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## Pskov-Krivichi Ethnomusicological Borderlines of the Russian Northwest

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**Abstract.** The article considers an example of historical-ethnomusicological correspondence established by means of the areal method. A study of the cartographic projections of ritual songs of the Pskov region and the nearby areas of the Tver and Smolensk regions showed that three types of chants – two associated with weddings and one with Maslenitsa (carnival) – form areas that largely correspond to the historical territory of the Pskov Krivichi. During the second half of the first millennium AD, the population of this ancient East Slavic

tribe lived on the coast of the Peipus-Pskov Lakes, in the Velikaya River basin, as well as along the upper reaches of the Western Dvina and Lovat Rivers. By comparing the ethnomusicological areas with an archaeological map, they are shown not only to be oriented toward the external boundaries of the tribal territory of the Pskov Krivichi, but also to recreate the internal structure of this area. On this basis, the three chant types can be considered as inheritors of the Pskov-Krivichi musical tradition. Structural analysis of the melodies revealed the mixed nature of their rhythmic structure, which both unites them and distinguishes them from the wider East Slavic context. On the one hand, like the ritual songs of the Western ethnocultural region, they are coordinated with syllabic verses, form strophic compositions according to the model of caesurised chants, and even use caesurised rhythmic formulas. At the same time, they demonstrate qualities of segmented musical-rhythmic organisation, whose principles of accentuation — whether uniform or uneven — connects them with northern Russian culture. By comparing them with the classical rhythmic types of the Russian North, the identified Pskov-Krivichi types of ritual chants appear to embody early and arguably immature forms of musical-rhythmic segmentation.

**Keywords:** geography of folk culture, mapping of musical folklore, areal method, Russian NorthWest, Pskov Krivichi, settlement history of East Slavic tribes, ritual songs, structural analysis of tunes, rhythmic structure

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Этномузыкология

Научная статья

**Псковско-кривичские изомелы  
Русского Северо-Запада**

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**Аннотация.** Статья знакомит с редким случаем историко-этномузыкологического соответствия, установленного с помощью ареального метода. Изучение картографических проекций обрядовых песен Псковской области и ближайших районов Тверской и Смоленской областей показало, что три типа напевов — два свадебных и один масленичный — образуют ареалы, которые в значительной мере соотносятся с исторической территорией псковских кривичей. Во второй половине первого тысячелетия н. э. население этого древнего восточнославянского племени проживало на побережье Чудского и Псковского озер, в бассейне реки Великой, а также в верховьях Западной Двины и Ловати. Сопоставление с археологической картой выявило, что этномузыкологические ареалы не только ориентированы на внешние границы племенной территории

псковских кривичей, но и воспроизводят внутреннюю структуру их ареала, что позволяет считать эти три типа напевов приемниками псковско-кривичской музыкальной традиции. Структурный анализ напевов выявил микстовую природу их ритмического строя, что объединяет их между собой и одновременно выделяет из общего восточнославянского контекста. С одной стороны, подобно обрядовым песням западного этнокультурного региона, они координируются с силлабическими стихами-слоговиками, образуют строфические композиции по модели цезурированных напевов и даже используют цезурированные ритмические формулы. Но при этом они демонстрируют качества сегментированной музыкально-ритмической организации, подчиняясь принципам акцентности — равномерной либо неравномерной, что связывает их с севернорусской культурой. Представляется, что выявленные псковско-кривичские типы обрядовых напевов воплощают собой ранние формы музыкально-ритмической сегментации, в определенном смысле не вполне зрелые, если сравнивать их с классическими ритмическими типами Русского Севера.

**Ключевые слова:** география народной культуры, картографирование музыкального фольклора, Русский Северо-Запад, псковские кривичи, история расселения восточнославянских племен, обрядовые песни, структурный анализ напевов, ритмическое строение

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*Introduction*

At the end of the 1930s, the founder of the structural-typological direction in Soviet ethnomusicology, Kliment Vasilyevich Kvitka, set out to map the “distribution of elements of folk musical culture” in his article “On the Historical Significance of Calendar Songs” [1, p. 90]. In one of the subsequent works based on such a map, he proposed to compare it with historical research for the purpose of “chronological indication for types of chants” — that is, to establish their relative dating: “If the area of distribution of some studied type of ritual song coincides with the configuration of settlements, [...] gravitating toward some centre in some [historical] era, we may assume that the era of such connections and gravitations was that in which the studied type of chants became stronger and spread intensively. We will attribute the emergence of the type to this era...” [Ibid.].

Despite the obvious attractiveness of such emerging prospects, Kvitka did not consider such research to be a priority task for science or an area of professional competence for ethnomusicologists. The definition of a historical framework, he wrote, would require “plunging more deeply into the documents of general history and criticising its sources. This is a matter for historians...” [Ibid., p. 98]. Kvitka even warned against excessive enthusiasm for historical studies, so that, “in wasting time and energy on argumentation”, one would not reach “that line beyond which a change in a scientific speciality occurs” [Ibid.]. The immediate duty of folk musicologists, according to Kvitka, is to “deliver the most important thing... to systematise, with special attention to their geographical distribution, the actual musical monuments — that is, the recordings of melodies” [Ibid.].

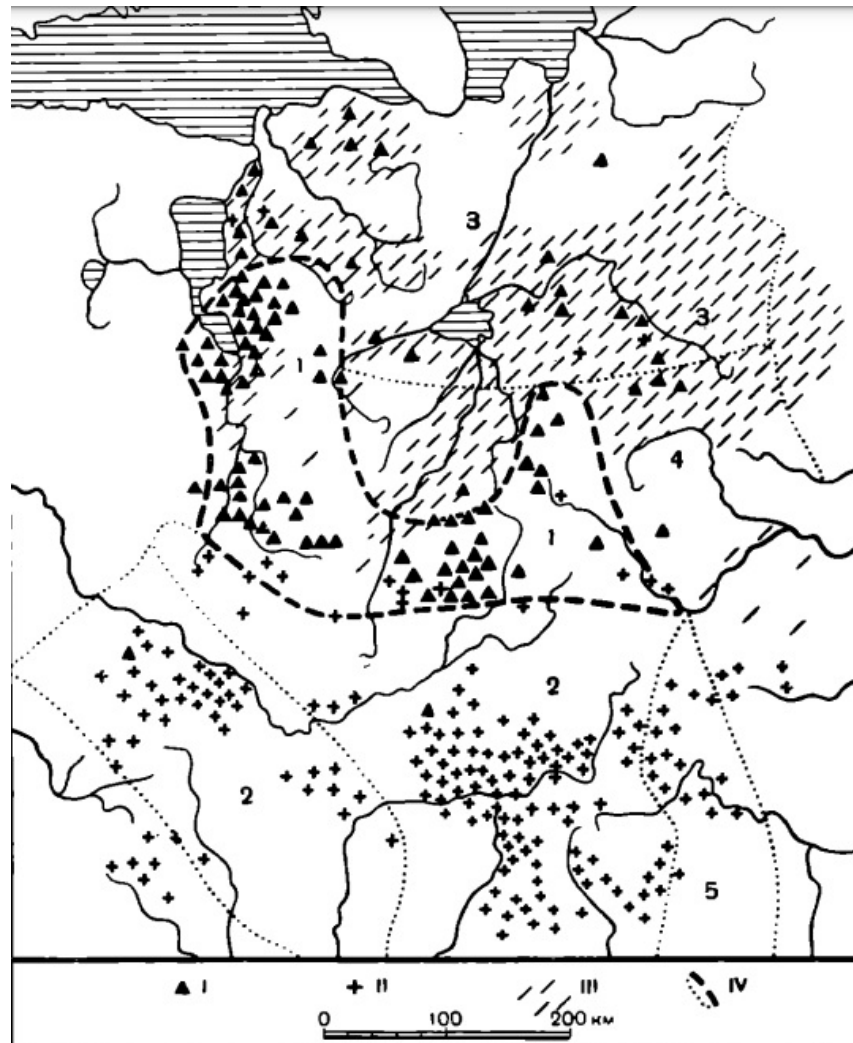
It is hard not to agree with Kvitka’s expressed scepticism: the deeper ethnomusicology delves into geographic issues and the more actively folkloristic arealogy develops, the more clearly researchers in this field recognise the number of specifically ethnomusicological problems arising before them, and the less likely broad historical-ethnomusicological comparisons appear as deliberately set objectives for specialised studies. However, this by no means excludes

the possibility of discovering such correspondences per se. The present work introduces one such case involving the areal situation that developed on the territory of the Pskov region and neighbouring areas to the southwest of Tver and the north of Smolensk.

*Pskov Krivichi: Historical Borders and Corresponding Isomeles*

The designated territory is the historical area of the Pskov Krivichi, an ethnic group from the early period of Slavic cultural development on the East European Plain that was involved in the formation of the Old Russian state during the second half of the first millennium AD. On the map compiled by the Soviet and Russian archaeologist and Slavist Valentin V. Sedov, the area of this East Slavic tribe is marked with black triangles that depict the distribution of so-called long barrows, representing a distinctive type of burial structure. Within the area, two especially dense clusters of icons attract our attention. Apparently, these correspond to the areas of most intensive settlement: one is on the eastern and southern coasts of Lakes Peipus and Pskov and along the lower reaches of the Velikaya River, mainly on its left bank, while the other is in the upper reaches of the Lovat and the Western Dvina rivers defining the boundary between the modern Pskov and Tver administrative regions. These two centres correspond to the historical settlement vector of the Pskov Krivichi. Obozerye and Velikorechye are assessed as corresponding to the formation territory of the ethnic group's tribal core, while the Dvina–Lovat interfluvium represents the zone of contact between the Krivichi population and the ancient (Dnieper) Balts [2, p. 158]. By comparing the archaeological map of the East Slavic tribes occupying the Pskov-Krivichi area with a dialect map of the Pskov dialects of the Russian language spoken at the beginning of the 20th century, Sedov was able to trace them back to the tongue spoken by this ancient Russian tribe (*Map 1*) [3].

The outlined territory has been well studied in terms of ethnomusicology. While field studies were conducted by specialists from many organisations, the most systematic and effective work was carried out by the St. Petersburg Conservatory (Pskov Region) and the Gnesin Russian Academy of Music (Smolensk Region and the Smolensk-Tver borderland). A comprehensive array



Map 1. Sedov V. V. Archaeological sites of the Krivichi and dialectological map of the East Slavic languages<sup>1</sup>

I – the Pskov Krivichi archaeological sites dating from the second half of the 1st millennium and the early 2nd millennium AD; II – the Smolensk and Polotsk Krivichi archaeological sites; III – the Novgorod Slovenes areas of settlement according to archaeological data; IV – dialectological boundaries according to the map of the Moscow Dialectological Commission: 1 – Pskov group of dialects; 2 – North Belarusian dialects; 3 – Novgorod dialects; 4 – Middle Great Russian dialects; 5 – transitional dialects to South Great Russian on a Belarusian basis

<sup>1</sup> Published: Sedov, V. V. (1960) Krivichi. *Sovetskaya arkhologiya* [*Soviet Archeology*], (1), 47–62.



of field data has been published [4–7]. Along with the development of unpublished field audio recordings from the archives of the Gnesin Academy, this study forms the basis of the map of musical and ethnographic material presented here.<sup>2</sup> Among the cartographic projections, maps of three types of ritual chants were especially prominent: two wedding chants and one calendar chant,<sup>3</sup> whose geographic characteristics largely correspond to the area of the Pskov Krivichi.

The most closely related to it are so-called isomeles or ethnomusicological borderlines of wedding chant rhythmic types (hereinafter RT). One of these is the RT *with verse* 7+7. The territory of its distribution (*Map 2*) fits almost exactly into the contours of the Pskov-Krivichi archaeological area. The map clearly shows the two-part structure of the area of the <7+7> RT melodies with a similar geographical reference: a characteristic vertical “wing” in the northwest and west of the Pskov region, as well as a subarea of a rounded shape shifted to the southeast, which is affixed in the space between the Velikaya and Western Dvina Rivers that serves as its eastern border. The territorial discreteness of the area is reinforced by the fact that two versions of the wedding chants of this RT are presented in different parts of it, as will be discussed in more detail below.

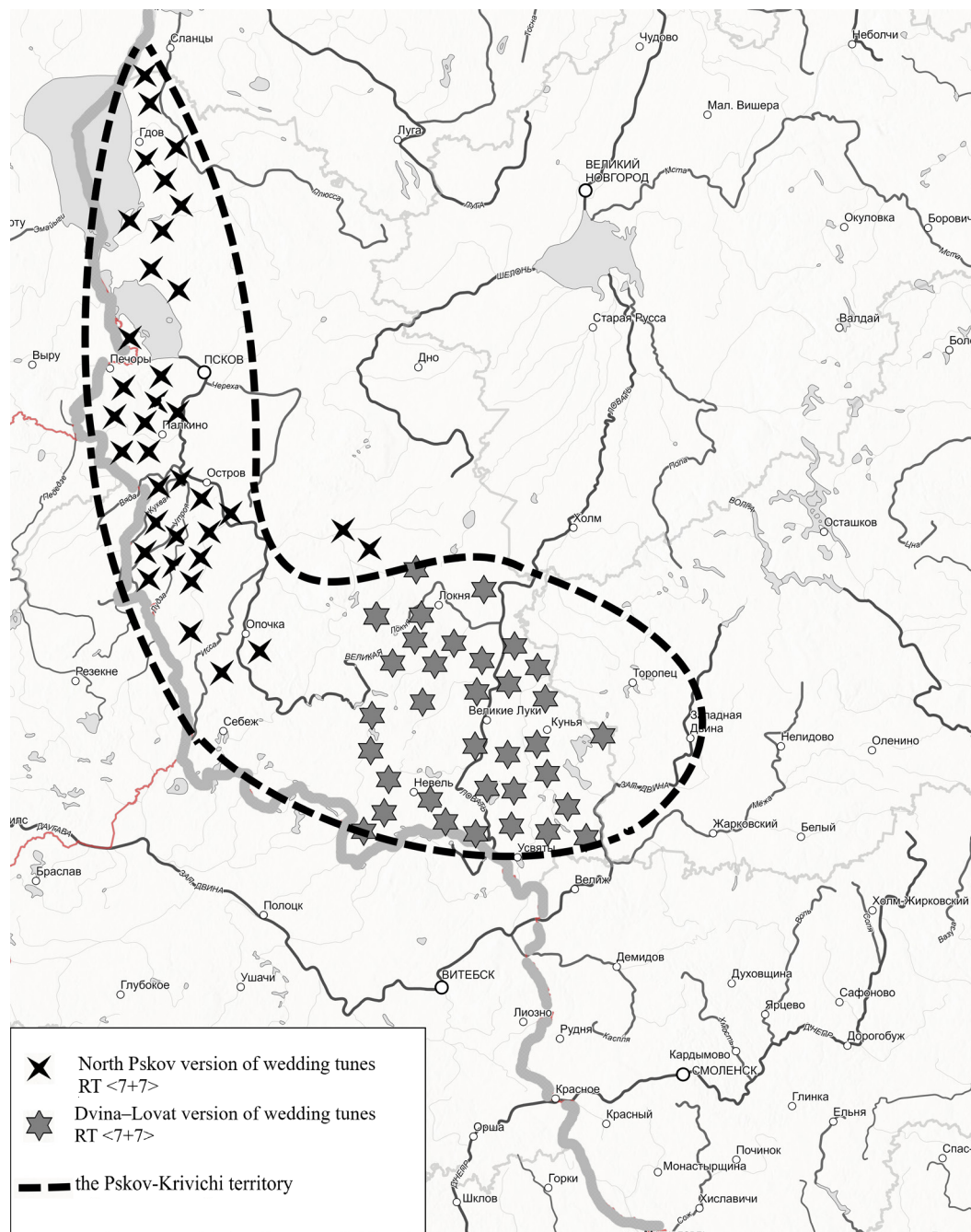
Another RT of *wedding tunes (with verse 3+3+5)* is widespread over a larger territory in comparison with the previous one (*Map 3*). Its range is also divided into two unequal parts. The smaller northern territory is a well-defined vertical strip that stretches along the modern western border of Russia from the Plyussa River in the north of the Pskov region and below along the left bank of the Velikaya River. The much more extensive second subarea extends beyond the Dvina–Lovat interfluvium (and, consequently, beyond the Pskov-Krivichi territory) to encompass almost the entire Smolensk right bank of the Dnieper, while on its left bank it reaches the upper reaches of the Sozh and Desna Rivers in the southern part of the Smolensk region. This expanded area is well supported by the data: according to archaeological materials, the population living in the upper reaches of the Western Dvina, which arose as a result of a mixing of the Pskov Krivichi with the Baltic tribes, formed the basis

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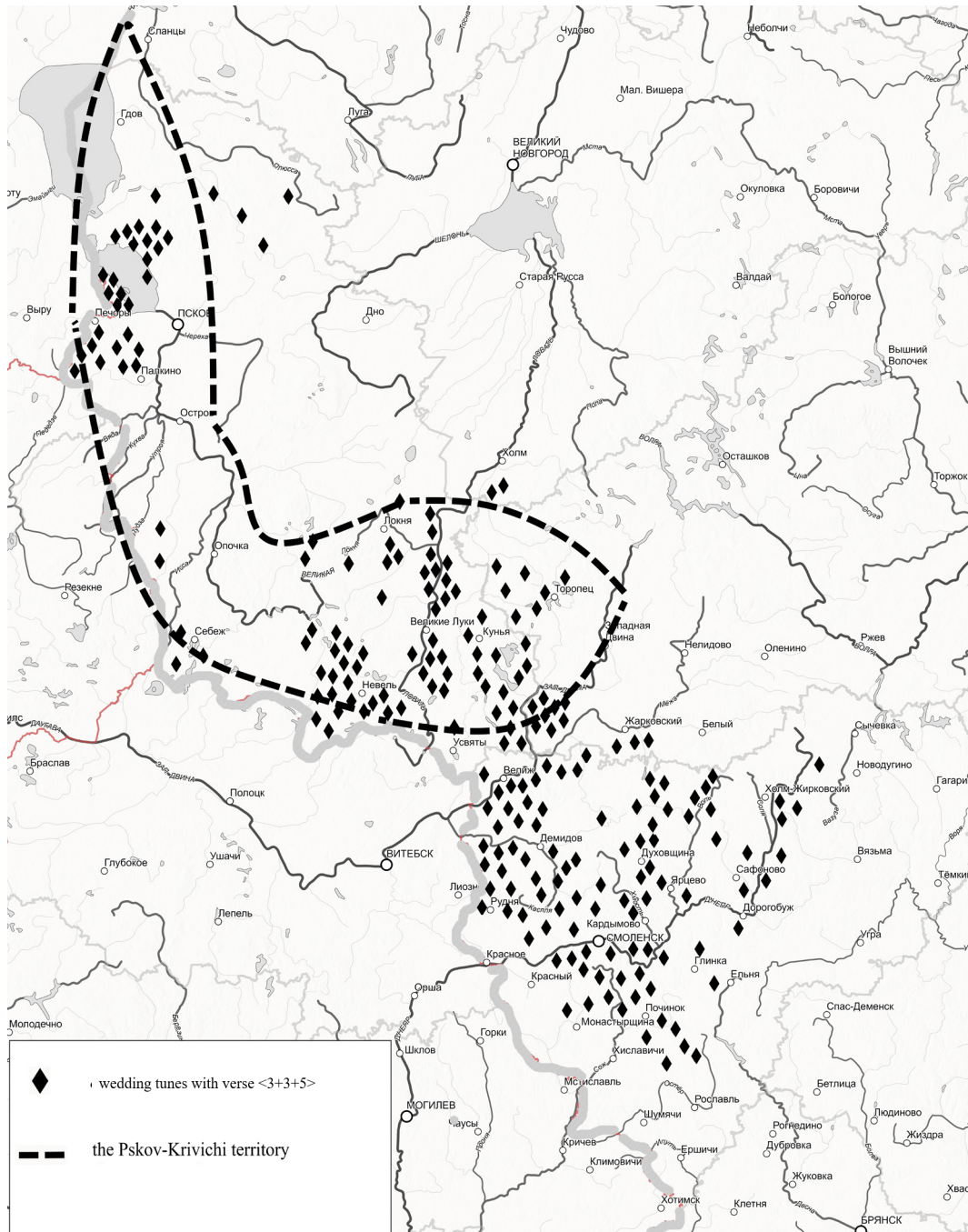
<sup>2</sup> For the purposes of comparative analysis, folk song texts from adjacent regions — Novgorod [8; 9] and Vitebsk [10; 11] — were also included in the study.

<sup>3</sup> All of the tunes are based on verses having syllabic organisation. In this case, the verse form of verbal texts serves as an indicator of the rhythmic type (RT), then the size of the syllable groups is indicated in angle brackets next to this abbreviation.





Map 2. The area of wedding tunes rhythmic type with verse 7+7



Map 3. The area of wedding tunes rhythmic type with verse 3+3+5

for other ethnic branches, one of which was the future Smolensk Krivichi, who settled further south along the upper reaches of the Dnieper, and whose subsequent development path occurred independently [2].

In this regard, it is significant that the core of the area falls precisely on the Lovat and Dvina basins: during the years of the expeditionary survey, the rich and dense RT <3+3+5> chants recorded here involved a large number of poetic texts that occupied from a third to half of the entire wedding repertoire and played a leading role in the musical dramaturgy of the ritual.

Both studied wedding rhythm types are of comparable importance in the song cycle of the local marriage ritual. In this respect, they are interdependent and can be understood as a kind of companions: in the northwest of the Pskov region, the RT <7+7> melodies dominate, but the RT <3+3+5> melodies are given the second position; however, in the Dvina–Lovat subarea, these roles are reversed.

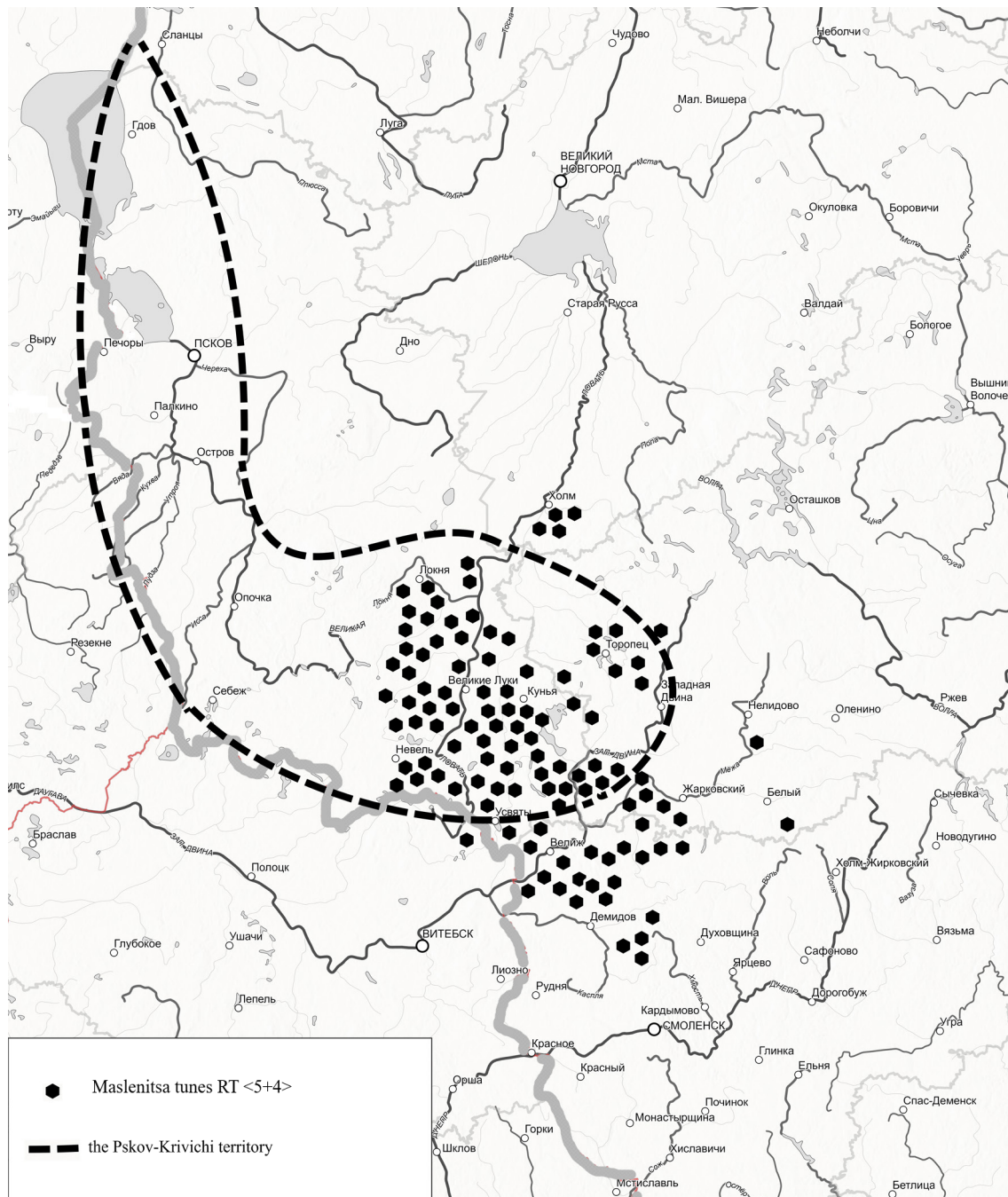
Finally, another type of chant is the **Maslenitsa [Carnival] with verse 5+4** (the central plot is *A my maslenku dozhidali [And we waited for Maslenitsa]*).<sup>4</sup> In comparison with the presented wedding rhythm types, this chant has the smallest range: the melodies of RT <5+4> are known only in the Dvina–Lovat zone (map 4). Thus, the territory of their distribution is related to only the southern sector of the Pskov Krivichi, where, let us recall, the core of the range of wedding songs of the RT <3+3+5> and the southeastern part of the range of wedding chants of the RT <7+7> are located.

The correspondence between the areas of the three types of ritual chant and the historical territory of the Pskov Krivichi is so significant that it is impossible to consider this as a mere coincidence. Following the methodological recommendations of the ethnomusicologist Kvitka and the historian Sedov, the types of chants under consideration can be firmly stated to date back to the Pskov-Krivichi song tradition and bear the imprint of the ritual musical culture of this

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<sup>4</sup> In the typology of Russian Maslenitsa songs proposed by Ekaterina Dorokhova, it was given the status of the first variety of the main rhythmic type of this genre [12, pp. 8–11]. However, from our point of view, the typological relationship between the two varieties identified by the researcher is not certain, since the existence of a number of similar structural elements does not prevent them from being considered as independent models. Considering the geographical location, it makes sense to define the RT <5+4> melodies as a northwestern type of Maslenitsa song.





Map 4. The area of Maslenitsa tunes rhythmic type with verse 5+4

ancient East Slavic ethnic group. Here we refer to musical and folklore phenomena that continue to play a significant role in the local song and ritual culture: wedding rhythm types, as already mentioned, are among the leading chants of this ritual, while the Maslenitsa chant represents the dominant genre of the local calendar cycle. The total array of folklore samples representing the types of tunes under study (and constituting the analytical foundation of the work) is about one and a half thousand units.

Nevertheless it must be admitted that the geographical characteristics of the types of chants that interest us here, in a certain sense, contradict the modern system of regional song traditions of the Eastern Slavs: the Dvina–Lovat zone of their areas belongs to the macro-region of the East Slavic West, as indicated by such fundamental characteristics of its song tradition as a genre system with a developed calendar cycle, while the structural qualities of ritual chants are mostly related to the class of caesurised musical-rhythmic forms. Meanwhile the Obozersk-Velikoretsky zone is to a greater extent inscribed in the northern Russian ethnocultural macro-region (this is evidenced by the minimal representation of calendar genres and the predominance of chants having segmented rhythmic organisation).

#### *Structural Specificity of Pskov-Krivichi Ritual Chants*

The structural study of ritual songs from the Pskov-Krivichi area revealed qualities in the structure of the chants that unite them with each other and at the same time separate them from others known both in the region under study and in other traditions.

Common to the melodies of all three types are the features of their musical-rhythmic organisation: coordinating with syllabic verses, they do not belong to the class of caesurised rhythmic forms, which reign supreme to the south of the Pskov-Krivichi area and represent the traditions of the western part of the East Slavic world. All of the studied chants are segmented in whole or in part — that is, they conform to the principles of accentual musical organisation and for the most part correspond to the morphological patterns of the northern Russian song tradition. At the same time, the musical and poetic texts of the three rhythmic types can be seen to be based on the segmentation of different types — uniform or nonuniform. Both of these types are revealed here in a rather non-standard way.





It is characteristic, for example, that already Borislava B. Efimenkova, who was the first to describe the structural specificity of the RT <3+3+5> chants, posed the question of their origin, hypothesising a connection with the wedding melodies of the caesurised RT <3+3+4>, which are widespread in the Dnieper-Dvina zone (eastern Belarus and the Smolensk Dnieper region) [16, p. 129]. She considered the equal-segment model to be a derivative of the probable three-part (three-temporal) version of RT <3+3+4>, which, it should be emphasised, is not recorded in actual song practice (*Table 1*):

*Table 1.* Rhythmic models of wedding songs with verses 3+3+4 and 3+3+5

RT	Rhythmic model
caesurised RT <3+3+4> two-part (two-temporal) version	
caesurised RT <3+3+4> theoretically possible three-part (three-temporal) version	
equal-segment RT <3+3+5>	

In demonstrating the continuity of these types of wedding chants, the researcher noted the presence of some rudimentary signs of a caesurised structure in the equal-segment structure along with their similar verse forms.<sup>5</sup> At the same time, it was obvious to Efimenkova that the northwestern wedding RT <3+3+5> was related to another rhythm type of the same class having a 4+5 verse and the composition *aa/bb*,<sup>6</sup> which melody type is well known in northern Russian traditions. Here, it is again necessary to emphasize the uniqueness of RT <3+3+5> in the general series of Russian equal-segment wedding forms, having no analogues in its composition form of three-element verses (*abc/abc* or *aab/aab*), but numerous parallels again among the caesurised examples of the western part of the East Slavic culture.




***Northwestern wedding songs with 7-syllable verse*** require a more detailed analysis, since, despite having been published and detailed in a two-volume edition of Pskov materials [5], they have not yet become the subject of special study.

<sup>5</sup> For more details, see [13, pp. 8–9].

<sup>6</sup> Types RT-2 and RT-3, according to the typological systematics of this author [16].

Meanwhile, their rhythmic-structural organisation is strikingly unusual in the repository of East Slavic ritual elements.

In two parts of the common area defined by isomeles [ethnomusicological borderlines], which replicate the archaeological border of the Pskov Krivichi almost exactly, two versions of RT <7+7> are distributed that significantly differ from each other. Along with the verse formula, their common feature consists in the normative strophic composition of four links *ab/ab*.<sup>7</sup> In terms of their size, syllabic groups are quite stable, but in the northern sector of the range there is a tendency for them to be reduced to 6 syllables, while in the southeastern sector, on the contrary, there is an episodic increase to 8. However, the main distinguishing feature of the territorial versions of RT is the rhythmisation of 7-syllable groups.

For the northern Pskov samples, the unusual basic rhythmic formula features a long penultimate syllable —  (the six-syllable version  is formed by contracting two initial syllabochrones [eighths]). This distinctive figure is absent from the register of caesurised rhythmic units of the western part of the East Slavic civilisational grouping and, as can be judged at the present time, is characteristic exclusively of the northwestern traditions, primarily those of Pskov.<sup>8</sup> The syllabic musical-rhythmic form of the chants is formed by repeating this pattern four times; in general, nothing contradicts the understanding of it as caesurised. Meanwhile, the authors of the collective monograph *Folk Traditional Culture of the Pskov Region*, in which a selection of samples of this type is published, interpret the verse as accented and essentially propose to time the melodies according to the model of unevenly segmented forms: . The reason for such an interpretation is given by poetic texts: in most of them, seven- and even six-syllable syllable groups are formed by two stresses, falling on the third syllable from the beginning (the second, if the group has six syllables) and the third from the end, which corresponds to the patterns of northern Russian verses of tonic composition.

<sup>7</sup> In the northern subarea, this can be reduced to three constructions (*ab/a*).

<sup>8</sup> In addition to wedding songs, this feature is found in the so-called refrains for field voice recorded in the Palkinsky district of the Pskov region. In musical and rhythmic form, they are virtually identical to the northern version of RT <7+7>; moreover, they reproduce the specific local composition feature of the song stanza “s vozhokan'em” [whooping] — a vocalized (textless) performance of the second period (see [4, p. 207–213, No. 313–324]).

The analysed Pskov samples differ from the latter, larger ones (having a standard extent of 8–11 syllables) only in the brevity of the verse series and the resulting unusual two-syllable (instead of three) value of the middle segment:

Kharóbnyi drúzhen'ka,  
Nasha vérna slúzhen'ka!  
Vaz'mí-ka, drúzhen'ka,  
Shilkavúyu plétochku  
Da vo právu rúchen'ku.  
Prizaví-ka, drúzhen'ka,  
Da karmíl'tsa-bátyushku  
Sy radímai mátushkai...<sup>9</sup>

In the second period of the stanza, some general changes occur in the basic rhythmic formula: in particular, the duration of the third syllable increases, which provides an additional argument for understanding the rhythmic form as unequally segmented (*Example 2, Scheme 2*):

♩ = 170

Сел пал са - ло - вью - шка на ра - ки - ты - вый ку - сток,

сел пал са - ло - вью - шка на ра - ки - ты - вый ку - сток.

*Example 2.* Wedding song. Pskov region, Palkino district, village of Yakhново.

Performed by A. I. Ivanova (1903), P. V. Vasilyeva (1913).

Recording by A. M. Mehnetsov, A. A. Mehnetsov in 1990.

Transcription by K. A. Mehnetsova. [5, Vol. 1, p. 318, No. 8]

А мы ма - сле-нцу до-жи-да-ли,  
до-жи-да-ли, ду - ша, до-жи-да-ли.

*Scheme 2.* Model of wedding songs RT <7+7>: North Pskov version

<sup>9</sup> Papushevo village, Pechora district, Pskov region [5, Vol. 1, p. 319, No. 10].

In the Pskov region, isolated examples of the northern Pskov version of RT <7+7> have been recorded with a stanza composition not of four, but of two constructions,<sup>10</sup> characterised by a reduction of the first period, which can be regarded as a movement towards the structural standards of the unequal-segment class. It is characteristic that similar examples are sporadically recorded in the neighbouring regions of Novgorod and Leningrad (these are noted, in particular, in the article by Irina Korolkova [17]), where unevenly segmented melodies with tonic verse predominate in the wedding repertoire.

To complete the picture, we will mention the existence in the northern Pskov regions of Pskov and Gdovsky of an iambic variant of the local version of RT <7+7> (*Example 3, Scheme 3*):

$\text{♩} = 170$

У нас ла - вки мы - ты - и, у нас сте - ны тёр - ты - и,  
у нас ла - вки мы - ты - и, у нас сте - ны тёр - ты...

*Example 3.* Wedding song. Pskov region, Gdov district, village of Zhelcha.

Performed by L. K. Lavrentieva (1922), A. K. Petrova (1913).

Recording by O. V. Shishkova, A. A. Mehnetsov in 1991. Transcription by L. P. Mahova  
[5, Vol. 1, p. 143, No. 2]

У нас ла-вки мы-ты-и, у нас сте-ны тёр-ты-и,  
У нас ла-вки мы-ты-и, у нас сте-ны тёр-ты-и.

*Scheme 3.* Model of wedding songs RT <7+7>:  
Iambic modification of the North Pskov version

<sup>10</sup> See [5, Vol. I, p. 144, No. 3].

In the subarea, another equally original version of RT <7+7> took hold. Its distinctive feature is the combination of periods of different structures in the song stanza. The first one implements a strictly caesurised structure based on another rhythmic formula typically characterised by a third long syllable.<sup>11</sup> In the second period, it is re-rhythmicised in such a way that to acquire the features of an unevenly segmented structure, with an emphasis on the ictus syllable tenses (*Example 4, Scheme 4*). As can be seen, the general structure of the song stanza is preserved in the Dvina–Lovat version of RT <7+7>; however, the contrast between its periods is expressed much more vividly than in the tunes of the northern subarea. In each of them, the typological qualities are more clearly manifested: in the initial one, caesurae and strictly modeled patterns are observed, while in the final one segmentation predominates.

♩ = 90

Эх ты ель - я - лу - ше - чка, за - ла - та ма - ку - ше - чка,

ох ты ель - я - лу - ше - чка, за - ла - та ма - ку - ше - чка.

*Example 4.* Wedding song. Pskov region, Loknya district, village of Cherepyagi.  
Performed by A. K. Bogdanova (1924), K. I. Fomchenkova (1913).  
Recording by O. V. Shishkova in 1991. Transcription by G. V. Lobkova, I. V. Suhanova.  
[5, Vol. 2, p. 131, No. 8]

Эх ты ель-я-лу-ше-чка, за-ла-та ма-ку-ше-чка,  
Эх ты ель-я-лу-ше-чка, за-ла-та ма-ку-ше-чка.

*Scheme 4.* Model of wedding songs RT <7+7>: Dvina-Lovat version

<sup>11</sup> This forms the basis of the caesurised RT of wedding songs of the Western region, whose verse structure is commonly designated as 3+4.

Just as two-link strophic versions of RT <7+7> arose in the northern part of the range, the second segmented “half” of the local rhythm model could apparently function in the Dvina–Lovatka zone as an independent variety of RT, becoming the result of the “disintegration” of such a heterogeneous and cumbersome structure. In any case, this can help to explain the isolated recordings of unevenly segmented rhythmic forms having a seven-syllable verse on the Smolensk-Tver border.<sup>12</sup>

Regarding the rhythmic organisation of *Maslenitsa songs of the northwestern RT*, two distinct points of view emerge in structural ethnomusicology. On the one hand, a caesurised interpretation of their melodies has been established, consisting of two typical syllabic rhythm formulae: five- and four-syllable (*Example 5, Scheme 5*):

♩ = 100

А мы ма - сле - нцу до - жи - да - ли,  
 до - жи - да - ли, ду - ша, до - жи - да - ли.

*Example 5.* Maslenitsa song. Smolensk region, Demidov district, village of Myakury.

Performed by A. P. Nikitenkova (1922), E. E. Ryzhenkova (1920).

Recording by I. Uspenskaya in 1983. Transcription by I. Uspenskaya [6, p. 705, No. 2]

А мы ма - сле-нцу до-жи-да-ли,  
 до-жи-да-ли, ду-ша, до-жи-да-ли.

*Scheme 5.* Maslenitsa song model RT <5+4>: caesurized interpretation

<sup>12</sup> One such example from 1959 is published in [18, p. 50, example no. 6].



However, back in 1978, Nadezhda Terekhina, then a student of the Gnesin State Musical Pedagogical Institute proposed a different interpretation of such melodies in her diploma research on wedding songs of the Cherdyn tradition of the Perm region<sup>13</sup> (academic supervisor — Margarita A. Yengovatova). In this work, the author proposed the idea of a “periodically accented” structure of their musical rhythm — that is, evenly segmented, in terms of modern Russian ethnomusicology (*Example 6, Scheme 6*). In this case, six-temporal [six-eighth] constructions are considered as a pair of three-temporal [three-eighth] segments with a two-syllable unstressed beginning:

$\text{♩} = 100$

А мы ма - сле - нцу до - жи - да - ли,  
до - жи - да - ли, ду - ша, до - жи - да - ли.

*Example 6.* Maslenitsa song. Smolensk region, Demidov district, village of Myakury.  
Performed by A. P. Nikitenkova (1922), E. E. Ryzhenkova (1920).  
Recording by I. Uspenskaya in 1983. Transcription by I. Uspenskaya.  
Evenly segmented interpretation of the form of musical rhythmic

А мы ма - сле-нцу до-жи-да-ли,  
до-жи-да-ли, ду - ша, до-жи-да-ли.

*Scheme 6.* Maslenitsa song model RT <5+4>: evenly segmented interpretation

<sup>13</sup> In 2011, the diploma thesis was published as a separate edition [19].

A close study of the Smolensk and Pskov sound recordings from the archive of the Evgeny V. Gippius Scientific and Methodological Centre of the Gnesin Russian Academy of Music demonstrates not only the permissibility but also the appropriateness of interpreting these melodies as evenly segmented. Despite the constancy of the verse and musical-rhythmic caesurae, it provides a good explanation of the stable terminal pattern ♩. ♩ of the first period and the atypical rhythmic figure of the five-syllable syllabic group characteristic of the songs of the southeast of the Pskov region ♩ ♩ ∷ ♩ ♩ ∷ ♩. The equal-segment version is not contradicted by a significant portion of samples having a mobile rhythmic organisation, which is characteristic of the Dvina–Lovat Maslenitsa chants. Here it is worth noting the stable structure of the second rhythmic period of the stanza, which always fits precisely into the uniformly segmented pattern.

#### *Conclusion*

Thus, the analysis of the three leading types of ritual chants of the northwestern region, identified on the basis of their territorial synchronisation with the archaeological Pskov-Krivichi area, revealed a number of structural features. The specificity of the studied tunes lies in the ambivalent or mixed nature of their rhythmic structure: showing a close connection with the resource base of Western caesurised models (which is evident in the reliance on syllabic verses, the gravitation towards large strophic compositions and the use of caesurised formulas), they simultaneously demonstrate the qualities of a segmented musical-rhythmic organisation, revealing the principles of form-building characteristic of tunes of this class, namely, the division of the musical-rhythmic series on the basis of periodic (uniform) or non-periodic (uneven) accentuation.

By comparing them with the classical rhythmic types of the Russian North, the identified Pskov-Krivichi types of ritual chants appear to embody early and arguably immature forms of musical-rhythmic segmentation. The latter, which are mainly unevenly segmented, are also known in the Pskov region; however, their prevalence is fully manifested in other northwestern regions, i.e., in the culture of the Novgorod and Leningrad regions [17], as well as being preserved when moving into the depths of the vast northern Russian space. This areal picture corresponds to the geography of the historical process of development of the northern Russian lands by the ancient Novgorod population at the turn of the 1st–2nd millennia AD.

However, the Pskov Krivichi were not involved in this process, as evidenced, among other things, by the endemicity of the ritual musical forms that constitute their cultural heritage.

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