

This dissertation examines the emergence, evolution, and historical significance of "Proletarian Music" in early Soviet Russia, offering new insights into Russian music history during the revolutionary period. The concept of Proletarian Music encompassed a broad range of cultural activities aimed at making music accessible to the proletariat, including the curation and performance of classical works, implementation of music education programs, creation of new musical compositions, and related academic research. Through extensive analysis of primary sources and organizational documents, this study demonstrates that rather than being a sudden post-revolutionary phenomenon, Proletarian Music emerged from pre-existing effort to democratize culture and evolved significantly during the New Economic Policy (NEP) period.

The research is structured in three parts, each examining distinct phases in the development of Proletarian Music. The first part establishes crucial historical context by investigating pre-revolutionary initiatives in mass music education and ethnomusicological research. It focuses particularly on two significant institutions: the Free Music School (*Besplatnaya muzikal'naya shkola*) and the People's Conservatories (*Narodnye konservatorii*). This section reveals how these efforts to democratize musical education in the pre-revolutionary era laid the groundwork for later developments in Proletarian Music. Additionally, it examines the emergence of Russian folk music research as an academic discipline, demonstrating how scholarly interest in popular musical culture influenced approaches to proletarian cultural development following the revolution.

The second part provides a comprehensive analysis of the Music Division of Proletkult (1917-1922), or the Proletarian Culture organization, which played a pivotal role in establishing the institutional framework for Soviet Proletarian Music. Through detailed examination of organizational documents, this section reveals how the Music Division operated through multiple specialized departments, each addressing specific aspects of proletarian musical culture. The research demonstrates how these departments coordinated their efforts across three primary spheres of activity: cultural education initiatives, which included both theoretical instruction and practical training; creative production, which encompassed composition workshops and performance activities; and academic-technical work, which involved research into both historical and contemporary musical practices. Of particular significance was the Division's innovative approach to music education, which sought to combine traditional musical training with new pedagogical methods specifically designed for proletarian audiences. The section also examines how the Division's theoretical frameworks evolved through debates among its members about the nature of proletarian culture and the role of traditional musical heritage in the new socialist society.

The third part examines the crucial transformation of Proletarian Music during the NEP

period (1921-1929), with particular focus on the emergence and development of new social music organizations. This section pays special attention to the Russian Association of Proletarian Musicians (РАИМ/RAPM), tracing its evolution from a small group of enthusiasts to a dominant force in Soviet musical culture. The research reveals how RAPM's initial attempt to continue Proletkult's broad cultural mission was derailed by internal ideological conflicts, leading to a significant split in late 1924. This split marked a turning point in the organization's trajectory, as RAPM subsequently adopted a more doctrinaire Marxist approach to musical theory and practice. The study provides detailed analysis of RAPM's theoretical writings and cultural policies, showing how they contributed to an increasingly narrow and prescriptive definition of Proletarian Music.

The part also examines the significant role of the Revolutionary Composers' and Musical Workers' Association (ОРКИМД/ORKIMD), which emerged as an alternative voice in the Proletarian Music Movement. Through careful analysis of archival materials, the study demonstrates how ORKIMD attempted to maintain a more balanced approach to musical creation, seeking to bridge the gap between professional compositional techniques and proletarian themes. Particular attention is paid to the "agitation-educational works" published by the State Publishing House's Music Section between 1922 and 1928. These compositions represented a unique attempt to create accessible yet artistically sophisticated music for proletarian audiences, combining revolutionary themes with traditional musical forms. The analysis of these works reveals the complex negotiations between artistic innovation, ideological requirements, and practical considerations that characterized NEP-era musical production.

Through careful analysis of organizational documents, musical compositions, and theoretical writings, this study reveals how the concept of Proletarian Music served as a crucial bridge between pre-existing efforts to democratize culture and later Soviet cultural policies. The research demonstrates that while the October Revolution created new institutional frameworks and ideological imperatives for musical culture, the actual implementation of Proletarian Music relied heavily on pre-existing networks of musicians, composers, and musicologists who had already been engaged in similar cultural democratization efforts.

The dissertation makes several significant contributions to our understanding of early Soviet musical culture. First, it challenges the common perception that Soviet cultural initiatives represented a complete break with pre-revolutionary practices, demonstrating instead significant continuity in personnel and approaches between late imperial and early Soviet music education efforts. Second, it provides the first comprehensive analysis of how the concept of Proletarian Music evolved from a broad, inclusive cultural movement to a more narrowly defined ideological construct. Third, it

identifies important connections between NEP-era Proletarian Music and later Soviet cultural developments, particularly Socialist Realism and the "Grand Style."

This research makes a significant contribution to musicology, Soviet cultural studies, and the broader field of cultural history. By tracing the development and transformation of Proletarian Music from its pre-revolutionary antecedents through its various Soviet incarnations, it provides a new framework for understanding how revolutionary societies attempt to remake cultural institutions and practices. The study's findings have relevance not only for scholars of Russian and Soviet music but also for those interested in the relationship between political revolution and cultural transformation more broadly.