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SPAIN IS DIFFERENT. AN OVERVIEW ON SPANISH TRADITIONAL MUSIC

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Introduction

As we think on Spain and its music, flamenco rises as the one and only Spanish prototype of traditional music, although, once inside the cosmos of Spanish traditional music, you can find a variety almost as wide as the Russian one including all the nationalities.

So much? Can we ask. Yes, I risk to answer. The second country in Europe in mountains, just after Switzerland, and a history full of guests, by force or by the way, gives Spain a really wide spectrum of local cultures and traditions.

This state hasn't the aim of being a deep search on Spanish folklore, but a light touch on its surface, a first glance on it that, perhaps, can be the beginning of a further study by any of our readers.

Regional Division

Although generalizations are difficult, we can broadly divide Spain in four musical regions, characterized by the use of certain instruments:

1. The Northern Region: Includes the Communities of Galicia, Asturias, Cantabria, Basque Country, and Pyrenees (North of Navarra, Aragon and Catalonia). The characteristic instruments are the bagpipe, mostly to the west, and the accordion, in centre and east.

Usually known as the «Wet Spain», in contrast to the «Dry» one, is the greener and less usual view of Spain, more alike to our images of Ireland or France. Can be described by the *continuum* of mountains from the Galician mountains, the Cantabrian chain and the Pyrenees.

2. The Central and Levantine Region: Includes the Communities of Castilla y León, Rioja, Southern Aragon and Catalonia and Comunitat Valenciana. The characteristic instrument is the «chirimña» or «dulzaina».

Geographically characterized by the Castilian wet north and the fertile fields of the Mediterranean coast, an alternation of fertile valleys, bold lands and medium dry mountains.

3. The South Region: Includes all the rest of the peninsula. Is characterized by the main use of stringed instruments, guitars and «bandurrias», and the almost disappearance of wind instruments.

Is the driest part of Spain, containing all the central plains and the southern Betic and Penibetic chains.

4. The Islands: Includes both Balearian and Canary Islands, although both are radically different, but each in its peculiarity resembles the usual permeability of islands in folklore.

We won't include Ceuta nor Melilla, for, although they are Spanish communities in the north of Africa, their musical folklore belongs to the Moroccan tradition, out of the slight part shared with Andalusian tradition.

This division doesn't mean that the use of instruments is limited to each area, for in many areas they share territories and repertoire, but are distinctive of not only the music, but the shared genders and uses.

Description

General

As a general view, we can differentiate in Spanish folklore two kinds of music: the dance music and the non-dance music.

The non-dance music is often religious song or familiar celebration singing, including the «virtuoso» singing in competition, or at least in one-self's demonstration. Also includes the historical registers of the legends and history of the communities, being usually the oldest part of the repertoire.

The dance music usually includes the instrumental and the vocal music. It's not usual the dance without any song, nor the pure instrumental music. If we find dances with a simple instrumental accompaniment, it's very possible that we are in front of a ceremonial (many times half-pagan) dance. Other possibility is that we are listening a ball-dance, very easy to difference because the ball repertoire is easily renewed and includes many international dances from the early years of XXth century (vals, polka, rigaudon...).

Dances and have been worked almost in exclusivity by the «Choirs and Dances» ensembles of the Feminine Section of the Falange Española from the early fifties to the middle seventies, as the cultural arm of the National Movement of General Franco, who ruled Spain from 1939 to 1975.

The work of the Feminine Section allowed to preserve much repertoire that was cursed to extinction because of desruralization of the countryside and the massive diffusion of radio, later also TV, broadcasts. But also had the evil side of the typification and standardization of the

folklore in historical regions, melting the subtle differences, some times not so subtle, and creating a well choreographed, standart repertoire for each region, without any subregional difference, and many times more focused to the scenical brightness than to the authenticity of music, dance and costume.

Only in the last years of the 70's and during the 80's, the regionalisms and nationalisms reborn after Franco's death lead to a revision to find the original look of folklore, and many ensembles and bands appeared, usually separed from the official ones, to present folklore in its most authentical face (sometimes overworking the «new» side). Nowadays we can see a new orientation, facing the fussion with new stiles as a way of entering the Globalization and the «World Music».

But, anyway, there is something to be said about regions and their folklore, and that's the theme of this work, so let's go for it!

Regions

Northern Region

As we have commented in the definition of the regions, this one includes the «bagpipe» part and the «accordion» part.

Both parts have common characteristics: we find a few musicians (two or three) playing for the dance. They used to be professionals hired for the celebrations, coming from another village.

Formed by valleys among high mountains, some times isolated during winter, it's not strange that this region has preserved some of the oldest dances in Spain. May be the oldest is from Cantabria, where women dance with short steps, hand by hand, drawing snakes and spirals, while men, one by one, jump and leaping around them. The only music is an obstinate rhythm in 6/8 and the monotonous one tone oscilation of a blowed sea-shell. Some experts talk about fertility neolithic dances...

Galicia and Asturias are the two communities of the north in the far west of Spain. Mainly high lands, mountains getting almost to the sea, their economy in basically primary, forgot until last time by industry, and keeping ancestral believings and superstitions, being fishing, cattle and agriculture their basic products.

Here the bagpipe (*gaita*) is the centre of instrumental music. The «*gaita*» is much alike the popular schottish one, with one drone (*roncyn*) and one melodic pipe (*punteiro*). Usually two «*gaitas*» and a drum are the classical instrumental group, usually accompanied by the non-dancers with tambourines. Of the most significative dances in this area are the jota (here «*xota*») and the «*munieira*», dance in which the «*gaitas*» open with a virtuoso introduction and steps to a lively 6/8 dotted rythm. Also the «*alborada*», similar to the *munieira* but in 2/4.

In Cantabria we find the mixing border of the basque and the galician-asturian tradition. Here the most outstanding instrument is the «*rabel*», a medieval form of violin, sometimes with skin front.

The Basque Country has preserved a personal and original folklore in all aspects, from their language, of remote and uncertain origin, to their sports, including the stone rising or the log-chopping, and the most popular «*cesta punta*», basque «*pelota*» game with long baskets in the right (left for the left-handed) hand, in which the flight or the ball is the fastest in the world, with its most famous court in Miami (USA), the *Jai-Alai*.

In music, we can include it, in a wide scope, in the accordion region, with the «*trikitixa*», a small diatonic accordion, but the most representative instrument is the «*txistu*», a four-hole (originally three) flute played with the left hand while, unseparably joined to the «*tamboril*», a medium sized drum played with the right hand by the same player. The «*txistulari*», *txistu* player, is an undefectible figure in any popular fair and dance, being the most famous representative of the family of the three-hole flutes, present in Spain and southern France.

Many basque dances are for soloist dancer, usually of a very difficult combinations for legs (the classical «*pas de basque*» comes from this tradition, a vertical jump during which the dancer must cross his legs as much times as he can) while arms rest almost quiet, just to hold the equilibrium. The most known of them may be the «*aurreku*», a ceremonial dance to honour a respected guest, in wich one «*txistulari*» plays and makes variations to a solemn march while the «*dantzari*» (dancer) draws the exact and scrupulous acrobatics of the dance in front of the hommaged person (or his coffin). Also spectacular is the «*Mascarada Soletina*» where different dancers, dressed as different characters dance by turn in the middle of the square around a glass of wine, on which they must land in their jumps and whirls, avoiding to spill it and drinking the content after the dance. In Bermeo, a «*dantzari*» dances on the chest containing the payments of the fishermen's brotherhood while it is worn by arm to the City Council.

Any way, the best known basque rythm, as a dance and as a song, is the «*Zortziko*», a 5/8 irregular rhythm present not only in folklore, but in works as the «*Basque Caprice*» by Sarasate (although written in 6/8 to simplify the reading by european players) or the second of the «*Fantastic Dances*» by Turina.

Other basque dances, along with *fandangos* and *jotas* are the «*Sagar-dantza*» (apple dance), «*espatadantza*» (sword dance) and the ribbon dance also present as a ceremonial dance in many other parts of Spain, as we will see.

As a relic of preterit times, we cannot forget to mention the «*txalaparta*», ancient percussion instrument formed by two or more wooden boards stuck by two players with two thick wooden sticks in complex rhythms.

Among basque people we find also a deep tradition of choir singing, with the peculiar tradition of the «*ochote*», a choir of eight male singers with an special repertoire. As a joke, it's told that with one basque you

get a singer, with two a duet and with three a choir.

Farther to the east we find the Pyrenees, to which we can approach as a whole block, for, although there are parts of different historical regions, Navarra, Aragon and Catalonia, the musical tradition is much more similar among them than with the southern part of these regions.

In the Pyrenees we can differ three genders: the songs, the ritual dances and the ball music.

Songs usually talk about the history of the communities, their uses and traditions. In one or two voices, rarely in three, are also similar to the ones in the south of France, sometimes common in the repertoire. The contact among between the two countries through the mountain passes for commerce and traffic from very early times is an easy explanation to this share of repertoires.

The ritual dances, as the stick dances, usually danced by men by pairs, dressed in white with ribbons and small bells in their legs, crossing their paths and beating their sticks, always facing to the image of the saint celebrated in the village, to the music of the three holed flute and the psalterium, in Aragon, where the most of these dances are preserved, called «chicoten».

The three hole flute, which we mentioned when talking about the basque «txistu», is an early instrument in wood covered with the skin of a snake, only used in these dances, also present in similar dances in other points of Spain, south of France, England (Morris Dance) and South America. More usually is accompanied by a drum, but in the Pyrenees is accompanied by the psalterium, or tambourine, or stringed drum. Is a wooden box of about one meter with two sound holed, five strings tuned in C and G, hung in the front from the elbow and played with a wooden stick giving the rhythm of the dance.

Ceremonial dances alike are described by Estrabo in his «Geography» (I century B. C.) in Iberia, the early Spain, and the instruments described also very early, and present in the iconography, so we can think that they are really old, and their application to the catholic church just an example, as many others, of sincretism in Spain.

The ball music is the newest repertoire. May be not because the ball is a new acquisition of the pyrenean tradition, but because the ball has not the role of the songs, preserving history and tradition, nor of the ritual dances, but just the social role of the meeting of old and young, the making of new couples, the setting of new social ties and the reinforcement of old ones. In these circumstances, the repertoire is not as important as the fact of dancing, so is more sensitive to external influences. So, the «historical» repertoire includes jotas, pasodobles and fandangos as much as waltz, rigaudon, polkas and other dance-hall music from then usual european repertoire of the XIX century.

For dance music, were traditional the violin, bagpipes (known here as «bot» in Aragon and «sac de gemells» in Catalonia, and with some differences with the ones from Galicia and Asturias) and guitar, but in the XIX century, together with the new music, came a new instrument,

the diatonic accordion, which won the place of the others in the dance music. As musicians where professionals contracted for the festivities, the accordion allow to hire just one musician, who played both melody and harmony. Probably the economical cost had been one of the principal reasons for this overcoming, although until the 50's of the XX century have been violin and guitar players roaming all over the Pyrenees.

Central and Levantinian Region

We have defined it as the «dulzaina» region. The dulzaina, also called «chirimia», «gaita» and «gralla» is an early form of oboe, with double reed, closely related to the doble reeded oboes brought to Spain by the muslims from the VIII century.

Played usually in pairs, sometimes three, and accompanied by drums, are the legacy of the xirimias played in the renaissance and the baroque all over Spain, in all religious and civil festivities.

Are traditional companions to the «Giants and big-heads» (gigantes y cabezudos) dances. In them, the «dancers» dress themselves either as one of the two giants, a hollow sculpture or a king or queen in textile over a wooden structure and papier-maché head and arms, about four or five meters high, or as one of the many big-heads, wearing a papier-maché big head, with an opening in the mouth to see, usually dressing bright colours.

Popular in all this region, the king and the queen dance walking and whirling all over the village while the big-heads scare the children, softly beating them with green branches, all with the music of dulzainas and drums.

Time ago, they also played for the dances, but now the rondalla (group of «bandurrias» and guitars) are overcoming the dulzainas is that role.

As popular dances we can find the jota, a 3/4 dance, mostly popular in Aragon and Navarra, usually lively and in which dancers jump and show their resistance. One of the most famous abroad Spain, it has been used by Glinka, de Falla, Granados, and almost all composers that wanted to give their music a Spanish soul.

Not less popular are the fandango and the seguidilla, both in 3/4 but with differences in rhythm and dance figures. All three, jota, fandango and seguidilla have pure instrumental parts and parts sung by one or more singers, usually in two voices by thirds. In all these dances are played, by the dancers, the «castanuelas», may be the most «typical» Spanish instrument. Usually known in their central and andalusian variant, all over Spain we can find different types of «castanuelas», from the small pyrenean «pitos», about 3 cm. diameter and hold hanging from the thumb, to the giant castanuelas from Ibiza, that can be 20 cm. long and 15 wide.

In the catalonian region we find the «sardana», a round dance played by the «cobla», a specific ensemble formed by the flabiol (three holed flute) with its tambourine, two «tiples» and two «tenoras», both double reed instruments born from the evolution of the gralla, two cornets, two bugles and a double bass.

As a peculiar dance from a remote region of Catalonia, it was took as the «national dance» by the nationalisms from the early XX century, so somehow, deformed and processed by means of «deputation». Now is danced by almost everybody in all occasions in villages, cities and yards.

Also in Catalonia, as in the Basque Country, we find a great tradition of amateurs choirs, born from the initiative of Anselm Clave in the middle years of the XIX century, looking for a cultural formation (reading, writing and music) for the lower classes.

In the Comunidad Valenciana we find the same dances as in the other parts, and also the «cant d'estil». Confronted to the «cant pla», the «plain song», is the virtuous solo singing in a half popular-half academical manner, with voice impostation, difficult melismatic ornamentation and strict rules to use it. Some of the styles of singing remember, or use resources, from the flamenco, and others from the «jota de estilo».

The «jota de estilo» is a variety of jot, not danced, but sung by one or two singer (if two, singing in thirds) very popular in the middle and southern Navarra and Aragon. Very melismatic, has many «styles», that means different themes on which variations are made. Is always accompanied by the «rondalla», ensemble of «bandurrias» and guitars very extended in Spain and characteristic in the southern region.

In Valencia we must also be aware of the long and deep tradition of the wind bands. Although it can be seen as a modern tradition, it's rare to find a village, although very small, without its wind band, formed by wooden (clarinets, flutes, saxophones...) and brass (trumpets, french horns, trombones, tuba...) instruments. Almost everybody in this Community plays in a band, many times formed by 70 or 80 musicians, and, in the places where are more than one, with a hard competition, that gets to terms like avoiding comences where the owner belongs to «the other band».

Southern Region

We have characterized the regions with instruments, although it is very difficult to do it because we have instruments and formations that are present in all the country. One of them is the string ensemble «rondalla». In varied number we find in it the «bandurria» a twelve-stringed instrument (divided in six double orders tuned A, E, b, f sharp, c sharp and g' sharp), the «laud» (lute, with the same strings and tuning as the bandurria, but an octave below) and the guitar. Almost all over Spain we can find this formation, some times with other string instruments, as the violin, or other from the guitar family, as the «guitarrico» (Aragon), «timple» (Canary Islands) and some others in other parts of the country.

But the south of Spain has almost no wind instruments, almost only the three holed flutes as the «flauta rociera» for the «Rocio» pilgrims and other similar instruments in different places for ritual pilgrimages or dances.

In the south, we englobe Andalusia, Extremadura, La Mancha and Murcia. Appart of the flamenco, mostly

typical from Andalusia, but not only from there, as in other regions is present and has outstanding performers, as in Catalonia, all Communities hold a similar repertoire, and altogether similar to the castilian one.

Fandango, seguidillas, and similar dances imperate in their folklore, with more presence than in the northern parts, and less, but still among them, jota.

The fact that flamenco is wide known is not a reason to except it from our commentaries, although is really a deep and hard gender to develop.

Flamenco is a kind of music that mostly comes from the andalusian gypsies, with spanish tradutional structures and «arabic» ornamentation, as Lothar Siemens presentend two years ago in the National Congress of Spanish Musicology in Barcelona. We must keep the question marks for the word «arabic», for it's still a question where do they come from, muslims or hebrews, or, may be also spanish origin.

Flamenco is divided in «palos», each «palo» is a style or a kind of piece. «Bulerña», «seguiriya», «polo», «solea», «rumba»... are some well known «palos».

Each «palo» has its origin, its peculiar rhythm, sometimes its tonality, and their variants from different places.

Rhythm is always based on twelve beats, a «compas» (bar) for the flamenco meaning of rhythm. The accents differ from one «palo» to another. For instance: the «bulerña» is taught: 1 2 3 4 5 6 7 8 9 10 11 12, where the subscripted beats mean accents, but the «martinete», an old «palo» is 1 2 3 4 5 6 7 8 9 10 11 12. There are also palos that can be transcribed without problem to 3/4, as the «fandango flamenco».

Over this basic rhythm comes the counterpoint of both claps and guitar, for not only accents are beaten, but many other counterparts, so comes the richness of flamenco hand clapping, often by three or more calppers that have different roles. One always keeps the basis, a second «head one» makes the capital counterpoint, and the third makes, so to say, «out-of-place» accents. It is, in fact, very difficult to explain, but an idea can be made with this. The «cajon», a wooden box played sitting on it with a half opened cover, is, although already classical, a recent acquisition.

Dances are, as everybody know, usually solo dances, with and alternation of the soloists, showing their skill and «blood».

The Islands

Main touristic destinations, Spanish Islands are Baleares and Canarias. Although they are very different, we will have a look on them in a wide look-out.

Balear islands are in the Mediterranean sea, not far from Valencia and Barcelona. Main islands are Mallorca, Menorca, Ibiza and Formentera in this order.

Different in their uses, have some influence had during the Turkish Otoman domination in the XVI century, as the national costume, with wide silk trousers for men and closed hair for women show.

In Balears are typical both «rondalla», flutes and bagpipe, with the already mentioned detail of the big castagnettes in Ibiza.

As dances they have the fandango, jota, and boleras, with the most known «bolero mallorquin», and many lively and slow dances.

In Menorca there is an special kind of singing, of improvised words, sang with a very peculiar style, with a peculiar throat vibrato of very far, may be oriental, origins. In Ibiza we find a kind of double clarinet, the «reclam de xirimies», with great resemblance to the double aulos of the early greeks, as it is preserved in other mediterranean islands, as Sardinia.

The Canary Islands, far to the south, near the Guinea Gulf, are special in their geography, history and music, of course.

The main popular ensemble is the rondalla, with their regional instrument, the «tiple», a very small 5-stringed guitar. Its rhythm is characteristic to the canarian music and is a near parent to the «guitarrico» and «requinto» in the spanish peninsula and the «cuatro» and «charango» in America.

The dances are also peculiar, apart of bolero and jota, the most typical dances and songs are the «isa» and the «folia». The «isa» is a jota type dance and the «folia» is the direct heir of the baroque Folia, of discussed origin, although in many baroque compositions are called «Spanish Foliás»

In Gomera, one of the smaller islands, we find the curiosity, not musical, but interesting, that whistling became a complex language to communicate from mountain to mountain, with a complete gramatic and lexic.

A bit of history

To look over spanish folklore needs a quick look over spanish history.

Early poblated by celts, from the north, and ibers, from the south, and with many «factories» both greek and phoenician, was one of the main provinces of the Roman Empire, being the birth place of philosophers as Sñeca, born in Cordoba and tutor of Nero, and two of the main emperors, Traianus and Adrianus, born in Italica, near seville.

With the fall of the Roman Empire, northern «barbars» the visigothian, ruled the peninsula, and soon the «moores», in 711, began to conquer from the south, arriving to France where were defeated in Poitiers in 732.

Muslims made in Spain a califat, «Al Andalus», ruled by the Omeya dynasty, after being almost exterminated in bagdad by the Abbassid dynasty. This fact is, may be, the basic one for spanish Music.

The Omeya court had musicians from all origins, christian, muslim and hebrew, with the outstanding figure of Ziryab, a great musician and court member prosecuted by his master from Bagdad, who took from there the «last» mode and who is, by tradition, the responsible for the

mixing of styles and the generation of a new school, the Andalusian music, still venerated and kept in all the muslim area from Maroc to Turkey as «classical muslim music». If we agree with the great theoretic of the era, Al Farabi, in Al Andalus were created the five stringed «ud» and the «rabab» (still called in Northern Africa «andalusian violin»). He is also claimed as the creator of the «Nuba», a suite of songs and instrumental pieces called by many theoretics the mother of the european sonata and suite.

In this period also flourished the philosophy, with thinkers as Maimonides, of hebrew origin, and both the sufi and the kabala thinking.

Also the christian side had a golden age. A king as Alfonso X founded the «School of Translators» in Toledo, where texts as Aristoteles, Plato, and other greek and roman classics, as well as literature, medical, mathematical, religious and geographical books were translated in three languages: arabic, hebrew and latin. Many of those translations were used until the XVIII century, and where the way of access to many of this texts, not available otherways.

The deep relation with Southern France gave also the contact with troubadours, many of them spanish as Theobald, King of Navarre and Guillem de Cervera.

1492 was, maybe, the most important year in spanish history, with the conquer of Grenada, last muslim city, the expulsion of the hebrews and the opening of America.

The renaissance in Spain, most of all the XVI century is known as the Golden Century. In music, polyphonists as Victoria, Guerrero or Morales, organists as Cabezon or Salinas, vihuelits as Milan were at the head of the european production with Dowland or Palestrina. The Counter-reforming rules against the rising protestantism in all europe made of Spain a conservative and religious country where the religious production of music was much more stimulated than the civil composition.

XVIII century paid for this, for there is almost no chamber music, although in Spain lived and worked figures as Scarlatti, Boccherini and Farinelli. Main production was religious, by the chapel masters, and scene «zarzuelas», light operas debting to the texts than to the music, although renowned composers as Literes or Duron wrote many of them and are now in a kind of resurrection.

XIX century saw the birth of spanish nationalism. Not only spanish composers, but also european ones, as Massenet or Glinka, and after Ravel and Saint-Saens, used spanish airs for their compositions. The last years of this century and the beginning of the XX saw the rebirth of spanish music with names as Sarasate, Albeniz, Granados, Falla and Turina. In folkloric music, the great relationship with America made a great traffic of music, with the so called «go-and-back» repertoire, as the guajiras, habaneras, tango and so on. From Tarrega the guitar got a place in the concert repertoire that has been growing with players as Segovia and Yepes.

The Civil War, from 1936 to 1939 finished with this period, sending many of these musicians to exily and cutting

the sponsorship of many composers who did not keep the «official» sight of music making. Any way, we cannot forget the popular music wich inspired composers as Moreno Torroba, Sorozabal, Guridi or Sainz de la Maza.

The last half of the XX century and the actual times are still too fresh to analyze, but we can see a great growing of the recoperation and presence of folkloric and popular music.

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ОТРАЖЕНИЕ ВОСТОЧНОЙ МЕНТАЛЬНОСТИ В МИРОВОЙ МУЗЫКАЛЬНОЙ КУЛЬТУРЕ

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На рубеже XX–XXI вв. в культуре России необычайно возрос интерес ко всему неевропейскому. На смену европоцентристским и американизированным умонастроениям у Россиян пришло увлечение восточными языками, восточной медициной, восточной религией, восточными гороскопами и, конечно, восточной музыкой. Так как Россия имеет промежуточное положение между Востоком и Западом, для россиян вполне естественно повернуться лицом к своим восточным соседям. Все чаще в концертных залах звучат восточные мугамы, раги, китайская и японская музыка. Но к ней пока еще наш «европейский» слух не может привыкнуть, и, ощущая ее очарование, все же слушатель продолжает чувствовать ее чуждость. Как отметил В.М. Розин, здесь «дело вовсе не в формальных особенностях строя этой музыки, она про что-то другое, неевропейское... Музыка Востока выражает не переживания личности (что характерно для западной музыки), а путь («до» японски), ведущий душу к раскрытию ее истинного бытия» [1, с. 5]. Еще с конца XVIII в. музыка Востока притягивала русских и западноевропейских композиторов, как магнит. В ней всегда ощущалось что-то загадочное, таинственное, космическое. «Она переводит наши чувства и сознание из мира обычных различий и переживаний в другой мир, где эти различия и переживания исчезают, зато приоткрываются космические и божественные энергии и символы» [1, с. 6]. Это различие позволит сегодня нам поновому посмотреть и на себя, и на развитие мировой музыкальной культуры. Возможно, более близкое знакомство с музыкой Востока поможет справиться с многочисленными проблемами в современной российской музыкальной культуре. Говоря о культуре, в данном случае музыкальной, неизменно приходишь к выводу, что она неразрывно связана с таким понятием, как «национальный менталитет». Данная статья является попыткой рассмотреть особенности отражения восточной ментальности не только в традиционной музыкальной культуре этих стран (фольклоре), но и в классической западноевропейской и русской музыке.

Каждая национальная культура есть результат проявленной деятельности национальной менталь-

ности, так как национальная культура не существует вне национального менталитета. Если рассмотреть существующие философские интерпретации сущности ментального, то выясняется, что менталитет – это не только тип устройства сознания, мировосприятия, понимания, способ мировоззрения. Согласно П.С. Гуревичу и О.И. Шульман, «менталитет выражает жизненные и практические установки людей, устойчивые образы мира, эмоциональные предпочтения, свойственные данному сообществу и культурной традиции» [2, с. 25]. Социокультурная созидательная деятельность выстраивается на той или иной национальной почве на основании существующих традиций и существующей национальной ментальности независимо от временных рамок. Сначала рассмотрим отражение особенностей восточной ментальности в традиционной музыке Китая, Индии, стран Ближнего Востока.

К середине I тыс. до н. э. в мировоззрении человечества произошел кардинальный переворот. На смену мифологическому мировосприятию приходит рациональное сознание, рождаются региональные и мировые религии: конфуцианство, даосизм, буддизм, зороастризм и др. Карл Ясперс называет этот период «осевым временем». По его мнению, характерные общие черты каждой из интересующих нас восточных культур (устойчивость, неподвижность, традиционализм) начинают формироваться в доосевой период и далее сохраняются неизменными.

Особенностью музыкальных культур Востока является то, что в них традиционное мировосприятие, специфическая восточная ментальность сохранилась и нашла отражение вплоть до наших дней. В отличие от европейской точки зрения, истинное восточное бытие души не есть реализация наших желаний, нашего Я, личности, а «слияние души (Атмана) с Космосом и Богом, обнаружение единства этих трех начал. Конец пути – это Дао или нирвана, в которой душа обретает космический покой. Сам же путь есть индивидуальная жизнь (индивидуальность), преодоление иллюзорности (майи) неистинного бытия и жизни, раскрытие (тоже индивидуальное) истинного бытия. Если конечная цель одна и та же (Дао, нирвана, Бог), то путь к этой цели у каждого свой, инди-