



*Aseorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.
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RFC: ATI120618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.

<http://www.dilemascontemporaneoseduccionpoliticayvalores.com/>

Año: VI Número: Edición Especial Artículo no.:82 Período: Diciembre 2018.

TÍTULO: Historia de la interpretación de sonido en Bayan en la República de Tatarstán.

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RESUMEN. El artículo está dedicado al desarrollo del arte escénico en el Bayan en el territorio de la República de Tatarstán. Bayan es una especie de armónica de mano se inventó a principios del siglo XX. En la cultura musical tártara y rusa de Tartaristán, el acordeón ha sido ampliamente utilizado desde la década de 1920. En la cultura musical de la República de Tatarstán, así como en el conjunto de Rusia, los años 50-60 del siglo XX fueron el período más importante para aprobar el estatus profesional de tocar en instrumentos populares, que fue confirmado por la apertura de la cátedra de instrumentos populares del conservatorio de Kazán en 1961.

PALABRAS CLAVES: Historia cultural, ejecución de sonido, Bayan (acordeón), Colegio musical del estado de Kazán, Conservatorio del estado de Kazán.

TITLE: History of the sound performance on Bayan in the Republic Of Tatarstan

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ABSTRACT: The article is dedicated to the development of scenic art in the Bayan in the territory of the Republic of Tatarstan. Bayan is a kind of hand harmonica invented in the early twentieth century. In the Tatar and Russian musical culture of Tatarstan, the accordion has been widely used since the 1920s. In the musical culture of the Republic of Tatarstan, as well as in the whole of Russia, the 50-60s of the 20th century were the most important period to approve the professional status of playing in popular instruments, which was confirmed by the opening of the chair of popular instruments of the Kazan Conservatory in 1961.

KEY WORDS: Cultural History, Sound Performance, Bayan (Accordion), Kazan State Musical College, Kazan State Conservatory.

INTRODUCTION.

The development of performing art on the accordion on the territory of the modern Republic of Tatarstan took place within the framework of the development of performing art on the bayan of Russia. Like the musical art of Tatarstan as a whole, it primarily relied on the national traditions of the Tatar people.

Despite the fact that the accordion was invented in the early XXth Century [4; p.58], this instrument entered the Tatar musical culture only after the 1920s of the XX Century. Before the advent of the accordion, the Tatars played a game on the Viennese, Saratov, Russian harmonics. The most popular among them was and still is Talyanka (talian-garmun).

The name of the instrument is associated with the abbreviation of the word "(i) talianka"; i.e., a harmonic of foreign-Italian origin. In the right keyboard of the talianka, there are 12-15 elongated keys, giving the same sounds of the diatonic scale for the expansion and compression of the fur. In the left keyboard - three keys-blades, allowing you to perform tonic-dominant bass-chord functions for the expansion and squeezing of the fur, as well as a single -toned button "peeper".

Due to its chromatic scales and a large range in the right keyboard, and major-minor-seventh-sound in the left, the accordion has obvious advantages over the talianka, allowing the performer to perform works of almost any complexity on it. Therefore, soon, he gained popularity among the Tatar People.

The academic direction of performing the accordion begins to be singled out only in the postwar years and is connected with the opening of the folk branch of the Kazan Musical College and the Chair of Folk Instruments of the Kazan State Conservatory. In the 1950s bayan classes began to open in music schools.

The article is of interest to researchers of musical culture of the Russian province and national musical cultures of the peoples of the Volga region and the Urals, historians of musical education.

DEVELOPMENT.

Methods.

The research is based on general scientific principles:

- Historism, that within the framework of the system approach, makes it possible to use the source study, chronological and musicology methods of conducting research.
- Systematic, allowing us to consider the phenomenon of a single musical and educational space, to complete the elements of the musical and pedagogical system in the process of its reconstruction in the absence of historical data.

Also, the critical method was used in the work - theoretical analysis of methodological materials, pedagogical ideas and approaches; historical genetic and biographical methods.

Results.

The traditions of the academic direction of bayan performance were laid in the Kazan Musical College. It should be noted that the intensive activity of the Kazan Oriental Musical College (OMC), which was opened in March 1922, for the first 15 years of Soviet power, prepared the foundation of the separation of folk instruments sufficiently. In 1936, the OMC after a number of reorganizations was renamed the Kazan Musical College.

The beginning of the war pushed aside the creation of a branch of folk instruments for several years. In 1942 - 1943 academic year, despite the difficult martial law, classes of folk instruments and bayan for students with disabilities of the Great Patriotic War began to be organized. In 1945, on the basis of the working classes of folk instruments and accordion, a special department was opened in the school for the invalids of the Great Patriotic War (Unpublished manuscript, Archive of the Kazan Musical College).

An important role in the development of professional training in playing the accordion was played by the opening in 1948 at the Moscow State Musical Pedagogical Institute n.a. Gnesiny Faculty of Folk Instruments. For the first time in Russia, it was possible to obtain a higher professional musical education in the specialties "Bayan", "Dombra", "Balalaika", "Ensemble performance", "The orchestra conducting folk instruments" [Yakovlev V.I., 2005].

By the early 1950's in Kazan Musical College was prepared the foundation for the bayan section. A great deal of organizational work has been undertaken to attract new specialists and improve the curriculum.

The student-bayanist orchestra was re-established, which became an indispensable participant in all open and supervising school concerts. The head of the bayanist orchestra was A.M. Gerasimov, head of the department.

However, the level of professional training in this department remained low. There were objective reasons for this.

On the one hand, there were not enough qualified pedagogues-bayanists, on the other hand, the lack of a training base affected. Most of the incoming students were extremely poorly trained. Only by the 1950s, when the bayan and string folk instruments began to be opened in music schools, the pedagogical staff of the department was replenished by graduates of Kazan and other conservatories, and in its work there was a significant upsurge. In 1950 the bayan department was transformed into a branch of folk instruments.

In the 1960s the department was replenished with new pedagogical staff; V.P. Pletnev, L.A. Ansheles, S.M. Habibullin.

In the 1970s, the head of the department was a graduate of the Moscow Musical and Pedagogical Institute n.a. Gnesiny, R.F. Khalitov. In some time later, his graduates, senior students of the Kazan Conservatoire R. Ilyasov, K. Sharifullin, R. Mukhutdinov, V. Vlasov, R. Galyayev, R. Shaikhiev and others came to work in the school.

Thanks to the efforts of the teachers of the department, a student orchestra of folk instruments was organized in a short space of time, which became an active propagandist of foreign and domestic music classics, works of Tatar composers. The first concert of the orchestra of folk instruments was held in 1969 under the leadership of R.F. Khalitova.

In the 1970s students of the school begin to participate in various competitions held in Ulyanovsk, Ufa, Magnitogorsk and become laureates of all-Russian and international competitions.

In 1985, a trio of bayan players was organized (A.E. Borovik, R.S. Galiaveev, R.A. Shaykhiev), which contributed a lot to the development of the republic's professional art (Galyaveev R.S. from the History of the Department of Folk Instruments. Unpublished manuscript archive of the Kazan Musical College.

In different years, the department worked and made a huge contribution to the development of folk instruments: D.K. Aidarov, Sh.S. Amirov, L.A. Amirova, V.P. Vlasov, V.P. Pletnev, S.M. Khabibullin, V.V. Khusainova, N.A. Chernyaev, I.I. Sharipov, G.D. Sharonov, A.V. Yakovlev.

The branch of folk instruments produced a lot of specialists who subsequently made a huge contribution to the development of professional Tatar musical performance: R.F. Abdullin, F.A. Akhmetov, R.G. Zalyautdinov, R.S. Kuramshin, M.A. Makarov, I.I. Sharipov, Sh.K. Sharifullin.

In the Kazan Conservatoire, the Faculty of Folk Instruments began to be formed in the 1958-1959 school year, with the opening of a bayan class. One of the difficult problems that the conservatory management had to solve was the selection of pedagogical personnel. By the end of the 1950's GMPI n.a. Gnesiny prepared only a small number of "populists", the demand for which in music schools of the country was great [Yakovlev V.I., 2005].

The first pedagogue-bayanist, directed to work in the Kazan Conservatory, was Anatoly Vasilyevich Yakovlev (1934 - 1975). He received excellent professional training at the Institute. Gnesin, in the class of outstanding teacher and composer N. Ya. Chaikin. Already in his student years he showed himself as a talented performer and accompanist. In 1957, one of the first accordionists was awarded the title of laureate of the performers on folk instruments of the All-Union Youth Festival in Moscow.

The next 1961 - 1962 school year is considered the year of birth of the Chair of Folk Instruments of the Kazan Conservatory. On the initiative of the rector N.G. Zhiganov, graduates of the GMPI named after GGI were invited to work in the conservatory n.a. Gnesiny - bayanists V.P. Pletnev,

A.V. Tikhonov, N.A. Chernyaev. Each of these teachers - the founders of the department - made a significant contribution to the development of performing arts on folk instruments in Tatarstan, the Volga region, and Russia [9]. The first was headed by the department of folk instruments V.P. Pletnev (1928 - 1983). He directed it from 1961 to 1964.

A highly educated musician, an experienced pedagogue, an excellent performer, he managed to lay the foundations of a highly professional culture, goodwill and, at the same time, exacting and responsible. A significant contribution to the formation of the Chair of Folk Instruments of the Kazan Conservatory was made by A.V. Tikhonov. He was the second head of the department, heading it from 1964 to 1976. In the conservatory, A.V. Tikhonov conducted a specialty class (bayan, dombra), conducting classes and ensemble, two orchestral classes (the orchestra of folk instruments and the symphony orchestra of conservatory students). The talent and organizational abilities of A.V. Tikhonov appeared during the management of the Chair of Folk Instruments, during the creation of ensemble orchestral collectives in Kazan, Tatarstan, and the Volga region.

A huge role was played by A.V. Tikhonov in the formation of the student orchestra of folk instruments of the Kazan Conservatory, which he directed from 1967 to 1976 [Yakovlev V.I., 2005]. For the first time the orchestra of folk instruments of the Kazan Conservatory performed in Moscow, in the Concert Hall of the GMPI n.a. Gnesiny on April 23, 1971 Concert of the student orchestra from Kazan aroused great professional interest.

The outstanding performance of the national musical culture was highly appreciated by the orchestra in interviews on radio and television. Kolobkov, G.I. Litinsky, N.D. Shpiller, Yu.N. Shishakov. Activity A.V. Tikhonov as a conductor, head of the orchestra of folk instruments, had further great importance for the development of orchestral performance in Tatarstan, the Volga region. Together with V.P. Pletnev and A.V. Tikhonov, the founder of the chair of folk instruments of the Kazan Conservatory, is rightfully N.A. Chernyaev. He was the third head of the department.

N.A. Chernyaev worked in the Kazan Conservatory for 25 years, in 10 of them (from 1976 to 1986) headed the Chair of Folk Instruments. He led the classes of specialty, ensemble, dealt with the problems of methodology and history of performance [Yakovlev V.I., 2005].

The Chair of Folk Instruments of the Kazan Conservatory is more than 50 years old. For this period the department has prepared a huge number of musicians - performers, conductors, teachers, many of whom are laureates and diplomats of various competitions, awarded honorary titles and academic degrees.

In this great merit, first of all, her first teachers - V.P. Pletneva, A.V. Tikhonova, N.A. Chernyaev, who laid a solid foundation for the further development of performing on folk instruments in Tatarstan, the Volga region and the Urals [Yakovlev V.I., 2005].

Representatives of the amateur direction of performance - the musicians-populists of Tatarstan at one time made a huge contribution to the process of the origin and development of the national academic direction of performing on the accordion. Fayzulla Kabirovich Tuishev (1884 - 1858) deserves special attention among those. Faizulla Tuishev is rightfully considered the first Tatar professional harmonious virtuoso. Since 1910, began the career of a professional harmonica player. He toured in many major cities of the country, Saratov, Moscow, Petrograd, Nizhny Novgorod, Kharkov, Chita, Samara, Baku, etc. He performed in China, Japan, Mongolia, Korea, South America. In 1937, after the opening of the Kazan State Philharmonic, Tuishev became one of its main soloists. Since 1939 he began to give music lessons, organized an ensemble of bayanists. In 1939, he took 2nd place at the All-Russia Review of Folk Instruments Performers in Moscow, where about two thousand performers from all over the Soviet Union took part. It is noteworthy that Faizulla Tuishev never studied anywhere, his talent was given by nature. Being self-taught, he surprised listeners with a unique memory and hearing. He masterfully mastered the instrument. The talent of the accordionist Tuishev was recognized by prominent figures of the Tatar culture, such as

Gabdulla Tukay, Fatih Amirkhan, Galiaskar Kamal, Adel Kutui, Sahibzhamal Gizzatullina-Volzhszkaya and others. Tuishev showed himself in the composer's work. He wrote over 30 works, as well as instrumental plays such as "Khalkyma", "Ike Tugan", "Dustum" and others. In 1929, Tuishev was awarded the title of "Honored Worker of Culture of Tatarstan", and in 1944 - "People's Artist of the Tatar SSR".

Discussion.

A retrospective analysis of the formation and development of folk instruments in Russia is presented by M.I. Imhanitsky [2006]. Questions of retrospective analysis of the development of bayan art in Tatarstan are devoted to the works of V.I. Yakovleva [Yakovlev V.I. 2005].

Several special works devoted to the art of playing on the accordion have been published, including the monograph by O. Sharov [2006]. After the 1990s, a noticeable interest in bayan performance was also evident in the West [Cortinas J.A. 1999; Davidson M. 2005; Jaffé D. 2012; Lips F. and Schmülling U. (ed.) 2000; Petričić M. 2004; Simonett H. 2012].

To date, the performance of the accordion in the Republic is one of the most popular directions of all musical performance. This, above all, contributed to the talented composers who composed a lot of plays and processing folk tunes for bayan. Among those, the names of the graduates of the Kazan Musical College, Ramil Suleymanovich Kuramshin and Maksat Ilhamovich Gumerov, should be mentioned first. In the works written by them, the beautiful knowledge of folk folklore and the artistic capabilities of the accordion is combined.

The listeners' special love today is the treatment of Tatar melodies "Әpipә", "Erbet", "Shakhta", "Sirk-Mirәk", "Chuktem bodai" R. Kuramshin; processing of Tatar and Bashkir melodies "Сәрия", "Маһисәрвәр", "Asyljar" M. Gumerov. In 1975, R. Kuramshin composed Concertino for bayan and orchestra - the first work of a large form in Tatar music for bayan. In 1987, he finished work on the second Concertino.

It is worth noting also the performers, whose names became key in the propaganda and development of performing on the bayan in Tatarstan: M.Kh. Ahmadiyev, R.Sh. and R.Sh. Valeev, R.G. Ibragimova, M.A. Makarov, R.M. Mukhutdinov, F.U. Sadyokov, K.Sh. Satiev, A.F. Fayzrakhmanov, A.A. Faizullina, V.S. Fedotov, R.F. Khalitov, F.H. Khurmatova, I.I. Sharipov, A.I. Shutikov and others.

CONCLUSIONS.

After analyzing the history of the development of the performing art of playing the accordion on the territory of the Republic of Tatarstan, one can come to the conclusion that the academic direction of performance is a relatively young branch, since it was singled out only in the post-war years. The prerequisite for this was the activity of the Kazan Musical College and the Kazan Conservatory, many of whose graduates subsequently made a huge contribution to the development of academic performance on the accordion.

The amateur line, which stood out much earlier, is closely connected with the name of the harmonious performer Faizulla Tuishev, who made a huge contribution to the promotion of Tatar musical performance on the harmonica.

Acknowledgements.

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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RECIBIDO: 1 de noviembre del 2018.

APROBADO: 12 de noviembre del 2018.