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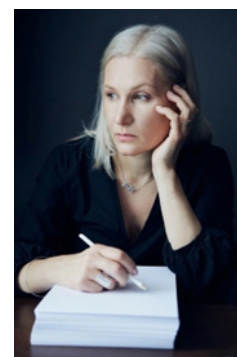


Wedding Songs of the Novgorod Region: To the Issue of the Tunes Territorial Distribution

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Abstract. The musical features of wedding rituals of the Novgorod region have only been fragmentarily studied to date in terms of the territorial distribution of melodies. This article aims to fill this gap. The article is based on materials obtained from folklore fieldwork carried out by the Leningrad (St. Petersburg) Conservatory between 1968 and 1992. The work sets out to introduce the structural-typological and areal characteristics of previously unknown field materials into scholarly circulation. 13 rhythmic types of wedding songs that are most representative of the Novgorod region are identified and described. The first section of the article presents general Novgorod melodies, its geographic distribution includes the entire territory of the region

and adjacent areas of the Russian NorthWestern Federal District. The melodies of the central, southwestern and eastern areas are described in separate sections. The conclusions obtained as a result of clarifying the distribution of wedding tunes confirm the historical and ethnographic features of the division of Novgorod region previously outlined by researchers. On the basis of connections between the folklore of the southwestern area of the Novgorod region and the traditions of the Smolensk and Pskov regions, this territory may be described as having a “mixed” character, possibly due to its settlement by Ilmen Slav and Krivichi tribes. The wedding songs of the southwest are mainly characterised by caesurised chants having various rhythmic and compositional structures. The most significant characteristics of these melodies are defined by their modal organisation, which is mainly associated with intonations of the vocal-incantatory type. The central and eastern zones, conversely, provide an opportunity to identify the specifically Novgorodian features of wedding folklore, which later developed in the song systems of the Russian North, the Urals, and Siberia. The typological features of the melodies of these territories include their on tonic versification and the lamentable-narrative nature of the intonation. The main development vector of Novgorod wedding traditions turned out to be aimed at strengthening the significance of the initiation line of the ritual, which was reflected in its pre-wedding part. On the basis of the notations and analytical observations presented in the article, the place of Novgorod wedding folklore in the structure of Russian wedding music can be evaluated to provide a basis for further comparative-typological research in the field of ethnomusicology.

Keywords: wedding songs, Russian folklore, Novgorod region, melogeography, song type, musical areas, rhythmic type

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Этномузыкология

Научная статья

**Свадебные песни Новгородской области:
к вопросу территориального
распространения напевов**

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Аннотация. Музыкальные особенности свадебного ритуала Новгородской области и закономерности территориального распространения напевов к настоящему времени изучены лишь фрагментарно. Публикуемая статья ставит целью восполнить этот пробел. В ее основу положены материалы фольклорных экспедиций Ленинградской (Санкт-Петербургской) консерватории 1968–1992 годов. Задачами статьи становятся: введение в научный оборот ранее неизвестных полевых материалов, их структурно-типологическая и ареальная характеристика. Автором выделено и описано 13 наиболее репрезентативных для Новгородчины ритмических типов свадебных песен. В первом разделе статьи представлены общеновгородские напевы, бытование которых охватывает всю территорию области и сопредельные районы Северо-Запада России. В самостоятельных разделах описаны напевы центрального, юго-западного и восточного ареалов.

Выводы, полученные в результате уточнения характера распространения свадебных напевов, подтверждают намеченные учеными историко-этнографические особенности членения новгородских земель. Взаимосвязи фольклора юго-западного ареала Новгородчины с традициями Смоленской и Псковской областей позволяют проследить «смешанный» характер этой территории, в заселении которой участвовали племена ильменских словен и кривичей. Ведущими особенностями свадебных песен Юго-Запада становятся цезурированные напевы с различными ритмическими и композиционными структурами. Важные свойства напевов этого региона расположены в сфере ладовой организации, преимущественно связанной с интонациями возгласно-заклинательного типа. Центральная и восточная зоны, напротив, дают возможность обозначить собственно новгородские особенности свадебного фольклора, в дальнейшем получившие развитие в песенных системах Русского Севера, Урала и Сибири. Типологическими признаками напевов этих территорий выступают опора напевов на тоническое стихосложение и плачево-повествовательный характер интонирования. Представленные в статье нотации и аналитические наблюдения могут стать основой дальнейших сравнительно-типологических исследований в области этномузыкознания.

Ключевые слова: свадебные песни, русский фольклор, Новгородская область, мелогеография, песенный тип, музыкальные ареалы, ритмический тип

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Introduction to the Problematic

Wedding songs of the Novgorod region are known to folklorists from several publications. The earliest of these is a collection compiled from the recordings of Alexander Alekseyevich Banin (1974), which is dedicated specifically to wedding songs.¹ Several years later (1979), the publication “Traditional Folklore of the Novgorod Region» was published by a group of scientists based on expeditionary collections of the Pushkin House phonogram archive.² Both publications feature wedding songs recorded in the 1960s and 1970s in various regions of the Novgorod region.

Some local features of Novgorod wedding folklore were reflected in a number of subsequent publications. Among them are two collections by philologist Valentina Ivanovna Zhekulina, which were published under the musical editorship of Viktor Arkadyevich Lapin based on materials from the Novgorod Scientific and Methodological Center. They reveal individual features of local traditions of the Valdai and Starorussky districts.³ We should also note the publications of Victor A. Lapin and Elena Evgenievna Vasilyeva, which present materials from several villages of the Batetsky district of the Novgorod region.⁴

On the basis of a generalised understanding of the region’s wedding traditions formed by these publications, the most prominent villages in terms of wedding songs from different parts of the area — such as Edrovo in the Valdai district, Gorodnya

¹ Banin, A. A., Vadakariya, A. P., & Zhekulina, V. I. (1974). *Svadebnye pesni Novgorodskoĭ oblasti* [Wedding Songs of the Novgorod Region]. Lenizdat.

² Zhekulina, V. I., Korguzalov, V. V., Lobanov, M. A., & Mitrofanova, V. V. (Eds.). (1979). *Traditsionnyĭ fol'klor Novgorodskoĭ oblasti (po zapisyam 1963–1976 gg.). Pesni. Prichitaniya* [Traditional Folklore of the Novgorod Region (Based on Records from 1963–1976). Songs. Lamentations]. Nauka.

³ Zhekulina, V. I. (Lapin, V. A., ed.). (1994). *Valdaĭskaya svad'ba* [Valdai Wedding]. Scientific and Methodological Center for Folk Art and Cultural and Educational Work; Zhekulina, V. I. (Lapin, V. A., Ed.). (1988). *Starorusskaya svad'ba* [Old Russian Wedding]. Scientific and Methodological Center for Folk Art and Cultural and Educational Work.

⁴ Vasilyeva, E. E. (1990). *Pesni Gorodenskogo khora* [Songs of the Gorodensky Choir]. [Novgorod] Scientific and Methodological Center for Folk Art and Cultural and Educational Work; Lapin, V. A. (Ed.). (1987). *Muzykal'no-pesennyĭ fol'klor Leningradskoĭ oblasti: v zapisyakh 1970–1980 gg.* [Musical and Song Folklore of the Leningrad Region: Recordings from the 1970s–1980s] (Issue 1). Sovetskij kompozitor.

in the Batetsky district, Ustye-Kirovskoye in the Pestovsky district, among others — were identified. However, the overall picture turns out to be quite mixed due to the sporadic character of the published materials: in some areas, samples are completely absent.

Thus one of the main objectives set in this article is to expand the base of knowledge about Novgorod wedding folklore. This opportunity is provided by the introduction into scientific circulation of expeditionary materials contained in the Folklore and Ethnographic Center of the St. Petersburg State Conservatory. This comprises a fairly large volume of musical recordings made between 1968 and 1992 in 17 districts of the region (*Table 1*).

Table 1. Information about Folklore Field Trips to the Novgorod Region
Carried Out by the Leningrad (St. Petersburg) Conservatory

Year	District	Scientific leader of the field trip
1968	Starorussky, Parfinsky, Volotovskiy, Pestovskiy	F. A. Rubtsov
1978	Pestovskiy	A. M. Mekhnetsov
1985	Kholm'skiy	A. M. Mekhnetsov
1986	Poddorskiy	A. M. Mekhnetsov
1988	Lyubytinskiy, Khvoyninskiy	A. M. Mekhnetsov
1989	Borovichskiy, Lyubytinskiy, Moshenskoy, Pestovskiy, Khvoyninskiy	A. M. Mekhnetsov
1990	Pestovskiy	A. M. Mekhnetsov
1991	Valdai, Demyanskiy, Malovichskiy, Maryovskiy, Okulovskiy	A. M. Mekhnetsov
1992	Krestetskiy, Parfinsky, Poddorskiy	A. M. Mekhnetsov

Taken together, all available examples of wedding song tunes (both archival and published) constitute a fairly convincing body of evidence. The main objective of the present work is to present the results of their study from two perspectives. One of these is connected with the identification of general Novgorod properties of wedding song folklore, while the other is aimed at differentiating the available field material taking into account its belonging to the local folk-musical traditions of the Novgorod region.⁵

The areal study of folklore traditions is becoming one of the main directions of contemporary ethnomusicology, both in Russia and internationally [1]. In the context of this study, we note, first of all, the works of ethnomusicologists engaged in the melogeography of Slavic and Baltic folklore [2]. Despite differences between scientific schools, a common underlying approach of ethnomusicologists to the issues of identifying the boundaries of local traditions can be identified. One of these is the coordination of the results of musicological, ethnographic and historical research. The criteria by which musical and folklore areas are identified and described usually include the generic composition of folklore materials, which is based on their structural and stylistic properties. These parameters were also decisive for the author of the present article. However, it is worth clarifying that in the process of melogeographical study of Novgorod folk musical traditions, wedding songs play a key role, since they are the leading genre of the region's song ritual folklore (as is known, calendar folklore in the Novgorod region is recorded very sporadically and cannot serve as an unambiguous relevant feature of differentiation of local song systems).

Taking into account all of the above, four folklore-ethnographic areas can be distinguished on the territory of the modern Novgorod region:

- central (Ilmen Lakeland and lands corresponding to the source of the Volkhov and the mouths of the Msta, Shelon and Lovat⁶ rivers);

⁵ A similar principle of areal differentiation of wedding songs in the region was employed by Larisa Mikhailovna Belogurova in her publication on the wedding folklore of the right bank of the Dnieper, where she identified general Smolensk and right-bank tunes, as well as tunes with a narrower localisation (Belogurova, L. M., & Nikitina, I. A. (Eds.). (2016). *Smolenskij muzykal'no-etnograficheskij sbornik. T. 4. Svad'ba dneprovskogo pravoberezh'ya: ritual i muzyka* [Smolensky Musical-Ethnographic Collection. Vol. 4. Wedding of the Right Bank of the Dnieper: Ritual and Music]. Gnesin Russian Academy of Music).

⁶ Starorussky, Parfinsky, Krestetsky, Okulovsky, Valdaisky districts.

- south-west (areas between the Lovat and Shelon rivers, the Pola basin and the north-west coast of Lake Seliger⁷);
- eastern (territory located between the Msta and Mologa rivers⁸);
- western (between the Shelon and Luga rivers⁹).

It should be noted that wedding songs were practically not recorded in the western part of the Novgorod region due to the fragmentary nature of conservatory field trips carried out there. Historically, this territory can be attributed to the historical and cultural region of Poluzhya, which is distributed between the three regions of Novgorod, Pskov and Leningrad. The musical and ethnographic characteristics of the Luga traditions were carried out in a special study undertaken by Tatyana Stanislavovna Molchanova on the basis of publications, her own expeditions and archival materials of the St. Petersburg University of Culture and Art.¹⁰ Therefore, within the framework of the present work, attention will be focused on the central, southwestern and eastern areas. Nevertheless, information about the Luga traditions will be drawn on in the course of characterising general Novgorod melodies.

General Novgorod Melodies

The category of general Novgorod melodies includes tunes whose distribution covers the main part of the studied territory. They can be divided into three groups based on structural features (primarily rhythm and composition).

The first group consists of melodies with a 9-syllable tonic structure of the verse and a repetitive rhythmic composition. The form of the melodies has two rhythmic types (RT 1, RT 2), which differs in the nature of the formation of the inter-accentual zone of the verse line and the musical timing of the second accentual syllable (*Schemes 1, 2*).

Songs based on the first rhythmic type are coordinated with variations of one melodic form. It is constructed on the basis of a quartal trichord with a minor modality, while the ambitus of the melody itself is often extended

⁷ Marevsky, Demyansky, Kholmnsky, Poddorsky districts.

⁸ Pestovsky, Khvoyninsky, Borovichesky, Lyubytinsky, Moshensky districts.

⁹ Batetsky, Soletsky, Volotovskiy districts.

¹⁰ Molchanova, T. S. (2011). *Territorial'noe razvertyvaniye russkikh pesennykh traditsij Poluzh'ya* [Territorial Deployment of Russian Song Traditions of Poluzhye] [Unpublished doctoral dissertation]. Russian Institute of Arts History.

by tones adjacent to the quartal framework both above and below. The main modal event in the melody is associated with the appearance of a subsecond tone as a variable support in the area of the second accented syllable of the second melodic line (*Example 1*).



Scheme 1. Rhythmic type 1 (RT 1)



Scheme 2. Rhythmic type 2 (RT 2)



Example 1. Kholmsky district, village of Boldashevo¹¹

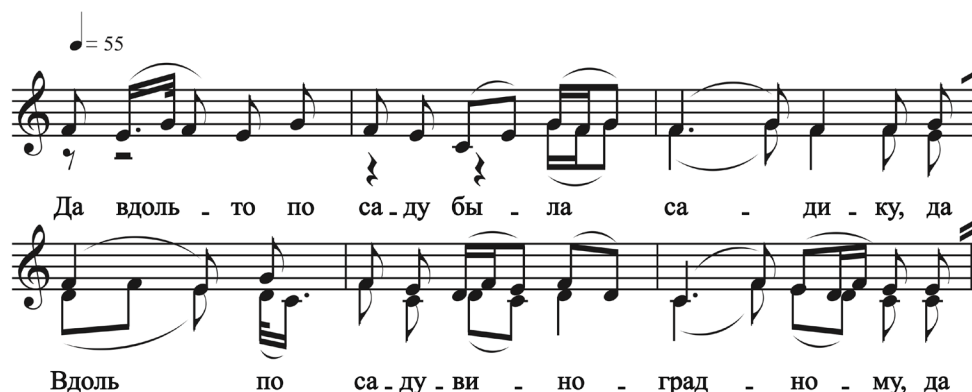
¹¹ Performed by O. S. Krylova (b. 1916), E. K. Petrova ((b. 1925), O. A. Fedorova (b. 1923). Recorded in 1985 by A. M. Mekhnetsov, G. V. Lobkova. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 1759-30. Notation by E. Yu. Baskakova (Novikova).

The most common plots coordinated with this chant, are included in the bridal mourning rites and have the beginnings “Kak pri vechere, vechere” [“As in the Evening, Evening”], “Ty, reka li moya, rechen’ka” [“You are My River, My Little River”], “Uzh ty, el’, ty moya yolochka” [“Oh, You are Spruce Tree, My Spruce Tree”]. In the eastern districts of the region, this melody may also be associated with themes related to the image of the bridal procession and motifs of the union of the married couple (such as “Raz’yezhaetsya Ivan na kone” [“Ivan Rides Out on a Horse”], “U klyucha, klyucha studyonogo” [“By the Spring, Cold Spring”]).

The chants of the second rhythmic type are variants of the so-called “Glinka” melodies, which are widely known in many northwestern traditions of Russia and involve the theme “Iz-za lesu, lesu tyomnogo” [“From Behind the Forest, the Dark Forest”]. This musical form was the subject of scholarly works by various researchers, including Viktor Abramovich Zuckerman, Anna Vasilievna Rudneva, Evgeny Vladimirovich Gippius, Irina Borisovna Teplova, and Galina Vladimirovna Lobkova. Ethnomusicologists have identified such features as: reliance on the modal construction of the tetrachord in the sixth; the question-answer principle of the relationship of melodic lines; the quartal relationship of the main supports, which are manifested in the general contour of the melodic line. Galina V. Lobkova identifies another distinguishing feature of the melody “Iz-za lesu, lesu tyomnogo” [“From Behind the Forest, the Dark Forest”] the shaping of the central cadential turn with a refrain, which leads to the shifting of the supporting tone (the base of the fourth) down by a minor third.

Taking the form a number of different versions, the melody is quite widely distributed across the Novgorod region. In addition to the main version (actually “Glinka”), other versions are also presented in the Novgorod region, in which the key popevka is missing. Such examples of melodies were predominantly recorded in the eastern part of the studied region. Despite this difference, they retain all other characteristics of the melodic type (*Example 2*). The earliest recording of a melody belonging to this version (1901) was made in the Cherepovetsky Uyezd of Novgorod Governorate by Evgeniya Eduardovna Lineva. In our view, this may serve as an important argument for considering melodies without modal shift as stable and melodically independent types.¹²

¹² Lineva, E. E. (1904). *Velikorusskie pesni v narodnoj garmonizatsii* [Great Russian Songs in Folk Harmonisation] (Issue 1. Novgorod songs). Imperial Academy of Sciences, p. 30.



Example 2. Pestovsky district, village of Malashkino¹³

Turning to the poetic texts, we can notice that songs with the opening line “Iz-za lesu, lesu tyomnogo” [“From Behind the Forest, the Dark Forest”] and the thematic plot about the swan bride who has fallen behind her flock play a leading role here. Apart from this, there are other wedding texts that are widespread in the Novgorod region and the North-West of Russia as a whole. They reflect the main themes of wedding songs — the mourning of the bride (“Ty, reka li moya, rechen’ka” [“Are You My River, My Little River”]), “U nas Mar’yushka izmenshchitsa” [“Our Maryushka is a Traitor”]), the groom’s preparations and his journey (“Vdol’ po sadu bylo, sadiku” [“Along the Garden There Was, a Little Garden”]), “Pridorozhnyj dobryj molodets” [“A Good Fellow by the Road”]), and praising the guests (“U nas svashen’ka khoroshaya” [“Our Matchmaker is Good”])).

The second group of pan-Novgorod melodies is characterised by a structure that features the repetition of the second syllabic group (*abb*). The first rhythmic type (RT 3), which implements this model, is coordinated with the syllabic verse of 7+5 syllables (*Scheme 3*). This is widely known in many Russian regions as the “Trubushka” type, although it is also used as a polytextual chant. Some Novgorod versions of the “Trubushka” can be realised in a composition featuring a complete repetition of the verse line (*ab/ab*) or a structure with a refrain and repetition (*abrb*), but such examples are rather exceptions.

¹³ The performers are unidentified. Recorded in 1968 by G. N. Gontarenko and A. S. Yanchuk. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 169-04. Notation V. E. Stolyarchuk.





 Че - ре - ре - чуш - ку че - рё - му - ха ле - жа - ла,



 да ле - жа - ла.

Scheme 4. Rhythmic type 4 (RT 4)

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Example 3. Kholm'sky district, village of Stekhnovo¹⁴

As a rule, two-member rhythmic formulas are realised in the thematic sphere of solemn and reproachful songs.¹⁵ The symmetry and proportionality of the sections of the structure, the principle of paired repetition of melodic links (the “pair of periodicities” structure) brings the tunes of this group closer to dance and khorovod [round dance] tunes. In the context of local wedding rituals, these forms are often performed with associated movements — dancing, stamping, clapping hands.

The fourth group of pan-Novgorod melodies characterises a body of wedding songs united by the theme of the groom as a falcon and a number of other poetic texts included in the rituals of joining the bridal couple and the procession of the wedding train (“Sokoly vy, sokoly” [“Falcons you, Falcons”], “Blagoslovlyalsya svyatyol’ mesyats” [“The Bright Moon Received a Blessing”], “S Bogom, s Bogom, dityatko” [“With God, With God, Little Child”], and others). Their common properties are located on the rhythmic and compositional levels (RT 11, RT 12):

¹⁴ Performed by T. A. Zakharova (b. 1916), A. K. Zhemchuzhina (b. 1916), A. I. Makarova (b. 1912), Z. N. Parfenova (1 b. 929). Recorded in 1985 by M. V. Rylova (Ivanova). Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 1815-13. Notation by E. Yu. Baskakova (Novikova).

¹⁵ Examples of solemn and reproachful songs with the given rhythmic structures can be presented on the basis of recent publications of materials from the expeditions of the St. Petersburg Conservatory (Korolkova, I. V. (Ed.). (2023). *Svadebnye pesni Novgorodskoj oblasti. Vyp. 1. Svadebnye pesni Priil'men'ya* [Wedding Songs of the Novgorod Region. Issue 1. Wedding Songs of Priilmenye], pp. 71–88). Amirit; Korolkova, I. V. (Ed.). (2024). *Svadebnye pesni Novgorodskoj oblasti. Vyp. 2. Svadebnye pesni srednego techeniya Lovati i bassejna Poly* [Wedding Songs of the Novgorod Region. Issue 2. Wedding Songs of the Middle Reaches of the Lovat / Pola River Basin], pp. 123–147). Amirit.

- 7–9-syllable tonic basis of a verse line;
- strophic composition with rhythmic contrast of melodic lines (with differences in the length of syllables in the cadence zone);
- a type of pulsation that combines paired and ternary rhythmic cells.



Scheme 5. Rhythmic type 5 (RT 5)



Scheme 6. Rhythmic type 6 (RT 6)



Scheme 7. Rhythmic type 7 (RT 7)



Scheme 8. Rhythmic type 8 (RT 8)

In the Priilmenye zone, songs with such rhythms are represented by isolated examples located at the boundaries of the range. In the southwestern and eastern districts, the melodies of the “Sokoly” [“Falcons”] song type¹⁶ have formed into two independent versions, whose features will be presented below in the corresponding sections.

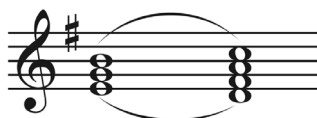
Melodic Chants of the Central Areal Zone

As the territory of the earliest settlement of the Novgorod Slav tribe, Priilmenye plays the most important role in assessing the Novgorod component in the folklore traditions of the region. The facts that characterise the rituals and customs of the inhabitants of Poozerie and their material culture testify to the fact that Priilmenye is a special ethnographic zone of Novgorod region. Unfortunately, due to the sporadic character of the actual folklore recordings carried out in these places, it is difficult to obtain a systematic understanding of the folk musical tradition of these places. Wedding folklore (songs, lamentations), based on the totality of available sources, constitutes the most representative part of the song culture of the Ilmen cultural region, which allows us to rely on this material in the course of an ethnomusicological characterisation of the area.

An example of the local uniqueness of wedding folklore in the Central Novgorod zone are songs featuring a 9-syllable verse organisation, based on the rhythmic model presented above (RT 1). The melodic type coordinated with it holds a leading role in the wedding tradition of Priilmenye and thus serves as one of its distinguishing

¹⁶ The justification and characteristics of the “Sokoly” song type using Novgorod wedding songs as an example were presented by the author earlier in a special article [4].

features compared to other areas. While it is presented in a variety of local variants, all of these can be reduced to a single modal form. At the core of the latter is the principle of the relationship between two complexes of harmonies from the tertian series, which are in a major second relationship (see *Scheme 9*).



Scheme 9. Modal model of a melody based on RT 1

Melodic versions that implement this model can be grouped based on two compositional solutions. The first version is presented by single-verse chants, implementing one stable variant of juxtaposition of modal supports comprising two tones or two consonances (*Example 4*).



Example 4. Parfinsky district, village of Bol'shaya Obsha¹⁷

The second melodic version (*Example 5*) is characterised by a strophic composition, where each of the two melodic lines establishes its own version of the comparison of tones in the zone of the first verse accent.

¹⁷ The performers are unidentified. Recorded in 1968 by I. E. Rogalev, T. P. Matveeva, E. Sorokina. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 168-22. Notation by D. K. Dolgova.



Example 5. Okulovsky district, village of Malaya Krestovaya¹⁸

The main body of texts associated with the described melody is brought together based on their function in farewell rituals (“Ty, reka nasha, rechen’ka” [“You are Our River, Dear River”], “Uzh ty, el’ moya, yolochka” [“Oh you, my Spruce Tree, little Spruce Tree”], “Dubovye nashi lavochki” [“Our Oak Benches”], “Ostavala proch’ lebyodushka” [“The Little Swan Fell Behind”]).

Melodic Chants of the Southwestern Range

The folklore traditions that developed in the interfluvium of the Lovat and Shelon rivers, the basin of the Pola, and the north-western shore of Lake Seliger can, by several indicators, be described as transitional. In many respects they reveal closeness to the neighboring Lovat and Loknyansky traditions of the Pskov region. This is evidenced by the significant role played in the local wedding by caesured and segmented chants, which are coordinated with the texts of syllabic structure. Songs with a three-member composition (RT 9, RT 10) reveal a direct relationship with neighbouring traditions.

Wedding songs with syllabic line composition 3+3+5 belong to one of the most ancient layers of Russian ritual folklore.¹⁹ Main body The main body of tunes recorded in the southern Novgorod region (Kholmsky and Marevsky

¹⁸ Performed by P. G. Strukova (b. 1911) — the name of the second singer has not been established. Recorded in 1991 by O. V. Shishkova (Smirnova), L. V. Savelyeva (Rozovaya). Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. No. 3228-59. Notation by I. V. Korolkova.

¹⁹ The historical significance of songs of this structural type was outlined in the article by L. M. Belogurova, who examined them in a broad regional context [5]. A detailed description of the Novgorod versions of songs was given in the article by I. V. Korolkova [6].

Я - го - да с я - го - дой со - ка - ти - ли - ся,
Я - го - да с я - го - дой со - ка - ти - ли - ся.

♩ = 138

Шапка на ём, шапка на ём што а-гось га-рйт,

Шапка на ём, шапка на ём што а-гось га-рйт.

²⁰ Performer: Frolova E. A. (b. 1912). The notation includes a reconstruction of polyphony based on variations of the melodic line of the chant. Recording: E. A. Valevskaya, K. A. Mekhnetsova, Zh. V. Osipova, 24.07.1991. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. Educational and Cultural Centre No. 3177-43. Notation by I. V. Korolkova.



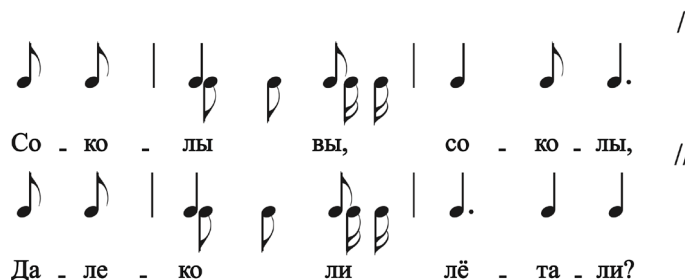
Both of the presented melodies are examples of ritual polyfunctional musical forms, assigned to texts of various content and associated with different circumstances of performance: the evening gathering (“Nad rekoj sosnushka” [“By the River, a Little Pine”], “Iz-za lesu, lesu temnogo” [“From Behind the Forest, the Dark Forest”]), the movements of the wedding procession (“Zadumal Ivanushka zhenit’sya” [“Ivanushka Decided to Get Married”], “Vilsya vikhor pered tucheyu” [“A Whirlwind Swirled Before the Storm Cloud”]), and the wedding feast (“Bela-rumyana u nas Lena-dusha” [“Our Lena is Fair and Rosy-Cheeked, Dear Soul”], “Yagoda s yagodoj sokatilisya” [“A Berry Rolled With a Berry”], “Kto u nas v gorenke silnyj bogatyr” [“Who is Our Strong Hero in the Chamber”]).

An important feature of the wedding folklore of the southwestern region is a chant representing a local version of the “Sokoly” song type (*Example 8*). It is characterised by an independent rhythmic period with a mobile syllabic composition of song lines (from 7 to 9 syllables) and differences in the longitudinal design of cadence zones (RT 11, *Scheme 12*).

²¹ Исполняют Д. К. Нилова (1909 г. р.), Е. С. Васильева (1920), М. М. Нилова (1914 г. р.). Запись 1985 года О. В. Шишковой (Смирновой). Архив ФЭЦ СПбГК. № 1805-30. Нотация Е. Ю. Баскаковой (Новиковой).



Example 8. Kholmsky district, village of Borisovo²²



Scheme 12. Rhythmic type 11 (RT 11)

In addition to the main thematic plot about the falcon-groom, the melody can interact with other song texts. In the southernmost part of the Novgorod region (Kholmsky district), this melody serves as the basis for incantatory songs accompanying the main movements of the bridegroom's procession ("Sokoly vy sokoly" ["Falcons you, Falcons"], "Sestry brata provodili" ["Sisters Saw Their Brother Off"]) and for the blessing ritual ("Blagoslovlyalsya svyatyol mesyats" ["The Bright Moon Received a Blessing"]). In the Poddorsky and Marevsky districts, the range of subjects assigned to the melody and its functional capabilities are significantly expanded. Thus, the melody is performed during the ritual of escorting the bride to the bathhouse ("Rastopisya, baenka" ["Warm Up, Little Bath"]), sung at the evening gathering ("Iz-za lesu, lesu tyomnogo" ["From Behind the Forest, the Dark Forest"]), "Ty izmenschitsa-izmenschitsa" ["You are a Traitor, Traitor"], "Uzh ty yolka, yolochka" ["Oh You Spruce Tree, Little Spruce Tree"],

²² Performed by D. N. Andreev (b. 1914), A. P. Petrova (b. 1912), P. N. Leonov (b. 1926), P. I. Grigoriev (b. 1915). Recorded in 1985 by A. N. Zakharov. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. Educational and Cultural Centre. No. 1875-17. Notation by E. Yu. Baskakova (Novikova).

“Kak Lyaksandrushka khodila” [“How Lyaksandrushka walked”]), and performed at the wedding feast as a song of praise for the guests (“Ty skazhi nam, Sashen’ka” [“You Tell Us, Sashen’ka”]). In the Demyansk region, variations of the melody were recorded only in villages near Lake Seliger with the texts of several songs of praise and with the main thematic plot.

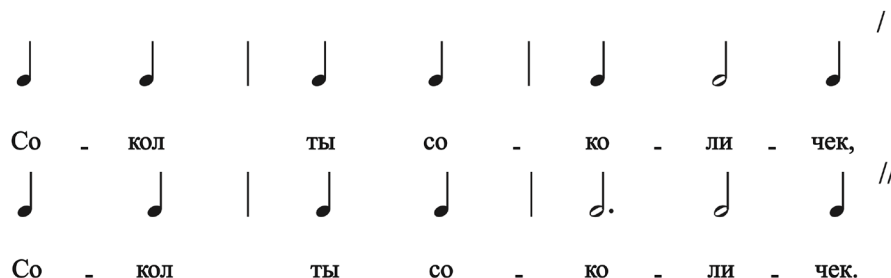
Comparing the song types of the South Novgorod wedding, our attention is drawn to one particular feature. The main body of melodies is intoned within a quartal cell (quartal framework) of intonation, with expanded filling by major thirds (wider third intervals). The greatest modal and melodic closeness is found in tunes with the structure 5+4+5 and tunes of the “Sokoly” type. Some variations of melodic chants of the 3+3+5 structure also have this same basis; however, this song type can also be embodied in other modal versions, as can be seen in the example above. The differences, which concern both the mood and the ambiguity and the nature of the melodic development, can be interpreted as narrow local features associated with the tradition of individual villages.

Tunes of the Eastern Range

The area between the Msta and Mologa rivers occupies a special place on the map of the Novgorod region. It was developed by people from Priilmenye — that is, Novgorodians, who later formed the basis of the medieval Novgorod Republic. The recordings made in this area in different years (from 1968 to 1992) are distinguished by the density of the material recorded and the good preservation of the folklore at the time of the field research. Taking into account all available sources, the East Novgorod folklore-ethnographic complex can be described according to the main indicators accepted in ethnomusicology (ritual system, genre composition of folklore, its structural and stylistic properties) and characterised as a systemic integrity. Thus, when identifying the Novgorod component of Russian folklore, the folk musical traditions of Msta and Mologa play a key role.

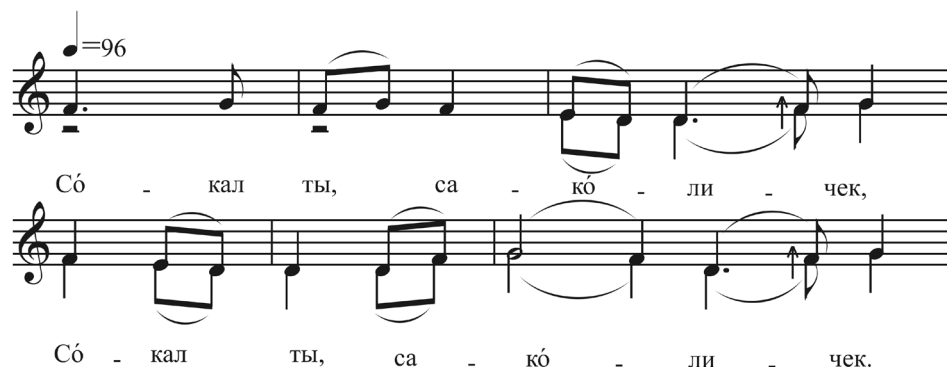
The specificity of the East Novgorod wedding folklore is the voluminous body of wedding farewell songs with tonic verse organisation of 7-, 8-, 9-syllable composition. They are represented by a wide range of rhythmic and modal-melodic models. The East Novgorod chants, which later spread far beyond the designated area, have been recorded by collectors of folklore from northern Russian, Ural, and Siberian traditions.

We will first consider the East Novgorod version of the “Sokoly” song type. Its peculiarity is a stable connection with a 7-syllable verse line and a different (compared to the South Novgorod) rhythmic structure (RT 12, *Scheme 13*).



Scheme 13. Rhythmic type 12 (RT 12)

The “Sokoly” melodic type that developed in the eastern part of the Novgorod region also differs from the southwestern one. It is based on a mode cell of a quartal trichord or (less commonly) a quintal tetrachord with narrow (minor third) interval filling. Its characteristic feature is the ending of both melodies on a fourth tone (*Example 9*).



Example 9. Pestovsky district, village of Pogorelovo²³

²³ Performed by A. P. Nikitina (b. 1915), L. M. Kapitonova (b. 1914), E. K. Bobrova (b. 1918), P. K. Vishnyakova (b. 1908), A. I. Matveeva (b. 1911). Recorded in 1989 by A. M. Mekhnetsov, G. V. Lobkova, G. P. Paradovskaya, A. A. Tretyakova. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. Educational and Cultural Centre. No. 2680-02. Notation by V. E. Stolyarchuk.

In addition to the rhythmic types listed in the section on general Novgorod melodic chants, we will note another common melody in the Pestovsky district — that is, in the territory of the Novgorod-Vologda borderland. While it is connected with the falcon-groom thematic plot, it has a different structure and melody than the variants that form the song type presented earlier. The melody (*Example 10*), which was recorded by the expedition of the Leningrad Conservatory only in the village of Ustye-Kirovskoye, was not identified in 1968 or in later field materials. It is based on an independent syllabic-rhythmic model of 8-9 syllables (RT 13, *Scheme 14*); however, its kinship with Northern Russian wedding songs can be observed, in which ternary and binary rhythmic units are combined²⁴.



Example 10. Pestovsky district, village of Ustye-Kirovskoye²⁵



Scheme 14. Rhythmic type 13 (RT 13)

²⁴ Wedding songs with rhythms of this type have repeatedly become the subject of attention of prominent researchers including B. B. Efimenkova, I. B. Teplova, S. L. Braz, E. E. Vasilyeva, V. A. Lapin.

²⁵ Performers: ensemble of the village of Ust-Kirovskoye (8 people), including P. S. Smirnova (69 years old), E. Ya. Smirnova (78 years old). Recorded in 1968 by G. N. Gontarenko, A. S. Yanchuk. Archive of the Folklore and Ethnographic Centre of the St. Petersburg State Conservatory. Educational and Cultural Centre. No. 171-10. Notation by I. V. Korolkova. The melody is transposed up a minor third.

The melodic chant is based on the principle of linking two thirds-based cells comprising a minor third cell and a major third cell. The small thirds link ($d - f$) forming the basis of the structure denotes the central and cadence zones of each meloline. Intonation in the greater-third cell ($c - e$) is associated with the appearance of a secondary (sub-second) supporting tone.

On the basis of the predominantly descending melodic movement in the third complexes and the singing techniques, we can compare the chants of the eastern Novgorod region with the lamentation melodies that developed in this territory.²⁶

It should be noted that in the eastern Novgorod tradition, the intonational roots of lamentation are found not only in wedding songs, but also in calendar and lyrical songs. This distinguishes this area from others and provides a basis for identifying it with its Northern Russian parallels. Another parallel can be drawn with the lyrical songs of the Middle Sukhona region (Vologda Oblast), which were analysed by Anatoly Mikhailovich Mekhentsov in one of his articles, where the researcher characterised their modal structure by a similar principle of linking two thirds-based melodic complexes.²⁷

Research Results

Thus, wedding tunes form the basis of the song ritual folklore of the Novgorod region. As such, their role in the issues of areal study of folk musical traditions of this territory turns out to be quite significant. The conclusions obtained as a result of clarifying the distribution of wedding tunes confirm the historical and ethnographic features of the division of Novgorod region previously outlined by researchers. Some parallels can also be drawn by dividing the Novgorod Republic into pyatinas, which correspond to the five main geographical directions of Ilmen Slav settlement areas. Thus, the southwestern and central areas are located within the Derevskaya Pyatina. The eastern and western areas can be correlated with the lands of the Bezhetsk and Shelonskaya pyatinas, respectively.

²⁶ An extensive corpus of Novgorod lamentations is given in the publication: Korolkova, I. V. (2017). *Novgorodskie prichitaniya* [Novgorod lamentations]. Skifia-Print.

²⁷ Mekhnetsov A. M. (1985). Traditsiya kak osnovopolagayushchij printsip narodnoj muzykal'noj kul'tury [Tradition as a Fundamental Principle of Folk Musical Culture]. In *Russkaya narodnaya pesnya. Stil', zhanr, traditsiya* [Russian Folk Song. Style, Genre, Tradition] (pp. 5–19). Leningrad Order of Lenin State N. A. Rimsky-Korsakov Conservatory.

One of the most important results of the study concerns the musical typology of wedding songs of the southwestern area, which confirms the previously stated provisions about this region as a territory of interaction between two Slavic tribes — the Ilmen Slavs and the Krivichi. This conclusion is supported by the facts of the relationship between the calendar folklore of the southwestern Novgorod region and the territory of the Pskov-Smolensk-Tver borderland.²⁸

Comparing general Novgorod melodies with the corpus of wedding songs of the territories of earlier East Slavic settlement (primarily with the traditions of Smolensk region), it is important to pay attention to the commonality of structural types with a syllabic organisation of verse, which are widespread in Western Russian traditions. The rhythmic types of chants with a 9-complex tonic structure of the poetic text and the main melodic types assigned to them can also serve as a sign of the relationship between Novgorod and some Smolensk traditions. The “Sokoly” melodic chant (in its southwestern version) connects the Novgorod and southern Pskov (Loknyansko-Lovatsky) and adjacent Tver territories, but it has not been identified in the Smolensk region. Nevertheless, one of the leading features of the song type (the unique rhythmic structure of the stanza) can be seen in some Smolensk wedding songs with a 9-syllable verse base²⁹ [7, pp. 642–649].

The Novgorod component itself is most clearly demonstrated by the traditions of the northwestern, central and eastern parts of the region, between which there is a clear commonality. As already mentioned, these territories were developed by the Novgorod Slav tribe itself, which initially settled in Priilmenye and then populated the lands of Poluzhya, the Shelon region and the area between the Msta and Mologa rivers.

The main development vector of Novgorod wedding traditions turned out to be aimed at strengthening the significance of the initiation line of the ritual, which was reflected in its pre-wedding part. If in Western Russian traditions (Smolensk, Bryansk, and the southern parts of Pskov and Tver regions) the rituals are predominantly focused on communicative and exchange functions, then in Novgorod traditions both

²⁸ Conclusions about the relationship between the calendar folklore of the southwestern Novgorod region and western Russian song traditions (in particular, the fact of the spread of the Maslenitsa chant-formula) were drawn by the present author in a special article [7].

²⁹ Belogurova L. M., Nikitina I. A. (Eds.). (2016). *Smolensk Musical and Ethnographic Collection*. Vol. 4. Wedding of the Dnieper Right Bank: Ritual and Music (pp. 642–649). Gnesin Russian Academy of Music.

semantic components of the Russian wedding receive their full realisation. This is also evident in the internal genre structure of Novgorod song folklore, which includes songs of a commenting nature, farewell songs, and wedding feast songs (songs of praise, songs of reproach, and songs with refrains sung by the couple). Moreover, the proportion of farewell songs in the system of musical content of a wedding turns out to be the highest in eastern traditions (on the border with the Vologda region). It was in this territory that the largest number of chants with a tonic verse organisation and a lamenting-narrative type of intonation were recorded. Many melodic chants of this stylistic group turn out to be polytextual and take on the function of chant-formulas to structure different ritual situations.

The type of wedding ceremony that developed in the Novgorod region can be called a lament-song, since both genre phenomena (lamentations and wedding songs) have a high degree of significance. Let us recall that the Novgorod traditions embodied the genre of collective lamentations that are closely connected with farewell wedding songs in terms of functions, musical and poetic vocabulary. The further development of this type of wedding tradition took place in the Northern Russian, Ural, and Western Siberian cultural contexts, which are historically rooted in Novgorod traditions. While the latter idea has been repeatedly expressed by ethnomusicologists based on a comparison of individual examples of wedding folklore, the phenomenon of Novgorod traditions itself has not until now been identified and systematically described. It is hoped that the materials presented in this article may partially fill this gap to serve as a basis for further comparative studies of Russian wedding music.

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