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Artem Zenev

**A: "THE BALL", THESIS  
CONCERT OF ARTEM ZENEV'S  
COMPOSITIONS**

**B: THE RUSSIAN SEVEN-  
STRING GUITAR**



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## THE RUSSIAN SEVEN-STRING GUITAR

My thesis includes two separate parts, which are completely independent.

Part A is artistic. It is the main part of my thesis. I will perform my own compositions: "Monkey", "People in the sky", "The ball", "Pillows", "Solovki".

Part B is in the written form. It is dedicated to the Russian seven-string guitar, the history of the instrument and the main representatives of the seven-string guitar tradition.

**KEYWORDS:** seven-string guitar, traditions, Russia, Sikhra, Vysotsky, Orekhov.

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## VENÄLÄINEN SEITSEMÄN-KIELINEN KITARA

Opinnäytetyöni koostuu kahdesta itsenäisestä osasta.

A-osassa, joka on taiteellinen osuus, esitän omia sävellyksiäni: "Monkey", "People in the sky", "The ball", "Pillows", "Solovki" 28 marraskuuta klo 12 Crichton salissa.

B-osassa, joka on työni kirjallinen osuus, käsittelen venäläisen seitsemän kielisen kitaran historiaa instrumenttina sekä seitsemän kielisen kitaran tradition edustajia.

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# 1 INTRODUCTION

My thesis includes two separate parts.

The goal of my artistic part is self-actualization as a composer and performer.

A few words about my compositions:

Monkey.

The main idea of this piece is “Let us be monkeys and let the monkeys be human beings”.

People in the sky.

This is an absurdist, funny work.

The ball.

In this piece I use theme of sphere. Sphere is a very ancient symbol. In my work sphere presented as a children’s ball. I was interested in different sculptures and pictures of sphere in modern and classical art and decided to work with the theme of sphere in order to express it with the musical tongue.

Pillows.

These are broken pieces of a childhood. Naive soul of a child, which is broken by the iron gate of our crazy world, tried to understand why there is so much horror, madness and coldness in this world.

Solovki.

This piece is about the historical place in Russia.

The general idea of all those pieces is to make an attempt to look at the modern world with the help of children’s eyes.

The written part is about the Russian seven-string guitar.

In our days the guitar is one of the most popular instrument in the world. There are many different guitar schools in different countries. Such as the flamenco guitar, the Hawaiian guitar, the Latin-American guitar, the American blues-guitar, the Russian seven-string guitar. Every guitar school has its own specific, own history and own heroes. The history of every guitar school is inseparable from history of great composers and great players.

The Russian seven-string guitar was the integral part of Russian urban life in the nineteenth century. It is impossible to separate it from the Russian romance. (**Russian romance** or **Russian Gypsy song** (Russian: романс) is a type of sentimental art song with hints of Gypsy influence that was developed in Imperial Russia by such composers as Aleksander Alyabyev (1787-1851),

Aleksander Varlamov (1801-48), and Aleksander Gurilyov (1803-58)) [http://en.wikipedia.org/wiki/Russian\\_romance](http://en.wikipedia.org/wiki/Russian_romance) (visited 20.11.2012). People used the seven-string guitar a lot for accompaniment. The romance was a very popular genre at that time in Russia. Many great composers such as, Aleksander Alyabyev, Aleksey Verstovsky, Aleksander Varlamov and Petr Chaikovsky composed romances. They took poems of great poets and wrote music for them. The popularity of romance was one of the main reasons of the popularity of the seven-string guitar.

But at the same time this connection between the seven-string guitar and the Russian romance had its opposite side. For rather a long time the guitar wasn't considered as a self-sufficient concert instrument such as the violin, the piano and other academic instruments. The guitar in Russia was mainly an amateur instrument. Most of the guitar-players were self-educated persons. There wasn't any kind of guitar-school in the academic sense, like those which exist nowadays. The mastership of guitar playing was straight passing from teacher to student, it is possible to compare it with private lessons in our days. Also sometimes guitarists played together on musical events and exchanged experience with each other, it looked like jam-session in our time.

At the same time the seven-string guitar always had a very serious rival - the classical guitar, or how people in Russia called it at that time «The Spanish guitar». The classical guitar was also quite popular in the 19<sup>th</sup> century in Russia, sometimes it was even more popular than the seven-string guitar. It looked like confrontation between two schools. Interest for the seven-string guitar was sometimes more, and sometimes less. For example almost all the 20<sup>th</sup> century people preferred the classical guitar to the seven-string guitar. And only a small group of enthusiasts tried to carry on the tradition of playing the seven-string guitar.

In our days many professional guitarists turn to the seven-string guitar tradition. In Russia nowadays there are festivals and competitions of the seven-string guitar. People show an interest to their culture and to the seven-string guitar as a part of Russian music history. In this thesis I would like to introduce to you the seven-string guitar and tell you about the main persons of this tradition.

The goal of my written part is to make a historical overview of the Russian seven-string guitar and also to introduce the seven-string guitar to the classical-guitar players. I'm sure that every country must preserve their national traditions because it makes our world more interesting and rich.

I decided to choose this subject because I think there is something in the seven-string guitar tradition what can enrich the classical guitar and even improve it. A good example of it to my mind is one of the most popular pieces for the classical guitar "Souvenir de Russie" by Ferdinando Sor. He composed this piece after he had visited Russia where he had listened Russian seven-string guitar-players and had met one of the most brilliant seven-string guitar players – Mikhail Vysotsky. Stylistically "Souvenir de Russie" is close to the Russian guitar music. So, if the great musician Ferdinando Sor was inspired by

the seven-string guitar tradition maybe contemporary classical-guitar players also can take something useful from it.

In this work I would like to raise the interest for the Russian seven-string guitar among the classical guitar players.

## 2 THE INSTRUMENT

The Russian seven-string guitar is not just a guitar with one extra string like we can find in any music shop all around the World. The meaning is that not all seven-string guitars are the seven-string guitar. The Russian seven-string guitar is an independent musical instrument with its own traditions, techniques, and its special sound.

As it is clear from the name of the instrument, the seven-string guitar has seven strings. The standard seven-string guitar tuning is 1-d, 2-h, 3-g, 4-d, 5-H, 6-G, 7-D. This tuning helps to play long arpeggios.

Alternate tunings include:

d – h – g – d – c – G – D (for comfortable playing in C major and C minor)

d – a# - g – d – c – G – D (this tuning is used a lot by Sergey Nikitin – a person, who belongs to so called “Russian bards movement”, one of the most important figures of this movement was world famous Vladimir Vyssotsky. Sergey Nikitin was one of the few Russian bards, who played the seven-string guitar – nowadays the majority of them play the 6-string guitar. Nikitin is also known because of the fact that one of his pieces was played by Paul Mauriat Orchestra.)

d – b – g – d – B – G – D (G minor tuning; used a lot by gypsies)

The strings are located closer to each other than on the classical guitar.

The sounding board is usually more hard than it is on the classical guitar. And it makes a sustain longer. Because of a long sustain it is easier to use vibrato. At the same time portamento sounds deep and tight. Usually the sounding board is made from spruce.

The fretboard.



Width of the fretboard near the nut could be from 43 to 54 mm. The distance between strings on the saddle could vary from 7,80 mm to 12 mm between two nearby strings. Thickness of fretboard is usually the same as on the classical guitar. The length from the saddle till nut varies from 610 to 650 mm.

The body.

Usually the body of the seven-string guitar is made from maple. Shape of body can be different:

1. Narrow and prolonged body.
2. "The Krasnoshekovsky style": very narrow in the middle of the body (where sound hole located) and quite wide on both ends.
3. It can also have the same shape like the classical guitar.

One of the main differences between the seven-string guitar and the classical guitar is the connection of the fretboard and the body. Traditionally the fretboard is connected to the body by the screw. It gives a possibility to regulate a distance between strings and the fretboard with the special key.

Strings.

Strings can be made of steel or nylon.

([http://www.oldguitars.ru/article\\_2.html](http://www.oldguitars.ru/article_2.html) visited 05.11.2012)



The seven-string guitar

The photo is taken from

<http://www.slavyanskaya-kultura.ru/news/culture/semistrunaja-gitara-v-rosi.html>

(visited 05.11.2012)



Seven-string guitar made by Jacov Razmislov (begining of 20th century)

The photo is taken from:

[http://vk.com/friends?act=invite&group\\_id=22539107#/photo-1057878\\_126379581](http://vk.com/friends?act=invite&group_id=22539107#/photo-1057878_126379581)

(visited 05.11.2012)

### 3 WHO CREATED THE RUSSIAN SEVEN STRING-GUITAR?

It is impossible to find the only one right answer to this question. Different sources give us different information, sometimes quite the opposite.

In the second half of the 18<sup>th</sup> century in Russia there were many types of guitar. There were the six-string guitar, the five-string guitar, the four-string guitar, the guitar with double strings, the guitar with two necks and many other modifications. Also there were some related instruments such as the lute, the mandolin, the bandura which were imported by the people from other countries. People experimented with the shape of instruments, with the amount of strings, necks, and of course they experimented a lot with different kinds of tunings. It was possible because in Russia there wasn't any guitar school like in Europe and most of guitarists were self-made men.

(<http://www.lute.ru/russianguitar/volmanbook/part1.htm> visited 06.11.2012)

Many sources tell us that Andrey Osipovich Sikhra (1771-1850) was the creator of the Russian seven-string guitar. For example M.A.Stahovich (1819-1858) wrote that A.O.Sikhra made the seven-string guitar from the six-string guitar because he wanted to add one deeper bass string. In M.A.Stahovich's opinion A.O.Sikhra wanted to improve the six-string guitar and that's why he added the seventh string and changed the tuning. Almost the same thing about A.O.Sikhra wrote A.S.Famincin. He wrote: «Sikhra changed the tuning by adding the seventh string, and the instrument became closer to the harp, which was Sikhra's specialisation». It is impossible to confirm by the documents, that A.O.Sikhra was the creator of the Russian seven-string guitar, but many guitarists in the 19<sup>th</sup> century share this opinion.

(<http://www.narodny.info/history/738-gitara.html> visited 06.11.2012)

## 4 TRADITIONS

The seven-string guitar had two schools or two traditions. The Moscow School and the St. Petersburg school. The founder of the St. Petersburg school was Andrey Osipovich Sikhra and the founder of the Moscow School was Mikhail Timofeevich Vysotsky.

The St.Petersburg school was more academic, and oriented to European classical music. The music of A.O. Sikhra generally sounds very European. Very often he took Russian folk melodies and composed variations in accordance with the European academic rules. But the school was very popular and very important for the development of the seven-string guitar.

The Moscow school was more national. The music of M.T.Vysotsky (don't mix up with the famous Russian bard Vladimir Vysotsky) was full of national melodies, national character, and the style of composition was closer to national school of composition. The Moscow tradition of the seven-string guitar also was very important for the development of the seven-string guitar.

(<http://www.narodny.info/history/738-gitara.html> visited 06.11.2012 and Sergey Rudnev "The Russian Style of the classical guitar-playing" pages 199, 201)

### 4.1 Andrey Osipovich Sikhra (1771-1850)

A. O. Sikhra - the founder of the St. Petersburg seven-string guitar tradition. He was born in Vilnius in 1771 to a music teacher's family. From his youth he gave concerts as the virtuoso harp-player. But soon he became devoted to the guitar, which became his favorite instrument. In Vilnius he made his first seven-string guitar. In the end of 1790<sup>s</sup> he moved to Moscow where he gave a lot of concerts and found a lot of fans. The audience was interested in his playing a lot. Moscow became the place where he could popularize his ideas of guitar playing. After 1812 he moved to St. Petersburg where he lived until his death. He was a very talented musician and teacher. His playing was brilliant, and his concerts were always full of audience. He published many arrangements and original works for the seven-string guitar. In 1800 he published his first guitar-

magazine called «Journal pour la Guittare a sept cordes par A. Sychra» that contained a lot of arrangements of Russian folk-songs and transcriptions. The magazine had a success and was issued two times. After this good experience he published his other magazines for the seven-string guitar until 1838. In 1850 he published his major pedagogical works "The theory and practice of the seven-string guitar" and «The Practical Rules in 4 exercises». A.O.Sikhra was the first who made the seven-string guitar the academic solo instrument. He made a lot for the seven-string guitar both as a performer and a teacher. Thanks to his great activity and great results many musicians in the 19<sup>th</sup> century called him "the creator of the Russian seven-string guitar". He died in 1850 in St. Petersburg. (Sergey Rudnev "The Russian Style of the classical guitar-playing" pages 201, 202) (<http://www.narodny.info/history/738-gitara.html> visited 07.11.2012) (<http://www.abc-guitars.com/pages/sichra.htm> visited 07.11.2012)



A.O. Sikhra.

The picture is taken from <http://www.abc-guitars.com/pages/sichra.htm> (visited 07.11.2012)



A.O. Sikhra's major pedagogical work "The theory and practice of the seven-string guitar"

(The photo is taken from <http://www.abc-guitars.com/pages/sichra.htm> visited 07.11.2012)



A.O. Sikhra's guitar-magazine.

(The photo is taken from <http://www.abc-guitars.com/pages/sichra.htm> visited 07.11.2012)

#### 4.2 Mikhail Timofeevich Vysotsky (1791-1837)

M. T. Vysotsky – the Russian virtuoso guitarist and composer, the founder of the Moscow seven-string guitar tradition.



(the picture is taken from <http://www.lute.ru/guitar/Vysotsky.htm> visited 08.11.2012)

He was born in 1791 to the family of a serf in the place called Ochakovo. Vysotsky began to study the guitar himself. In 1807 he got the letter of enfranchisement and in 1813 he moved to Moscow. It was time of the great victory after the war with Napoleon Bonaparte. In the atmosphere of enthusiasm and rising interest to the national culture Vysotsky became very famous quite soon. Among his fans were very famous and respected people such as great pianists Aleksander Dubuc and John Field and the great Russian classical poet M.Y.Lermontov. When Ferdinando Sor visited Moscow he was invited to one music event because the Russian audience was very curious about his guitar playing. Vysotsky was invited too. When F.Sor finished his concert the audience asked Vysotsky to show his skills. Vysotsky took the guitar



and started to improvise. F.Sor was very impressed and after that Vysotsky and Sor became good friends.

Vysotsky was a great improviser. Russian guitarists had a tradition - they improvised before the concert begins. Those improvisations before the concert were called "probi". Every guitarist before he started to play his concert usually improvised something. It was kind of warming up in the view of audience and during his warming up the guitarist showed his improvisation skills. Vysotsky's contemporaries wrote that his improvisations were always brilliant, innovative and full of musicality.

Also he composed a lot of pieces in popular genres of those days such as mazurka, polonese, waltz.

Thanks to Vysotsky the seven-string guitar become very famous among people.

He died in 1837 in Moscow. . (Sergey Rudnev "The Russian Style of the classical guitar-playing" page 199)

(<http://www.narodny.info/history/738-gitara.html> visited 08.11.2012)

([http://ru.wikipedia.org/wiki/%C2%FB%F1%EE%F2%F1%EA%E8%E9%2C\\_%CC%E8%F5%E0%E8%EB\\_%D2%E8%EC%EE%F4%E5%E5%E2%E8%F7](http://ru.wikipedia.org/wiki/%C2%FB%F1%EE%F2%F1%EA%E8%E9%2C_%CC%E8%F5%E0%E8%EB_%D2%E8%EC%EE%F4%E5%E5%E2%E8%F7)

visited 08.11.2012 and 09.11.2012)

(<http://www.abc-guitars.com/pages/vysotski.htm> visited 08.11.2012)

In my opinion both schools are very important for the development of the Russian seven-string guitar.

The St. Petersburg school enriches it by European academic rules and because of that makes it closer to the classical guitar world.

But the Moskow school gives to the instrument ethnic flavour and that makes it interesting and original.

## 5 THE TWENTIETH CENTURY

In the twentieth century interest for the seven-string guitar fell down. It happened because of great popularity of the classical guitar all around the World. Many of Russian guitarists left the seven-string guitar and turned to the classical guitar. The other reason was money. It was very difficult to live as a guitar-player. There was a very small amount of places in the USSR where guitar-players could work as teachers especially in the first half of the twentieth century. It was time when in the whole country sounded music of Sergey Prokofiev and Dmitry Shostakovich. It was time of big orchestras and choirs. It was the golden age of the violin and the piano but not of the guitar. The seven-string guitar become a marginal instrument. But the tradition of the seven-string guitar playing hasn't gone. Some of the guitar-players were carrying the tradition of the Russian guitar.

The most famous seven-string guitar-player in twentieth century was Sergey Orekhov. He was so brilliant musician that even in the times of marginalization of the seven-string guitar his concerts was full of audience.

### 5.1.1 Sergey Orekhov.

In my opinion the history of the Russian seven-string guitar would be absolutely incomplete without Sergey Orekhov. He was genius of the seven-string guitar, the great improviser and performer. His role for development of the seven-string guitar tradition can be compared with the role of Paco de Lucia for the flamenco-guitar school. But the tragedy was that he happened to be in the wrong place at the wrong time, compared with Paco de Lucia.

#### Biography.

Sergey Orekhov was born on the 23<sup>rd</sup> of October in 1935 in Moscow. On his 16<sup>th</sup> birthday his uncle presented him a guitar. He started to learn to play the guitar by himself. Later Vladimir Mitrofanovich Kuznecov (1887-1953) became his private teacher.

When he was in the army he fell ill with polyarthritis. But he had so much passion for the seven-string guitar that it didn't ruin his music career. His technique was still perfect even with polyarthritis.

**(Polyarthritis** is any type of arthritis which involves 5 or more joints simultaneously. <http://en.wikipedia.org/wiki/Polyarthritis> ) (visited 10.11.2012)

**(Arthritis** (from Greek *arthro-*, joint + *-itis*, inflammation; plural: arthritides) is a form of joint disorder that involves inflammation of one or more joints. <http://en.wikipedia.org/wiki/Arthritis>) (visited 10.11.2012)

In 1952 he started to work with a very famous gipsy-romance singer Raisa Zhemchyzhnaya. They worked together for 7 years.

In 1962 he entered the Moscow Musical College named after Gnesiny. But because of the fact that he was already a concert guitar-player he didn't have time to study. And he had to stop his studying.

His wife Nadezhda Tishinova was also a very famous romance-singer. Sergey Orekhov and his wife worked together as a guitar-player and a singer for more than twenty years. They had a lot of concerts all around the USSR.

Also he gave concerts as a solo-player in Germany, Poland, France, Yugoslavia, Bulgaria.

In 1986 the Soviet Record Company Melodia published his only official album "The seven-string guitar".

The album includes 11 tracks.

In 1997 in the USA Matanya Ophee published a book of works by Sergey Orekhov called "Troika". (Matanya Ophee is an American musicologist, guitar-player, publisher).

On the 19th of August in 1998 Sergey Orekhov died.

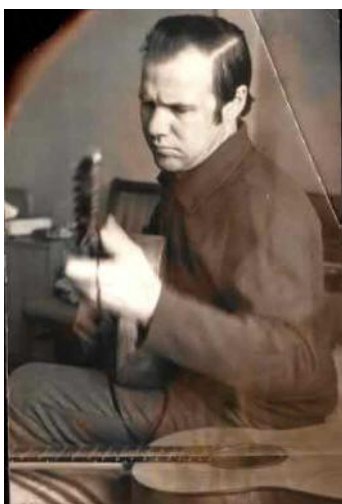
(Sergey Rudnev "The Russian Style of the classical guitar-playing" page 201)

(<http://ru.wikipedia.org/wiki/%CE%F0%E5%F5%EE%E2,%D1%E5%F0%E3%E5%E9%C4%EC%E8%F2%F0%E8%E5%E2%E8%F7> visited 10.11.2012)

(<http://oreshinguitars.com/gitarnye-stati/nadya-tishinova-rasskazyvaet-o-svoem-muzhe-sergee-orexove/> visited 10.11.2012)

(<http://www.abc-guitars.com/pages/orechov.htm> visited 10.11.2012)

(<http://sergei-orekhov.blogspot.fi/2009/12/blog-post.html> visited 10.11.2012)



Sergey Orekhov

(The photo is taken from [http://albomguitar.narod.ru/Sergey\\_Orehov.htm](http://albomguitar.narod.ru/Sergey_Orehov.htm))  
(visited 10.11.2012)



From left to right: Henik Sechkin (a friend of S.Orekhov), Sergey Orekhov, Nadezhda Tishininova (S.Orekhov's wife).

(The photo is taken from [http://albomguitar.narod.ru/Sergey\\_Orekhov.htm](http://albomguitar.narod.ru/Sergey_Orekhov.htm))  
(visited 10.11.2012)



The cover of the only official album of Sergey Orekhov.

The photo is taken from

<http://www.israbox.com/1146408413-sergei-orekhov-seven-stringed-guitar-1986.html> (visited 10.11.2012)

Here is the video from his concert in Poland:

<http://www.youtube.com/watch?v=UeW3p8jwTLI>

## 6 IMPORTANCE OF NATIONAL TRADITIONS FOR THE MODERN WORLD

In my opinion the history of culture is not only the process of changing in the world. It is also the process of saving knowledge and experience of the previous generations. Culture is the way of passing the information from one generation to another. National culture is the key for self-identification. And self-identification is very important for us if we don't want to turn into the grey mass in our multicultural World. In every culture we can find the elements which make one culture different from another. And it enriches our World. If we want to keep this variety of cultures we must know our traditions. We must remember those who were before us.

We are living in the epoch of globalization. Some people say that globalization is bad, the other say that it's good. I don't know who of them is right. But I know one thing, that globalization is a real fact. We can't turn the time back. Our world would never be the same as it had been before the process of globalization started.

One of the most important tasks of the humanity is to save all human values, which help us to stay as human beings, and these values took their beginning in traditional cultures, which can disappear in the reality of the modern world. But to destroy national cultures is the same as to destroy humanity itself.

For everyone who is interested in Russian repertoire for the classical guitar I would recommend the book of Sergey Rudnev "The Russian Style of the classical guitar-playing" (In Russian: Сергей Руднев «Русский стиль игры на классической гитаре»). In this book you can find a lot of the seven-string guitar transcriptions for the classical guitar.

## APPENDIX

In my opinion as it's impossible to imagine history of rock guitar without Jimi Hendrix, Jimmy Page, and Ritchie Blackmore and history of the classical guitar without Andres Segovia and Julian Bream it's impossible to research history of Russian seven-string guitar without knowledge about the great players of this guitar school. The history of every guitar school is inseparable from history of great composers and great players.

As it is said above the seven-string guitar had two traditions, two general lines. The Moscow seven-string guitar tradition and the St. Petersburg seven-string guitar tradition.

Here are the names of the greatest representatives of the both traditions:

St. Petersburg tradition.

Sihra Andrey Osipovich (1773-1850) – the founder of the tradition.

Aksenov Semen Nikolaevich (1784-1853).

Sarenko Vasily Stepanovich (1819-1881)

Aleksandrov Nikolay Ivanovich (1818-1895).

Morkov Vladimir Ivanovich (1884-1964)

Soloviev Aleksandr Petrovich (1856-1911)

Afromeev Aleksey Maksimovich (1868-1920)

Author and publisher of «Guitar Playing by Correspondence». Publisher of guitar magazines “Guitarist”, “Chord”, «Guitar Music».

Zimmerman Fedor Mikhailovich (1813-1882)

One of the most famous and mysterious figures of seven-string guitar world. Brilliant performer. Was nicknamed as “Paganini of the guitar”.

Rusanov Valerian Alekseevich (1866-1918).

Teacher, performer, composer, conductor, guitar historian, journalist, editor, popularizer.

Author of book “Guitar in Russia”.

Svincov Vasily Ivanovich (?-1880)

Makarov Nikolai Petrovich ( 1813-1882).

Author of book «A Few Rules of the Guitar Art»

In 1856 he organized a guitar competition in Brussels.

Pleskov Ivan Aleksandrovich (1827-1905).

Alfer'ev Vasiliy Sergeevich (1775-?).

Publisher of the first «Russian Pocket Songbook for the Seven-String Guitar».

Mashkevich Vladimir Pavlovich (1888-1971).

Dekker-Shenk Ivan Fedorovich (1825-1899).

Author of “School for six and seven-string guitar”.

Glushkov Fedor Fedorovich (1843-1898).

Korin –Kharin Petr Andreevich (1814-1894).

Galina Samuil Nikolaevich (1878-1907).

Lebedev Vasiliy Petrovich (1867-1907).

Belanovsky Sergey Aleksandrovich (1884-1962).

Isaakov Petr Ivanovich (1885-1958).

Svarog Vasily Semenovich (1883-1946).

Musatov Vladislav Mikhailovich (1903-1991).

Author of «The Short Essay of the Russian Guitar», “The Short Biography of M. T. Visotsky”, “About the Guitar Tuning”.



Menro Lev Aleksandrovich (1923-?)

Moscow tradition.

Visotsky Mikhail Timofeevich (1791-1837) – the founder of the Moscow tradition.

Self-educated guitarist. Brilliant performer. Creator of guitar tradition in

Kushenov-Dmitrievsky Dmitry Fedorovich (1772-1835)

Composer, teacher, popularizer.

Sokolov Ilya Osipovich (1777-1848).

Vetrov Aleksandr Alekseevich (1812-1877).

Beloshein Pavel Feodosievich (1795-1869)

Lipkin Nikolai Egorovich (?-1883)

Geld Ignatiy (1766-1816).

The publisher of the first “School for the seven-string guitar”. The school has been lost.

Delvig Pavel Petrovich (1803-1854)

Lyahov Ivan Egorovich (1813-1877)

Stahovich Mikhail Aleksandrovich (1819-1858)

Author of «About the History of the Seven-string Guitar».

Kladovshikov Pavel Grigov'evich (?-1885)

Golikov Andrei Klemen'evich (1834-1894)

Klinger Ivan Andreevich (1815-1897)

Lebedev Nikolai Nikolaevich (1838-1887)

D'yakov Uriy Il'ich (1840-1920)

Slepuhov Nikifor Kyz'mich (1867-1926)

Meleshko Romual'd Feliksovich (1911-1979)

Ur'ev Vasily Mikhailovich (1881-1962)

Author of «The Self-Teacher of Playing the Seven-string guitar». (Sergey Rudnev "The Russian Style of the classical guitar-playing" page 203)

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