

Eastern and European Traditions in the musical culture of the Far Eastern Region (On the Problem of Integrating Cultural Traditions)

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Abstract:

The article examines the musical culture of the Far East from the point of view of the integration of European cultural traditions. The academic musical culture is noted as a special kind of material capable of absorbing and transmitting European values. Interethnic cultural ties and, in particular, issues of integration of European traditions into Eastern culture are considered.

The role of Russian immigrants to the Russian Far East and their descendants for the formation of a musical culture of the European type, as well as the process of spreading this culture to the East, is analyzed. The available information on the formation of the musical picture of the Far East region in terms of penetration of European musical traditions into the East is highlighted. The mutual enrichment of the music of the East and the West is seen as one of the paths for the development of world musical art.

Keywords- academic musical culture, integration of cultural traditions, musical culture of the Far East, settlers of the Far East.

1. INTRODUCTION

The Far East is a unique ethnic region, a conglomerate of various cultures: the Russian migrant, the indigenous ethnic groups of the Russian Far East, and the eastern (APA countries). Geographically, the Far East has unique advantages in terms of interaction, synthesis, and dialogue of cultures. The musical world of the Far Eastern region is a unique cultural phenomenon recognized as a historical, cultural and artistic value. The topic "East-West" appears to be one of the topical issues within the framework of the "dialogue of cultures". This process is especially evident today, in the age of development of information technologies in various types of human activities. Music computer technologies (MCT) [6-7; 9; 12-13] as a phenomenon of musical culture, as a new educational and creative environment, contribute to the multifaceted and multidimensional development and

strengthening of cultural ties between the peoples of the world, their mutual influence, and the development of the ability to understand and accept each other.

2. THE RELEVANCE OF RESEARCH

The relevance of research. One of the urgent scientific problems of our time is interethnic cultural ties and, in particular, the issues of integrating European traditions into Eastern culture. The penetration of European cultural traditions in the East was considered by scientists from different angles: historical-geographical, cultural, from the point of view of pedagogy, etc. This work focuses on the problem of integrating European cultural traditions through academic music art, including through music education, because the world educational system is increasingly gravitating towards an open social system aimed at bringing together

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national educational spaces. The mutual enrichment of the music of the East and the West is seen as one of the paths for the development of world musical art.

Purpose of the work: to summarize the available information about the formation of the musical picture of the Far Eastern region in terms of penetration into the East of European musical traditions, which are academic music formed in Europe in the 17th-19th centuries with its characteristic musical genres, forms, melodic and harmonic principles, instrumental composition, system of musical education, theory and practice of musical research.

3. RESEARCH REVIEW

The problems of expanding the interethnic space in the field of musical culture can be viewed from two sides: the penetration of European traditions into the East and the influence of Eastern culture on the West. In the field of international music education at various levels [3; 25; 26-27; 33-34], the formation of performing schools in the countries of the Far Eastern region and musical performance and composing schools [1; 22-23; 31-32], issues of integration of European musical traditions and Europeanization of culture [4; 30], the issues of adaptation of foreign students to study abroad [3; 25; 34], the problems of the worldview features of musical culture and music education in China and Russia [33], the formation of the musical picture of the Russian Far East and preservation musical traditions [21-23; 29; 31-32], the contribution of Russian and Soviet specialists to the formation of the musical art of China [24; 35]. One of the first large-scale works, in which the long historical origins and formation of Russian-Chinese musical ties (the beginning of the 20th century - today), which contributed to the mutual enrichment and interpenetration of the cultures of the East and Europe, is investigated in detail by Zuo Zhenguan [35].

4. RESULTS AND DISCUSSIONS

a. Russian settlers to the Russian Far East and their descendants as carriers of European culture

The musical culture of the Far East incorporates components of completely different ethnic cultures. In some moments, there is a synthesis of cultures, to some extent assimilation (culture of the aborigines of the Russian Far East, Russian immigration culture). The history of interaction between Eastern and Western musical civilizations has long been under the scrutiny of scientists around the world. The peoples of the Russian Far East - both indigenous and immigrants - have traveled a long and contradictory path of development. The bulk of the population of the Russian Far East region is made up of Russians, mostly descendants of immigrants. The first inhabitants of the new lands in the middle of the 19th century, as often happened in Russian history, were the Cossacks. The Far Eastern region has always been attractive for pioneers, travelers, domestic and foreign scientists in various fields of science - botanists, zoologists, cultural historians, ethnographers, physicians, and later - researchers of musical culture.

The mutual enrichment of Russian Far Eastern cultures was predetermined by the conditions of the geocultural space of the Asia-Pacific region. East Slavic settlers quickly established contact with settlers from neighboring Asian countries. In addition, the indigenous peoples of the Nanai, Negidal, Orochi, Oroks, Udege, Ulchi, Evenki and Evens, Nivkhs and other peoples have lived in the region since ancient times. Therefore, in the region under consideration, a largely unique musical picture has developed, thanks to the functioning of various national musical cultures, a multitude of ethnoregional traditions.

The formed sound environment of the Far Eastern region includes the traditions of the musical cultures of many peoples and is "a complex multifunctional phenomenon that combines a syncretic complex of ancient

aboriginal art, adapted to function in the context of modernity, traditional Slavic art, representing the musical realities of immigrants - Russians, Belarusians, Ukrainians and the system of professional art, represented by all its institutional types.

The musical culture of the settlers in the Far Eastern region of Russia is a unique conglomerate of national cultures. In the dissertation research N.A. Solomonova *Musical Culture of the Peoples of the Far East of Russia in the 19th – 20s Centuries* for the first time, on the basis of long-term expeditionary, archival and museum materials, an attempt was made to comprehensively, systematically study the traditional and professional musical culture of the peoples of the Far East of Russia over a long historical period (mid-19th-20th centuries).

Musical culture is built against the background of a common artistic space in the system of the totality of a number of spiritual values, developed not only by non-literate ethnic groups, but also by Russians and other Slavic peoples-settlers. Traditional genres of ethnic cultures of the Russian Far East were in mutual influence. In particular, N.A. Solomonova notes the gradual transition of the tradition of solo singing to collective performance under the influence of the cultural traditions of immigrants - Russians, Ukrainians, Belarusians [29, p.16]. As a "landmark" factor in the formation of regional artistic culture in the Far East as a system, V.A. Korolyova "territoriality of art, manifested through the preference for a local place of production and functioning of ready-made works of art" [22, p. 175], which was clearly defined in the musical activities of immigrants and their descendants in the Russian Far East. Academic music education and performance as a source of Europeanization of cultures. The Russians living in the Far East of Russia are carriers of an original cult, which, however, reveals many features similar to European culture and, of course, sharply contrasts with the Eastern culture. Russian culture in all its diversity of content is unthinkable without the

cultural wealth accumulated by the peoples of Europe, but nevertheless, revealing many features similar to European music, is considered, as a rule, independently. For the peoples of the APR countries, Russians are the bearers of European culture. This is the reason for the enormous interest, in particular, of students from China in obtaining education in the Far Eastern educational institutions of culture and art, since the musical culture of Russian settlers in the Russian Far East is based on European cultural traditions. Of course, we are talking about the so-called academic musical culture, which was formed here a little later, with the emergence of professional performers, composers, the formation of amateur and professional music groups: "The Far Eastern composer practice as an integral and professional phenomenon was preceded by the period of formation of the musical performing infrastructure. Historically, in the Far Eastern region, since pre-revolutionary times (until 1917), military choirs, orchestras, chamber, symphonic, theater, sacred music, etc., were widely spread. Musical performance of a modern type (in theaters, concert and variety bureaus, philharmonic societies, radio committees) in the Far East took shape mainly in the 1920s – 1930s. Within this process, the creative link of the musical and cultural infrastructure of the region was ripening - the composer's activity." [23]

Since the 1890s, the Far East has been distinguished by the development of amateur music performance, and since the mid-1930s, along with the philharmonic societies, the activities of local music and drama theaters, Concert and variety bureaus, Far Eastern radio committees in Vladivostok, Khabarovsk, Petropavlovsk-Kamchatsky have become significant. Yuzhno-Sakhalinsk and other cities of the region; later - the work of military teams. "In Russian music science, the Russian Far East is minimally represented against the background of other provinces. In textbooks on the history of Russian music, this region is not mentioned at all, although by the beginning of the 20th century the musical life of its individual centers was

distinguished by stability, and in the first third of the 20th century in the Far East there was an infrastructure in the field of European-type musical culture.” [31, p. 4]

The musical culture of China, which dates back several millennia, has deeply original roots, was formed, inter alia, under the influence of neighboring cultures. It was enriched by the music of the peoples that were part of the Chinese states, and, at the same time, influenced the formation of the musical culture of Korea, Japan, some peoples of Southeast Asia and the Pacific Ocean. In the 20th century, the musical culture of China begins to enrich itself with European cultural traditions.

b. Education is one of the most powerful sources of transmission of European cultural traditions

At present, music education in China is focused on the European system: the presence of conservatories, music departments in pedagogical universities, "European forms" of organizing concert activities (opera houses, symphony groups). In addition, already in the 80s of the 20th century, an international system of degrees was adopted in the higher education system in China: bachelor's - master's - doctoral studies. In the 50s of the 20th century, Chinese students began active training in musical institutions of the USSR (Union of the Soviet Socialist Republics) and in the socialist countries of Eastern Europe: "About forty people studied in the Soviet Union in almost all musical specialties: composition, musicology, piano, harp, violin, cello, wooden wind instruments, vocals and conducting." [35, p. 293]

During the same period, many creative groups and soloists from the USSR performed in China. Russian musicians in China have historically played a huge role in the formation and development of a European-style academic musical culture. The mass arrival of Russian emigrants to Harbin in the 1920s contributed to the opening of Russian educational institutions of various orientations. Musical culture of the

European type, which was carried by Russian emigrants, first came to the northern border territories of China, to the city of Harbin. European culture penetrated into China through the only "bridge" at that time connecting Europe and Asia, the Sino-Eastern Railway, also known as the "Qing Eastern Railway," "Eastern Provincial Railway" or "China Long Railway" (see more about this [24; 34]).

At the present stage, there is a real educational "boom" in the field of international education: in the last decade, the number of Chinese citizens studying in Russian universities has increased almost three times [3, p. 54]. The problems of interethnic harmony, multinational unity and interethnic tolerance are the most important guidelines for the educational process in Russia.

5. CONCLUSION

Eastern and European traditions in the musical culture of the Far Eastern region actively interact and integrate, which is due to the special historical development of the region, its geocultural specificity, and a special cultural policy. The most important processes of cognition of the music of the West by the peoples of the East are taking place in the world, and vice versa - the cognition of the music of the East by the peoples of Europe. The mutual enrichment of the music of the East and the West is seen as one of the paths for the development of world musical art, and without the completeness and objectivity of understanding the essence of cultural dialogue, the processes of interaction of local cultures, the development of international economic, political and social cooperation is impossible.

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