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| Text 4 курс. 1 variant.   1. Read and translate:(письменный перевод) **Traditional Russian music** Traditional Russian music is predominantly heterophonic: the same melody is distributed among different voice parts, with one leading voice, mostly in a middle register. The lead singer (*sapevála*) determines the course of the melody, and the other voices come in later. This heterophonic group singing is often embellished by an independent voice in a very high register (*podgolóssok*).  The principle of heterophony allows the principal voice much space for improvisation, continuous variation, and embellishment. It has also an effect on the lyrics, in so far as single words or phrases are lengthened by means of vocalisms or enlarged with additional syllables. This type of choral singing can be frequently found in whole Russia, the Siberian area of those being re-settled as well as in Central Ukraine, in the steppes and in the Eastern Ukraine, where also lyrical ballads are very popular.  There is a rich repertory of many famous Cossack songs and traditional dances. This music has its roots in a centuries old oral tradition of bylina (epics, heroic narrative poetry) and dumas, that is long lyrical ballads glorifying the exploits of the Cossacks.  Festivities in the village community and in the families offered opportunities for singing. Apart from dance songs, we can also found so-called Chorowódy (round dances), who are integral part of certain holidays in the calendar. Bridal courtship, the bride leaving her parents and other wedding songs find their muscial expression in a whole cycle with such round dances.   According to the rather different origin of the settlers, the traditional music of the Russian population (the inhabitants of Russia) in the Southern Altai in the Siberian area is very manifold. There can be found a diversity of dialects and forms who have been mixed and developed, apart from the Cossacks whose origin is also a rather diverse one (South Russian from the Don and den Donez in the Ukraine, respectively, the so-called Zaporozhian Cossacks).  In the Altai there have settled the Old Believers who opposed the reforms of the Orthodox rites initiated by the Patriarch Nikon and had been persecuted since 1667 by the Russian Orthodox Church as heretics. As these heretics were primarily persons deported in the name of Catherine II from Belarus and the Ukraine, former subjects of the Polish-Lithuanian kingdom, they have been called Poles ever since. Also Catholics from this area have found a refuge here.  Traditional folk music is the Russians' life and soul. The songs tell about the history of this people, describe the landscape, the folk's character and the people's qualities. They also speak about the ethics and rules of social life. These songs are a real treasure that has been preserved up to date. They can be classified in various genres as well as in ritual and non-ritual songs.  **- Ritual songs:**  1. Incantation   Healing songs, songs to influence the weather  2. LamentsDirges songs.  3. Ritual songs of the folk calender   |  | | --- | | - the winter cycle (Christmas): There are congratulatory and laudatory songs to celebrate Christmas (*kolyadky*) and the New Year (*shchedryvky*). Singing these songs, young people go an a ceremonial tour visiting the local households and wishing the houseowners prosperity. | | - the spring cycle: The songs of this cycle are called *vesnyanky* and *hayivky* and are sung by girls in a circle-dance. There is an element of magic in the ritual songs calling for rain. In the early spring (*vesna*), the *vesnyanky* (songs invoking the season) are sung, as a rule, in an open place at the outskirts of a village. Singing games and circle-dances that are called *haivky* (spring games) belong to this cycle. | | - the festival of threshing the grain. | | - pre-harvest: Into this period fall the celebrations of Ivan Kupalo (*kupal'sky* = baptizing) or St John the Baptist and St Peter (*petrivky*). The heyday of the summer festivities is the celebration of Ivan Kupalo, John the Baptist's Day. This brings to a close the lyrical spring theme of couplets\*. The Kupalo ritual closely resembles in meaning and character the "*petrivky*" songs, performed during a period of two or three weeks before "St Peter's Day" (29th of June). | | - \*Couplet singing: historical songs, psalms, playing in bands and playing the *kobza* (plucked lute) or lyric songs with a strophic structure, *kolyadky* (hymns or songs of praise), marches and other ritual folk-tunes in the form of the singing-dancing. | | - harvest: ritual work songs at the beginning of harvest (*zazhynky*) and the celebration at its completion (*obzhynky*). Another part of the summer cycle is celebrated in work songs sung during mowing and harvesting. These songs bring the summer period to an end.  Their original magic meaning was later replaced by social motifs, i.g. the reapers' hard labour, the relations with their employer or the demands for better wages. | | - general holidays, religious songs sung in the village on the occasion of processions or at home. |   4. Wedding songs   |  | | --- | | - These songs explain what is happening at any given moment during the wedding ceremony; the function of these songs is similiar to incantations - the main theme is about the festive, joyful side of the ritual, and the songs contain also parts of congratulations, or they may even be comic. There is a second sort of wedding songs that are sung at the parting of the bride from the paternal home. They are more lyrical and dramatic and have a looser structure. The wedding party is usually accompanied by a village instrumental trio. The main instruments of this ensemble are the fiddle, the bayan (accordion) and the tambourin, and there is often also a pipe. | | - The non-ritual wedding songs are sung for entertainment at appropriate times during the celebrations that usually last for one week. |   5. Work songs   |  |  | | --- | --- | | - women work songs These songs are sung during or after work being accomplished together. In the winter, these songs are sung when the women meet to spin. | | | - work songs when working together  These songs are also sung in other seasons, according to the type of work performed collectively (for example, field work, digging a well, building a house, reparing the streets, etc.). | | | - work songs after the completion of field work  If a farmer has to much field work to accomplish, he asks his neighbours for help. After completion of this work, he invites his neighbours to dinner; afterwards they sing songs with texts often including secular sayings and quotes. |   **- Non-ritual songs:** - folk epics (*duma*) or ballads; historical and political songs, work and lyric songs. The *dumy* are lengthy lyrical compositions of epic character based on principles of musical recitation. The rhythms of the ballad's lyrics are not restricted to stable metrorhythmic schemas and determine the improvised style of the musical recitation on the basis of variations of typical phrases and verses. The *dumy* were performed by a soloist called *kobzar*, because he usually accompanied himself on the *kobza* (plucked lute), sometimes also on the lira. He sang about historical events and elements of daily life. The *kobzary* [plural for *kobza*], as a rule, were blind. - Lyric songs can be love songs, songs that tell about family life, or lullabies.  **- Instrumental music** - Instrumental folk music takes various forms: solo performing on the pipe, violin, bayan, etc. and ensemble playing. Pre-Christians used typical medieval European musical instruments, including the gùsli (wood-zither), svirel (a woodwind instrument equivalent to the shepard flute); gudok (similar to a fiddle, rebec) and also horns, as well as schamanic accessories like drums, small bells, tambourines, and noisemakers. Such instruments were typically used during rites, entertainment, court ceremonies, and probably in pagan temples. Folk musicians, who played these instruments and organized weddings in the Ukraine and later in Russia, Southern Altai (Siberia) were called *skomorokhi*. The musicians also engaged in acrobatics, puppet shows, and juggling, perpetuating the traditional medieval popular culture. The *skomorokhi* culture, however, which had developed in Russia over such a long period of time, was preserved in folklore.  Folk instruments are not very traditional among the Russians in the Altai region. The Ensemble Pesnochorki has completed them according to the song texts and analogue to other Russian regions: Apart from gudók (folk fiddle - rebec), bayan (button accordion), shaléjka (horn pipe- shawm) or the tubes made from wood (kugikly), played like a pan flute by blowing into it, gúsli (a small wooden zither). Drums, tambourine and spoon are used as percussion instruments. |

1. **Answer the questions**:

1. What kind of music is heterophonic?

2. What does traditional Russian folk music describe?

3. What does ritual songs of the folk calendar include?

4. Are wedding songs are more lyrical and dramatic than other ritual songs?

5. What instruments were typically used during rites, entertainment, court ceremonies?

6. Where was the *skomorokhi* culture preserved?

7. Are you fond of Traditional Russian music? What kind?

3) **Make up a list of words**. (составить и выучить список слов по теме, 14-16 незнакомых слов)