Музыка повседневной жизни (на примере арабского музыкального инструмента рабаб) / Music of everyday life (on the example of the musical instrument rabab)

Много ли из того, что окружает нас в повседневном быту, имеет шансы сохраниться на протяжении двух, трех, пяти тысяч лет?

Древнейшая из письменных цивилизаций существовала в Месопотамии больше пяти тысяч лет назад, а крупные города Ур, Киш, Лагаш, Аккад были могущественными государствами уже в середине третьего тысячелетия до н. э. По мере роста плотности населения Ближнего Востока, все большее значение приобретали торговые пути, связывающие народы и страны. Роль этого региона, который теперь называют Левант (Страна, где восходит солнце на старофранцузском), или земля Ханаан, как она называется в книгах Ветхого Завета. Именно Левант стал тем перекрестком, на котором встречались и взаимно обогащались древнейшие культуры Средиземноморья.

В первом тысячелетии до н. э. общий культурный поток Восточного Средиземноморья разделился на отдельные центры в Египте, Греции, Персии и городах-государствах Месопотамии. Война потеснила торговлю: цари и императоры предпочитали захват чужих земель и активно практиковали самые чудовищные формы геноцида. Только Левант остался верен принципам транзитности и культурного обмена. В результате арабские народы Леванта стали единственными наследниками культуры шумеров и аккадов и пронесли свое наследие (начиная с шумеро-аккадского периода Месопотамии), а также с другими аспектами традиционного образа жизни. Показана связь эмоциональной и акустической специфики звучания рабаба с особенностями традиционного жилого дома региона Левант, воспринятым в современном энергосберегающем домостроении.

Некоторые находки той дальней эпохи, как ни странно, дожили до наших дней. Необходимость рассчитывать сроки развила рек вызвала к жизни календарь и математику, причем шестидесятеричная система счисления принята сейчас для измерения времени во всем мире. Вероятно, первые колесные повозки, первые чиновники и первые врачи. Кстати, только в русском языке есть уникальное слово «врач», синоним латинского «doctor» и славянского «лекарь». Это слово неведомыми путями дожило до наших дней, доживает и, как мне кажется, не дожевает до конца, не дойдя до конца времени.

Исследователи археологи, писавшие о том, что происходит на месте, где было в древности, писали о том, что происходит на месте, где было в древности, и на местах, где было в древности. Но только Левант остался верен принципам транзитности и культурного обмена. В результате арабские народы Леванта стали единственными наследниками культуры шумеров и аккадов и пронесли свое наследие (начиная с шумеро-аккадского периода Месопотамии), а также с другими аспектами традиционного образа жизни.
The Levant remained true to the principles of transit and cultural exchange. As a result, the Arab peoples of the Levant became the sole heirs of the culture of the Semurians and Akkadians and carried this legacy through the millennia.

By the beginning of our era, the Sumero-Akkadian culture not only disappeared, but was also firmly forgotten for almost two thousand years, until archaeologists began to study it at the beginning of the 19th century. Gradually, as cuneiform documents were deciphered and archaeological facts were accumulated, a unique civilisation began to emerge. It seemed to arise and flourish in completely unsuitable conditions.

In the entire Eastern Mediterranean there are no metal deposits, no building stone, no forests with industrial timber – there is nothing but water and clayey silt. It was from this silt, according to Henry Suggs, that a great civilization was built (Saggs, 1987).

Some finds of that distant era, oddly enough, have survived to this day. The need to calculate the timing of the flood of rivers gave rise to the calendar and mathematics, and the sexagesimal number system is now adapted to measure time throughout the world. Probably, the first wheeled carts, the first officials and the first doctors appeared there. By the way, only in Russian there is a unique word “vrah”, a synonym for the Latin “doctor” and the Slavic “lekar”. This word came into the Russian language from Sumero-Akkadian in unknown ways and means “knowing water and oil”, that is, who knows how to cook mixtures on a water and oil basis. In Mesopotamia, the first poets known to us appeared, cosmetics and even the first comics appeared in Mesopotamia.

The world’s first bow musical instrument, the rabab, also appeared there.

The design of the rabab is very simple. This is a wooden resonator box, covered on one side with a goat or sheep skin membrane. Attached to the top of the resonator is a long straight neck without nut, like a violin. Several strings are stretched on this design – from one to four. The strings are pressed with fingers, and the sound is extracted with a bow in the form of an elastic arc with stretched horsehair.

Over the centuries, the rabab roamed from region to region and from one culture to another throughout vast Eurasia and even beyond. The Egyptians, ancient and modern, know and love it under the name “rebab”. With a slight change in form, it migrated to the ancient land are harmoniously combined as well as the sounds of music.

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countries of Southern Europe and was known in the French countryside as “rubella”, and in Spain – as “rabel”, “rap”, and “rabiken”, and in Italy it was called “rebec”. Together with the Portuguese, it crossed the Atlantic and spread to different regions of Brazil, under the name rubeca (Farmer, 1929).

The long wanderings of the rabab, already on the crest of the spread of Islam, brought it to Western Siberia. Siberian Tatars, Udmurts, Mari and Chuvashs tell an eerie tale. A young woman is given in marriage to a strange family, but her husband’s parents turn out to be living dead werewolves “Ubyrs”. The woman tries to run, but her mother-in-law catches up and kills her. Later, the brothers of the murdered woman find her torn corpse and make a musical instrument from her hair (in another version, from her intestines). But, as soon as they pass the bow along the strings, the instrument cries in a human voice and tells the story of the death of a woman. The tale ends with the fact that the brothers of the murdered woman take revenge on the werewolves, destroying their entire family (Rakhno, 2017).

This story probably reflected real memories of some episodes of the migration of peoples across the expanses of Siberia. But we are more interested in the motive of identifying a musical instrument with parts of the human body. An instrument is not a mechanical, dead product. It is flesh of the flesh of a human, a kind of posthumous child of a dead woman.

After the decline and disappearance of the Sumerian culture, the Arabs of the southern part of the Arabian Peninsula took over the preservation of the rabab. This is a harsh area where life is extremely hard. A hot and arid climate, a merciless sun, a constant feeling of proximity to the great deserts – Rub al-Khali, Great Nefud and, of course, the queen of deserts Sahara. It was the Bedouin nomads who preserved the living tradition of making rabab and playing it. After the transition to a settled way of life in the era of Islamization, the rabab became part of the urban culture of the Arabs (Panum, 1939).

The voice of the rabab is not loud. The design of the instrument does not allow you to get a strong sound. Just as the ancestors of the royale – spinet and harpsichord – were intended for chamber, intimate interiors and home music-making, so the rabab assumes a small circle of listeners and a modest interior. This may be a Bedouin tent made of woolen fabric, which additionally muffles the sound. In a modern concrete house, traditionally, there are carpets that play the same role (Al-Shurman, 2018).


Древние приемы кондиционирования воздуха в жарком климате Леванта привлекают повышенное внимание на фоне энергетического кризиса / Project “Badgir Skyscraper”. Adam Fernandez, architectural bureau Evolo, France. – URL: https://www.evolo.us/badgir-skyscraper/. Ancient air-conditioning techniques in the hot climate of the Levant gain heightened attention amid energy crisis
The timbre of the classical rabab is minor, melancholy. Some ancient sadness is heard in this sound, even in fast and cheerful melodies.

The great Arab sage, encyclopedist, commentator on Aristotle and Plato Abu Nasr al-Farabi dedicated a significant part of his treatise on music Kitab al-musiki al-kabir to rabab. Written at the end of the ninth century AD, the treatise continues Pythagoras’s ideas about the healing nature of music. Al-Farabi believes that music originated as singing – perhaps the lonely song of a Bedouin wandering in the desert. Therefore, he considers singing as a natural phenomenon. Only later does the idea of a musical instrument accompanying the voice appear. For singing you only have to have the relevant stance of your soul. In order to make a musical instrument, you need to know the properties of wood, metals and other artificial entities (Al-Farabi, 1987).

It should be noted that traditional Arabic poetry assumes a continuous sound, it is more of a recitative than a declamation in the bel canto style. A singer is always a poet, and a poet is a sage. And in much wisdom, as the prophet said, there is a lot of sadness.

The smooth undivided sound of the rabab echoes the flowing nature of the space of the traditional Arabic interior. The Arab residential building is fenced off from the external environment, it turns to the street with a solid wall, and in general there are few windows and they are of the minimum size. This is practical – you need to protect yourself from the heavy heat of the sun. Patterned lattices of mashrabiya serve the same purpose – it covers the openings of the building, like sunglasses. The patio with large plants is also included in the traditional residential building of the urban Arab. All these elements are designed, in addition to defense from the heat of the sun, to provide a mood of intimacy, the protection of the internal space from modest looks from the outside. The confidential sound of the rabab, close to the unprocessed voice, is in tune with the shady courtyard, but is completely out of place in the open spaces of streets and squares.

The classic rabab performer makes the instrument by own hands. For this, materials are used that are as accessible and common as possible for the place where the musician lives. In Brazil, the resonator is made from half a coconut, in India it is made from precious woods, and in Arabia it is most often made from inexpensive leather.
который не требует внешних источников электричества для своего функционирования — это светлая мечта урбанистов, которая становится все более желанной в контексте растущего дефицита энергии. В жарком климате основной потребитель электроэнергии — кондиционеры и холодильники. Инженерные решения традиционного арабского дома вызывают справедливый восторг специалистов. Например, ветровая башня малькаф или бадгир — своеобразная ловушка для ветра, которая улавливает движения воздуха высоко над нагретой землей и направляет прохладный ветерок внутрь здания. Иногда воздуховод проходит через подвал, что дополнительно охлаждает и увлажняет воздух без малейшего расхода энергии [8].

Принципы здорового жилища сформулировал Абу Али Хусейн ибн Абулуках ибн аль-Хасан ибн Сина, известный на Западе как Авиценна, ученик и последователь аль Фараби. Подобно тому, как музыка строится на естественной основе человеческого «звучания», так и здоровый дом в основе своей следует естественным потребностям человека. Искусственная, инструментальная часть музыки и архитектуры — лишь украшение, преходящее и необязательное. Естественная основа опирается на особенности места, климата, пейзажа. Искусственная надстройка может следовать моде, подражать популярным образцам, но только внешне, поверхностно, ни в коем случае не посягая на естественную основу [9].

Философия музыки, как и философия традиционного арабского дома, опирается на тезис о тождестве человека, его тела и души с его личными вещами. Музыкальный инструмент, как и дом, — продолжение самого человека. Его негромкого, нероскошного, возможно, совсем не богатого, но уникального и индивидуального счастья.

Literatura
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References