

# Historical and Cultural Features of the Formation of Music Management in the Context of Spiritual Culture Functioning Russia: Genetic, Diachronic, and Synchronous Approaches

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**Abstract**—This article discusses the features of the formation of music management in the process of historical development of the spiritual culture of Russia. Spiritual culture, which fills the entire life of a person, at all times reflected the features of worldview, life and manners, values, beliefs, attitudes, behavior of people in society. Spiritual culture has always been inextricably linked with material culture, embodied in it and spiritualizing all extant monuments: musical works of folk, Church-singing, classical, pop-jazz art, which retain deep secrets and have unique content and level of values.

Music management is considered as a phenomenon of spiritual culture; as an art that has creative beginnings and forms the figurative and artistic content of the event, project; as an activity that demonstrates the results of work in the society of all project participants. Using historical-genetic, historical-contextual, diachronic and synchronic approaches in the article, the authors reveal the features of the formation of managerial managerial-organizational functions since ancient times. The historical-genetic approach confirms that the origins of the management of musical forms should be sought in the ancient civilizations of Sumer, Ancient Greece, China and other countries. Thanks to the diachronic approach, the article looks through the prism of centuries emerging forms of musical art and features of their management at various historical stages in Russia. Synchronic and historical-contextual approaches allow us to give a brief description of the individual historical stages in which the new musical forms functioned, and to note the peculiarities of their management.

**Keywords:** *spiritual culture, music management, values, creativity, diachronic, synchronous, approach, musical forms, organization of musical activity*

## I. INTRODUCTION

Spiritual culture is a multifaceted holistic phenomenon in which there are all aspects of the life of a society, its values, interests, types of professional activity, as well as the sphere of music management. Based on centuries-old traditions, the mentality of the people, the unification of individual cultures

of the peoples of Russia (locality), spiritual culture interacts and opposes global culture (globalism), spiritual and creative contacts with other countries are constantly expanding, traditions, science, art, music of different genres are preserved and provide the ability to broadcast them to foreign countries.

Music management has an axiological content, which should be determined by the process of planning, organizing and conducting events, until concrete results are obtained: the formation of public opinion and the creation of authority.

The basics of music management are creativity — the creation of a new, unique and original — the process of self-realization of highly professional, comprehensively trained specialists: managers, musicians, directors, actors and all members of the collective involved in the preparation and conduct of the creative project.

This allows us to state: Music management is a multifunctional synthesis, a spiritual, creative, value phenomenon of Russian culture, the basis of which is made up of three interconnected modes: mentality, locality and globality; art, which has its own value content and form, aimed at the creative search and implementation of new ideas, ideas embodied in specific projects that correspond to the spiritual, moral, musical and aesthetic needs of the population, individual social groups; organizational and managerial activity, which demonstrates an axiological content to the audience, performs various functions, relies on organizational principles, has a strong impact on the socio-psychological, spiritual, moral, artistic, financial, and economic spheres of human and social life [1].

Music management is an active means of forming artistic interests, tastes, and ideals, thereby it contributes to the development and increase of value understanding of spiritual culture and pop musical art.

As the practice shows, music management is in demand in musical and professional activities. Its content is determined not only by the spiritual and aesthetic needs of

society, but also by the situational characteristics of socio-psychological, organizational, managerial, artistic, creative and performing activities, and its implementation finds support in the face of businessmen, sponsors, producers, enterprisers providing further promotion of musical art. The functioning of music management in society, in the context of a constantly evolving society, spiritual culture, as well as musical art, regardless of genres, styles and forms, poses tasks that should be reflected and embodied in the organization of individual artistic and creative projects.

Considering the internal and external features and communication of music management in the structure of the spiritual culture, you must see historical and cultural characteristics of its contents, due to social needs of society, as well as the performance of managerial functions performed in the past and in the present.

Considering the internal and external features and connection of music management in the structure of spiritual culture, it is necessary to consider the historical and cultural features of the development of its content, due to the social need of society, as well as the implementation of managerial functions carried out both in the past and in the present.

## II. THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF MUSIC MANAGEMENT

Music management as a phenomenon of spiritual culture must be considered in the process of historical development of spiritual culture, as well as its practical functioning in society.

Since ancient times, the spiritual culture of Russia has accumulated the richest experience of various generations, absorbed the features and traditions of various national cultures in the process of the active functioning of society. The process of formation of spiritual culture was inextricably linked with the development of music art, organizational and managerial activities in various spheres of life, including music. Therefore, the problem of the establishment of music management should be considered in the context of the spiritual culture of Russia, axiological orientations, ideas of management, organization. Moreover, the development of management in the field of musical art, as well as other areas, cannot develop equally dynamically and consistently. Like any cultural phenomenon, music management underwent social changes: acquired its orientation, development dynamics depending on the social condition of society, transformed into periods of social upheaval, schism, civil unrest, reconstructed, and corrected.

The history of music management in Russia has its own characteristics. In order to view them through the prism of centuries, it is necessary to use historical-genetic, historical-contextual, diachronic and synchronic approaches, which are inextricably linked with the stages and types of development of Russian culture, based on the established concepts of N.Danilevsky, O. Spengler, A. Toynbee, Y. Lotman, I. Kondakov, V.Egorov and other scientists.

The criteria for determining the type of culture, according to the Slavophile N.Danilevsky, is the predominance of a certain type of activity in a given historical period: social, religious, everyday, political, industrial, and artistic. He singled out the key features of Russian culture, among which Orthodoxy put in the first place, then Caesarism with absolutism of power, as well as the universal human responsiveness of the people (peasantry), its Identity [2].

The Westerner A.I. Herzen had a divergent opinion. He argued that Russian culture was "mimetic," imitative, and inclined toward change, perceiving other people's traditions, mainly Western European, as ideal, saving, which led Russian culture to dissolve in the western, depriving its own roots.

O. Spengler paid attention to the cyclical nature, stages of development, and types of cultures in his work "The Decline of the West". He considered the "collective soul of culture" a type criteria. "Each of the great cultures has a secret language of worldview, which is understandable only to those who belong to this culture" [3].

Summarizing the numerous opinions of predecessors, comprehensively studying the content and features of the development of Russian culture, its architectonics, I.Kondakov noted the particular interest of modern scholars in the study of the typology of Russian culture, consisting of a "variety of local cultures".

Guided by the logic of historical development, he argued that each historical paradigm retains some previous features and carries elements of a subsequent paradigm, "programming" the further development of culture. One or another cultural type in the process of development in society gradually evolves, changes, passing on its characteristics to other generations. As a result, a unique configuration of national cultural history is being formed, visually presented not only as a linear "chain" of successive paradigms (a paradigmatic "relay race"), but also in the form of a stepped "pyramid", in the construction of which each subsequent paradigm is "layered" on the previous one, while continuing and overcoming it. The historical structure of such a paradigmatic "pyramid" <...> forms the national architectonics of a particular culture [4].

The architectonics of culture, according to I.Kondakov, as the semantic construction of national cultures is cyclical, has its own logic, combines axiological and socio-historical content. The development of culture occurs both in time and in space. This allows us to speak of a diachronic and synchronic approach to the analysis of cultural phenomena, including music management.

The dichotomy of these approaches involves the division into two independent parts — diachrony (dynamics and features of historical development — "vertical section") and synchrony (state in a certain period of time — "horizontal section").

For this reason, music management as a cultural phenomenon is viewed through the prism of key milestones in the development of the spiritual culture of Russia

(diachronic approach) in combination with the disclosure of the contents of organizational and managerial activities at a specific historical stage — a synchronous approach. Such a consideration of the formation of music management is possible when considering the history of the functioning of managerial activity from the early stages.

### III. HISTORICAL AND GENETIC APPROACH TO THE FORMATION OF MANAGERIAL FUNCTIONS IN ANCIENT CIVILIZATIONS

The term “management” is derived in the nineteenth century from the Old English word “manage” — to manage, direct and quickly spread throughout the world.

But as a cultural phenomenon, as an organizational and managerial activity that actually performs "managerial" organizational functions, management can be considered from ancient times. The historical-genetic and the historical-contextual analysis of the dynamics of the development of music management allow us talking about its origins. Examples of managerial activity can be found in ancient civilizations, when people began to create products of collective activity that have usefulness and value and turned to art and music.

The genesis of the concept is associated with the civilizations of Sumer, China, India, Egypt, Ancient Greece. The first mentions of management, of the problems of managing various types of activities of social groups, of the state date back to the 3rd millennium BC. On clay tablets of Mesopotamia (the interfluvium of the Euphrates and the Tigris), Egyptian papyrus, Chinese silk scrolls of that time, management, planning, organization, and control were already mentioned. These monuments dealt with various areas of managerial activity. An example is 36 Chinese management strategies, which reveal the content and secrets of achieving success in the field of management [5].

Analyzing the past, it becomes obvious that the management spheres were closely connected with the development of society, and responded to its social order, changes in people's lives, the formation of social groups, clan relationships, spending free time, and entertainment involving various types of arts. In connection with changes in society, management activity also changed, which covered more and more psychological, labor, communication, defensive, political spheres, protecting from enemies and wild animals, maintaining a microclimate in groups, distributing tools, weapons, clothes, food. At the head of society, at first there was a leader, a pharaoh, a ruler. He exploited constantly increasing rights of his subordinates over the life and work.

Another important example is the historical and genetic analysis of the problem of management in the period of antiquity. In ancient Greece, governance was compared to art. According to Socrates, <...> the main thing in management <...> is to put the right person in the right place and achieve the tasks assigned to him [6].

Sharing the statement of Socrates, Plato believed that everyone should do his own thing. A person cannot cope with different things equally well, and leadership is no exception. So, for example, politicians, aristocrats supervising the human herd <...> can rule the state [7].

The leader should not assume executive functions; this is the work of his subordinates. For everyone is engaged in his own business, to which he is called and what he can, only then the ruler, combining the work of all into a single whole, can succeed with all. This statement is still relevant today and is the methodological basis in team management.

Another major achievement of antiquity, as A.Losev believed, was Aristotle's statement in his work “Metaphysics” that activity, human labor is an art that generalizes experience, intuition, and inference. This position in various interpretations was later used by philosophers in the Renaissance to identify the essence and content of art, including music.

These examples, revealing the genesis of general and music management at the historical and contextual level, consistently reveal the foundations of a simple management system, which, in the process of intercultural interaction, dialogue of cultures, was broadcasted to various countries, including the territory of Ancient Rus.

### IV. STAGES OF THE FORMATION OF MANAGERIAL ACTIVITY IN THE MUSICAL SPHERE FROM ANCIENT RUS TO MODERN RUSSIA: DIACHRONIC APPROACH

But let us turn to organizational and managerial activities in Ancient Rus, its practical implementation of music, the stages of development of spiritual culture, the periodization and content of which are traditionally considered in cultural studies [8].

The diachronic approach allowed us to consider the formation of music management vertically in accordance with such traditionally distinguished stages:

- Pagan period (from the beginning of a new era along the 10th century);
- The Middle Ages (from the 10th — 17th centuries);
- Modern Age (the 18th century);
- Golden age (the 19th century);
- Silver Age (the turn of the 19th — 20th centuries);
- Soviet period (1917–1991);
- The modern period (from the end of the 20th — beginning of the 21st centuries).

The diachronic approach of determining the “vertical” development of Russian culture should be complemented by a synchronic approach that will allow a deeper look at a particular period, using separate examples to reveal the content of new controlled forms of musical activity in which mental local and global features of the spiritual culture of Russia were manifested.

Through all stages, the problem of intercultural interaction threads through. This is confirmed by the fact that Russia, at all stages of its existence, despite wars, revolutions, civil unrest, crises, has always been closely connected with the world community with its local culture. Russia studied, mastered the experience of other countries which was carried by the global culture and generously shared its achievements, which allowed it to gain worldwide acceptance.

#### V. HISTORICAL-GENETIC, HISTORICAL-CONTEXTUAL, AND SYNCHRONIC APPROACHES TO THE STUDY OF MANAGERIAL ACTIVITY OF ANCIENT RUS

The pagan period, which can conditionally be determined from the moment of settlement of Slavic lands, the formation of an ethnic group until the adoption of Christianity, was distinguished by a special reverent attitude to nature, the breadwinner, mother, magical, inspired perception of the world, ideas about good and evil, life and death. Heathendom permeated the entire life of the peoples of Ancient Rus. All this laid the foundations of spiritual culture, shaped the characteristics of the mentality that was passed down from generation to generation, making up a unique genetic code of Russia.

The genesis of managerial activities in the field of musical art of pagan Russia can be seen in festivities, holidays, khorovod (circle dances), creative activities of skomorokh. For example, circle dances were of particular social importance. It came to Russia as a result of intercultural dialogue, they appeared more than two thousand years BC in ancient Greece and Mesopotamia, were first described in a poetic form by Homer. Russian term khorovod is derived from the words "khor" (choir) and "khod" (move) — means a mass song in dance accompaniment. Initially, dances were accompanied by Greek religious rites. They were attended by boys and girls in white dresses. During the holidays dedicated to the gods, they sang sacred songs and hymns of thanks. However, gradually khorovod began to be used for entertainment in festivities. So they came to Russian land. Local culture exerted an increasing influence on the peculiarities of folk festivals and round dances, who came to Russia from abroad, filling the content of events with their ethnic group, creativity, reflecting in all its diversity the life and living, thoughts and feelings of the peoples of Ancient Rus.

The spiritual culture and mentality of the people were reflected the khorovod, in pagan ritual chants, as the most ancient events of that time. The main character, who was revered and worshiped, was God Yarilo. It was no accident that the khorovod was circled, symbolizing the sun, the holy source of heat and light. This mass dance, song dance turned to God with love and hope for a better life, fertility, for help from troubles and misfortunes. As a result, the khorovod was a sacred collective rite that promotes emotional unity, inner harmony, a feeling of love and devotion, joy and sadness.

At the same time, the khorovod was an organized and controlled dance and song action that could not be carried out spontaneously. For his leadership, a competent and

experienced organizer was needed, able to carry out the process in accordance with a strictly thought-out scheme.

Such an organizer was a "khorovodnitsa", who led the khorovod: leading in a circle, changing the course and schedule of movements (broke a large circle and created small circles, sometimes inside a large one). She sought to convey the old traditions of folk festivals, songs, games, dances of previous generations. A round dance was a great experience, and among the participants of the round dance she was universally respected. Having received the right to direct the action, she actually performed the functions of a manager [9].

It should be noted that the khorovod laid the foundations of choral art, no matter in what musical spheres it subsequently developed. Choral singing combines many different voices within itself. Already in Ancient Rus, in the pagan period, it became a sign of spiritual unity, mutual understanding, friendship, a mutual reflection of love for a fellowman, for God, for the Earth, for the Fatherland.

#### VI. HISTORICAL-CONTEXTUAL, SYNCHRONOUS APPROACHES TO THE STUDY OF MANAGERIAL ACTIVITY IN THE MUSICAL SPHERE OF THE MIDDLE AGES

The next stage, the medieval culture of Ancient Russia, covering a huge period, from the Christianization of Russia in 988 AC to the 17th century inclusively, it was aimed not only at the formation of the religious consciousness of the people, but also at the deepest worldview changes affecting the whole way of life in Russia. As a result of the intercultural interaction of Russia with Orthodox Byzantium (with its mentality, love of nature, people, universal openness, magical representations, way of life and mores, traditions and rituals) "formed" in a Byzantine religious and moral worldview. It subjected to rethinking the system of relations to God, to people, to himself in accordance with the Orthodox canons. All this greatly changed the spiritual culture of Russia, filling it with a deep divine meaning. Gradually in the society that collegiality was formed, which throughout the rest of history saved the Russian state in the most difficult situations, shocks, and wars. At the same time, deeply rooted pagan ideas, lifestyles, everyday customs, ceremonies, folk holidays and festivities were preserved and often deified in the life of the people. As a result, spiritual culture, starting from the 10th to the 17th centuries inclusive, it was a kind of syncretism of a pagan and Christian worldview. Orthodoxy, exerting a spiritual and moral influence on pagan culture, formed a messianic idea, given from God, about the special destiny of Russia in the history of world civilization. This is reflected in various cultural phenomena, including folk singing, customs and rituals. So, for example, the pagan holiday "Semik" (feast of seventh Thursday after Easter) marked the festivities on the occasion of the departure of spring and the meeting of summer until the 10th century. At its center is the conversion and worship of one of the most revered pagan Slavic gods, the god of the "spring sun" Yarilo, with the goal of awakening solar energy, earth, and the growth of a rich harvest. Songs, dances,

khorovods — all actions in their content corresponded to the main purpose of the holiday, enhancing its emotional impact.

With the adoption of Christianity, the content of the holiday changed: in its center was no longer the god Yarilo, but the Holy Trinity. It was celebrated seven weeks after Easter in accordance with the new spiritual content, church services, which were held for three days. At the same time, the festival of the Trinity preserved the ancient beliefs, customs and rites of Semik (games and round dances). In accordance with pagan traditions, a special role was given to birch. She was “curled”, decorated, divined, made a wreath, followed by dropping them into the water, performed a rite of “sworn sisterhood” and a joint meal.

At the same time, the khorovod, which often acted as the organizer, had to be creative in approaching this holiday: keeping Semik’s form, filling it with new content (addressing the Holy Trinity, prayers for help, fertility, health).

During the period of Christianization, the folk singing culture continued to develop. After the adoption of Christianity, ancient Russia, according to the testimony of many literary and musical monuments, manuscripts, had a fairly diverse music performed by various instruments: from the human voice, musical instruments, to bell ringing. During this period, a new form of strictly organized and controlled musical activity arose — church choral (ensemble) performance, which is a synthesis of Byzantine, Greek and Russian traditions in content, is a peculiar result of intercultural interaction, combining Christian singing traditions in church chants (znamennyi, putevoy, demestvennyi). Many of them are still not decrypted and have not received a proper evaluation. However, what has already been revealed is of great value and confirms the idea of the fundamental role of musical culture, the liturgical singing art of Ancient Rus.

It should be noted that from the moment of its formation, church singing art needed organizational and managerial functions to ensure the accompaniment of church services — a harmonious, well-thought-out system based on the Byzantine canon.

The term “canon” in Greek means “rule”, which must be strictly observed. At the same time, this is a peculiar characteristic of medieval musical culture, representing the spiritual richness of the liturgical singing art, filled with the so-called “sophistry” — wisdom, which has been preserved as one of the main distinguishing features of liturgical singing. Divine melody always accompanied the deep meaning of prayer.

The philosophical perception of liturgical music that came from Byzantine culture laid the foundations for the old Russian liturgical singing art, embodied in the so-called “angelic singing”, which elevates and ennobles the soul of man. Its widespread distribution throughout the territory of Russia was gradually enriched by Russian national singing traditions, which further filled the singing with a spiritual meaning. According to L.S. Zorilova: In ancient Russia,

sacred songs are not just art, but ascetic discipline, which is its fundamental difference from music as art. There was a clear line between ascetic discipline and musical art. In addition, their origin should be distinguished. <...> the foundations of liturgical singing are laid outside the earthly history and will exist forever, chanting by holy angels <...>. But a person who has fallen into the world of sin, decay, and death cannot hear this singing [10].

It follows from this that not everyone can hear and understand the true spiritual meaning of sacred songs.

Liturgical singing art could not develop spontaneously, it was under the strict control and management of outstanding singing masters who trained both the singers and future leaders — celebrities. This complex type of sacred songs demanded a high spiritual culture from singers and leaders. It required true masters who possessed “singing wisdom”, who, having arrived in Russia, could fulfill the functions of the first leaders of singing groups. This is evidenced by ancient Rus monuments that call their names. One of the first should be called the name of Feodosiy Pechersky, who together with Anthony founded the Kiev Pechersk Lavra. Among the first masters of sacred songs were his students: Stefan, Novgorod Kirik, Vladimir Luka, Greek Manuel, who headed the “Tsar’s choir”.

Returning to the problem of historical analysis of the stage of the 10th — 17th centuries, we will not dwell in detail on the socio-historical events that took place during this period: numerous internecine wars, the Tatar-Mongol invasion, civil unrest, and church schism. It should be noted that during this period of the development of the local culture of Russia, its struggle for liberation from foreign invaders, grief, deprivation, suffering, loss and numerous victories, the persistent and enduring character of the people, in which its patriotism grew, became more profound mental qualities. It is no coincidence that the period at the turn of the 14th — 15th centuries. D. Likhachev called the stage of the Pre-Revival. This stage is marked by the rise of Russian art and literature, as evidenced by monuments dedicated to the liberation of Russian lands from the Tatar invasion. One of them is the “Zadonshchina”, which refers to the organic unity of Kievan Rus and Muscovy, the Kulikovo battle, the result of which was not only a victory, but a demonstration of the power of a united people.

After the fall of Byzantium (Constantinople), there was a need to confirm the status of Moscow as the guardian and stronghold of the countries of the Orthodox faith. This required the support of Orthodox Greece, the coordination of the process of worship with the Greek temple, which resulted in the Raskol, which began in 1652. And although this was not the only reason for the split, at the same time, it played a huge role in the process of the collapse of the church.

Liturgical singing art began to acquire a more secular orientation. The role of the chanter passed to the precentor. Authors' works began to enter into the music of worship, professional requirements were presented to singers. The influence of Western European traditions contributed to the

enrichment of liturgical singing art, the complexity of its performance.

#### VII. MANAGEMENT ACTIVITIES IN THE MUSIC INDUSTRY OF "MODERN AGE": SYNCHRONIC, HISTORICAL AND CONTEXTUAL APPROACH

Raskol actually marked the beginning of the next stage in the development of culture, which was called "the culture of the Modern Age". It began in the second half of the 17th century and continued until the beginning of the nineteenth century. This historical period played a huge role in the development of culture. As a result of Peter's reforms and transformations, Russia became a European power, the lifestyle changed, and a higher secular society was formed. Young Russia, opening a "Window on Europe", was rebuilding on the path of development and excellence, despite all the difficulties that the state went through and the disputes of scientists about the benefits and harms of Peter's reforms. It is enough to recall the opinion of G. Fedotov about the split of Russia: Peter managed to split Russia for centuries: into two societies, two peoples who ceased to understand each other [11].

Many philosophers shared the opinion of G. Fedotov. Nevertheless, Peter's reforms were aimed at the development of Russia. Intercultural interaction, the influence of global culture was so strong that Russia could no longer remain in isolation. Under the influence of reforms, a centralized state was formed with a strong unlimited power of the sovereign, standing outside the law — a phenomenon called "absolute state". Public administration began to concern all spheres of human activity. From this period in Russia, experience has been emerging in managing large organizations, factories, manufactories, shipyards, various educational organizations, including the field of art. As V. Gennin (1676-1750), manager of the leading factories of the Urals and Siberia, noted in his book, already at the time of Peter the problems of long-term planning, accounting for the quantity and quality of products made, management styles, especially financing and remuneration were considered. The manager's model described by V. Gennin had a particular value, corresponding to his professional and personal qualities, abilities, hard work, honesty, responsibility, and caring. During this period, <...> a production accounting system was developed that provided continuous documentation of all facts of economic activity, regular inventory taking and reporting" [12].

In the eighteenth century all the necessary conditions were created for the development and flowering of secular musical art. From Europe to Russia, the creations of European masters poured in a stream, which formed the basis of the concert life of society, holding public holidays, military parades, accompanied by brass bands, all kinds of social entertainments. During this period began to enter into fashion, love poems, salon performance became part of the noble life. Music gradually became an integral part of secular education, a prerequisite for good taste, an indicator of high culture and education. It gradually became the subject of not only private, but also public administration.

During this period, a new form of musical activity emerged — the "assembly" (ball), a high capacity, often managed by the sovereign himself. The purpose of the assemblies was not only entertainment and relaxation, but also meetings, solving business issues. The assembly program included dances, games, drinks, treats and numerous conversations on various topics. To organize and conduct them, not only general leadership was required under the sovereign's leadership, but also trained event organizers who controlled servants, dance teachers, and musicians. They carried out tremendous organizational and managerial work to coordinate a variety of issues and fulfill the wishes of those present. These events required significant funding, which was provided by the organizers of the assemblies. The Russian music school took its first steps, under the guidance of foreign teachers. Since the times of Peter the Great, it has rapidly mastered the experience of Western European music and has never left him throughout its history. However, gradually, under the influence of prominent composers, connoisseurs of art and collectors of Russian folklore, the situation began to change. Representatives of Russian culture turned more and more to domestic musical traditions, especially songwriting, which became the basis of the popular in Russia romance.

Salon music playing in the noble environment gradually spread, numerous balls became more and more prestigious and demanded the corresponding quality of conducting. Salon playing music, as well as assemblies, holidays, balls were not isolated from the organizational and managerial process. The functions of the music manager began to be performed by the heads of individual social salons, as a rule, wealthy and highly educated nobles. Inviting high-level public officials to meetings, they spent enormous amounts of money. These festive celebrations, filled with music and dancing, contributed to the development of the spiritual culture of Russia, all types of arts and throughout the nineteenth century.

#### VIII. MANAGEMENT IN THE MUSICAL FIELD OF THE GOLDEN AGE: A SYNCHRONIC HISTORICAL AND CONTEXTUAL APPROACH

The next stage in the development of Russian culture (the golden age of Russian culture), based on previous achievements. The development of large cities, the growth of capitalist relations, and economic transformation were combined with the growth of patriotism and national identity, especially after the Patriotic War 1812, as well as with the unprecedented development of spiritual culture, due to which the 19th century and received the name of the Golden Age. European culture and becoming a world heritage. The progressive intelligentsia, Russian folk poets, and writers sought and created the image of a national identity, patriotism. New creations are of great interest among various segments of the population. Huge amounts of money began to be invested in the entertainment system. During this period, salon forms became very widespread, which gained immense popularity and an ever more magnificent scope. They had great opportunities for its embodiment. Salons

were different in content: political, entrepreneurial, technical. The most common were salons in the field of art: literature, music, theater, and painting. As a rule, it was its own audience, its “habitués”. The highlight was the invitation of famous people who were carefully selected by the head-owner (manager) of the salon, which was necessary to increase interest in spending the evening, meeting the needs of visitors, attracting the right people and increasing the authority of the salon itself — all that is required today organization of creative projects. Examples of the organization of such salons in the 19<sup>th</sup> century there were quite a lot. Among them: the Vielgorsky brothers' salon, thanks to them all the symphonies of L.V. Beethoven were sounded for the first time in Russia and many other pieces works of many composers of Western Europe. They organized concert performances in Russia by F. Liszt, F. Chopin, P. Viardot, G. Berlioz, C. Wieck, R. Schumann, J. Field, S. Talberg and many others. One of the most popular was the salon under the lead of Princess Zinaida Alexandrovna Volkonskaya — a poetess, writer, composer and singer, whom A. Pushkin called the “Queen of Muses and Beauty” [13]. The salon was visited not only by various representatives of society: diplomats, nobles, officers, musicians, poets, writers, artists, but also prominent representatives of Russian culture: A. Pushkin, E. Baratynsky, A. Verstovsky, V. Zhukovsky, A. Delvig, A. Griboedov, F. Tyutchev, A. Alyabyev, A. Mitskevich, J. Field and many others. The key condition for the invitation was not “social position”, but high intellect, education, the results of creative activity that could really interest others, submit their own creations to the discerning audience, receive feedback and support from various celebrities.

The Karamzin family salon was also a huge success. It functioned for about 40 years and has truly become a center of advanced and progressive ideas of spiritual culture of Russia of the 19<sup>th</sup> century; it was called the “Family center of muses”. They never spoke French and other foreign languages and never played cards. This salon was visited by: V. Zhukovsky, P. Vyazemsky, V. Belinsky, M. Lermontov, A. Pushkin, E. Baratynsky, I. Turgenev, V. Odoevsky, N. Gogol, F. Tyutchev, A. Khomyakov, Yu. Samarin, P. Pletnev, S. Sobolevsky, V. Sollogub, E. Rostopchin, N. Dobrolyubov, K. Bryullov, M. Glinka, V. Odoevsky and others. I. Panaev, highly appreciating the activities of the salon, wrote: To get literary fame in the high society, it was necessary to get into the salon of Ms. Karamzina [14].

Chamber instrumental and vocal music developed, interest in the opera genre, musical theater increased, and operas by Italian composers were a huge success. However, the swift influence of Western European musical culture was not enough. Outstanding musicians of Russia understood that they needed their own Russian music, opera works reflecting the mentality and image of Russia. A special role in this direction belongs to M. Glinka. With the name of this outstanding composer, the heyday and formation of the Russian classical school was associated. He and his followers, representatives of “The Five”, managed to summarize and connect the rich experience of foreign

musical art with the traditions of Russian national culture, create unique creations that became the property of not only Russian but also world music.

The works of M. Glinka became original patterns. The opera “Life for the Tsar” marked the triumph of Russian music, revealing the patriotism of the people. The powerful choir “Glory” with the chime of bells marked the greatness of Russia, a synthesis of folk, classical and liturgical singing art. His work marked the beginning of the development and flourishing of Russian musical culture and art, which embraced the subsequent stage of the late 19<sup>th</sup> — early 20<sup>th</sup> centuries, the period of the Silver Age.

#### IX. THE DEVELOPMENT OF MUSIC MANAGEMENT IN THE CONTEXT OF THE SILVER AGE: SYNCHRONIC, HISTORICAL AND CONTEXTUAL APPROACHES

The name of the period “Silver Age” was conditionally first given by the poet Nikolai Otsup (although, according to various sources, the term was first used by N. Berdyaev), who also called this period “Russian cultural renaissance”. The Silver Age is not a simple chronological period, but the concept of a spiritual and creative search for the meaning of life, truth, creative freedom, an atmosphere of creation and perfection, which filled the thoughts and feelings of poets, writers, artists, musicians. This heyday of Russian classical art coincided with the rapid development of capitalism, the growth of capital, the emergence of a social need for talented and resourceful managers who could develop and solve strategic tasks for the development of the organization, implement a kind of business plan, contribute to the successful development of the enterprise and material success. This created favorable conditions for the heyday of the management system, management. And during this period, an active understanding of the management process, its effectiveness began, which led to a huge number of approaches, interpretations, directions that the American scientist G. Kuntz gave the name to this phenomenon: “managerial jungle” [15]. It was during this period that the term “management” became very widespread. At the same time, the sphere of business and entrepreneurship begins to develop rapidly, which, achieving success in industry, also turns to the sphere of art. A huge role in the development of society, as well as musical art, according to E. Shmurlo, played the reforms of Alexander II, which really changed the life of Russian society. “These relations were built on the principles of freedom and democracy” [16].

As a result, the state began to pay attention to culture and art. The reforms were carried out under the leadership of Alexander II, as well as his brother Konstantin and aunt Elena Pavlovna, who became the Founder and Chairman of the Russian Music Society of RMO subsequently renamed the IRMO.

The creation of a society of this magnitude was accompanied, on the one hand, by the support of state power, the most august personages, and on the other, by the warm approval and help of outstanding musicians of that time. The founders of RMO were A. Rubinstein, M. Vielgorsky, A.

Kologrivov, D. Kanshin, V. Stasov, who became directors. The organization's activities expanded, new branches were opened in various cities of Russia. This unique "managerial" organization, which arose thanks to the work of true ascetics of Russian music with the support of the state, was a kind of example of the spiritual development of Russia, the formation of musical art. For six decades, it regulated the educational and performing activities of outstanding musicians throughout the state until 1918. IRMO performed the functions of music management, carrying out its plans, planning, accompanying and financing creative projects and outstanding musicians.

IRMO leaders constantly provided not only financial, but also moral support to those who needed it. At the same time, they showed their competence, well versed in music. This allowed managers to carry out a variety of creative projects, create educational institutions, and support poor talented musicians. All this reflected the ascetic activity of the representatives of the Romanov dynasty, numerous examples are the facts of patronage including creatively gifted composers, musicians, and teachers throughout the distribution area of the IRMO, regardless of whether it was a capital or a province. IRMO raised the musical and spiritual culture of Russia to an unattainable height. Outstanding Russian musicians with financial support got the opportunity to perform around the world and gain world fame. The mastery of Russian composers and performers was recognized everywhere and could not be broken and destroyed by subsequent revolutions or the ongoing reforms of the twentieth century.

Considering the activities of state structures, one cannot but turn to the ascetic managerial activities of prominent Russian philanthropists, private entrepreneurs who contributed to the realization of creative projects, their implementation in society. With their ascetic work, the provision of charitable help and support to musicians, they complemented the all-Russian widespread activity of the IRMO.

Among such ascetics were: Count S. Witte, Prince D. Obolensky, Prince N. Trubetskoy, manufacturer V. Abrikosov, railway kings Mammons and the von Meck dynasty, S. Yurok (Solomon Izrailevich Gurkov — American businessman of Russian origin), music publishers and musicians P. Yurgenson and M. Belyaev, theatrical agents S. Zimin and S. Diaghilev.

At the turn of the 19th — 20th centuries the need for society in organizational and managerial activities in the field of musical art grew more and more. During this period, a new form of musical activity is formed — a concert. Thanks to the concert activities of outstanding musicians, peculiar standards and samples of perfect performance were formed. Many composers paid special attention to art of sacred songs, among them N. Rimsky-Korsakov, M. Balakirev, A. Kastalsky, A. Grechaninov, P. Tchaikovsky, S. Rachmaninov, P. Chesnokov. The great pieces created by them became not only the true peak of the art heritage of composers, but also the whole art of sacred songs.

S. V. Rachmaninov, like many prominent Russian composers of the time, sought to revive the old Russian singing traditions that were lost with the advent of European culture in Russia. His "The All-Night Vigil" united spiritual and secular principles, professionalism and unity of church and folk singing culture: the beauty of the melody and the intonational richness of colors, the symphony of sound and deep content, filled with spiritual meaning, prayer repentance and reflection on the essence of being, unity and collegiality. This creation, imbued with a single deep sense of peace, love and goodness, reflected the diversity of artistic images, the greatness and triumph of God. All of the above confirms the idea that at the turn of the 19th and 20th centuries. Liturgical singing art, largely thanks to the work of outstanding composers, revives its original Russian traditions of Orthodox singing, based on the Old Russian monody. Church singing ceases to be only a prayer participating in worship, it acquires an artistic image, the properties of artistic expressiveness and is called "sacred music" — a term that gradually began to be used for author's spiritual works. With access to concert venues, the liturgical singing art demonstrates great performing abilities, expanding the audience of perception, exerting a wider impact on the audience. Outstanding works of opera, symphony, vocal and instrumental art, brought to unprecedented heights of composing and performing skills, were enriched by the spiritually rich sound of sacred music. All this caused a growing genuine interest in society in the rapidly developing musical art. The increasing number of concert performances attracted many musicians to the stage, from prominent artists to amateurs. So gradually began to flourish the musical stage. Concert stages, entertainment, for which wealthy people gave a lot of money, contributed to the flourishing of music management.

#### X. MUSIC MANAGEMENT IN THE SOVIET PERIOD: SYNCHRONIC, HISTORICAL AND CONTEXTUAL APPROACHES

In the Soviet period, in spite of any ideological transformations of society: separation of the church from the state, repression, expulsion of the intelligentsia, reprisals against dissenters, spiritual culture, as time has shown, retained its mentality, historical memory, universal values, ideals, which were embodied in creations art, making them unique and perfect, creating the conditions for further development.

The Soviet state also played a significant role in the development of music management. This was a period when managerial functions were in the hands of state power. Despite all the social difficulties (spiritual, ideological, economic), new educational organizations arose. Primary, secondary and higher musical educational institutions functioned everywhere. Using the experience of the Russian school, various performing schools — vocal, choral, instrumental — Soviet musicians by word of mouth, from generation to generation passed on all the subtleties of performing art. This allowed us to continue the development of musical art in the Soviet period, to strengthen our unshakable authority on the world stage. A special role was



played by philharmonic societies, concert halls, cinemas, in which numerous events were held. Concerts, festivals perfected the skill of musicians and made accessible to the population a mass musical culture. This was facilitated by free music education, minimal prices for creative events. All musical activity, including financial and economic, were under strict state control. The remuneration of the musicians was carried out at fairly low rates. An analysis of this period is devoted to a huge number of works by both Soviet and Russian musicologists, among them the works and studies of T.Livanova, D.Kabalevsky, Yu.Keldysh, E. Dolinskaya, T.Vladyshevskaya, D.Kirnarskaya, M.Starcheus, A.Sokhor and many others.

#### XI. MUSIC MANAGEMENT IN MODERN RUSSIA:

##### SYNCHRONIC, HISTORICAL AND CONTEXTUAL APPROACHES

At the end of the 20th century, in the “post-soviet period”, creative music activity, which had lost state leadership, was in a state of perplexity: inept entrepreneurs and managers undertook business at all costs seeking profitable sales of musical products of various and sometimes very dubious quality.

However, musical activity gradually began to be evaluated according to consumer needs. The historical experience of organizing and managing musical projects, which relied on an analysis of the organization of musical activity during the Golden and Silver Ages, as well as the foreign experience available today for study, began to revive. There was a need to build a new music management system with the positioning of outstanding musicians, the provision of charity patronage, sponsorship, innovative creative projects, educational concerts and even the revival of literary and music salons. This requires a sufficiently deep study of the experience of past generations and a more detailed acquaintance with the functioning of foreign management. Musicals can be considered a new form of modern musical activity in Russia. Carrying out this new genre on Russian land was largely a result of intercultural interaction with other countries. Today, this form, along with numerous vocal competitions, covers an increasing number of participants and causes increasing interest. The modern period attracts more and more scientists who from different angles examine the features of music management and its functioning in society. The largest fundamental developments were carried out by the State Institute of Art Studies. Under the guidance of A.Rubinshtein, a team of authors published a work entitled “Russian Culture of 2000s”. This collection, dedicated to B.Sorochkin, a specialist in the field of cultural policy of Russia and the economy of culture, reveals organizational, managerial, artistic and creative patterns of development of various types of arts, including music, as well as communication problems, communication between consumers, producers and state [17].

Authors of articles often talk about the need for intercultural interaction, the entry of Russian management into world space, the transfer of leading achievements to Russian land, the active promotion of talented musicians and the search for new financing opportunities. So, E. Dukov

reveals the specifics of the modern concert market, highlighting the quality features and incoming offers of concert services, the emergence of leaders, new technologies that bring together professionals to solve strategic problems. He pays special attention to the functioning of musical groups, which experience enormous difficulties in organizing and conducting events: they lack concert halls, funding, and as a result, the number of performances is reduced. All this greatly complicates the further advancement of musical art and adversely affects music management. As a result, the level of performing activities of creative groups, individual performers is significantly reduced, their performing skills, and with it the enlightening influence on society, are falling [19].

#### XII. CONCLUSION

To summarize the above, the following conclusions should be made.

Spiritual culture at all times of its development was associated with managerial activity, combining with its content all types of human life, various branches of knowledge, science, and art. In this regard, the establishment of music management cannot be regarded as an isolated problem, apart from the ideas of management in various spheres of human life. With the changes taking place in society, management activity also changed.

Using historical-genetic, historical-contextual, diachronic, synchronic approaches, it can be argued that music management has been functioning in Russia since ancient times, having come to Russian land from ancient Egyptian, ancient Greek and other ancient civilizations in the process of intercultural interaction.

An analysis of the content of the conducted creative events at various historical stages allows us to talk about those forms of organizational and managerial activities that were created, improved, changed in accordance with the general social development of society, spiritual culture.

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