

MOBILITY AND GLOBAL INTERACTION OF CHINESE AND TURKIC MUSICAL CULTURES

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Abstract

The study of the mobility and interaction of musical cultures as a reflection of global social processes has great potential in historical, cultural, musicological and other aspects.

The purpose of this article is to study the interaction of Chinese and Turkic musical cultures in historical retrospect and in the modern realities of educational migration and academic mobility.

All qualitative methods applied in this article are derived from social sciences and the humanities.

Keywords

Silk Road, China, Turks, Tatars, Musical culture, Academic mobility.

INTERACTION OF CHINESE AND TURKIC MUSICAL CULTURE: HISTORICAL ASPECTS

Globalization occurs not only in the major world economic systems but also in the sphere of culture, including music. It should not be surprising that the music of modernity has been drawn into the processes of globalization with obvious ease, although for most of the historical reality it has performed the opposite tasks, being a means of expressing differences.

The features of cultural communications are the most significant in global interaction. The interaction of Chinese and Turkic cultures has a long history. It is known that the Great Wall of China was built to deter the raids of Turkic nomads.

The fashion for everything Turkic was indicative in China of the Tang era (V-III century). At this time, the outstanding commander and politician Li Shi-Min, like Alexander the Great, sought not only to conquer the peoples but also to move from a long-standing confrontation to cultural interaction between 'civilized' China and 'barbarian' nomads. Since that time, the cultural exchange that existed earlier has entered the sphere of state policy. According to Russian historian Lev Gumilev, the Turks in China began to actively participate in public life, serve in the army, and have the opportunity to make a career in public service (Gumilev, 1993: 176).

Mobility was already one of the main characteristics of culture back then. Chinese medieval sources contain important information about the mobility and global interaction of the musical cultures of China and the Turks. The great poet Bai Juyi wrote about the beauty and comfort of the Turkic home in the poem 'Blue Yurt.' At the same time, he pointed to music as one of the most typical features of nomadic life (Gumilev, 1993: 72).

Military music was a separate field of applied musical creativity of the Turks. Mention of it is contained in one of the poems of another Chinese poet Cui Rong:

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The nighttime singing of the enemy's flute

Poisons us

With homesickness... (Go Mozho & Fedorenko, 1958: 18)

The Silk Road played a huge role in the intercultural communication of peoples. The Great Silk Road initially served for the export of Chinese silk, then other goods began to be transported. Missionaries spread religious ideas along the Silk Road. Buddhism came to China from India through Central Asia and East Turkestan; Christianity spread from Syria, Iran, and Arabia; and later Islam appeared.

The Silk Road served as a conductor of ancient culture and art. Музыканты и танцоры, акробаты из Средней Азии и Туркестана давали представления при дворе китайских императоров и в византийских дворцах. Numerous material evidences of the development and mutual enrichment of culture have been found in various places during the excavation of monuments on the Silk Road. So, the collection of terracotta Tang time includes figures of dancers, actors in masks, and musicians with musical instruments. In the second half of the VI century, the Turks became the masters of a significant part of the Great Silk Road. It was during the Turkic period that there was a revival on the routes of the Great Silk Road. These processes are reflected in the musical culture of the Turkic peoples, who found themselves at the junction of different civilizations. The mutual influence of Chinese and Turkic cultures is evidenced by the fact that pentatonics has become the basis of the music of Chinese and Turkic peoples, including Tatar. According to the Turkologist, Doctor of Philosophy Ahmad Zaki Walidi, "the folk melodies and music of the Kazan Turks are consonant with the music of the Altai Tatars, Mongols and even the Chinese. In this respect, the musical culture of the Kazan Turks is remarkable for the fact that it has preserved very ancient musical traditions to this day" (Akhunov, n.d., n.p.).

The Russian musicologist Asafyev wrote about Tatarian pentatonic: "The most significant event for my auditory development was the living creative cognition of pentatonic, which until that time remained for me a dead sound order, or rather, an encrypted sound order in the form of the so-called 'Chinese scale'. I trained my ears to distinguish strictly between the stages of this scale, and it soon became intonationally not indifferent to which of its stages the scale begins with, qualitatively not indifferent to the intervals and their interrelationships within the scales. In a word, behind the mechanized row of 'five tones' I felt the life of the scale..." (Asafyev, 1987: 203).

According to Ivanova: "The status of pentatonic in Chinese culture was extremely high. The whole universe and the social structure were symbolically reflected in the five sound organization of the scale or fret of the five-stringed instrument of the Qin. The musical understanding of the world in Chinese culture was comprehensive. It should be taken into account the fact that in Ancient China, music as a whole occupied a special position in the ideology and even the structure of society. It was also associated with the symbolism of the five, which literally permeated philosophical texts, historical and narrative prose of ancient Chinese authors. It could be 'encrusted' in the form of rhetorical ornaments or be present in hidden hints - mentions of five sounds, five colors, five tastes, five beauties, five types of sacrificial animals, five illustrious rulers, forcing translators to fill books with special explanations" (Ivanova, 2002: 227). In turn, musical tones in Turkic pentatonic were identified with the five elements: water, earth, fire, and air, metal. There were other associations – with flowers and the voices of animals and birds. The Turks believed that music had supernatural power and could heal the sick. Therefore, for the Turks in the ancient and middle Ages, music was an important part of rituals, rituals, and ceremonies. The instruments of the ceremonial orchestra were selected not so much by the principle of timbre coloring, as by their magical properties. In addition to the fact that the pentameter is present at the heart of the fret organization of Tatar music, it is found in Muslim spiritual chants and in a hidden form is present in the pentameter of ancient drawling songs, for example, 'Alluki' and 'Zilayluk'.

According to Wang Dongmei: "During the Tang Dynasty, a popular vocal and dance form was tang-dagu of East Turkestan origin, which later turned into a vocal-instrumental-dance performance

of datsui, consisting of three sections and five parts. Datsuev's dramaturgy was characterized by a movement from a slow meditative instrumental initial part through an expressive vocal middle part to a fast dance finale. This genre, built on the principle of a suite, where individual parts contrast in tonality, rhythm and type of melody, coincides in form with the Uighur mukams” (Wang Dongmei, 2004: 27).

There is also evidence of the interaction of Chinese and Turkic cultures in the field of organology. So, among the musical instruments of the Tatars, there is a multi-stringed horizontal kanun (Tatar gusli), whose origin is associated with the era of the migration of part of the Huns from China to the Volga region, referring to the presence of a horizontal zither called a kalun among representatives of the Turkic-speaking Taranchi people who lived in China in the Middle Ages (Makarov, 2017).

It is obvious that musical instruments reflect the processes of intercultural communication and interaction between Chinese and Turkic peoples, the Chinese cultural footprint is read in various layers of traditional Turkic music, and vice versa, interaction with Turkic musical culture is reflected in Chinese culture.

ACADEMIC MOBILITY AND EDUCATIONAL MIGRATION

According to Yunusova: “The process of globalization, the increased interaction of traditions, migration processes have a certain influence on the formation of the Eurasian musical and cultural space” (Yunusova, 2020: 24). Educational migration is part of modern migration processes and contributes to globalization. Educational migration from and to China is a continuation of the ‘soft power’ policy.

The music world is experiencing a real ‘Chinese boom.’ Chinese musicians are included in the prize lists of almost all international competitions, Chinese virtuosos are listed on the posters of famous concert halls in Europe and America. It can be observed widely: Chinese students study at the best music schools in the world.

Music education and academic mobility contribute to the interaction of cultures. Students of music universities often include works by Chinese composers in their educational performance repertoire, which undoubtedly changes the sound landscape of the host country, culture.

For example, the number of Chinese students at the Kazan Conservatory this year is 222 people, an information valid as of 1 December 2021. Among them are musicians-performers of various specialties, music theorists. Chinese students not only expand their performing repertoire with works of Chinese music but also develop musical Chinese studies, since very often they choose the study of Chinese music as a graduate research work (traditional folk, compositional, various genres of Chinese music, specific works, etc.). In turn, the inclusion of works of the Turkic peoples of Russia and Tatar music in the performing repertoire expands the sound perception of Chinese students and deepens their knowledge of the Turkic musical culture. Scientific qualification works of Chinese students with studies of Turkic musical culture and works of Tatar music are also not uncommon.

We cite only a few topics of scientific research of graduates of the current 2022: The genre of the piano concerto in the works of Chinese composers; The genre of the concerto for clarinet and orchestra in the works of Chinese composers; Formation and development of the Chinese vocal school; Song creativity in the formation and development of the ‘Red Culture’ of China; Compositions for violin by Chen Gang (on the interpretation of the timbre and technical capabilities of the instrument); Piano music by Wang Jianzhong (on the question of performing interpretation); Liang Wang: A creative portrait; Folk song in the music of R. Enikeev (on the example of the piano cycle ‘Turkic melodies’); and others.

Academic mobility and cooperation of the Kazan Conservatory with Chinese universities is carried out within the framework of agreements concluded and planned to be concluded with Luoyang Pedagogical University, Jilin University, Hunan Pedagogical University, the Music Conservatory of Dalian State University, and others.

Scientific publications contribute to the development of sinology, in particular, the scientific journal of the Kazan Conservatory 'Music. Art, Science, Practice' published articles with research on the formation of the piano concert genre in Chinese music (Wang Jiabin, 2022), the polyphonic cycle in Chinese piano music (Cao Xinyu, 202), the orchestra of Chinese folk instruments and the problems of conducting interpretation (Yan Jinian, 2019), the work of individual composers (Petrova, 2022; Yang Pei, 2021; Zhu Ting & Lukachevskaya, 2020), the reflection of China in the music of other peoples (Karelina, 2018), Chinese traditional music theory (Qu Xian & Chen Peng 2015), traditional musical instruments in the piano interpretation of modern Chinese composers (Qu Wa, 2016), and multimedia experiments in creativity (Sergeeva, 2018) and others.

The multi-vector research of the scientific publication touches on the problems of history, music theory, ethnomusicology, and musical culturology.

Online quarterly publication *Musical Art of Eurasia. Traditions and Modernity*, established on the initiative of the Tchaikovsky Moscow State Conservatory, together with the Ural State Conservatory named after M. P. Mussorgsky and the Kazan State Conservatory named after N.G. Zhiganov, includes various aspects of the musical culture of the peoples inhabiting Eurasia, from the point of view of the specifics of ethnic musical traditions and their interactions.

The COVID-19 pandemic made its own adjustments to the academic traditions of music education around the world became a bifurcation point that led to radical changes in the field of music and educational practice, accelerating the 'turn' to digitalization of music education. Forced as a result of COVID-19, distance learning and various restrictions allowed, meanwhile, to develop the education system and not only continue it in isolation but also bring it to a new level, using all the components of the digital educational space. The use of digital technologies suddenly became necessary to ensure the continuity of music education and prompted teachers and students to discover new opportunities and realize the limitations of this alternative mode of music education. New forms and methods of working with Chinese students have appeared with the involvement of new tools and digital resources, a distance learning system for all disciplines, including individual classes, has been intensively launched using online and off-line educational resources: WhatsApp, Zoom, Skype, email, social networks, and, of course, digital platforms of educational institutions.

CONCLUSION

The global interaction of Chinese and Turkic musical cultures continues despite the complex geopolitical, socioeconomic, and migration processes. The stories of this interaction include the Great Wall of China, the Great Silk Road, pentatonic, the Great migration of peoples, the 'digital turn,' musical sinology, and much more that requires separate research.

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