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Military Music Education in Russia

*Music is both necessary and useful,
providing it is very loud.
Music cheers a soldier's heart and keeps in step,
we dance in real battles to music.
An aged soldier in his good spirit
is ready to fight to the finish.
A young soldier follows him.
Music doubles, trebles the force of the army.*

Alexander Suvorov
Generalissimo of the Russian Empire, National Hero

Introduction

Any process of the military education being held as a science in the military always resembles an art workshop. It contains a wide range of various levels, trends and models assigned with absolutely different roles. The main priority is to achieve the qualification and skills to be sufficient enough for solving current and permanently incipient tasks. But there are some skills among a majority of military occupations to be prioritized by a potential military specialist who should not only

be a military technology expert or professional, but also be capable to orient to special targets. One of such occupations is a military musician. It combines political and aesthetic aspects of the professional military activities. It is obviously that political military musician functions are to raise the spirits of troops occurred in any critical situations within the theater of war, to help officers and soldiers in rising from the ashes time and again, to get out of a mess refreshed. Actually, music can be really stated as a human emotion catalyst; it stimulates internal sensations and discloses latent opportunities of people¹. Music makes the persons in the services having the attitude towards such empathetic actions as to share battle losses, fellow-soldier deaths, to encourage commanding officers, to support national ideology etc.² For example, there is such daily morning ritual in Russian military units as national flag-raising ceremony accompanied by a hymn. As for a band, it is a symbol of a strong country and powerful army and need to say that condition of any military group depends on the band competence, spirit, and discipline.

If to say with relation to aesthetics, musicians show the “feeling” that can be specified as *understanding* of a military (historical) event like that being referred to photographing as “documentary arts” capable to display historical things to be hardly expressed by any text³.

In a number of cases, the spontaneity of any experience and enormity of any military event surpasses those things that could be put into words. This is a problem of speaking about inexpressible things in the military science. Such kinds of aesthetic transparent methods propose a “safe” way of coming across the cruelty⁴. Arts of military musicians can be historically applied for illustrating and informing those things that have been omitted by military narratives. Moreover, military music comes into narrative and political textual environment with particular theme tunes involved as main characters tightly kept throughout the sequence in such a way that they emphasize specific goals with which text characters are used – i.e. a pragmatic aspect is emphasized⁵.

We will study some aspects of the military music education in Russia, its progress features and principles in this paper; we will consider various organization strategies in the absence of any preset solution or the truth in the latter instance.

¹ *Music Research: New Directions for a New Century*, eds. M. Ewans, R. Halton J.A. Phillips, Amersham 2014.

² B. Gleason, ‘Military Music in the United States: A Historical Examination of Performance and Training’ *Music Educators Journal*, 2015, Vol. 101, Issue 3, pp. 37–46.

³ W. Benjamin, *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*, translated by H. Eiland, R. Livingstone, E.F.N. Jephcott, Cambridge 2008.

⁴ D. Walton, *Introducing Cultural Studies: Learning through Practice*, Los Angeles 2008.

⁵ M. Kukartseva, M. Chertok, ‘Army Music Rituals as Political Texts’ *International Affairs*, 2013, No. 5, p. 148.

Development of the military music education in the Russian Empire

Russia is a nearly single country in the world where the military musician and conductor training system is continuously refined down the centuries. As for the other countries, musicians are drafted as those having been musically educated and physically certified persons.

The military music education system employed in the Russian Empire was a fully developed system that could harmoniously fit in the military life providing for inter-generation continuity and staff replenishment. Its distinctive feature was that military musicians took their courses at special *under-age* educational institutions – military cantonist battalions and soldier's children regimental schools; or carabiner regiments for recruits⁶. It should be noted that under-age military music education goes back to the Ancient Russia age organized in strelets and "new line" regiments⁷ and even adopted for the XVII century noble voluntary military forces. At that time, military musicians were instructed by their fathers and (or) other elder relatives.

The first schools for soldiers' children were opened at guards and field artillery regiments at the age of Peter I. Preparatory school students studied arithmetic, orthography, drills. Then, they were distributed into four groups depending on their capacity: executives, clerks, workmen and musicians, where one of teachers trained soldiers' children in military musician⁸. Starting with 1721, such schools appeared at garrison permanent-post infantry regiments⁹. Practicing musical instruments was one of the key courses taken by young students at garrison schools graduating choral musicians or signalers. A musical ceremony scoring band was called as a musical chorus demonstrated to soldiers and officers at their leisure time. Initially, a musical chorus contained company signalers-drummers assembled into a large group for ceremonial purposes, for example, when any person of importance visited a regiment; later various musicians skilled in playing various instruments were attracted to such musical chorus. And, as a result, it took a developed training system.

Such musical training system was optimized in the course of time since the Russian army annually required a majority of well educated musicians and the army was expanded and modified in permanent war conditions. In 1798, all garrison schools were renamed to military-orphan units of the Military-Orphan House

⁶ Term "cantonist" means a student of any semi-enclosed military educational institution. This is typically an under-age person but later this term took a collective value denoting any students from the lower segment of people – soldiers' or farmers' children. This term is related to a canton – a military colony that adopted a name of a Swiss district and founded in the first quarter of the XIX century. Consequently, "cantonist" is a student whose father is a soldier.

⁷ "New line" regiments were established in the first third of the XVII century as a result of a new military reform initiated by Aleksey Mikhaylovich, the Russian Tsar. There were reiter, soldier and cavalry regiments where European principles were taken for model. "Old line" regiments are strelets and Cossack units.

⁸ Полное собрание законов Российской Империи. Штат артиллерии. ПСЗРИ, Собр. 1, т. XLIII, Штаты и таблицы. – СПб. 1830, No. 2480, p. 9.

⁹ Полное собрание законов Российской Империи. О заведении при пехотных гарнизонах школ и об устройстве оных. 21 сентября 1732 г. ПСЗРИ, Собр. 1, т. VIII – СПб. 1830, No. 6188, p. 928.

(Военно-сиротский дом) and their 15-year graduates were enrolled in regiments for serving as musical specialists including musicians, drummers, and fluter players¹⁰. Seven units of the Military-Orphan House existed in 1824 with 429 cantonists visiting their musical schools. The regimental soldiers' children schools were reorganized in 1832.

Need to say that the Russian Naval Department had own military education institutions to which sailor's children were enrolled in the first half of the XIX century. The Baltic Fleet School was the first one opened in 1804 by the regulation dated June 27, 1827; thereafter that music school was dissolved and the Educational Naval Crew was founded for training naval students (later named 8th Fleet Half-Crew [8-й Флотский полуэкипаж] and then N.A. Rimsky-Korsakov Music School)¹¹. Ordinary, choral music graduates were sent to flagships for traveling round-the-world voyages thus enduring "baptism of fire". For example, there was a complete choral music crew accompanying Admiral Nakhimov's flagship voyages.

Military cantonist schools (all military-orphan units and regimental schools were called like that since the 1830s) existed till the second half of the 1850s. It is quite naturally that those educational institutions were the first ones that could attract attention of reformers within the period when an amount of cardinal reforms were initiated in the civil and military areas. That situation was caused by the "unsuccessful Crimean campaign" and, consequently, by the deteriorated army authority. V.G. von Boohl (Барон фон Бооль) wrote: "The society began treating military ranks depreciatingly and even considered them with a little hostility after the Crimean campaign"¹². But military musicians did their best to advance the prestige of the military service giving regular annual "Individual Concerts" and collecting money for funding not only the Board of Injured and Disabled but also the national treasury. In 1858, 18 military schools in total were opened in place of military canonist schools and the musical company of the St. Petersburg military canonist battalion¹³ was transferred to the 2nd infantry regiment under the regulation issued on December 15, 1858; as for canonist chorus musicians they also went to the Moscow Military School.

The military bandmaster institute founded in the 1730s got in progress that time. As a rule experienced military musicians who had finished their full-time service of at least 12 years were eligible for civilian employment as bandmasters. The military bandmaster institute could fill its highly important place since a bandmaster was an instructor of all regimental musicians, he was responsible for common coordinated

¹⁰ Полное собрание законов Российской Империи. Об учреждении Императорского Военно-Сиротского Дома и Отделений оного при гарнизонных полках. С приложением положения о сих заведениях и штатов оных. 23 декабря 1798 г. ПСЗРИ, Собр. 1, т. XXV – СПб. 1830, No. 18773, p. 488.

¹¹ Полное собрание законов Российской Империи. Высочайшее утвержденное дополнение к положению об Учебном Морском Экипаже. 23 июня 1827 г. ПСЗРИ, Собр. 2, т. II – СПб. 1830, No. 1205, p. 571.

¹² А.А. Михайлов, *Руководство военным образованием в России во второй половине XIX – начале XX века*, Псков 1999, p. 199.

¹³ Полное собрание законов Российской Империи. О порядке преобразования заведений военных кантонистов и неранжированных батальонов бывших Учебных стрелковых полков в училища военного ведомства, и о дозволении принимать в сии училища солдатских детей с десятилетнего возраста. 15 декабря 1858 г. ПСЗРИ, Собр. 2, т. XXXIII. 2 – СПб. 1859, No. 33903, p. 493.

choral sounding, for correct and qualitative performance of troops controlling signals – he instructed musicians and signalers in his skilled arts. Sometimes, civilian musicians were employed, as well, including foreigners. On September 22, 1862, Nicholas II issued the decree¹⁴ granting the right to government officials to award skilled musicians the 14th rank which was a significant cause for increasing a bandmaster official status. Since then, term “bandmaster” had got its collective value and involved both officials (musicians at the government military service) and civilians (funded by regimental budgets). After “Milyutin reforms”¹⁵, starting from the second half of the XIX century and till the Russian Revolution of 1917, a bandmaster education process was held at civil educational institutions, namely, at Warsaw Musical Institute (since 1861), at St. Petersburg Conservatory (since 1867), Moscow Conservatory (since 1885), and at a number of high musical schools of the Imperial Russian Musical Society (Tambov, Odessa, Voronezh, Kiev, Kharkov, Tashkent musical schools).

Military music education in the USSR

Significance of military musicians and their educational level increased after the October Revolution. The Red Army band master was a military officer ranking serviceman. In 1917, a chairman of the PMNC¹⁶ signed Order No. 65 “Granting equal rights to employed civilians” effected on January 1, 1918. Subject to this order, civilian bandmasters, staff bandmasters and instructing officials were given equal rights and they were employed as the command staff (later officers staff) of the maintenance department (naturally, those who accepted the revolution and who were called up for military service in the Red Army). With bandmasters employed as officers, principles of the military music compositions were drastically altered in the Red Army. It is the military department that had to carry military bandmaster education on its shoulders other than Moscow, Petrograd conservatories, and secondary educational institutions. Some bandmaster classes at Petrograd and Tashkent military music schools were opened in 1920 in order to fill in the bandmaster corps losses.

An enormous (almost 5 million persons) Red Army was in a need of a great number of musicians for supporting military activities. To a greater extent, military musicians had to carry out ideological work being responsible for patriotic education processes in the army. Accordingly, special educational institutions were opened in the first years of the Soviet power for training military musicians and bandmasters; those institutions were funded and controlled by the military department

¹⁴ Полное собрание законов Российской Империи. О представлении музыкантов к производству в 14-й класс, по удостоверении в способностях их и беспорочном поведении. 22 сентября 1826 г. ПСЗРИ, Собр. 2, Т. I, No. 594, С. 1002.

¹⁵ Term “Milyutin reforms” means proposals made by Dmitry Milyutin (1816–1912), military minister, for reforming the army that were approved by Alexander II, Emperor. Particularly, a military service period was reduced from 25 to 16 years, a soldiers’ ration was improved, soldier schools were established etc.

¹⁶ PMNC – People’s Military and Naval Commissariat (1918), a predecessor of the Revolution Military Board (1919–1935), People’s Defense Commissariat (1935–1946), Military Ministry (1946–1993), Military Ministry of the Russian Federation (from 1993 through the present).

– Petrograd and Tashkent military musician schools that could accumulate 200 musicians and 50 bandmasters. In 1928, the bandmaster class was transferred from the Moscow Infantry School (to which it was attached in 1925 after closing the Petrograd Musical School) to Moscow Conservatory to have been later transformed into the bandmaster unit and in 1935 – to the military bandmaster department. That educational institution was renamed several times over the period of the XX century – i.e. Military Bandmaster School, Institute of Military Conductors, Moscow Conductor Department of Moscow Public Conservatory (Школа военных капельмейстеров, Институт военных дирижёров, Военно-дирижёрский факультет Московской государственной консерватории) again, and Moscow Military Conservatory. Military musician schools were reestablished in 1937 but under-age juveniles only could study at such schools – Moscow Military Musical School (Московская военно-музыкантская школа) was founded on the bases of the second Moscow musical school and its training methods were adopted from the Suvorov Military School. That school graduated not only general musical specialists for the Soviet Army bands, but also those who were skilled in tactics, commanding and other musician/sergeant knowledge intended for using by the Soviet soldier (today – Russian soldier).

During the Great Patriotic War, the Red Army musicians made a great deal for the good of the country. For example, there is a well-known Symphony No. 7 composed by Dmitri Shostakovich that was performed in 1941 and heard at the Leningrad front line not only by defenders but also by enemies; that symphony was later broadcasted by regimental brass bands. Additionally, the Defense Commissariat Honor Band (Инспекция военных оркестров) symphony records were broadcasted during artillery preparation at the very beginning of the battle of Stalingrad with all loudspeakers engaged all over the front line. Military musicians mostly acted as bands capable to encourage soldiers and raise their fighting spirits solely targeted to the expected victory.

But there were events when bands had to put their instruments away in order to continue fighting as a battle unit. Such event occurred in June 1941, during the heroic defense of the Brest Fortress. A platoon of musicians of the 333rd infantry regiment of the 6th infantry division could fight their way out of the encirclement under the command of Nikolay Klypa, a bandmaster, with arms in hands and with instruments behind their backs, but more than half of musicians were lost killed. As for Peter Klypa, the bandmaster's younger brother, who also belonged to the 333rd infantry regiment, he stayed at the beleaguered fortress and delivered secret reports to the division regiments and to headquarters being a successive courier owing to his short height and dexterity. Need to say that he was one of the several survived persons who managed to break out of the encirclement. Other Brest Fortress bands of the 42nd and 49th infantry divisions were lost killed almost fully.

Another example: the grand Kursk battle in Prokhorovka took place on July, 1943. Nikolay Nazarov, a bandmaster, was the one who survived among other officers of the 23rd regiment of the 9th paratrooper division; he could take an initiative and took command over the remained soldiers including musicians holding back the enemy forces of the Adolf Hitler division in the north of Prokhorovka at the joint of our divisions, thus keeping the enemy out and securing the rear line. Prior to the war, Nikolay Nazarov conducted the Honor Band of the Baltic Command in Riga and thereafter he

served at the North-Western Front from the very first days of the war. He could get the position of a bandmaster at the 23rd paratrooper regiment. Later, he got raised to the rank of general in the postwar period conducting the Soviet Army military band.

Military music education in the Russian Federation

The Russian Army educates its own students to be musicians and conductors. The Moscow Military Music School, the first secondary education organization, initially admits ninth graders; students can enter the Military Conductor Institute (Институт военных дирижёров) based on the Military University of the Ministry of Defense after graduation from the school. With this kind of the education and training system applied, every graduate can study all the aspects of the military life and experience. On entering the band as a lieutenant, a graduate is quite experienced to know what to do. Since the XXI century, Military Institute of the Military University of the Ministry of Defense of the Russian Federation can be specified as the major education organization graduating bandmasters.

This education organization is intended for training students making them conductors of a military band capable to command *an individual military unit in the platoon* – strategy, tactics, close fight theory, survival in extreme conditions and maintenance of any crew entrusted. It should be noted that any Russian military music institution is to use the training program containing such disciplines as tactics, firing, methods of protection against weapons of mass destruction, drills, antiterrorist security and emergency recovery procedures, as well as regulations and physical exercise training. As for the Military Bandmaster Institute (Институт военных капельмейстеров), it additionally trains students in operating military vehicles. As a result, a student can unlock and display his full range of talents acting as a high-class musician who is additionally skilled in conducting specific military activities in war time.

Besides, there are several educational organizations graduating musicians for the Russian Army bands though they are not funded by the Ministry of Defense but by other departments – i.e. Ministry of Culture of the Russian Federation, Federal Security Service, and Ministry of Internal Affairs. They primarily include a military music cadet school based on Moscow State University of Culture, Cossack military cadet school (Казачий военно-музыкальный кадетский корпус) and others.

Should any military conflict occur today the musicians will be able to perform their key functions guided by the regulations and instructions. If, for example, to look at the military activities held in Chechen Republic, it can be seen that military bands could act as full-fledged professional regimental units providing all regulatory rituals, giving concerts, and arranging entertainment events. Frequently, bands were invited for supporting civilian events – e.g. school or hospital opening meetings, erecting monuments, burying the Red Army fighters at any new place, and local concerts. In case of *full regiment operational readiness*, a band typically took internal guard functions, in particular, received arms, ammunition for guarding significant state facilities – arm stores, vehicle fleets, and regiment location. In the event of any attack, musicians occupied firing positions and shot at illegal gangs of gunmen. Every military bandmaster is actually an officer, band conductor, musician, leader, and commander

responsible for special military crew training and education.

Currently, the graduates of the Military Bandmaster Institute are distributed into multiple military units where a military band operates. After graduation from the institute, educated and qualified young bandmasters are skilled enough to manage military regiment units and perform other military band functions.

Russian bands at concert tours

As a matter of fact, a military musical band really differs from the common one; for example, military band members are capable to play their instruments on the run and can tolerate minimum -40°C . Currently, there are approximately 200 military bands in the Armed Forces of Russia. The smallest band contains 21 persons along with a conductor. Such bands perform primarily songs, marches, polkas, and overtures. There are average bands containing from 44 persons to 63 persons. The largest ones are as follows: Central Military Band, Rimsky-Korsakov Central Concert Band and Honor Guard Military Band (Оркестр Росгвардии). The major military band of Russia contains more than 220 persons half of which are those enlisted under a contract and conscription. Military bands of the Russian Federation show their skills in the contest held once every four years in order to improve their masterly performance and drills, to enlarge repertoire, to exchange experience between representatives of various military regions. The compulsory repertoire consists of "Patriotic Song", the Russian national anthem written by Mikhail I. Glinka and two counter and line marches.

Military bands operate according to a rather heavy schedule; especially there are a great number of concert trips named as military concert tours undertaken to a wide range of geographic regions – from remote Far-East garrisons (Khabarovsk, the Kurile Islands, Sakhalin) to Plesetsk Space Center and to combat ships of the Russian Navy. Bands make their appearance before the public (enlisted personnel and their families) on the army parade grounds.

Military musicians organize concerts and regulatory rituals for the military personnel directed to Syria, as well. The musicians acted before the Russian armed force personnel maintaining the Khmeimim Air Base and often gave their concerts at check points and observation posts. The president of the Russian Federation expressed his gratitude to the soloists of the Dance and Song Company of the Central Command and awarded Participant in Military Operations in Syria Medals for operation in the Syrian Arab Republic. Actually, the musicians were a great success in giving their concerts to the locals. Need to say that the musicians could get a real storm of applause during performance of some concert items in Arabic. Unfortunately, there were tragedies – almost all the members of the A.V. Alexandrov Academic Song and Dance Ensemble were killed in the military aircraft crash on their way to Syria. Valery Khalilov, Lieutenant-General, Artistic Director, previously – Chief Military Conductor of the Ministry of Defense of the Russian Federation, was killed in that crash, as well.

Conclusions

Military bands from any country act as keepers of sacred national music traditions shaped up from a significant portion of the national culture, moral, religious and political codes and, therefore, the military music education can be specified as an important factor applicable for strengthening of society ties¹⁷. In Russia, this kind of education is highly appreciated since it is assumed to be one of the centering cores of the Russian national and cultural tradition. The homeland service idea was always inherent to the Russian civilization and armed services arts ranked top in such service. Professional military skills supplemented by high musical skills gain in importance of a foreign policy instrument used by any nation operating within the global information space. At this point, Russia is guided not only by its military potential, but also by its spiritual and cultural traditions using science and education resources as soft power mechanisms. While taking its active part in the open-air “Basel Tattoo” military music festival, Switzerland, Russia simultaneously holds the largest military musical festival in the world “Spasskaya Tower” in Moscow and in Sakhalin, “Amur Waves” in Khabarovsk, “Farewell of Slavianka” in Tambov etc. There are other bands arriving from various regions and continents of the world. These events are held exclusively for joining people from all over the world, for removing any aggression, for developing good music taste in people, for actualizing world music art masterpieces. The audience is carried away with synchronism and beauty of performance of a majority of compositions frequently showed by military musicians from memory. The main mission is to demonstrate that music is both high musical art and political instrument applicable for settling conflicts, for establishing understanding between people.

The philosophy of the Russian foreign policy comes to the conceptual framework wherein the force has no antinomic relationship with the policy. As concerns the latter, there is no opposition between intelligence and legitimacy, violence and force, truth and policy but they are united and intersubjective and occasionally claimed in the course of any public discussions; they are deliberative and rational. The military music education in Russian is aimed at this maxim. While meeting the challenges and advancing the opportunities, Russia creates the political reality reflecting substance of the *entire today's world* – shared fight (war) with political harm (e.g. terrorism) – and simultaneously maintains the humanitarian space exposed to new war-induced compression. The military music education in Russia historically shaped up and based on the Russian nation experience shows that it is impossible to separate the united pattern of any military and humanitarian activities.

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¹⁷ *Music and War in Europe from the French Revolution to WWI*, ed. E. Jardin, Turnhout 2016.

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Wojskowa edukacja muzyczna w Rosji

Streszczenie

W artykule omówiono historię i teorię rosyjskiego wojskowego kształcenia muzycznego. Początki rosyjskiej edukacji wojskowej sięgają Imperium Rosyjskiego, a jej ewolucja nastąpiła w czasach ZSRR i trwa nadal. Ukazano, że Służba Orkiestr Wojskowych Ministerstwa Obrony Federacji Rosyjskiej (Военно-оркестровая служба Министерства обороны Российской Федерации) jest samodzielną jednostką Sił Zbrojnych Rosji, która realizuje zadania zapewniające bezpieczeństwo narodowe państwa poprzez działania w dziedzinie bojowego i specjalnego przygotowania żołnierzy. Pokazano, że każdy wojskowy zespół Ministerstwa Obrony Federacji Rosyjskiej można nazwać zarówno odrębną jednostką bojową, jak i zespołem artystycznym – narzędziem *soft power* rosyjskiej polityki zagranicznej. W ten sposób wojskowa edukacja muzyczna zajmuje szczególne miejsce w rosyjskiej strukturze edukacji wojskowej.

Słowa kluczowe: Rosja, wojsko, bezpieczeństwo, muzyka wojskowa, edukacja wojskowa, miękka siła

Military Music Education in Russia

Abstract

This paper provides a detailed description of history and theory of the Russian military music education. The origins of Russian military education go back to the Russian Empire, and its evolution initiated in the USSR and is still an ongoing process. It is stated that the Military Band Service of the Ministry of Defense of the Russian Federation (Военно-оркестровая служба Министерства обороны Российской Федерации) is an individual structural unit of the Armed Forces of Russia which mission is to ensure national security of the country and to carry out combat and special training tasks. It is shown that any military band of the Ministry of Defense of the Russian Federation can be denoted both an individual combat unit and a band crew – i.e. soft power instrument of the Russian foreign policy. In such a manner, the military music education holds its special place in the Russian military education structure.

Key words: Russia, army, security, military music, military education, soft power

Militärische musikalische Bildung in Russland

Zusammenfassung

Der Artikel enthält eine detaillierte Beschreibung der Geschichte und der Theorie der militärischen musikalischen Bildung in Russland. Ursprünge der russischen militärischen Bildung reichen zurück bis zum Russischen Reich, die Bildung evaluierte in der UdSSR und evaluiert immer noch. Es wurde festgestellt, dass der Dienst der Kapellen des Verteidigungsministeriums der Russischen Föderation (Военно-оркестровая служба Министерства обороны Российской Федерации) eine selbständige Einrichtung der Streitkräfte in Russland ist. Ihre Mission ist für nationale Sicherheit des Landes zu sorgen, zu kämpfen und besonderen Ausbildungsaufgaben auszuführen. Es wurde gezeigt, dass jedes militärische Team des Verteidigungsministeriums der Russischen Föderation eine individuelle Einheit des Kampfeinsatzes als auch eine Teil eines Teams genannt werden kann, ist z. B. das Werkzeug *soft power* der russischen Außenpolitik. Auf diese Art und

Weise nimmt die militärische musikalische Bildung einen besonderen Platz in der russischen Struktur der militärischen Bildung ein.

Schlüsselwörter: Russland, Militär, Sicherheit, militärische Musik, militärische Bildung, weiche Macht

Военно-музыкальное образование в России

Резюме

В статье рассмотрены история и сущность военного музыкального образования в России. Выявлены истоки и прослежена эволюция российского военного музыкального образования от Российской империи, via СССР до Российской Федерации. Показано, что Военно-оркестровая служба Министерства обороны Российской Федерации является отдельным формированием (специальной службой) вооруженных сил России, имеющая свои цели в обеспечении национальной безопасности страны, и задачи в области боевой и специальной подготовки. Указано, что военные оркестры Министерства обороны Российской Федерации являются одновременно отдельным боевым подразделением и творческим коллективом, инструментом мягкой силы во внешней политике России. Этой спецификой определяется особое место и принципы организации военного музыкального образования в общей структуре военного образования в России.

Ключевые слова: Россия, армия, безопасность, военная музыка, военное образование, мягкая сила