					
m				•	06.25		18.75	06.25	06.25			
7					31.25							
m6						06.25						
m7							06.25					
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



vi



% table (these chords may come directly after vi in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			06.25		50.00							
m				•	06.25							
7			06.25			50.00	06.25					
m6												
m7												
dim											06.25	
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
6/207
 songs

% table (**VI7** may come after these chords in X% of songs that contain VI7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M								16.67				
m							16.67	16.67				
7				•		16.67			33.33			
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



VI7



% table (these chords may come directly after **VI7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m										16.67		
7				•					66.67	16.67		
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
4/207
 songs

% table (**vi6** may come after these chords in X% of songs that contain vi6)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				25.00								
m							50.00	25.00				
7					25.00							
m6				•								
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



vi6



% table (these chords may come directly after **vi6** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					25.00							
m												
7						50.00						
m6				•			25.00					
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (**vi7** may come after these chords in X% of songs that contain vi7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m					50.00		50.00					
7					50.00							
m6												
m7				•			50.00					
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



vi7



% table (these chords may come directly after **vi7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7			50.00			100.0						
m6												
m7				•								
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
3/207
 songs

% table (**vi°** may come after these chords in X% of songs that contain **vi°**)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m						33.33	33.33	33.33				
7									33.33			
m6												
m7												
dim				•		33.33					33.33	
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



vi°



% table (these chords may come directly after **vi°** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m						33.33		33.33				
7									66.67			
m6												
m7												
dim	33.33			•								
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (**vi#7/4** may come after these chords in X% of songs that contain vi#7/4)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							100.0					
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4			•									
aug7												



vi#7/4



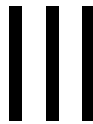
% table (these chords may come directly after **vi#7/4** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7										100.0		
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4				•								
aug7												

Appears in
168/207
 songs

% table (III may come after these chords in X% of songs that contain III)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				08.33	•	02.98			00.60	00.60		
m				04.76			02.98	16.07	00.60			
7						93.45	00.60	00.60	01.79			
m6				00.60								
m7								00.60				
dim											00.60	
7/4												
9						00.60						
aug												
M7												
7b9												
6												
m#7/4												
aug7						00.60						



% table (these chords may come directly after III in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			03.57	17.86	•	01.19	01.79		00.60	01.19		
m				01.79		02.38	33.33	13.69	02.38			
7					07.14	20.24	05.36	40.48	25.00	10.71		
m6							00.60		00.60			
m7						02.38	01.19		00.60	01.19		
dim			00.60									
7/4												
9												
aug												
M7												
7b9								01.19				
6					00.60							
m#7/4												
aug7						00.60						

Appears in
5/207
 songs

% table (iii may come after these chords in X% of songs that contain iii)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M	20.00		20.00									
m				20.00	•							
7						80.00			20.00			
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6					20.00							
m#7/4												
aug7												



% table (these chords may come directly after iii in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m				20.00	•			20.00				
7					20.00	40.00	40.00		20.00			
m6												
m7				20.00								
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
18/207
 songs

% table (III7 may come after these chords in X% of songs that contain III7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					66.67							
m					05.56				05.56			
7		05.56			•	16.67						
m6									05.56			
m7								05.56				
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



III7



% table (these chords may come directly after III7 in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				61.11								
m				27.78			05.55					
7					•			05.55				
m6				05.55								
m7				05.55								
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (**iii6** may come after these chords in X% of songs that contain iii6)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7						100.0						
m6					•							
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



iii6



% table (these chords may come directly after **iii6** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7							100.0					
m6					•							
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
4/207
 songs

% table (**III6** may come after these chords in X% of songs that contain III6)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					25.00							
m								25.00				
7						75.00						
m6												
m7												
dim												
7/4												
9						25.00						
aug												
M7												
7b9												
6					•							
m#7/4												
aug7												



III6



% table (these chords may come directly after **III6** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m					25.00		25.00					
7						25.00	25.00		25.00			
m6												
m7												
dim												
7/4												
9						25.00						
aug												
M7												
7b9												
6					•							
m#7/4												
aug7												

Appears in
8/207
 songs

% table (**VII** may come after these chords in X% of songs that contain VII)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					25.00	•	12.50				12.50	
m							37.50	37.50				
7							12.50					
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



VII



% table (these chords may come directly after **VII** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				12.50	62.50	•					12.50	
m								12.50				
7							12.50	12.50				
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
10/207
 songs

% table (**vii** may come after these chords in X% of songs that contain vii)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					40.00							
m						•		20.00	10.00			
7									40.00			
m6												
m7												
dim				10.00								
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



vii



% table (these chords may come directly after **vii** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m						•						
7								90.00				
m6												
m7												
dim				10.00								
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
164/207
 songs

% table (**VII7** may come after these chords in X% of songs that contain VII7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				06.71	20.73		01.83	00.61				
m				04.88	01.22		70.73	16.46				
7						•	11.59		00.61	01.22		
m6				01.22			01.22					
m7				01.22			06.71					
dim											00.61	
7/4												
9												
aug												
M7												
7b9												
6					00.61							
m#7/4												
aug7						00.61						



VII7



% table (these chords may come directly after **VII7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M	01.22		00.61	03.05	95.73							
m					02.44		01.22	02.44				
7				00.61	01.83	•			02.44			
m6					00.61							
m7						01.22	00.61					
dim											00.61	
7/4												
9												
aug												
M7												
7b9												
6					01.83							
m#7/4												
aug7												

Appears in
3/207
 songs

% table (**vii6** may come after these chords in X% of songs that contain vii6)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							33.33	33.33				
7			33.33					33.33				
m6						•						
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



vii6



% table (these chords may come directly after **vii6** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m				33.33								
7								66.67				
m6						•						
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
9/207
 songs

% table (**vii7** may come after these chords in X% of songs that contain vii7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				11.11	44.44							
m							22.22	11.11				
7									22.22			
m6								11.11				
m7						•						
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



vii7



% table (these chords may come directly after **vii7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7								100.0	11.11			
m6												
m7						•						
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (**vii°** may come after these chords in X% of songs that contain **vii°**)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				50.00								
m							50.00					
7								50.00				
m6												
m7												
dim			50.00			•						
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



vii°



% table (these chords may come directly after **vii°** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7								50.00				
m6												
m7												
dim			50.00	50.00		•						
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (**VII9** may come after these chords in X% of songs that contain VII9)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7												
m6												
m7							50.00					
dim												
7/4												
9						•						
aug												
M7												
7b9												
6					50.00							
m#7/4												
aug7												



VII9



% table (these chords may come directly after **VII9** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					50.00							
m												
7												
m6												
m7							50.00					
dim												
7/4												
9						•						
aug												
M7												
7b9												
6					50.00							
m#7/4												
aug7												

Appears in
1/207
 songs

% table (**VIIaug7** may come after these chords in X% of songs that contain VIIaug7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.0							
m												
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7						•						



VIIaug7



% table (these chords may come directly after **VIIaug7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.0							
m												
7						100.0						
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7						•						

Appears in
14/207
 songs

% table (**IV** may come after these chords in X% of songs that contain IV)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					21.43		•					
m								50.00				
7								35.71				
m6												
m7								07.14				
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



IV



% table (these chords may come directly after **IV** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				21.43		07.14	•					
m				07.14			07.14	07.14	07.14			
7						21.43			07.14			07.14
m6							07.14					
m7							07.14					
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
195/207
 songs

% table (**iv** may come after these chords in X% of songs that contain iv)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				11.80	28.72		00.51	01.54				
m							•	70.77	01.03			
7					00.51	01.03		68.72	10.77	03.08		
m6							01.54		00.51			
m7												
dim									00.51	00.51		
7/4												
9												
aug												
M7												
7b9								00.51				
6					00.51			01.03				
m#7/4												
aug7												



iv



% table (these chords may come directly after **iv** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			01.03	09.23	02.56	01.54			01.03			
m				01.54			•	44.10				
7				00.51		59.49		02.56	59.49	10.77		
m6				01.03		00.51	06.15					
m7				00.51			03.08					
dim		00.51		00.51		00.51				00.51		
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4				00.51								
aug7												

Appears in
21/207
 songs

% table (**IV7** may come after these chords in X% of songs that contain IV7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					42.86	04.76						
m				04.76	09.52			04.76				
7							•	38.10				
m6					04.76							
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6					04.76							
m#7/4												
aug7												



IV7



% table (these chords may come directly after **IV7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				04.76	04.76	04.76						
m												
7						90.48	•					
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
18/207
 songs

% table (**iv6** may come after these chords in X% of songs that contain iv6)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			11.11	11.11	05.55		05.55					
m							66.67	11.11				
7								11.11	05.55	05.55		
m6				05.55			•	05.55				
m7							16.67	05.55				
dim												
7/4												
9												
aug												
M7												
7 ^b 9												
6												
m#7/4												
aug7												



iv6



% table (these chords may come directly after **iv6** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							16.67	33.33				
7						11.11			66.67	05.55		
m6							•					
m7							05.55	05.55				
dim								05.55				
7/4												
9												
aug												
M7												
7 ^b 9												
6												
m#7/4												
aug7												

Appears in
16/207
 songs

% table (**iv7** may come after these chords in X% of songs that contain iv7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					12.50		06.25					
m							37.50	31.25				
7						06.25		25.00				
m6							06.25	06.25	06.25			
m7							•					
dim												
7/4												
9						06.25						
aug												
M7												
7b9												
6												
m#7/4												
aug7												



iv7



% table (these chords may come directly after **iv7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				06.25								
m				06.25				06.25				
7						68.75						
m6							18.75					
m7				06.25			•					
dim			06.25									
7/4												
9						06.25						
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
7/207
 songs

% table (I may come after these chords in X% of songs that contain I)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M								•				
m								57.14		14.29		
7									57.14			
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



% table (these chords may come directly after I in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M								•				
m							42.86	14.29				
7				14.29		14.29			42.86	14.29		
m6												
m7								14.29				
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

none (I only appears at the end of the piece): 14.29%

Appears in
187/207
 songs

% table (i may come after these chords in X% of songs that contain i)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			02.14	08.56	12.30	00.53	00.53	00.53	01.07			
m					00.53		46.00	•	01.07			
7			00.53			02.14		01.07	97.33			
m6							03.21	00.53				
m7							00.53	00.53				
dim		00.53		00.53				00.53		00.53	00.53	
7/4									00.53			
9												
aug									00.53			
M7												
7b9												
6												
m#7/4												
aug7												



% table (these chords may come directly after i in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			01.07	14.97	14.44	01.60	03.74	02.14	00.53			
m				00.53		01.07	73.80	•	00.53			
7			00.53	00.53		14.44	00.53	40.11	51.34	21.93		
m6				00.53		00.53	01.07	03.74	00.53			
m7						00.53	02.67	02.67		00.53		
dim				00.53							00.53	
7/4									00.53			
9												
aug									00.53			
M7												
7b9												
6					00.53							
m#7/4												
aug7												

Appears in
142/207
 songs

% table (**I7** may come after these chords in X% of songs that contain I7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			02.11	13.38	47.89	00.70						
m						06.34	03.52	52.82	02.11			
7					00.70			•	14.79			
m6						01.40		00.70				
m7						06.34		00.70	00.70			
dim			00.70			00.70						
7/4								02.11				
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



I7



% table (these chords may come directly after **I7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				01.41	00.70		03.52					
m							94.37	01.41				
7							05.63	•			00.70	
m6						00.70	01.41					
m7							02.82					
dim						00.70						
7/4								01.41				
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
12/207
 songs

% table (**i6** may come after these chords in X% of songs that contain **i6**)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								58.33				
7									25.00			
m6								•				
m7								16.67				
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



i6



% table (these chords may come directly after **i6** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							16.67	08.33				
7								08.33	08.33	16.67		
m6							08.33	•				
m7						08.33	08.33					
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

none (**i6** only appears at the end of the piece): 25.00%

Appears in
8/207
 songs

% table (i7 may come after these chords in X% of songs that contain i7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M								12.50				
m								62.50				
7									25.00			
m6							12.50					
m7								•				
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



i7



% table (these chords may come directly after i7 in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				25.00	12.50		12.50					
m								12.50				
7					12.50			12.50		12.50		
m6							12.50	25.00				
m7								•				
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (i° may come after these chords in X% of songs that contain i°)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7									50.00			
m6							50.00					
m7												
dim								•				
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



i°



% table (these chords may come directly after i° in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								50.00				
7									50.00			
m6												
m7												
dim								•				
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
3/207
 songs

% table (**17/4** may come after these chords in X% of songs that contain 17/4)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								33.33				
7								66.67	33.33			
m6												
m7												
dim												
7/4								•				
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



17/4



% table (these chords may come directly after **17/4** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7								100.0				
m6												
m7												
dim												
7/4								•				
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (I**b9** may come after these chords in X% of songs that contain I**b9**)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.0							
m												
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7 b9								•				
6												
m#7/4												
aug7												



I7b9****



% table (these chords may come directly after I**b9** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			50.00									
m							50.00					
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7 b9								•				
6												
m#7/4												
aug7												

Appears in
4/207
 songs

% table (**V** may come after these chords in X% of songs that contain V)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					25.00				•			
m							50.00	25.00				
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



% table (these chords may come directly after **V** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					25.00				•			
m								50.00				
7									25.00			
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
9/207
 songs

% table (v may come after these chords in X% of songs that contain v)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					44.44		11.11					
m								11.11	•			
7										33.33		
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



V



% table (these chords may come directly after v in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					11.11							
m				11.11		11.11	22.22	22.22	•			
7					11.11			33.33		11.11		
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
188/207
 songs

% table (**V7** may come after these chords in X% of songs that contain V7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			02.13	17.55	22.34		00.53	01.60	00.53			
m					00.53		61.70	51.06		00.53	00.53	
7		00.53	00.53	02.13		02.13			•	37.23		
m6							06.38	00.53				
m7						00.53				02.13		
dim		00.53		01.06				00.53			00.53	
7/4												
9												
aug												
M7									00.53			
7b9												
6					00.53							
m#7/4												
aug7												



V7



% table (these chords may come directly after **V7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				17.02	01.60			02.13				
m					00.53	02.13	10.11	96.81				
7		00.53		01.06		00.53		11.17	•	00.53		
m6							00.53	01.60	00.53			
m7						01.06		01.06				
dim				00.53				00.53			00.53	
7/4								00.53				
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (**v6** may come after these chords in X% of songs that contain v6)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					50.00							
m								50.00				
7									50.00			
m6									•			
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



v6



% table (these chords may come directly after **v6** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							50.00					
7					50.00							
m6									•			
m7							50.00					
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (**v7** may come after these chords in X% of songs that contain v7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.0							
m												
7												
m6												
m7									•			
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



v7



% table (these chords may come directly after **v7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7								100.0				
m6												
m7									•			
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (v° may come after these chords in X% of songs that contain v°)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7												
m6												
m7												
dim									•			100.0
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



V^o



% table (these chords may come directly after v° in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							100.0					
7												
m6												
m7												
dim									•			
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (**V7/4** may come after these chords in X% of songs that contain V7/4)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								100.0				
7												
m6												
m7												
dim												
7/4									•			
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



V7/4



% table (these chords may come directly after **V7/4** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								100.0				
7												
m6												
m7												
dim												
7/4									•			
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (**Vaug** may come after these chords in X% of songs that contain Vaug)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								50.00				
7										50.00		
m6												
m7												
dim												
7/4												
9												
aug									•			
M7												
7 ^b 9												
6												
m#7/4												
aug7												



Vaug



% table (these chords may come directly after **Vaug** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m								50.00				
7												
m6												
m7												
dim												
7/4												
9												
aug									•			
M7									50.00			
7 ^b 9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (**Vmaj7** may come after these chords in X% of songs that contain Vmaj7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7												
m6												
m7												
dim												
7/4												
9												
aug									100.0			
M7									•			
7b9												
6												
m#7/4												
aug7												



Vmaj7



% table (these chords may come directly after **Vmaj7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7									100.0			
m6												
m7												
dim												
7/4												
9												
aug												
M7									•			
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (II may come after these chords in X% of songs that contain II)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					100.0					•		
m												
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



% table (these chords may come directly after II in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			50.00		50.00					•		
m												
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (ii may come after these chords in X% of songs that contain ii)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m										•		
7				50.00							50.00	
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



% table (these chords may come directly after ii in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M								50.00				
m										•		
7									50.00			
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
78/207
 songs

% table (II7 may come after these chords in X% of songs that contain II7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M				16.67	23.08							
m							26.92	52.56	01.28			
7				01.28				01.28	01.28	•		
m6							01.28	02.56				
m7								01.28				
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4				01.28								
aug7												



II7



% table (these chords may come directly after II7 in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			01.28	02.56								
m							07.69*		03.85			
7			01.28			02.56			89.74	•		
m6							01.28					
m7												
dim		01.28										
7/4												
9												
aug									01.28			
M7												
7b9												
6												
m#7/4												
aug7												

*this progression is always II7 → iv → V7

Appears in
4/207
 songs

% table (**ii7** may come after these chords in X% of songs that contain ii7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M			25.00		50.00							
m								25.00				
7												
m6												
m7										•		
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



ii7



% table (these chords may come directly after **ii7** in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7									100.0			
m6												
m7										•		
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
2/207
 songs

% table (ii° may come after these chords in X% of songs that contain ii°)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							50.00					
7												
m6												
m7												
dim	50.00									•		
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



ii°



% table (these chords may come directly after ii° in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m							50.00	50.00				
7												
m6												
m7												
dim										•		
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (#VI may come after these chords in X% of songs that contain #VI)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M						100.0					•	
m												
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



#VI



% table (these chords may come directly after #VI in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M						100.0					•	
m												
7												
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (#vi may come after these chords in X% of songs that contain #vi)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m											•	
7												100.0
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



#vi



% table (these chords may come directly after #vi in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m											•	
7									100.0			
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (#VI7 may come after these chords in X% of songs that contain #VI7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7								100.0			•	
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



#VI7



% table (these chords may come directly after #VI7 in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m										100.0		
7											•	
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
3/207
 songs

% table (#vi° may come after these chords in X% of songs that contain #vi°)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m				33.33				33.33				
7						33.33			33.33			
m6												
m7												
dim											•	
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



#vi°



% table (these chords may come directly after #vi° in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M					33.33							
m								33.33				
7						33.33			33.33			
m6												
m7												
dim				33.33							•	
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (#III7 may come after these chords in X% of songs that contain #III7)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M							100.0					
m												
7												•
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



#III7



% table (these chords may come directly after #III7 in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m											100.0	
7												•
m6												
m7												
dim												
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appears in
1/207
 songs

% table (#iii° may come after these chords in X% of songs that contain #iii°)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7												
m6												
m7												
dim			100.0									•
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												



#iii°



% table (these chords may come directly after #iii° in X% of songs that contain it)

	bI	bV	bII	VI	III	VII	IV	I	V	II	#VI	#III
M												
m												
7												
m6												
m7												
dim									100.0			•
7/4												
9												
aug												
M7												
7b9												
6												
m#7/4												
aug7												

Appendix 4.4. Individual parts for *The Oceans We Traversed Together*

Trumpet in B \flat 1

The Oceans We Traversed Together

Eugene Belianski

2015-02-21

$\text{♩} = 58$

A

fpfp *pp* bell-like

13

p *pp* bell-like

B

26

mp *pp* *p*

C

37

D

mf

46

55

$\text{♩} = 48$

64

mp *mf*

E

73

p

82

p *mf*

F

91

The Oceans We Traversed Together

2

98

103

109

114

119

134

145

156

166

171

177

mf *p*

p *p* *pp* *p*

pp *f* *mp*

G

H I

J

K

8

2

2

2

accel.

♩ = 58

Detailed description: This is a page of musical notation for a piece titled "The Oceans We Traversed Together". The page contains ten staves of music, numbered 98 to 177. The notation includes various rhythmic patterns, dynamic markings (mf, p, pp, f, mp), and performance instructions like "accel." and "♩ = 58". There are also section markers labeled G, H, I, J, and K. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures with rests. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 166. The page number "2" is at the top left, and "392" is at the bottom left.

183 L

mf

Musical staff 183-187: Treble clef, 3/4 time. Measure 183 starts with a treble clef, a key signature change to two sharps (F# and C#), and a common time signature. The music features eighth and sixteenth notes with slurs. A box labeled 'L' is above measure 185. The dynamic *mf* is below measure 185.

188 (very clean)

Musical staff 188-192: Treble clef, 3/4 time. The music continues with eighth and sixteenth notes and slurs. The instruction '(very clean)' is above measure 188.

193 *mp*

Musical staff 193-198: Treble clef, 3/4 time. The music continues with eighth and sixteenth notes and slurs. The dynamic *mp* is below measure 193.

199 M
p

Musical staff 199-205: Treble clef, 3/4 time. The music continues with eighth and sixteenth notes and slurs. A box labeled 'M' is above measure 199. The dynamic *p* is below measure 199.

206 *p* *mp* *mf*
crescendo poco a poco

Musical staff 206-215: Treble clef, 3/4 time. Measure 206 starts with a treble clef, a key signature change to one sharp (F#), and a common time signature. The music features eighth and sixteenth notes with slurs. A '3' is written above measure 206. The dynamics *p*, *mp*, and *mf* are below measures 206, 210, and 214 respectively. The instruction 'crescendo poco a poco' is above measure 206.

216 N
f *mf*

Musical staff 216-222: Treble clef, 3/4 time. The music continues with eighth and sixteenth notes and slurs. A box labeled 'N' is above measure 216. The dynamics *f* and *mf* are below measures 216 and 218 respectively.

223 (optional big rit.) (optional accel. to end)

Musical staff 223-227: Treble clef, 3/4 time. The music continues with eighth and sixteenth notes and slurs. The instructions '(optional big rit.)' and '(optional accel. to end)' are above measures 223 and 225 respectively.

228 *pp* *ff*

Musical staff 228-232: Treble clef, 3/4 time. The music continues with eighth and sixteenth notes and slurs. The dynamics *pp* and *ff* are below measures 228 and 232 respectively.

The Oceans We Traversed Together

Eugene Belianski
2015-02-21

$\text{♩} = 58$

fp *pp* *bell-like*

13 *3* *bell-like* *p* *pp*

24 *mp*

32 *pp* *p* *C*

41

50 *D* *7*

64 $\text{♩} = 48$ *mp* *mp* *mf*

73 *p* *E*

82 *pp* *mp* *F*

91

The Oceans We Traversed Together

2

100 G

109

117 H 8 I 11 *p*

143 J 2 *p* *pp* 4 *accel.*

159 *p* *ff*

168 $\text{♩} = 58$ K 2 *mf*

179 L *mp*

188

196 M *p*

205

213 N *mf*

220

225

(optional big rit.) (optional accel. to end)

230

pp *ff*

Horn in F

The Oceans We Traversed Together

Eugene Belianski
2015-02-21

$\text{♩} = 58$

A *fp* > *mp* bell-like

13 *pp* bell-like

24 *mp* < *pp* >

35 **C** *mf*

44 **D** *mp*

53

61 *mp* > *f*

$\text{♩} = 48$ **E** *mf* > *p*

69 *mf* > *p*

78

F *p* *mf*

87 *p* *mf*

The Oceans We Traversed Together

2

87 F
p *mf*

95

104 G *mf* *pp* bell-like

113

H 123 *f*

128 I bell-like *p*

136

J 145 *p* *pp* *p*

157 *mp*

165 *accel.* $\text{♩} = 58$ K *f* *mp*

173

180 L

mp

187

194 *mf* (clean)

201 M
p

209

216 N
mf

222 (optional big rit.) (optional accel. to end)

227

231 *pp* *ff*

The Oceans We Traversed Together

Eugene Belianski
2015-02-21

$\text{♩} = 58$

fp *pp* *mp* *mp* *f* *mp* *mf* *mf* *mf* *mf* *pp* *pp* *mp*

bell-like

13 25 34 44 53 62 73 83 92

A B C D E F

$\text{♩} = 48$

The Oceans We Traversed Together

2

101 G
bell-like
p

110

118 H
mf

127 I bell-like
p

138 J
p

149 *pp* *p*

162 *accel.* ♩ = 58 K
f *mp*

171

178

185 L
mf

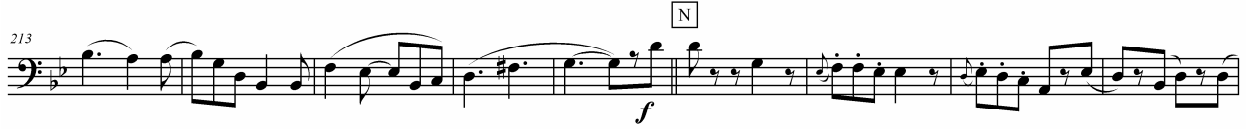
195 M

Detailed description: This is a page of musical notation for a piece titled "The Oceans We Traversed Together". The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The first staff (measures 101-110) features a melodic line with a first ending (marked '1.') and a second ending (marked '2.') leading to a section marked 'G'. The second staff (measures 110-118) continues the melodic line. The third staff (measures 118-127) includes a section marked 'H' and a dynamic marking of *mf*. The fourth staff (measures 127-138) has a section marked 'I' with the instruction 'bell-like' and a dynamic marking of *p*. The fifth staff (measures 138-149) has a section marked 'J' and a dynamic marking of *p*. The sixth staff (measures 149-162) begins with a dynamic marking of *pp*, followed by a crescendo to *p*, and then an acceleration (*accel.*) with a tempo marking of ♩ = 58. The seventh staff (measures 162-171) features a section marked 'K' with a dynamic marking of *f* that transitions to *mp*. The eighth staff (measures 171-178) continues the *mp* dynamic. The ninth staff (measures 178-185) has a section marked 'L' with a dynamic marking of *mf*. The tenth staff (measures 185-195) has a section marked 'M'.

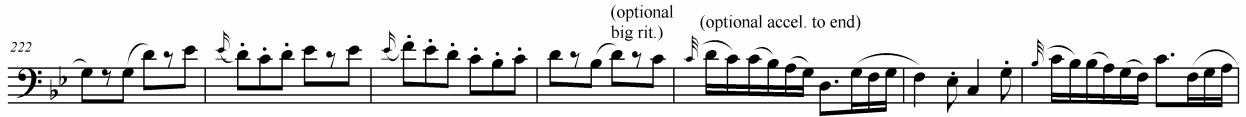
204



213



222



229



Tuba

The Oceans We Traversed Together

Eugene Belianski
2015-02-21

$\text{♩} = 58$

solo **A**

mf

9

B

17 *mf* 7 2

C

34 *mf*

D

44 *mf*

53

61 *mf*

$\text{♩} = 48$ **E**

70 *mf* *mp*

79

F

87 *mp* *mf*

The Oceans We Traversed Together

2

95

103

1. 2. **G** bell-like *mf* *p*

112

122

H **I** bell-like *mf* *p*

132

146

J *mp*

156

accel. ♩ = 58 **K**

166

ff *mf*

175

183

191

The Oceans We Traversed Together

199

M

mp

Musical staff 199-205: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A box labeled 'M' is positioned above the staff at measure 202. The dynamic marking *mp* is located below the staff at measure 202.

206

Musical staff 206-214: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

215

N

f

Musical staff 215-223: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A box labeled 'N' is positioned above the staff at measure 218. The dynamic marking *f* is located below the staff at measure 218.

224

(optional big rit.) (optional accel. to end)

Musical staff 224-229: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic marking *pp* is located below the staff at measure 229.

230

pp *mp* *ff*

Musical staff 230-237: Bass clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic markings *pp*, *mp*, and *ff* are located below the staff at measures 230, 233, and 237 respectively.