

LEV KULAKOVSKY AND HIS METHOD OF MELODY ANALYSIS

Yuri Zakharov

Victor Popov Academy of Choral Arts, Moscow
n-station@yandex.ru

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Abstract. For almost a century, Russian musical-theoretical conceptions and related terminology remained a “foggy realm” for music theorists from English-speaking countries. The Russian theories of *lad* (Yavorsky, Kholopov), *musical form as a process* (Asafiev), *intonation* and *lad gravitation* remained only partially understood. However, recently, through the efforts of bilingual musicologists (such as Ildar Khannanov), as well as some researchers from Finland and Australia, these theories are gradually emerging into the whole picture of musical-theoretical thought of the twentieth century. This article introduces readers to the theory of Lev Kulakovsky, who was one of Boleslav Yavorsky’s followers. In 1928, Kulakovsky proposed new methods of harmonic analysis of folk melodies based on Yavorsky’s *lad* theory; these methods were built on a statistical review of more than 255 songs. However, his theory was undeservedly forgotten by subsequent generations of scientists. Moreover, Kulakovsky devoted the 1960s–70s to the study of the famous monument of ancient Russian literature, “The Tale of Igor’s Regiment”. He assumed that the “Tale” was sung, i.e. that there was a syncretic unity between words and melos, and tried to restore these melodic models.

Keywords: *lad*, intonation, Yavorsky, Kulakovsky, analysis of folk melodies.

Apstrakt: Gotovo čitav vek, ruski muzičko-teorijski koncepti i s njima povezana terminologija ostali su „magloviti“ za muzičke teoretičare sa engleskog govornog područja. Ruska teorija *lada* (Javorski, Holopov), *muzička forma kao proces* (Asafjev), *intonacija* i *gravitacija lada* ostali su samo delimično shvaćeni. Međutim, u skorije vreme, zahvaljujući naporima bilingualnih muzikologa (poput Ildara Hananova), kao i pojedinih istraživača iz Finske i Australije, ove teorije su postepeno počele da zauzimaju mesto na ukupnoj slici muzičko-teorijske misli u XX veku. Ovaj članak upoznaje čitaoce sa teorijom Leva Kulakovskog, koji je bio jedan od sledbenika Boleslava Javorskog. Godine 1928. Kulakovski je predložio nov metod harmonske analize narodnih pesama zasnovan na teoriji *lada* Javorskog; metod je bio zasnovan na statističkoj obradi više od 255 pesama. Međutim, naredne generacije istraživača su nepravredno zapostavile njegovu teoriju. Osim

toga, Kulakovski je posvetio šezdesete i sedamdesete godine XX veka proučavanju monumentalnog ostvarenja drevne ruske književnosti, „Slova o Igorovom pohodu“. Kulakovski je pretpostavio da je „Slovo“ zapravo bilo pevano, tj. da je postojalo sinkretičko jedinstvo između reči i melosa, te je pokušao da restaurira ove melodijske modele.

Ključne reči: *lad*, intonacija, Javorski, Kulakovski, analiza folklornih melodija.

Introduction

Russian music theory of the 20th century had put forward several key terms that do not have direct analogues in English-language theory. Among them, we could name such notions as *intonatsia*, *lad*, *processuality of a musical form*, *harmonic functions in extended tonality* (*atacta*, *tritonanta*) and others. Of course, these concepts have not gone unnoticed in the USA and Europe, but there have been few works about them until recently. The English translation of Boris Asafiev's "Musical Form as a Process" was first published in 1977 by James Robert Tull, in his Ph.D. dissertation (Tull 1977). It was preceded by a short article by Malcolm Brown (Brown 1974).

Meanwhile, in the 1920s–30s, a specific terminological system was formed in Soviet musicology, which is still actively used today. In addition to the aforementioned terms, it includes such concepts as “тяготение–разрешение” (“gravitation or harmonic tendency – resolution”), “устой – неустой” (“stable vs unstable tone”; instead of the word “устой”, “опора” is sometimes used), “tonal plan” (the succession of tonalities).

Thanks to the efforts of Yuri Kholopov, the functional theory in harmony was significantly developed. The concept of *intonatsia* was expanded and interpreted in a new way in the works of Leo Mazel, Vyacheslav Medushevsky (*Intonational form of music* /Medushevsky 1993/), Valentina Kholopova and other music theorists. It should be emphasised that Yavorsky and Asafiev treated the term *intonatsia* in different ways; its interpretation by subsequent theorists is closer to Asafiev's.

In recent years, there have been several publications that concerned Asafiev's writings and terminology, such as the works by Finnish musicologist Elina Viljanen (Viljanen 2016) and Australian Kathryn Fiona McKay (McKay 2015). In 2022 there was a great event in the popularization of Yavorsky's theory in the English-speaking world. Ildar Khannanov prepared a bilingual (Russian–English) edition of Yavorsky's *The Design of Musical Speech*. There he suggested new translations and new explanations of the aforementioned terms. Khannanov describes the concept of *lad* as follows: “It covers, partially, the field of meanings of Greek *harmonia*, Latin *modus*, French *tonalite* and German *Tonart*. It is used for both tonal music and modal music, as well as for folk music. (...) *Lad*'s unfolding in time generates musical form” (Yavorsky 2022, 78).

To this, we can add a quote from Yuri Kholopov's *Introduction to the Musical Form*: "But really, the *lad* is not only its genetic code, but also a 'living being' whose appearance is identical to the entire structure, even the entire text of the given musical whole. Such an unfolded *lad* is represented in the form of a sound figure of a certain shape in time: it appears, creates an interweaving of sound threads-connections, grows in the musical space, passes a circle of development and becomes completed. So, the *lad* is the whole sound construction, but it is *the lad in the texture*" (Kholopov 2006, 365).

While discussing the term "сопряжённый (тон или интонация)", Khannanov suggests replacing Tull's translation "conjugation" with "buckled". And for "tyagoteniye" Khannanov uses "gravitation". In the following text, I will also use the translation "tendency". As for *intonatsia*, the semantic area and historical roots of this concept are revealed in Khannanov's "Boris Asafiev's *intonatsia* in the context of music theory of the twenty-first century" (Khannanov 2018).

In this article, I would like to introduce the theory of folk song analysis, elaborated by one of the followers of Yavorsky's doctrine, namely Lev Kulakovsky (1897–1989). He interprets the provisions of the *lad* theory in a special way.

Soviet music theory 1922–1930

The period of 1922–1930 in the USSR was marked by a surge of musical-theoretical thought. Boris Asafiev headed the Department of Theory and History of Music at the Petrograd Institute of Art History. He published a collection of scientific articles entitled *De musica* and was working on his famous book *Musical Form as a Process*. Boleslav Yavorsky continued the elaboration of his theory of "lad rhythm" and the theory of melody (Belyaeva-Ekzemplyarskaya, Yavorsky 1926; Yavorsky 1929). Nikolay Garbuzov (who organized and headed the State Institute of Musical Science) created his own theory of multi-fundamentality of music intervals and chords (Garbuzov 1928, 1932), Georgy Konyus developed the theory of meter-tectonism (Konyus 1927).

In 1925, professors of the Moscow Conservatory published a collection of articles entitled *Music Education*. In 1926 they decided to publish an eponymous journal. The journal had from four to six issues each year; the last issue appeared at the end of 1930. It was a scientific journal, where the texts of articles were presented not only in Russian, but also in German; it contained an overview of the main musical events and musical-theoretical publications in Russia and Europe. In particular, it contained a facsimile of Beethoven's "Moscow sketchbook" (with sketches for quartets no. 13 op. 130 and no. 15 op. 132) and M. Ivanov-Boretsky's comments on it (1927, no. 1/2).

In 1927–1930, the journal *Musical Education* published three articles concerning the problem of melody analysis: “On the question of the structure of folk melodies” and “Analysis of the expressiveness of folk melodies” by Lev Kulakovsky (Kulakovsky 1928a, b; Kulakovsky 1930) and “On the question of analyzing melodic structure” by Ivan Shishov (Shishov 1927).¹ The works of these authors would become the foundation of a new direction in Russian music theory.

However, in 1929–30, serious changes took place in Soviet musical science. On the one hand, Marxist-dialectical demagoguery in its most vulgar forms poured into it in a wide stream. On the other hand, all research methods in which the main place was occupied by the “technical” analysis of intervals, chords, modes, and musical forms were rejected. “Formalism” was confronted with methods associated with the analysis of “content”, especially if this analysis could get an ideological justification. Under these conditions, the subjects of the journal’s articles narrowed, their translations into German disappeared, as well as reviews of modern Western European musical-theoretical concepts.

Analytical methods of Kulakovsky

Lev Vladimirovich Kulakovsky initially graduated from the biological department of the Physics and Mathematics Faculty of Kyiv University, and then from the Scientific and Theoretical faculty of the Kyiv Music and Drama Institute. Kulakovsky’s teaching activity in Kyiv (1925–30) was based on the principles of Yavorsky’s theory of “lad rhythm”, which were conveyed to the young musicologist by his institute mentor A. Alschwang.

Since 1930, Kulakovsky worked at the State Academy of Art History in Moscow. The scientist devoted his entire future life to the study of Russian folk songs, folklore expeditions, and the study of folk polyphony.

Of greatest interest to us is Kulakovsky’s first article “On the question of the structure of folk melodies”, published in two issues of the *Musical Education* journal in 1928. Kulakovsky identifies three formants (components) of the “true form of a melody”:

- 1) *lad* structure;
- 2) *lad*-rhythmic structure;
- 3) melody contour.

“The first consequence of the *lad* organization of musical speech is the following: each tone, as a certain modal element, acquires a specific qualitative characteristic, that is its *lad* colour and a certain relation to all other tones” (Kulakovsky 1928a, 13).

¹ See the analysis of Shishov’s theory in: Zakharov 2014.

But what meaning does Kulakovsky put into the concept of “*lad* organization”? He means degree functions derived from Yavorsky’s theory of *lad*.

Unstable tones of a single system are called dominants: in a system with a center *C*, these will be the tritone tones *B* and *F*. The unstable tones of the double system form the subdominant; it includes *D*, *D sharp*, *A* and *A flat*.

Example 1

Double system (according to Yavorsky)



Both major and minor are formed by combining a single system with a double one. In major, the VII degree is called the leading tone of the dominant, the IV degree is called the reverse conjugate (reverse-buckled)² tone of the dominant, the VI degree (and VI lowered) is the leading tone of the subdominant, and the II degree (and II raised) is the reverse-buckled tone of the subdominant.

In natural minor, the tritone is located on the second degree; therefore, the dominant is represented by the second and sixth degrees. The tritones of the double system (in the case of A minor) are built on G and G sharp, for which reason the VII and IV degrees belong to the subdominant. VII raised degree in the harmonic minor is also a subdominant (Ryzhkin 1939, 116–122).

Table 1

Function of scale degrees (according to Yavorsky)

degrees	function in major	function in minor
I	T_I	T_I
II	So.c. ($\rightarrow T_{III}$)	Do.c. ($\rightarrow T_{III}$)
III	T_{III}	T_{III}
IV	Do.c. ($\rightarrow T_{III}$)	So.c. ($\rightarrow T_{III}$)
V	T_V	T_V
VI	SBB ($\rightarrow T_V$)	DBB ($\rightarrow T_V$)
VII	DBB ($\rightarrow T_I$)	SBB ($\rightarrow T_I$)

This table, which gives the key to the explanation of each scale degree in functional terms, forms the basis for the analysis of the first formant.

² See: Yavorsky 2022, 110–111.

According to Kulakovsky, the level of representation or weightiness of each degree in the melody of a particular song depends on its total time of sounding. By dividing the time of sounding of a degree by the total duration of the melody (expressed in eighths or sixteenths, depending on the duration of the smallest note), the researcher obtains a *ladometric indicator (index)* of each degree. The index is represented as a percentage. For example, such a variant is possible (see Table 2).

Table 2

Ladometric indices

T _I	T _{III}	T _V	DBB.	Do.c.	SBB.	So.c.
13%	25%	14%	4%	11%	9%	24%

Summarizing the percentage in certain cells, we get that the tonic area is 52%, the subdominant area is 33%, the dominant area is 15%, and the whole unstable area (S + D) is 48%.

Kulakovsky does not limit himself to calculating *ladometric indicators* within the framework of selected songs, but provides a statistical analysis of 255 Russian, Ukrainian, Polish, Indian and “Negro” songs (found by him in various collections). The result of this work is a summary table of average ladometric indicators, a fragment of which we present here (we do not print the “%” sign for the sake of saving space) (Kulakovsky 1928a, 17).

Table 3

Ladometric indices as a result of statistical analysis of Russian and Ukrainian songs

	T _I	T _{III}	T _V	DBB.	Do.c.	SBB.	So.c.	D	S	Bb.	O.c.	SD	T
Ukrainian (major)	24,8	21,2	19,2	1,9	13,5	2,6	16,7	15,4	19,3	4,5	30,2	34,7	65,3
Ukrainian (minor)	29,0	19,5	21,5	2,3	9,2	2,9	15,6	11,5	18,5	5,2	24,8	30,0	70,0
Russian (major)	23,2	19,0	25,0	2,1	10,5	8,4	11,3	12,6	19,7	10,5	21,8	32,9	67,1
Russian (minor)	28,0	19,2	22,0	2,4	8,1	4,7	13,9	10,5	18,6	7,1	22,0	29,1	70,9

This table clearly shows that the folk melody “avoids” the most unstable, most vividly modus-coloured degrees. The tonic area is always represented significantly in it, and the tensest leading tone of the dominant is less frequent.

According to Kulakovsky, the older the melody is, the more tonic degrees prevail in it: “We have the right to believe that the first musical sounds produced by our ancestors were already mode-organized, namely, they were mainly tonic sounds – the first basic (hence, by necessity stable) points that stood out from the unorganized howl of the glissando” (Kulakovsky 1928a, 22).

“We imagine the development of the *lad* to be a process to a certain extent analogous to the gradual drawing of individual parts of a photographic image when it is developing (...) Such a ‘gradual manifestation’ of the *lad* goes, as in all areas of life, from static elements to dynamic ones” (Kulakovsky 1928a, 22).

Let’s turn to the consideration of the second (*lad*-rhythmic) “formant” of the melody. By “implicit *lad* rhythm” Kulakovsky means the regularity of the distribution of subdominant-dominant and tonic elements in the song. Dividing the melody into phrases, the researcher finds out the ratio (in terms of tone value) of stable and unstable degrees in each phrase. As a result, numerical series of such type are obtained: $(4+12)+(9+7)+(7+9)+(4+12)$.

This means that, in the first and last phrases, unstable degrees occupy 4 meter units, and stable ones – 12, etc. From here, it becomes possible to track the change (during the song) in the balance of stability/instability and look for regularities of this change. Among such regularities, Kulakovsky calls the accumulation of unstable elements in the middle parts of the song, symmetry, the peak of instability at the point of the golden section, and the general equilibrium of stability and instability within the framework of the entire song. On page 36 the Fibonacci series even acts as one of the regularities (without using this term).

The third part of Kulakovsky’s article is entitled “Melody contour and tone gravitation”. Here the author considers the contour of the melody (“the successive relations of all sounds according to their pitch, taken completely regardless of their *lad* value”) and the *lad* tendencies of the degrees included in it as two opposing forces.

According to Kulakovsky, the *lad* tendencies of the degrees (II→III, IV→III, VI→V, etc.) often prevent the melody from revealing its own shaping forces and subordinate it to common harmonic ratios: “Changing the pitches through a melody in the conditions of sound gravitation is like running through highly undulating terrain. Each unstable tone, being gravitated towards a certain stable one, creates either an obstacle to melodic movement, or supports it” (Kulakovsky 1928b, 23).

Kulakovsky believes that, when harmonizing folk melodies, one should try to maintain the independence of the melodic pattern by all means and help it overcome typical harmonic tendencies. It is also necessary to avoid injecting vividly unstable tones into all voices.

Modal functions and the tone gravitation caused by them are not always adverse to the flow of melody. In some cases, they can “act together” with the factors of the contour: for example, if the melody contains a skip from an unstable tone according to its tendency (say, from *H* up to *E* in C major), such a skip is given the extra *lad* energy.

Trying to identify the intrinsic characteristics of a melodic contour, Kulakovsky introduces the concept of a “melodic center”: “The melodic center is the normal³ pitch level for a given melodic curve” (Kulakovsky 1928b, 19), i.e. an analogue of the medieval reciting tone (*repercussa*). The melodic center usually coincides with one of the stable degrees. “While analyzing folk melodies, it is not difficult to notice that along with the frequent coincidence of the melodic center in them with the main tone of the tonic, its relation to the *lad* elements can be different, i.e. that the melodic center of folk melody is much freer compared to classical music. Especially often it coincides with the quint tone of the tonic (‘*Tv* – the classic ‘dominant’), which happens, of course, due to the stability and vividness of this tone. Sometimes there is also another position of the melodic center, coinciding even with unstable elements, most often with the least vivid unstable tone So.c.”⁴ (Kulakovsky 1928b, 21).

These thoughts are in tune with those expressed by Yuri Kholopov in the article “Melody” from the *Musical Encyclopedia*. “The unity and definiteness of the melody are caused by the attraction of the sound stream to a firmly fixed stable point (‘melodic tonic’, according to Boris Asafiev), around which a gravitational field of adjacent sounds is formed. On the basis of the acoustic affinity felt by the ear, a second stable tone arises (most often a fourth or a fifth above the finalis)” (Kholopov 1976, col. 514).

“The initial focus of melodic energy forms the ‘zone of dominance’ of the reciting tone (the second support of the line, in a broad sense – the melodic dominant...; the melodic dominant is not necessarily a fifth above the finalis, it can be separated from it by a fourth or a third)” (Kholopov 1976, col. 515).

It contains the germ of the doctrine of specific melodic functions (“melodic tonic”, “melodic dominant”), which, however, did not receive its development in subsequent years. Moreover, Kholopov expresses his thoughts more precisely: he talks about two melodic functions, while in Kulakovsky’s concept of “melodic center” they are mixed.

³ Probably, the term “normal level of the curve” is borrowed by Kulakovsky from mathematics. In this case, he means the degree that is most often represented in the melodic curve and sounds for the longest time.

⁴ So.c. = the reverse-buckled tone of the subdominant (see Table 1).

However, let's return to the article by Lev Kulakovsky. It ends with a detailed analysis of the Russian folk song "Katien'ka vesyolaya".⁵ The musical example is provided with a three-layer scheme. The upper layer graphically displays the melody contour, the middle one shows the "implicit rhythm" (i.e., the ratio of the sounding time of stable and unstable degrees in each phrase), the lower one consists of the usual functional designations of each tone (according to Yavorsky). Kulakovsky calls the lower layer the "intonation scheme", meaning *lad intonatsia*: "The concept of *lad intonatsia* includes exclusively the relationship between different *lad* elements conditioned to the gravitational forces existing in present *lad*" (Kulakovsky 1928b, 16).

Example 2

Kulakovsky's analysis of "Katien'ka vesyolaya"

Ка-те-нь - ка ве - сё-ла-я, Ка-тя чер - но - бро-ва - я!

(2+4) + (5+5) + (12+4)

T₂|D₁S₁|T₂ T₁|D₁S₄|T₄ S₄T₁|D₁S₁|T₁D₂T₂S₄

Turning to the analysis of a particular song, Kulakovsky, in our opinion, deviates too much from his promising initial theoretical foundations (*ladometric* indices, the position of the melodic center, the interaction between the harmonic functions and the driving forces of the melodic pattern) in the direction of simply counting stable and unstable degrees and assessing changes in their balance during the song. The researcher's conclusion is as follows: "The whole song is literally 'cut out of one piece,' and at the same time, in no part of it do we see any predominance of one formant over another, but a free and harmonious combination of them and a common participation in the composition of the whole song. The statement of these features of the disassembled song therefore brings us closer to finding an objective criterion of artistry. We see the latter precisely in the freedom of all the revealed formants and in the rationality of their correlation, i.e. in the intonational meaningfulness of their use, meaningfulness that can be revealed by objective analysis" (Kulakovsky 1928b, 34).

⁵ "Merry Kate".

Strictly speaking, the “objective criterion of artistry” in these words appears rather subjective, because the meaningfulness of the use and freedom of all identified formants are evaluated only by the researcher himself.

However, there is no doubt that several quite objective methods of analysis are proposed in this article. Let’s name the main of them:

- 1) *Lad* analysis (according to Yavorsky), including an assessment of the ratio of leading, buckled and reverse-buckled tones; the ratio of subdominant, dominant and tonic areas.
- 2) The possibility of creating a special classification of *lads* that takes into account these ratios (based on statistical analysis of songs from different periods and different lands).
- 3) Analysis of the melodic contour as an independent “formant”, not deducible from the modal functions.
- 4) Evaluation of the artistic quality of a melody based on “weighing” its independence in the context of the paths set by typical harmonic patterns.

Let us also mark one more noteworthy thought of Kulakovsky: “The complex *lads* of modernity, with their multitone tonics, give the melody the opportunity, with sufficient density of the melodic line, to avoid the effects of conjugations, for example, using exclusively the tones of the double-*lad*⁶ tonics. (...) Only the switching to a more fractional temperament,⁷ revealing the entire structure of complex *lads*, all their conjugations, threatens to impose new, more complex bonds on the modern freedom of melodic pattern than within a major or minor, and at the same time it provides new possibilities, new means of expression to melody (to all its formants)” (Kulakovsky 1928b, 27–28).

In this article Kulakovsky appears as a talented researcher who is persistently looking for new ways to apply Yavorsky’s theoretical provisions to the analysis of specific melodies and tries to cover the problem from all sides, being aware of all its complexity.

In the next article “Analysis of the expressiveness of folk melodies” (Kulakovsky 1930) Kulakovsky’s turn to a new research position becomes noticeable. Now it is *the analysis of expressiveness* that occupies him most of all, and he interprets every detail of the song – be it an interval, a skip, a *lad* colour of a degree, a feature of a melodic contour – from the standpoint of what emotional-semantic or symbolic meaning it has.

⁶ Double-*lads* (дважды лады) arise from the double resolution of triton (inside and outside). In such *lads*, the scale structure of the first half of the octave (for example, C – F sharp) is equal to the scale structure of the second half (F sharp – C).

⁷ This refers to microchromatics.

In comparison with the previous article, the author finds only one new method of analysis: the identification of “implicit interval tone colour”. By *implicit intervals*, he means the intervals between the current tone of the melody and the “melodic center” (which is usually T_I or T_V). Thus, each sound of the melody acquires a “double emotional colouring”, determined by real and implicit intervals.

In 1930, Kulakovsky moved from Kyiv to Moscow, joined the Academy of Art Studies and began to be subjected to strong ideological pressure. In his articles of 1930 and 1933, a significant place is devoted to the criticism of “formalism” in musicology, while his own research methods lose their scientific character and become rather descriptive. Although Kulakovsky’s article of 1930 does not yet abandon Yavorsky’s *lad theory*, in it we find the following “program” statements: “Now, at the current level of musical-theoretical analysis, a verbal, descriptive presentation of musical thought brings us closer to the goal. The imaginary ‘objectivity’, expressed in the absence of verbal characteristics, in the use of only ‘schemes’, notes, and mathematical formulas, of course, is only more harmful, since it hides the subjectivism of the author instead of allowing him to test it on someone else’s experience” (Kulakovsky 1930, 29).

It is clear that the use of diagrams, notes and formulas just makes a scientific text available for verification “on someone else’s experience”, in contrast to the description of the “emotionality” of a particular melodic figure.

In 1933, Kulakovsky published an article entitled “On the methodology of melody analysis”, which begins with criticism of modern music-theoretical systems (Kulakovsky 1933). These are the theory of multi-fundamentality by Garbuzov, the theory of *lad* rhythm, the theory of meter-tectonism by Konyus and the “energetic theory of linearists”,⁸ each of which, according to Kulakovsky, ignores the expressiveness of melodies, that is their main content. The book by Ernst Toch, recently translated into Russian (in 1928), “The Doctrine of Melody” (Toch 1923), also received an unflattering review.

While analyzing the melody, Kulakovsky directly goes from the elemental analysis of intervals and mode features to such a question: what significance can these features have for the formation of the figurative content of the song? His analyses are now descriptive and sometimes very naive by nature.

And yet, we note one interesting detail, indicating the desire of the scientist to find links between form and content. From time to time Kulakovsky wonders – what would happen if one of the melody tones was replaced by another, one stable tone by unstable one? What difference would it make to the content of the song? “An auxiliary – and very important – moment is conscious, systematic experimentation by changing the details of the melody and evaluating the resulting construction” (Kulakovsky 1933, 91).

⁸ First of all, he means the theory of Ernst Kurth.

Epilogue

Since the second half of the 1930s, Lev Kulakovsky fully devoted his life to the study of folk songs. He participated in numerous folklore expeditions. In 1939, his monograph *The Structure of a Verse Song* was published (Kulakovsky 1939).

After World War II, Kulakovsky continued to study musical folklore, publishing dozens of works. The voluminous monograph *Song, its Language, Structure, Fates* (Kulakovsky 1962) became his final research in this area.

However, there was a topic in the scientific and creative life of Kulakovsky that has not yet been touched upon by us. This topic is connected with the study of the great monument of ancient Russian literature – “The Tale of Igor’s Regiment” (“Слово о полку Игореве”). In 1938, the Radio Committee ordered Kulakovsky to make a montage of excerpts of “The Tale” and fragments of Alexander Borodin’s opera *Prince Igor*. This was the impetus for raising the question of the musical culture of Russia in the 11th–12th centuries. Kulakovsky had a remarkable, maybe even audacious idea: “The Tale” was sung! In his subsequent article (Kulakovsky 1946) he suggested that in ancient times in Russia there was secular singing based on *kondakar* notation, in which speech, words, and phrases were closely merged with melos.

Kulakovsky devoted the late 1960s and early 1970s to refining this idea into a holistic conception. Some conclusions were published in an article (Kulakovsky 1973). The final result of the research was the book *The Song of Igor’s Regiment: The experience of reconstructing the model of ancient melos* (Kulakovsky 1977). In this book, he not only examines the probable features of the music of the “Tale”, taking into account the general level of the musical culture of Kyivan Rus, but also raises the issue of recreating the melos inherent in the “Tale”, even offering variants of musical decryptions. Here are three examples of them.

Example 3

Three fragments of Kulakovsky's decryption (pages 118, 125, 160)

The beginning

На - ча-ти же ся тьй пе-сни по бы - ли-нам се - го вре-ме-ни, по бы-
ли-нам се - го вре - ме-ни, а не по за-мы-шлень-ю Бо - я - - ню!

Igor's words

"Бра-ти-е и дру-жи-но! Лу-це ж бы по-тя - ту бы - ти, не-же по-ло-не-ну бы - ти! А
вся-дем, бра-ти-е на сво - - и бър-зы-я ко-мо-ни, да по-зрим си-не-го До- ну!"

Yaroslavna's lament

С силой $\text{♩} = 54$

mf
"О Д(е)-не-пре Сло - ву-ти-чю, Дне-пре Сло - ву - ти-чю! Ты про-бил е-си
ка-мен-ны-я го - ры скво - зе зем-лю По-ло - вец - ку - ю, ты ле - ле-ял е -
си на се-бе Свя - то - слав-ли на - са - - ды до пыл - ку Ко - бя - ко-ва!

This book can be considered the pinnacle of the creative biography of Lev Kulakovsky, who lived a long life (91 years!), almost entirely devoted to the study of Russian folk songs.

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Rezime

LEV KULAKOVSKI I NJEGOVA METODA ANALIZE MELODIJE

Članak je posvećen istraživanju metoda analize narodnih melodija, koje je pokrenuo Lev Kulakovski u periodu od 1928. do 1933. godine. Ove metode su se oslanjale na teoriju *lada* Boleslava Javorskog. Kulakovski izdvaja tri forme „istinskog oblika melodije“: 1. modalnu strukturu; 2. modalno-ritmičku strukturu; 3. melodijski crtež.

Svaki ton melodije sadrži posebnu harmonsku funkciju, u skladu s teorijom Javorskog. Tako, na primer, u duru se II stupanj naziva „inverzno-povezujući ton subdominante“, IV stupanj postaje „inverzno-povezujući ton dominante“. VI stupanj je „vođični ton subdominante“, dok je VII stupanj „vođični ton dominante“. Deljenjem vremena zvučanja stupnjeva na ukupno trajanje melodije, istraživač dobija modalno-metrički indeks svakog stupnja, izražen u procentima. Analizirajući 255 pesama različitih naroda, Kulakovski dolazi do zaključka, da je u njima najistaknutije predstavljena oblast tonike, dok se najređe sreće vođični ton dominante.

Druga forma – modalno-ritmička – pokazuje odnos stabilnih i nestabilnih stupnjeva u svakoj frazi pesme. Kao opšte zakonomernosti, ovde se manifestuju akumulacija nestabilnih elemenata u srednjim delovima pesme, kao i vrhunac nestabilnosti u tački zlatnog preseka.

Razmatrajući treću formu – melodijski crtež – Kulakovski posmatra „formativnu snagu“ melodijskog pokreta kao samostalnog parametra u poređenju s modalnim gravitacijama. S tim u vezi, on naglašava da bi pravilna harmonizacija ili polifona obrada narodne melodije trebalo maksimalno

da ističe njenu fizionomiju, a ne da sledi tipične harmonske obrte.

Analizirajući melodijski crtež, istraživač uvodi pojam „melodijski centar“. To je stupanj, prema kojem se, često, vraća melodija. Prema Kulakovskom, ponekad se melodijski centar poklapa s I stupnjem, a u drugim slučajevima s V ili II stupnjem.

U člancima iz 1930. i 1933. godine, Kulakovski postepeno menja svoju istraživačku poziciju, postavljajući akcent na analizu „melodijskog sadržaja“. To je povezano s borbom protiv „formalizma“ u sovjetskoj nauci tridesetih godina. U posleratnim godinama Kulakovski se potpuno okreće prikupljanju i analizi ruskih i ukrajinskih pesama, zabeleženih tokom folklornih ekspedicija. Poslednjih decenija života naučnik se posvećuje proučavanju „Slova o Igorovom pohodu“. Kulakovski iznosi hipotezu da se u XII–XIII veku „Slovo“ nije samo recitovalo, već se i pevalo, dajući notno dešifrovanje celokupnog teksta ovog spomenika drevne ruske književnosti.