THE MAIN TENDENCIES OF ASIAN MUSIC RESEARCH IN NEW RUSSIA

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ABSTRACT

The article is devoted to basic tendencies of oriental musical studies in new Russia. Main branches of Russian oriental music researches: Musical sinology, studies for Arab, Iran, Turkish music, South Asian cultures and its correlation are characterized. Special attention is given to new investigation of the professional music of oral tradition, classic music, religion music, presented by Buddhism and Islam in Russia. In the article interrelationships of Russian oriental music studies and musicology; the famous Russian composers’ and scientists’ role in development of oriental studies are shown. Specific of methods and approaches to oriental music and music in traditional theatre are considered. Some interesting books, articles and dissertations of post soviet time and its famous and young authors are presented. In the article the question of history Russian oriental music studies is brought up for discussion. The problems of international scientific relations and cooperation, specific of training the specialists of music oriental studies in Russian conservatories are discussed.

Key Words: New Russia oriental music studies tendencies.

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Russian musicology always shows great interest in Asian music research. The geographical location of Russia, which is situated in Europe and Asia and has a large territory from Baltic Sea to the Pacific Ocean with many frontiers with Asia states, has determined this position. The beginning of Asia music researches is associated with Russian folk research in the 19th century. In that time some of the Russian composers, ethnographers and travelers laid the foundation of this scholarship. For example, M. Glinka studied the ancient Andalusian music in Spain. Russian composer and scientist Alexander Cristiyanovich (1835-1874) had written a lot of Algerian folk songs and classic music works. In 1863 he published his book “Historical study Arabian music in the ancient times with instrumental pictures and forty melodies in Alexander Cristiyanovich harmonization” before the famous Salvatore Daniel’ book. His book was used by Russian composers A. Borodin and N. Rimsky-Korsakov in their compositions. (Yunusova, 1997; 323) Some of Russian composers of the 19th century studied and wrote oriental music. Miliy Balakirev wrote the
examples of Northern Caucasian and Transcaucasia music. He had written about Georgian folk songs, that when he had investigated its melody he had understood their soul. (Balakirev, 1967; 91) It may be noted that their works are of grate value in nowadays too.

In Soviet period some ways of oriental music research were developed. Some of them were situated in the capitals of Soviet East republics: Baku, Erevan, Tashkent and Dushanbe. They studied national music and world music, mainly Near East and Far East classical, composers and folk music. Many ancient music treatises were translated to Russian and national languages. Some of them were published, but at the pressure of ideological motives on the brief version. Religion questions, motives, and the religion music description were reduced. Sometime translators made mistakes in musical terms interpretation, because a lot of them weren’t musicians. But these publications often were the first translation on European languages and unique for musicology. For example, treatises of A. Jamy, Husseiny, Dervish Ali, M. Gazaly, A. Tamburist and other authors were published with soviet scientist’s (A. Boldyrev, A. Semenov, N.Tagmizyan) research commentary.

The other part of soviet heritage includes the Soviet East classic and folk music researches. They studied the problems of rhythm, mode, aesthetics and music instruments, described the famous folk and classical musicians of Central Asia. Many of them were written by Russian musicians, who taught the national scientists in 20th-40th of the 20th century. Its were the works of V. Belyaev (1888-1968), V.Uspensky, E. Romanovskaya, L. Knipper e.t.c. V. Belyaev’s works “Musical instruments of Uzbekistan”, “Turkmenian music” (with V. Uspensky), “may be noted with special attention. The famous Uzbekistan scientist F. Karomatov writes about Belyaev’s “Musical instruments of Uzbekistan”: “Belyaev’s book…not only lost its fundamental importance, but also keeps methodological and methodic foundation of some modern scientist’s works”. (Karomatov, 1990; 457)

In last century were written many books about national by authors from Soviet republics. It was new object for investigation. National music was described in details, often with composer’s point of view, for examples, in U.Gadjibekov’s “Azerbaijan folk music foundations”. (Gadjibekov, 1945) But comparative analysis with foreign eastern music cultures could be met very rare. Soviet Eastern music was self-dependent and interesting object which was studied by the most of musicologists in that time. It was important experience for oriental music researches, and trying to understand this experience will be the important theme for future studies.

After dissolution of USSR in 1992 many musicologist and oriental musicological schools, who studied Asian music, found themselves in new foreign countries. In new Russia this kind of schools in central part of country
(Moscow, St-Petersburg), Siberia (Novosibirsk), Volga region (Kazan) and Far East (Vladivostok) remained. These schools began to develop in very difficult economical conditions in the end of last century. There were many difficulties with scientific expeditions, publishing their results in that time. On the one hand, was appeared the possibility to go in foreign countries that was very important for oriental researches in new Russia. But on the other hand, economical conditions were not enough yet.

Some of these schools work in conservatories and musical academies. And now they combine their studies with teaching and training for young ethnomusicologists. In our country training for scientists of oriental music is realized in conservatories, not in universities. The important trend of oriental studies is application of the oriental music as a subject to conservatory education, creation the training aids for students. Last year the first special training aid “History of Non Europeans music cultures” (2006) was published by group of scientists from some Russian conservatories. This book develops traditions of foreign music history department Moscow P. I. Tchaikovsky conservatory, where famous scientist R. Gruber laid the foundation of this direction in the ½ 20th century. It was developed by Department World music culture Moscow conservatory, which Russian composer and ethnomusicologist G. Mikhailov was at the head before his untimely death in 1995. Now this tradition is continued by foreign music history department.

G. Mikhailov theory music-cultural tradition is developed in Russian oriental music studies. Music-cultural tradition is regarded as autonomous element, which consist of some parts: fund of musical texts and its conservation facilities; musicians’ training; principles of creating musical texts; specific music communication and its material support (G. Mikhailov, 1986; 7). This theory was worked up on World music cultures and cultural anthropology and ethnomusicology methods had developed. Music is considered as important part of national, region and world culture and had had some specific aspects in different areas of the World. This point of view in his special work was investigated. The title of his article can be noted: “The reflections about universal terminology in Music: does it exist? If not, is it possible to create it? If it is possible, is it necessary to create it?” (G. Mikhailov, 1990; 224). The first special attention for this problem was given consideration by Kazakh ethnomusicology B. Amanov, who studied music terminology of dombra players in the 70th of last century, and he was excellent tradition musician too. This kind of investigations was developed in St.-Petersburg ethnomusicology school (vide infra). Problem of original folk and universal terminology in Music is one of the basic in modern Russian science. It can be shown in each of music oriental studies, because in each of national music their own terms are existed. But special music terminology investigations are appeared very rarely.

In the last century the large part of oriental researches was dedicated to Near East and Indian music. Nowadays essential part of studies dedicates to Far East music (Japanese, Chinese, Korean), which very popular in new Russia. International co-operation between our countries promotes to study Far East languages and this type of musicological researches. A lot of students from these countries study European music in Russian conservatories and our students can study Far East music and languages there. This is a new situation in Russian musicology.

The other part of musicologists began to study oriental music traditions in Russian Federation: the Muslim songs, Qur’an recitation in Volga-Ural region and Northern Caucasia; Buddhism music traditions of Kalmykia, Tuva and Buryatiya, shaman music of Siberia and other. In formed USSR the large part of this material wasn’t investigated on account of communist ideology. Many traditions are very old and they can disappear in the near future. They must be recorded and catalogued. In process its studies ethnomusicological and historical approaches and methods predominate. The new tendency in this part of works is historical approach to music ethnography studies. For example, some years ago the first fundamental work “History of Siberian people music” was written by Siberian ethnomusicologist Jury Sheikin (Sheikin, 2002). Kalmyk traditional music with historical approach is investigated by G. Badmaeva (“Kalmyk traditional music in Central Asia music context”, Ph. D. diss., 1999). Qur’an recitation in Volga-Ural region by R.Isshakova-Vamba, Zulia Imamutdinova (“Evolution of Bashkiria people culture and their oral
music traditions”, Ph. D. diss., 1997) and G. Saifullina (Saifullina, 1999) and Islamic music in Russia by V. Yunusova (monograph “Islam, music culture and education problems in Russia”, 1997) are studied. G. Saifullina marks in her book, that Muslim tradition investigation promotes more correct understanding of national history and culture’s patterns (Saifullina, 1999; 6). In its study comparative approach can be noted. Relationships with Arabian, Persian, Turkish, Azerbaijan, Central Asia Islamic traditions are considered as a principal problem. Qur’an reciting practice, some types of Muslim song’s influence on local music tradition of Russian Federation were described by our scientists. They study original local styles of Qur’an reciting practice too. In 14th-19th centuries they were formed under local folk and oriental classic music influence. In local traditions many types Muslim songs have appeared in folk and city culture. Their research may be noted as very essential tendency in modern Russian science. Islamic music culture of Russian Federation isn’t well known in the world ethnomusicology. But this theme often studies by musicologists of modern Russia and it may be started that it will supplement with world Islam culture investigations.

Last years interest of the Russian scientists increases to musical traditions of Buddhism. They are probed in works of G. Badmaeva, E. Karelnina and others, who are studied Buddhist chants, musical instruments and temple orchestras, music of Buddhist mystery Tsam. Comparative approach is also used in these researches. Traditions of the Russian Buddhism are studied in the context of cultures of Mongolia, Tibet, Far East countries. Unfortunately, many Buddhist temples were blasted in soviet time, and monks were destroyed. Therefore musical traditions of Buddhism were kept within the framework of folk culture, where the special variety of Buddhist cult was formed. Now traditions of Buddhism are probed as part of national culture.

Research of Russian oriental traditions in some measure replaced the study of former Soviet East cultures. Today music cultures of these states are studied considerably in a less volume, than in soviet time. And if composer’s music is probed academic musicology, folk-lore and professional music of oral tradition remain out of eyeshot researchers. Possibly this situation will change in the future, because today Russian musical oriental studies is in a search of the basic ways of its development.

Young composers’ schools in the countries of Asia always interested the Russian scientists. Last years there was a number of interesting works on composers’ schools of Japan (M. Dubrovskaya), young schools of Asia (M. Drojjina, V. Yunusova). In them formation of composer’s music in connection with features of traditional music of these countries and regions are considered, the general patterns of development composers’ music of the Asian countries are shown. The special attention is given influence of national culture on composer’s world view, his music images, musical language. Some time ago
this kind of music was considered like western music in many countries. It was the difficult problem of crossing from monody to many-voiced music (Drojjina, 2004; 4) and problem of synthesis traditional and modern, eastern and western in national music of Asia. Last century special type of composition called national composition interacted and completed with modern western composition in Asian cultures. New structure of music culture in Asian music was formed. It comprises of some kind of music:

1. Professional Music
   1.1. Classic Music, Including Court Music, Ceremonial Music;
   1.2. Professional music oral tradition (F.Karomatov’s): epos, national composition;
   1.3. Religion music (in temple);
   1.4. Modern composers’ music in western tradition;
   1.5. National popular music.
2. Traditional music
   2.1. Ritual music, religion music out of the temples e.t.c.;
   2.2. Folk-lore, including modern type of this music – folklore on the stage, in Russia so called “folklorism” (Yunusova, 2005; 519). Professional music can be written in European and national systems of notation (cheironomic notations, hieroglyphic notation and others). Special attention can be attended to modern Asian musical avant-garde (V. Yunusov’s), which often on national traditions is based. Creativity of such composers as Toru Takemitsu, Isang Yun, Tan Dun and others has received the world popularity, but the national basis of their music still is not studied enough. About their music often write only from the point of view of the western composition. Research of national specificity of their music is accessible only to the musicologists well knowing traditional culture.

Ethnoorganology always was one of basic directions of Russian musical oriental studies. The center of this direction is the St.-Petersburg ethnomusicology school and its organology department the Russian institute for history of arts in St.-Petersburg (head I. Matsievsky). There greater research work is spent, musical instruments and tool music of Asia are studied. The interrelation of a musical instrument, the person of the musician and music underlies (I. Matsievsky’s) system-ethnophonic method which is establishing as basic approach. This method is used by Moscow musical orient scientists too. There are two general direction of organology department research: 1) Musical instruments in Russian Federation and world music culture; 2) Traditional instrumental music of Europe and Asia (Matsievsky, 2006; 11). In the end of Soviet period some interesting investigations about instrumental music of Soviet East were written. There were works of A. Muhambetova about Kazakh
traditional instrumental music, S. Subanaliev’s work about Kirgiz musical instruments, J. Rasultaev’s work about Uzbek dutar music, V. Sadykova (Yunusova) work about Azerbaijan mugams for tar (Matsievsky, 2006; 10-11), S. Utegalieva work about musical thinking of Kazakh dombra players. This direction proceeds to develop today. Some works about Arabian instrumental music for ud, Korean instrumental music and traditional string musical instruments of Central Asia are written there.

Modern Russian scientists have shown the great interest to traditional East theatre music, especially to Far East theatre: Beijing opera (T. Budaeva), Vietnamese traditional theatre music (Lantuat Nguen) and religious theatre: Buddhism (G. Badmaeva, T. Budaeva) and Islam (D. Guseinova). The authors have made there own notations of this music and transcriptions of tradition hieroglyphic and numerical notation (to modern European), musical instruments and vocal art have studied. Music is studied in drama and national culture context. The authors the works of European, American, Chinese, Arabian and Iranian scientists and their own dispatch material are used.

Oriental music studies are formed as part of Russian musicology. A lot of famous Russian musicologists, not ethnomusicologists (E. Nazaikinsky, Y. Holopov, V. Holopova, I. Barsova etc.) had their own students, who have studied Asian music and music sound problems.

One of the important tendencies of Russian oriental music studies is music sound investigation. Russian ethnomusicologist Givani Mikhailov had regarded sound and sound conceptions as principal (basic) aspect of national music understanding. He had elaborated some interesting approaches for sound research in World music cultures. It was concordantly with studies of this problem in western classic music by Evgeny Nazaikinsky (Nazaikinsky, 1988) and other Russian musicologists. E. Nazaikinsky had written in his book “The sound world of music”, that sound, especially in eastern music, is the fact of energy, not of matter, substance (Nazaikinsky, 1988; 8). He studied sound like a material of music, universal category, that peculiar to all music cultures. Many works of Moscow school scientists continues this way. One of the new this kind works can be represented the article of Gerlya Badmaeva “The sound world of the Kalmyk traditional culture”, in which these approaches is combined. She has presented the questions of “sound in nomad cultures, sound in musical-religious traditions, sound images of music instruments” (Badmaeva, 2006; 153) in the Kalmyk and Central Asia cultures.

Among insufficiently known themes it is necessary to note history Russian and Soviet musical oriental studies. The history of the post soviet period was not studied by anybody. My short report at our conference is the first attempt to comprehend the tendencies of music oriental studies of this period and its communication with last time.
Thus, oriental music studies is the growing trend, which keeps on traditions, was folded in 19th-20th centuries in Russian musical science. Close connection of musicology, ethnomusicology and oriental music studies can be selected as the characteristic feature of Russian modern oriental music school. At the same time oriental music studies have designed as independent scientific direction with their own methodology and traditions. Already in a soviet period there were musical sinology, studies for Arab, Iran and Turkish music, World music cultures and other branches of Russian oriental music researches. Presently they continue to develop. There were new directions of Russian oriental music studies, related to the study of east culture up country, its ancient musically-religious traditions, history of traditional musical culture. The contacts of Russia music scientists develop with foreign colleagues.

Unfortunately after disintegration of the USSR contacts with specialists from the former republics of Soviet East became less intensive. United scientific space, which was in former USSR and about the necessity of creation of which politicians and statesmen declare, did not arise up yet. His creation will demand some time. But already today our colleagues from the countries of SNG express a desire to conduct joint work and recover scientific intercourse, interrupted the known political events of 90th years of past century.

In 20th century musical oriental studies often were developed separately from other oriental researches. It was related to the strong influencing of musicology and specialists teaching in conservatories. However in Russian musical science connections always were strong with other scientific directions. Distribution of complex method in the 80th years of the last century strengthened this tendency. Now they active interact with general oriental studies in modern Russia.

REFERENCES


Values of the Russian culture constantly indicate its tendency to some higher, transcendent sense. There is nothing more exciting for the Russian person than search of this higher meaning. For the sake of it some individuals can even leave home and family and become hermits or God’s fools, who were esteemed in Russia. Russian culture as a whole finds such sense in the Russian idea, to implementation of which the Russian person directs one’s way of life. Therefore researchers speak about traits of religious fundamentalism inherent in consciousness of the Russians. The idea could be changing.