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**MUSICAL CULTURE OF THE REGION: STRUCTURE,
CONTENT, DIRECTIONS OF DEVELOPMENT**

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Abstract

Musical culture is a large-scale, voluminous, systemic phenomenon, the composition, and structure of which implies the presence of complex internal connections between various manifestations of this cultural phenomenon. The object of research is the cultural space of Dagestan. Subject of research: musical culture of Dagestan as a system of elements determining the cultural space specifics of the region. Dynamic, global processes aimed at the unification of cultures intersect with the preserving traditions trends, declaring ethno-cultural identity, emphasizing the uniqueness of cultures. Unity in diversity is the specificity of the modern cultural situation of the region. The author comes to the conclusion that traditional and sacred-religious music remains resistant to the challenges of globalization; professional composing art incorporates regional musical culture in the global context. Mass music is an experimental platform on which new creative directions based on the intersection of different musical culture layers originate, form, acquire stable forms or, conversely, are lost. In essence, the local musical culture reflects the cultural priorities prevalent in the society. In this regard, it is relevant to study the functioning of the musical culture of Dagestan as an integral system based on the interaction of different cultural trends. The study results will identify problematic areas of regional cultural policy, as well as, based on this methodology, to carry out a similar analysis in other local regional cultures.

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1. Introduction

The concept of "musical culture" accommodates a fairly wide range of components that define both the foundation, the basis of the musical cultural tradition, and the musical phenomena that are constantly being updated, crystallized and formed on the former, traditional basis. In addition, the "musical culture" concept includes the features of musical works functioning in the context of society and cultural space. Aspects of studying musical culture through the knowledge of its social factors are also of interest. Accordingly, there is a need to study musical culture as a system, which led to the interdisciplinarity of research based on a systematic approach that considers musical culture as an integral phenomenon. We agree with the researcher Shafeev (2007), who emphasizes that musical culture is not a static, but a dynamically developing phenomenon. In the context of regional musical culture, this provision is all the more relevant, which explained our interest in the study of the musical culture of Dagestan.

2. Problem Statement

The object of research is the cultural space of Dagestan.

3. Research Questions

Subject of research: musical culture of Dagestan as a system of elements determining the cultural space specifics of the region. It seems to us particularly effective to consider the musical culture of Dagestan as a single system, from the standpoint of musical culturology, taking into account the interaction processes of different levels (layers) of the musical culture of the region. The theory of the so-called "layered structure of musical culture" was put forward by Gorokhovik (2007) in the article "Formation and development of musical-cultural paradigm in professional music education and science", which substantiates the relevance of the regional-civilizational approach in the study of music from different regions. Regarding the culture of Dagestan, the theory of the layered structure of musical culture can be varied, taking into account the specifics characteristic of this region. This primarily involves the trends in music related to the sacred and religious aspect of the traditional societal life.

The musical culture of the region is an integrity combining all existing forms of musical sound-making: traditional and urban folklore, music of everyday life, professional composer creativity. This approach legitimizes the musical culture of non-European tradition, determines the uniqueness of musical cultures of all regions in the world and conceptualizes the features of musical culture in relation to the natural-ecological, socio-cultural, cultural-historical conditions of the region.

An important aspect of musical culture, which determines its dynamics, socio-cultural potential and ability to be renewed, is musical education, aimed at transferring the spiritual experience of generations, concentrated in the art of music. We consider music education as one of the systemic components of musical culture. It is important to determine the importance of music education in the structure of the musical culture of the region and to identify its potential in the development of modern cultural space.

4. Purpose of the Study

The purpose of the study is to substantiate the musical culture model of Dagestan, to identify its structure-forming components, to characterize the core and periphery of the musical culture of the region. To achieve this goal, the characteristics of each of the components are given, the conditions of their functioning and interrelation are determined, possible transformation vectors are indicated in relation to existing challenges and the socio-cultural situation of the region.

5. Research Methods

As methodological basis of the research served general scientific methods of analysis, synthesis, comparison, generalization, analogy. Also, the author applied a descriptive method providing a primary analysis of the musical culture phenomena of Dagestan, and a systematic method that allows us to consider the musical culture of Dagestan as a system the main components of which are ethnic (traditional), classical (academic), urban, sacred and religious levels.

6. Findings

The research field dealing with modern music science is based on the study of the fundamental ontological problems of musical culture and musical art (Akopyan, 2016; Blum, 2013; Klujev, 2021; Opanasiuk, 2021). Multi-component, multi-aspect functioning and vector multidirectional development determine the specifics of musical culture. In a particular case, regional, it is advisable to talk about musical culture as a phenomenon with a complex internal structure. This statement is confirmed by the currently updated cultural and musicological studies, based on the conception of the relationship between regional musical cultures and the socio-cultural, cultural-historical conditions of the region (Arefyev & Samsonova, 2007; Kostiuk, 2021; Rudichenko, 2013). Consequently, there is a need to study music *from the cultural perspective*, i.e. to consider music not only as an art form, but also as a phenomenon that has cultural foundations and focuses on cultural determinants (Abdulaeva & Kerimkhanova, 2017).

In the process of comprehension, perception, analysis of musical culture as integrity, consisting of many sound-making aspects, an understanding of the musical culture morphology is formed – as a phenomenon consisting of “layers”, levels, components. Moreover, the “layers” are not opposed to each other, but represents organic unity, interconnection. One of the first researchers who put forward the theory of the multilevel structure of musical culture, Mikhailov (1981), identified three “blocks”, the intersection of which determines the phenomenon of musical culture – composition, social conditioning and the nature of functioning. The most important components of musical culture, including the musical culture of the region, determining its specifics, stable forms and predictable trends: 1) the ability to preserve tradition (social institute of musical culture); 2) the creation and broadcasting of musical compositions; 3) the practice of studying music as an art form (theoretical tradition); 4) the method of reproduction (musical instruments, the composition of musical text performers); 5) genre composition (genus, type of music, due to the conditions of origin, purpose, method of performance, etc.). Since the system of musical culture itself is not autonomous, but is based on the natural-ecological, socio-cultural,

cultural-historical conditions of the region, a set of musicological and cultural paradigms is logically relevant when studying the theoretical provisions of the “musical culture” concept.

The musical culture model of Dagestan includes such components as: 1) traditional (ethnic) music, 2) academic music, 3) urban (mass) music, 4) sacred and religious music, 5) education in the field of musical culture and art (a set of institutions for special and supplementary education). Each model component (layers of musical culture) was formed as a result of historical and cultural processes, such as, for example, the practice of academic musical performance and professional composing. In fact, it is possible to note a certain independence and self-sufficiency of the musical culture components. The uniqueness of the given model lies in the fact that the listed layers of musical culture are not autonomous, not isolated from each other, but intersect, converge, resulting in new types of musical creativity formation. In this regard, it is possible to note the artistic and creative potential of the regional musical culture. Let us consider each of the layers, levels of regional musical culture.

The level of traditional (ethnic) music is represented by folk musical creativity – coincide with a certain ritual and non-ritual event, such as, for example, an epic, heroic or lyrical song. This component of musical culture is the most stable in the historical and socio-cultural context. Preserved within the framework of cultural tradition, musical folklore marks ethnic identity, determines the uniqueness of ethnic music due to the special rhythmic, musical and tonal formulas inherent in this ethnic group.

The level of academic music in Dagestan began its formation at the beginning of the twentieth century. Currently, this is the established practice of professional composing. The academic music broadcasting is carried out within the framework of concert and educational projects, such as, for example, the music festivals “Port-Petrovsky Assemblies”, “Creative Intersections”, regularly held by the Dagestan Philharmonic with the support of the Ministry of Culture of the Republic. There is an Opera and Ballet Theater in the republic, concerts of symphonic, chamber and instrumental music are held, and guest musicians are touring.

The level of urban (mass) musical culture is most notably expressed in the pop performance practice, musical accompaniment to family celebrations and corporate holidays. The updating process of this musical culture component occurs due to the adaptation of the rhythmic, musical and tonal complex of ethnic music to the conditions of computer sound processing, the couplet principle of composition and other particular features natural for mass, pop music.

The level of sacred and religious music is presented within the context of a Muslim ritual (dhikr, mawlid), as well as in the framework of religious songs (nasheeds) performed beyond the ritual. If in the first case religious chants have strict timing, inclusion in the structure of the ritual and are strictly regulated by the same ritual, then in relation to Nasheeds, we can note some creative freedom, the development of melodic drawing, in general, self-expression of the author. Not limited to religious practice, nasheeds are performed as part of special concert programs dedicated to the holidays of the Muslim calendar. In the model of regional musical culture, sacred and religious music included in the ritual (chants during dhikr and mawlid) remains autonomous, since it is completely subordinated to the Muslim canon. Nasheeds performed beyond the ritual, to a certain extent, become part of mass music and illustrate an example of convergence, the intersection of two musical culture layers – urban (mass) and sacred-religious.

Thus, traditional (ethnic) and sacred-religious (ritual) music remains resistant to the challenges of globalization; academic – with a certain stylistic mobility inherent in professional creativity – incorporates regional musical culture in the global context. Mass (urban) music is an experimental platform on which new creative directions based on the intersection of different musical culture layers originate, form, acquire stable forms or, conversely, are lost.

7. Conclusion

The analysis carried out in this paper resulted in the following conclusions. The peculiarity of the modern musical culture of Dagestan is in the simultaneous and organic functioning of different stylistic, cultural-historical, socially oriented "layers" of music. Preservation of folklore art models, ensuring the stability of musical and cultural traditions; updating the complex of urban-type musical culture genres, reflecting the regional peculiarities of everyday culture; the use of modern composition techniques in academic music, indicating a trend towards integration with the pan-European musical space; sacred and religious chants embedded in the context of the Muslim ritual – all this characterizes the multi-component musical art of the region and ensures the functioning of the musical culture of Dagestan as a single system. Moreover, the model of musical culture itself is not an immutable object, but a structure that can be updated and include new producing messages. If traditional (ethnic) and sacred-religious (ritual) music – the core of regional musical culture, ensuring the preservation of the cultural code, ethnic identity, then academic and mass music is the periphery of musical culture, a field for the development of creative potential, an instrument for integrating regional culture into the global cultural space.

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