Factors of Increasing Communicative Potential of Musical Creations in Terms of Intercultural Communication (Evidence from the Music of Tatar Composers)

Anton N. Salihov and Vadim R. Dulat-Aleev
Kazan Federal University, Kazan, Tatarstan, Russia

Abstract

Tatars traditionally live in the Volga-Ural region of Russia, the border zone of Europe and Asia, Islam and Christianity. The Tatar composer music has arisen in the XX century and from the first samples developed in the conditions of cross-cultural communication. The problem of cross-cultural communication is relevant and widely studied, but it was not considered earlier on material of the Tatar music.

On the analysis basis of a repertoire demand, materials of periodicals of the 1910-90th, scientific and educational literature, archives and memoirs the most resonant and representative works of the Tatar music for the different periods of the XX century are allocated. Methods of the international, genre-and-style and semantic analysis in the context of problems of an Islam-Christian border zone, cultural identity, cross-cultural communication are applied to them.

Property of the music piece to be identified in the conditions of different cultures is determined as communicative potential. Methods of increase in contents of the music piece, expansion of its perception opportunities in the context of various cultural traditions are revealed. On the example of eight Tatar composers works of different generations the most considerable models of synthesis symbolical systems are shown in music pieces.

The knowledge of increase factors in communicative potential will allow to use pieces of music more effectively in cross-cultural communication, to affect concert and pedagogical repertoire, composer practice, and will also give methodological tools for assessing history and modeling developments of musical art.

Keywords: cross-cultural communication, music and identity, Islam-Christian border zone, history of the Tatar music, works of the Tatar composers.
Introduction

Tatars traditionally live in the Volga-Ural region of Russia, being the border zone of Europe and Asia, Islam and Christianity. Up to the end of the 19th century the culture of Tatars existed in rather closed national enclave. At the beginning of the XX century in new communicative conditions the closed and conservative Tatar (Tatar-Muslim) culture gradually opens for dialogue. There are actual forms and methods of cross-cultural communication. One of the best means of cross-cultural communication is music. Musical language does not require preliminary knowledge of "dictionary", it is perceived at the nonverbal level. Value and possibilities of music for cross-cultural communication are well shown, for example, in work of Eric Clarke, Tia De Nora, Jonna Vuoskoski "Music, empathy and cultural understanding" (Clarke, 2015).

The Tatar composer music has arisen in the XX century and from the first samples developed under conditions of cross-cultural communication. Additional interest to the considered material gives availability of two vectors of cultural dialogue; one is directed to interaction with cultures of other people, another is directed deep into own culture and reveals distinction between old traditions and new tendencies. Emergence of composer music became one of the new tendencies in Tatar culture. From line items of new city culture it was possible to tell that "the musical culture of Muslim nations up to the 20th century was primitive and monotonous". (Muftakhutdinova, Khurmatullina 2015, p.379). However, for considerable part of Tatars this assessment was not relevant, and new tendencies caused resistance of cultural tradition. The Tatar composers of the first half of the XX century were faced by tasks of the cultural transfer of oral and traditional Tatar (Tatar-Muslim) music to written professional genre system of the new European type. Not casually in the 1910-20th in the Tatar press the problem of "europeanization" of the Tat ar music is actively discussed. Discussion concerns musical style and genres of music pieces. In the 1930th public discussions have been curtailed (up to the last decades the XX centuries). But questions of style and genre shape of works of the Tatar music in a varying degree kept relevance for all XX century and remain timely up to the present.

Thus, the situation of cross-cultural communication for the Tatar culture changed for the XX century. As additional complication of cultural dialogue structure it is also possible to consider internal heterogeneity of the most Tatar culture, availability in it of several various layers (city and rural, religious and secular, "old traditional" and "new traditional", all-Muslim and Russified), and also numerous regional and dialect groups. Internal plurality of culture is connected with historical conditions. Features of the Tatar traditional culture are defined by historical destiny of the nation, and "by its vast territorial dispersion, by its bond with the oriental countries as well as with Finno-Ugric and Slavonic nations." (Khurmatullina, Salpykova, 2014, p.29). In these conditions works of the Tatar composers who began to create the music uniting the nation were of particular importance. Each piece of music created by the Tatar composer acted as a new communicative element formed the new symbolical environment of national culture, modernized old symbolical forms. As it is fairly noted: "Every new composition or improvisation is an action capable of inflecting and regenerating cultural heritages" (Wanwick, 1994, p.220).

The centenary way of developing the Tatar composer music contains the works which received the greatest public response and caused the greatest interest in public. These are peculiar milestones of the Tatar music history, each of it expanded parameters of cross-
cultural communication, establishing connection between tradition and the present, Islam and Christianity, the city and the village, Tatars and Russians, the people of the Soviet Union and the people of the whole world. On the basis of the periodicals analysis for the different historical periods, memoirs of contemporaries, musicological literature, funds of audio recordings of the Tatar radio and television (nowadays broadcasting company "Tatarstan — the New Century"), textbooks on the Tatar music and a repertoire demand for this article works, most representative for every period of the Tatar music history are selected. These works belong to the Tatar composers of different generations and different aesthetic views. However, all of them are united by positive estimates and feedback of professional musicians and amateur listeners. It is interesting that as contexts of such estimates both the Tatar national culture, and a cultural community of bigger scale (in different cases act equally: multinational Volga region, all Soviet Union, Russia, world music) act.

The chosen works are considered in a perspective of symbolical systems merging for different cultures. Property of the music piece to be identified in the conditions of different cultures, in article is called communicative potential. By different cultures we mean not only various national traditions, but also a set of other perspectives of symbolical differentiation (from global mega symbols "The West — the East" to subcultures of social groups). It is noted that "one function of music is considered to be defining social identity for oneself and for others" (Tekman, Hortaçsu, 2002, p.277). It is necessary to add that music plays an important role in national identity, and also active functions in various symbolical systems uniting various societies. Music is "specific language of emotions and feelings due to the historical and social aspect" (Kamalova et al, 2014, p. 131); it represents special type of communication, different as John Blacking points out, from other forms of behavior based on verbal system (Blacking 1981, pp. 184–185). To the stated above methodological installations with which we substantially show solidarity it is necessary to add very important thesis: "music as a fundamental educational art", "music is a tool and potential methodology for intercultural communication between world cultures" (Sousa, 2011, S.39-40). Music is equipped with the educational, identifying, uniting functions and at the same time promotes renewal of national cultural heritage (regenerating cultural heritages); we have raised a question of property of increase in communicative potential of the music piece. Increase in communicative potential is shown in an opportunity to identify semantics of work in bigger quantity of cultural contexts or traditions. Respectively, it influences successful "assignment" of the music piece to an as much as possible wide range of listeners.

Data and Methods

Acted as the material representing a centenary way of development of the Tatar composer music: choruses by Sultan Habashi (1891-1942), plays from musical dramas by Salikh Saidashev (1900-1954), music fragments from the ballet "Shurale" by Farid Yarullin (1914-1943), the symphonic works by Nazib Zhiganov (1911-1988), piano plays by Rustem Yahin (1921-1993), symphonies by Almaz Monasypov (1925-2008), the separate works by Shamil Sharifullin (1949-2007) and some chamber and instrumental works by Rashid Kalimullin (river of 1957). Methods of the intonation, genre and style and semantic analysis taking into account their potential reception are applied to the representing works.

Sultan Habashi was one of the first Tatar composers. He was born in a family of the prominent representative of Muslim clergy, got a traditional Muslim education, passed examination for a rank of the imam-hatiba and mudarris. Its public musical activity began
even before revolution of 1917 and was expressed in the composition of melodeclamations on verses of modern Tatar poets, and also performing melodies of the Tatar national songs on a piano. It was both regarded within traditional Tatar culture as a modernism. However, his real composer activity began in the 1920th. At this time after revolution discussions about ways of developing the Tatar music were still possible. Gabasha opposed "europeanization" of the Tatar music and in the choral compositions looked for specific sonorities (with the admission of tertiary tone, with quart-quint accords, parallel fourths and organ points) for accompanying melodies of the Tatar folklore. Its music got a response from the educated Tatar intellectuals, but didn't enjoy popularity in wide circles of public. In the early thirties the composer was accused of "Pan-Islamism", "east-centrism" and forced to go from Kazan to the remote country. However, this early experience promoted designation of national identity by means of music, to establishment of some parameters of art and cross-cultural communication. It is interesting that this gave the installation on identity of the Tatar music of Gabasha the shape, not typical for Muslim Tatars, of playing music – choral singing which strongly was associated with the Russian orthodox tradition. Acted as a factor of increase in communicative potential global symbolization of opposition "the West – the East" the contextualisation of different faiths (for example, in five-part chorus with the soloist "Evening azan").

His contemporary Salikh Saidashev has achieved incomparably bigger popularity in society, having deserved a rank of the founder of the Tatar professional music. Saydashev's music has for the first time united the nation. The composer has gone in absolutely different direction. He almost did not use folklore melodies, has enriched an intonation system of the Tatar music, has organically connected to pentatonic and voice-frequency harmony. Actually, Saydashev has performed intonation and harmonious reconsideration of the Tatar music, but at the same time remained within song genres, traditional for Tatars (though it has several samples of popular waltzes and marches) and partially in traditions of oral professionalism of "east" type. The majority of his compositions have been intended for music performances of drama theater. Saydashev's works became "bridge" not only between traditional and modern Tatar music, but also between the Tatar music and the Russian and European ("western") classics. At the same time the composer involved different layers of society in art communication. As a factor of increase in communicative potential synthesis of traditional music (national layer) with modern forms of the presentation of music pieces, genres classical (including symphonic) music and new hot topics (international layer) has acted.

As convincing example of work with a huge communicative potential one of the most popular and often performed works (including theaters of Moscow, St. Petersburg, many cities of the former USSR and foreign countries) – the first Tatar ballet "Shurale" (1941) acts. The plot of the ballet is based on the national fairy tales and legends presented in romantic tradition. A factor of increase in communicative potential is the exit to the level of universal mythopoetic images, ethnofantasy style both in the libretto, and in ballet music. Besides, the composer Farid Yarullin has created original style synthesis of the Tatar melodies, neo-romanticism, impressionism and the Russian classical ballet.

It should be noted that composers of the Soviet period of history aimed at cross-cultural dialogue which in authentic terminology was determined as "international art". The aspiration to dialogue was common to all parties of communication, and it, according to supervision of modern researchers of cross-cultural dialogue, promotes its success (see, for example: Brie et al., 2013). In increasing communicative potential of the Tatar music Nazib Zhiganov have
achieved outstanding results (symphonic style of high level; herioc-drama, fantastic and legendary operas, use of foreign culture plots – African, Chinese, all-European), Rustem Yahin (the Tatar neo-romanticism, lirics-psychological and program "landscape" miniatures, music on verses of the Russian poets and on Shakespeare's sonnets), Almaz Monasypov (vanguard symbolism, modern technicians of the composer letter, elements of poly-stylistics and at the same time revival of ancient layers of Tatar-Muslim book singing tradition). At the end of the XX century emphasized intellectualism of the Tatar composers of new generation (Shamil Sharifullin, Rashid Kalimullin, Masguda Shamsutdinova) was shown in symbolization of history and at the same time in use of all arsenal of modern composition acceptances. To some extent they managed to come to that level of positioning the Tatar music to which Sultan Habashi at the beginning of the XX century aspired, but which was not achievable for him in a separation from world composer practice. At a boundary of the 20-21st centuries cross-cultural communication remains both a context and, substantially, the purpose of composers works, and "using music ensures the possibility of dialogue, which is essential in achieving intercultural situation" (Bernabé Villodre, 2014, p. 238).

Conclusions

On the basis of the specified works analysis, and also the unnamed works of these composers (which are very numerous and various), numerous works of other Tatar composers (who have remained beyond the scope of this article) it is possible to draw a number of conclusions concerning increase in communicative potential of the music piece. The greatest repertoire demand and the broadest coverage of audience are shown by works in which any types of synthesis of the forms or receptions belonging to different traditions or even to different symbolical systems are put. The more large-scale are these symbolical systems or cultural traditions, the less organically they are perceived by contemporaries, but their influence increases in conditions of historical distance. The dialogues of symbolical systems leading to their synthesis act as major factors of increase in communicative potential of music pieces.

Summary

This conclusion will be coordinated with supervision: "All music to some degree is now world music, and world music is the music of synthesis" (Hijleh, 2016, p.2). A situation, in which "… people are communicating at intercultural level overcoming cultural barriers and getting acquainted with other cultures" (Morozova, Gabdrakhmanova, 2015, p. 207) keeps the relevance in the modern world. Synthesis destroys many traditional barriers, but it creates new.

Acknowledgments

We thank all who promoted this research. The research is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University. Personal gratitude for organizational support of research to the director of Institute of the Philology and Cross-cultural Communication of Lev Tolstoy Radifu R. Zamaletdinov (Radif Zamaletdinov) managing department of musical art and Ziliya M. Yavgildina's (Ziliya Yavgildina) choreography, to colleagues from department.
References


