

## SCIENTIFIC HERITAGE OF VICTOR MIKHAILOVICH BELYAEV

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**Abstract:** *V.M. Belyaev was born on January 25, 1888 in the city of Urals Zapadnogo Kazakhstan in seme religioznogo uchitelya. In 1906 he studied at the Kharkiv Musical School, and then at the St.Petersburg Conservatory. In 1911 he published the first articles on piano works by S. Prokofeva on music criticism and journalism. After graduating from the Conservatory, he published his first book, "Краткое изложение исследования контрразведки и изучения музыкальных форм".*

**Keywords:** *music, theory, concert, form, genre, research, analysis, term.*

## НАУЧНОЕ НАСЛЕДИЕ ВИКТОРА МИХАЙЛОВИЧА БЕЛЯЕВА

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**Аннотация:** *В.М. Беляев родился 25 января 1888 года в городе Уральске Западного Казахстана в семье религиозного учителя. В 1906 году учился в Харьковском музыкальном училище, а затем в Петербургской консерватории. В 1911 году он опубликовал первые статьи о фортепианных произведениях С. Прокофьева по музыкальной критике и публицистике. После окончания консерватории он опубликовал свою первую книгу «Краткое изложение исследования контрразведки и изучения музыкальных форм».*

**Ключевые слова:** *музыка, теория, концерт, форма, жанр, исследование, анализ, термин.*

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In 1918 V. Belyaev was appointed emissary-supervisor of the Petrograd Conservatory, in 1919 he was appointed professor of the Petrograd (later Leningrad-St. Petersburg) Conservatory. In 1920 he actively participated as a member of the All-Russian Commission for the Reform of Music Education. From 1918 to 1922 he served as chairman of the Petrograd Specialized Council, a member of the Central Committee State Libraries, the Academic Music Society.

In 1922, V. Belyaev moved to Moscow and was elected a member of the Academy of Sciences. In 1924-25 he taught theoretical sciences at the Moscow State Conservatory, during which time he published a number of important researches, in particular, monographs on the works of AK Glazunov and SV Rakhmaninov.

In 1924-25, he participated in the Festival of Musical Performances in Vienna and contemporary music festivals in Prague. He held concert nights in this city.

In 1924 he became the head of the foreign department of the magazine "Musical Culture", a member of the editorial board of the magazine "Modern Music". Currently, "Music and Revolution" (Moscow), "Art of Life" (Leningrad), "Music" (Kiev), "The Musical Digest" (New York), "The Chesterian", "The Sackbut" (London), «Der Auftakt» (Prague), «Hudebni Rozgiedu» (Brno), «La Revue Musicale», «Le Menestrel» (Paris), «Musikblätter des Anbruch» (Vienna), «Il Piano-forte» (Turin) and in other magazines. His articles were mainly devoted to the works of Russian and foreign composers such as N.Rimsky-Korsakov, N.Myaskovsky, A.Gedike, A.Aleksandrov, and covered many realities of modern music.

In 1924, one of the British publications, The Sackbut, published V. Belyaev's first study of Central Asian music, Khorezmian Notation. Thus, V. Belyaev's "Turkmen Music" ("Music and Revolution", Moscow, 1925), "Turkmen Music" ("Pro Musica Quarterly", New York, 1926, 63,6) and in 1928 In collaboration with V. Uspensky published a major study entitled "Turkmen Music". In this study, the authors focus not only on the forms and genres of Turkmen music but also on their cultural ties with other peoples.

In addition, V. Belyaev studied the history of the Uzbek, Tajik, Turkmen, Arab, Turkish, Afghan, Azerbaijani and Armenian peoples on the basis of many manuscripts and published sources. presented a number of upcoming studies and monographs.

In an in-depth analysis of the musical heritage of different peoples, V. Belyaev first of all emphasizes such aspects as their musical theory, scientific-theoretical concepts, historical formation and expresses his personal views. In 1930, V. Belyaev's first article on Uzbek music appeared in a magazine. In 1931, he published a work on the theoretical problems of instrumental music on the example of Uzbek music, entitled "Guide to the measurement of folk musical instruments." It studies the relationship between the size of the instruments of the folk instruments and the height of the curtains. For the first time in modern musicology, the scientific classification of Uzbek instruments was fully reflected in it.

In 1931-33, the scientist took an active part in the cultural life of the Republics as a senior adviser at the Institute of Culture of Turkmenistan and the Committee of Public Education of Uzbekistan.

From 1933 to 1938 he was a consultant to the Methodological Council of Radio Broadcasting, director of the publishing house "Music", a consultant to the Gramplastinka Recording Factory and the organizer of the first exhibition of more than a thousand instruments of more than 50 nations at the House of Folk Art. On the basis of this exhibition, a number of scientific essays by V. Belyaev: "Tar. To the question of notation for this instrument" (Moscow, 1935), "Musical instruments of the peoples of the USSR" ("Soviet music", 1937), "Folk musical instruments of Azerbaijan" ("Art", 1938), "Reference on Belarussian music instrument" (M.L., 1941) and so on.

In the 1930s, V. Belyaev focused on the study of musical folklore and its collection, and wrote about prominent ethnographers-researchers: "Put truda i entuziazma. Muzykalno-etnograficheskaya rabota V.A.Uspenskiy" ("Soviet music", 1935), "Large researcher of folk music culture" ("Soviet music", 1937).

In the 1940s, V. Belyaev conducted major research on the musical culture of the peoples of Russia, Central Asia and the Far East.

On the eve of the outbreak of World War II, V. Belyaev, along with many other scientists, moved to Tashkent and worked as a researcher in the research laboratory of the Uzbek Opera Theater in 1942-1943. He worked as the head of the experimental laboratory for the reconstruction of Uzbek folk instruments, as well as the chief adviser of the Scientific Research Institute.

As chairman of the theoretical section of the Union of Composers of Uzbekistan, he delivered lectures on the history of Uzbek music at the Institute of Arts, the Academy of Sciences, Leningrad and Tashkent Conservatories.

In 1943, V. Belyaev returned to Moscow on behalf of the Art Committee and gave lectures on the history of music at the Moscow State Conservatory from 1943 to 1959. In 1944, Belyaev was awarded the degree of Doctor of Arts without a dissertation. In 1947 he was confirmed as a professor.

In 1943-44, V. Belyaev authored many essays on the history of Uzbek musical culture. In particular, "Ancient period", "Sogd, Bactria and Khorezm in the Achaemenid period", "Turkic kaganate and early discoveries about the music of the Turks", "Arab conquest of Central Asia". The articles "Arab culture and music theory and its connection with Uzbek music", "Uzbek conquest and music of Uzbek art", "On the Mongolian part of the formation of Uzbek musical style" deserve recognition.

At the same time, in the 1940s, V. Belyaev conducted research on the issue of ancient Russian musical recordings and published a book entitled "Znamenny raspev. The article "Opyt podkhoda k analizu ego melodicheskogo stroeniya" is interesting with many serious approaches, including the use of new terms related to the movement of melody. Then "Znamennoe penie" (Execution of a famous saying) "Nekotorye soobrazheniya po voprosu znamennoy notatsii"; «Ranee russkoe mnogogolosie. Chtenie pamyatnikov russkogo troestrochiya »; "Pamyatniki drevnerusskoy muzykalnoy pismennosti"; "Kryukovoy sbornik stikhov i psalm Petrovskoy epoxi"; Materials such as "Russkaya srednevekovaya vokalnaya muzyka" ("Russian medieval vocal music") were included, as well as materials on the interpretation of ancient Russian written monuments and medieval Russian vocal performance.

In the 1950s, V. Belyaev published a number of articles expressing his views on Russian musical folklore, a study of the history of Russian musical instruments "Russian folk instruments", and in 1956 an essay entitled "Music of Ancient Russia".

During this period, the scientist V. Trutovsky, N. Lvov, I. Prach, D. Kashin, I. Rupin, N., each of whom was a scientific novelty for Russian folklore. He took an active part in the publication of Lopatin's collections of classical Russian folklore, for the first time emphasizing the presence of diatonic, major-minor fret systems in Russian songs and developing new theories of their fret, melody and harmony.

From 1959 to 1968 he worked as a senior researcher at the Institute of Art History.

By the 1960s, as a result of his rich experience in the folklore of the peoples of Russia and the Far East, the scientist published a collection of "Afghan folk music" dedicated to Afghan musical genres, tunes and melodies, as well as the form and rhythm of Afghan songs.

In the 1950s and 1960s, he actively participated in various international conferences and congresses on folklore. In particular, "Musical folklore of the Danube Basin" (IV Congress of the Union of Yugoslav Folklore Scholars 1957), "On the question of the formation of the lavatory system" (XV-Czechoslovak Conference, Czechoslovakia, 1962), "Persidkie tesnify" and "On the question of education system" (VII International Congress of Anthropology and Ethnographic Sciences, Moscow, 1964), "Narodnaya muzyka i istoriya muzyki" (XVII- Budapest Conference, 1964).

Victor Mikhailovich Belyaev died on February 16, 1968.

It should be noted that V. Belyaev is the author of many scientific studies, articles and essays on the history of the peoples of the East, in particular, the Uzbek musical culture. Although he lived and worked mainly in Moscow, he had creative contacts with such well-known historians, literary critics and orientalists as A. Samoylovich, E. Bertels, N. Potseluevskoy, A. Zataevich, A. Findeyin, G. Farmer, A. Boldirev.

In our opinion, the publication of all volumes of correspondence stored in the archive without any changes and additions, abbreviations, also helps to identify some issues. After all, looking at the letters of the two scholars, the objective views on the processes in Uzbek music, the root causes of the misunderstandings become clear. In particular, it gives us an opportunity to clarify the relationship between the personalities of N. Mironov and V. Belyaev, V. Uspenskiy, A. Fitrat and V. Belyaev, who have a special place in the development of Uzbek music.

1. *Matyakubov O.* Uzbek classical music. Volume I. Tashkent, 2018.