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Studying sound landscape as a part of national culture is a new and relevant task. Predominance of visual information in the society, low auditory culture, the problems of acoustic ecology sharpen the relevance of studying and preserving acoustic space as a part of culture. Thus, suggesting the concept of acoustic landscape, we imply that the notion of cultural landscape comprises natural and cultural components connected with each other and influencing each other, which are characteristic of a certain territory. By the term “acoustic landscape” we mean a set of traditional acoustic actions and certain acoustic reality which do take place in the daily life of a human being, defining the type of certain cultural territory. Acoustic landscape is one of the forms of expressing non-material cultural legacy connected with the cultural landscape: «oral traditions, including the language as the conductor of non-material cultural heritage; performing art: customs, rites and festivities: knowledge of nature and the Universe; knowledges and skills connected with traditional arts» (1).

The sounds of the surrounding world do indeed become the source of creative inspiration for many musicians, which is reflected in their autobiographical prose. K. Debussy once said: «Who can penetrate into the mystery of composing music? Sea murmur, curved line of the horizon, wind in the foliage, birds’ squawking produce a variety of impressions on us. And then, without asking us, one of these impressions comes out to be expressed by the language of music. It carries its own harmony being so sincere and pure that it cannot be found elsewhere. It is only in this way that the heart prone to express itself via music makes the most wonderful discoveries» (2). When asked what fuels her creative activity, Sofiya Gubaidullina replied: «The most important is the sounds of the world, the sounds of everything surrounding me. Everything

has its sound: the objects, the plants, the people, the ground, the stars. If the person is enough concentrated, he will hear it ...» (3).

The Canadian composer, educator and prose writer R.M. Shaffer was one of the first who pointed out the problem of preserving the acoustic picture of the world in the era of industrial civilization. He wrote: «one of the possible definitions of noise is that it is defined as the sounds which we are taught to ignore. We have been ignoring them for so long that they have completely run out of control. In my approach, which tackles this problem, I consider the world acoustic landscape to be a gigantic macrocosmic composition which is constantly created around us. The human being is the main creator of this composition; it is in his power to make it more (or less) beautiful» (4).

Supporting this idea, Russian cultural studies expert E.D. Andreeva writes in her article called «Acoustic landscape as a real object and research task»: «each epoch and culture has its own voice – its acoustic contents, form and performance» (5). The acoustic form is made up of systemic sounds which appear as a result of regularly repeated phenomena connected with nature or the human activity in a certain territory. E.D. Andreeva emphasizes the fact that acoustic landscapes play a significant role in the perceptual unity of the objects of cultural heritage. She develops this idea basing on the example of the organization of acoustic space in the historical cultural landscapes of conservation areas. She gives convincing argumentation saying that the harmonization of the conservation areas territory by means of the restoration of traditional acoustic patterns will make for better historical cultural authenticity, point out ethnical identity, create esthetic integrity, intensify associated perception, and will produce the effect of deeper immersion into a certain historical cultural atmosphere.

Recapitulating, the acoustic scores of the Old Tatar settlement have absorbed the acoustic images of different cultures and ethnoses, mainly Turk, Islam, and Russian (8). The process of interaction of “acoustic masses” of different cultures involved ethnic confessional institutions

with the regulations requiring very accurate acoustic composition of the religious actions which occur in them. They created a specific and unique acoustic image of the Old Tatar settlement.

The Old Tatar settlement today is the favourite location for promenading citizens, excursions of numerous tourists; it is an opportunity to have a dip into the Kazan of the XVIII-XIXth centuries, into the Tatar history and culture. It goes without saying that the primary method of comprehension is going to be visual, however, the secondary, which is in fact equally important, is audial. The reconstruction of the acoustic atmosphere of the past time is an immeasurably more daunting task than the regeneration of visual images.

References

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