

*Materials of Conferences***NATIONAL FACTOR IN THE ERA OF GLOBALIZATION: THE PROBLEM OF PRESERVING THE CHUVASH INSTRUMENTAL TRADITION**

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For centuries, the Chuvash ethnic music, as a specific form of reflection of life, history, religious beliefs and the nation's world views, has been formed as a special and in many ways unique artistic phenomenon. An important prerequisite for the Research of Traditional Music is the establishment and analysis of musical events in the context of the spiritual and cultural life of the nation in different periods of its history. Closely associated with the traditional activities and the nation's mentality, that had been shaping for centuries, the instrumentalism was a powerful factor in the ethnic culture, sometimes more stable and conservative than the ethnic self-conscience and even the domestic speech.

The origins of the Chuvash folk music is to be found in the cultures of the ancient ethnic Chuvash ancestors, first of all in Turkic-speaking tribes that appeared in the Volga region in VII–VIII centuries AD, as well as in the cultures of other ethnic groups, with which the first Chuvash tribes contacted in their cohabitation places in the Volga region, in Northern Caucasus, and even earlier, in Central Asia.

Rich traditions of instrumental and vocal music, that were formed in the multifunctional syncretic complexes of the ancient art, had created important prerequisites for the forms of the major performing folk music. The Chuvash musical archaic is not limited with simple primitive forms, it brings the signs of a highly developed art in itself. The level of its development was sufficient not only to absorb the surrounding cultures' achievements, but also to influence them.

Musical instruments, their names, descriptions or production methods are often the only source of information about the remote past musical life. The relevance of the musical instrument research nowadays increases not only due to the adjustment and testing of many well-established conclusions about the musical traditions of the nations, but also due to the new methodological approach formulation to the research, since the traditional Chuvash instrumentalism is a phenomenon not only musically – artistic, but also historical, social and ethnic. Developing according to the laws of the internal evolution, it retains archaic elements dating back to different stages of ethnogenesis and the historical past of the nation.

Based on different descriptions of travelers, composers and ethnographers, as well as on ex-

peditionary and archival researches we can speak about more than fifty kinds of musical instruments. Despite the importance of instrumental music, that was heard in the Chuvash life everywhere in songs or played on its own, this art in XX century was eroded faster than the vocal. This concerns both the performance tradition and the art of instrument production as well.

Archeology sheds some light on the question of the instruments of the Volga Bulgars. In excavations they found clay whistles, bone tubes from multilateral flutes, metal frames of plucked idiophones like a jaw harp. Such data, in spite of their small numbers, confirm the active functioning of the traditional musical culture of the Volga Bulgars and the influence on the neighboring nations of the Volga region.

Being simultaneously the memorial of material and spiritual culture, the instrumental music in its specificity provides a rich material for the research of the early epic periods, its development and transformation. Collectors and researchers have not left us any musical notes. All the musicians who performed the Chuvash music, played by ear without using the European musical notation system. The musical recordings made by professional musicians, as a rule, were overwhelmed by various clarifications and additions, that made it difficult to continue reading from a sheet. The fruitful research of instrumental performance, its live-sounding materials became possible with new methods of material fixing.

The invention of the recording technique revolutionized ethnomusicology. Phonocylinders, records, tapes, disks have become the main standard audio documentation. At each new stage of technique development the quality of the recording was becoming higher and in its turn the imaginative feeling was fuller. In certain areas the recordings began to displace the notations. From the hundreds of expeditionary recordings ten on average are quoted. Disc issues compete seriously with musical publications. Currently hardware and software restoration are in very high demand.

Today the research of Chuvash ethnic instrumental music is just at a start, but already on the basis of available audio materials we can solve some important problems. Currently, modern technical facilities allow to record sounds of Chuvash musical instruments, produce their spectral and timbre analysis, compare the height and the sound quality of the instrument with the height and quality of the real sound. New forms of field research of the traditional musical performance may be of great help in this work. Besides, studying the melodies and rhythms, the analysis of techniques and playing the

musical instrument technology is also very important: the position of the lips on the aerophone, fingering and articulation, the strokes, vibrato, changing positions, types of string pizzicato. All these details help understand the musicians' style better.

The study of ethnic musical traditions in the modern conditions gets particular importance, because it focuses on the problems of the globalization influence on the musical culture of XXI century, on the dialogue of different cultures, that are of great scientific and practical interest, their intercultural dialogue is an integral part of the cultural strategy of UNESCO.

The researches of particular relevance are the studies on the problems of the modern science of ethnic music, organology, ethnomusicology, sociology, ethnic music and ethnopedagogy of early XXI century, as well as on the preparation of highly qualified scientists, teachers and masters for the production of traditional musical instruments that are unique monuments of material and spiritual culture.

In the era of globalization, the ethnic identity is exposed to major transformations due to the result of the destructive influence of mass culture, mass migration problems and multiculturalism policy. The spread of the same cultural patterns around the world, the open borders to cultural influence and the growing cultural communication force to speak about the process of the globalization of modern culture.

The globalization of culture is a process of integration of individual ethnic cultures into the single world culture through the development of transport means, economic relations and communications. During these contacts many traditional forms of life and ways of thinking disappear. All these are compounded by the unresolved historical problems, mainly geopolitical, leading to a change in the boundaries of political and economic spaces.

Not using the traditional, living for centuries, cultural symbols it's impossible to get involved into the line of succession of cultures, it is impossible to feel the history as a single process with a certain past and that's why the certain present and, most importantly, the future. It is well known that, for all its diversity in the world musical culture, the further accumulation and development of ethnic instrumental music is in the same context of the evolution of each individual nation. Because of this, Chuvash musical culture is not the sum of the differences, but the system of similarities and differences. This versatile feature allows to compare the Chuvash national tradition with other musical civilizations, makes them equal great, despite the differences in the extent of its influence.

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ETHNIC CULTURE IN THE ERA OF GLOBALIZATION: THE ACTUAL HISTORICAL AND ETHNOGRAPHIC STUDY OF CHUVASH INSTRUMENTAL MUSIC

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