

their time". In a private conversation, she told me, "They are small creative milestones of life, reflected in music. Listening to them, I just remember the history of their creation, my feelings, emotions, excitement, anxiety and emotions of that period, the events that took place "behind the scenes", and why it is embodied in the music in this peculiar way."

Of the total amount of methods and means, forming the individual musical language of each piece we can identify one aspect which is common for Gomelskaya's style, it is spaciousness as a defining aspect of expression for the composer. The sound organization system of every work is developed as if from the height of cosmic perception. Therefore, all the constructive elements are organized from "chaos" of new sound matter into stable, rational and logical structures. Organizing and structuring of sound material creates the preconditions for the emergence of a special kind of musical space polyphony in which purely polyphonic techniques become a peculiar system of coordinates. The composer does not aspire to a gradual conquering of space as in the classical imitative polyphony, and she does not separate the texture into layers, which is very typical for the twentieth century polyphony. In Gomelskaya's works we observe polyphony both horizontally and vertically at the same time within the entire range of a possible "sound world" of a work. Uniqueness of her effective solutions is combined with complete freedom of choice. The most unexpected combinations of sounds in clusters are arranged in a perfectly chosen texture relief. The projection of a relief and specifics of its design is the basis of the formation process, fixing the main stages of the dramatic composition.

In conclusion, it should be noted that even selective analysis of the works of Ukrainian composers effectively proves that each of them forms a deep personal understanding of the logic of musical space organization. Its constituent elements (sound, series, tone, rhythm, texture, etc.) find their starting point, falling into orbit of the logic of musical drama deployment as a unique author's original thinking, as one of the brightest examples of contemporary art of composition.

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MUSICAL INDICATORS OF HISTORICAL PROCESSUALITY IN THE PARALLELISMS OF THE DEVELOPMENT OF CHINA AND EUROPE

The purpose of given work is to discover musical signs of historic knowledge in connection with the reality of chronological parallelisms of musical development of China and Europe of the Middle Ages and New Time. **Methodological basis** of the work is an idea about a tone of epoch, put forward by G.Hegel and evolved in the conception of Renaissance by A.Losev. **Scientific novelty** of the study is determined by the fact that for the first time it indicates synchronization of culture reformations of development of China and Europe, provided that, historically interaction and inter-influence were excepted. **Conclusions.** "New relationship" (after C. Jung) reveals itself – "semantic acausal relationship", which allows to understand the regular nature of chronological coincidences in the history of music culture of China and Europe.

Keywords: music genesis of the historic knowledge, parallelisms of the development of China and Europe, new relationship – semantic acausal relationship, historic process, historic continuum.

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Музичні показники історичної процесуальності в паралелізмах розвитку Китаю та Європи

Мета роботи. Виявлення музичних ознак історичного знання у зв'язку з реаліями хронологічних паралелізмів музичного розвитку Китаю та Європи Середньовіччя і Нового часу. **Методологічною основою** є уявлення про дух епохи, висунуте Г. Гегелем і розвинуте в концепції Ренесансу О. Лосєвим. **Наукова новизна** роботи визначається тим, що вперше вказана синхроніка культурних перетворень розвитку Китаю і Європи, при тому, що історично виключалася їх взаємодія і взаємовплив. **Висновки.** Виявлено "новий зв'язок" (за К. Юнгом) – "смысловий недетермінований зв'язок", який дає змогу усвідомити закономірний характер співпадінь в історії музичної культури Китаю та Європи.

Ключові слова: музична ґене́за історичного знання, паралелізми розвитку Китаю та Європи, новий зв'язок – смысловий недетермінований зв'язок, історична процесуальність, історичний континуум.

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Музыкальные показатели исторической процессуальности в параллелизмах развития Китая и

Европы

Цель работы. Выявление музыкальных признаков исторического знания в связи с реалиями хронологических параллелизмов музыкального развития Китая и Европы Средневековья и Нового времени. **Методологической основой** является представление о духе эпохи, выдвинутое Г. Гегелем и развитое в концепции Ренессанса А. Лосевым.

Научная новизна работы определяется тем, что впервые указана синхроника культурных преобразований развития Китая и Европы, при том, что исторически исключалось их взаимодействие и взаимовлияние. **Выводы.** Обнаруживается "новая связь" (по К. Юнгу) – "смысловая недетерминированная связь", которая позволяет осознать закономерный характер хронологических совпадений в истории музыкальной культуры Китая и Европы.

Ключевые слова: музыкальный генезис исторического знания, параллелизмы развития Китая и Европы, новая связь – смысловая недетерминированная связь, историческая процессуальность, исторический континуум.

The *musical* component of *historical* knowledge of Antiquity is determined by the source of historical descriptions – in the posthumous poetic glorification of heroes. That is how *musike* status of history was determined, personified by muse Clio in the pantheon of the gods and heroes of Ancient Greece, which has direct analogies to the sources of historical knowledge clearly embedded in the description of hymns of ancient Chinese Shijing. The Greek origin of the European cultural world pays attention to the eastern, Indian-Egyptian incentives of this first consecrated with the wealth of hymn-making, stored in one way or another in succession to them of classical Antiquity associated with the culture of Ancient Greece. The other concepts of the European community also have their arguments, of its constituent nations – it is important to realize these common roots and rhythmizing historical continuum of *periodicity* in the manifestation of the different and the similar in it.

The actualization of integrative orientation of relations East – West in the modern civilized world drew attention to the similarities in the national manifestations inside these cultural communities. At the same time, China for Far East serves in metacultural historical significance, correlated with the recognized role of Greek culture to the European world: "China, or the Middle Kingdom – as from time immemorial the Chinese call it, – is the country lying in vast areas of East and Central Asia. ... The Chinese writing system became the basis of Korean, Vietnamese and Japanese writings. Many inventions of the Chinese, such as silk, gunpowder and the compass are the heritage of all mankind. Porcelain, paper, brushes, ink, and printing first appeared in China" [6, 620].

The same description of the nature of Europe – China relations can be found in A. Losiev: "... Hellenic and Roman antiquity became the ancestry all the European nations too, the Chinese antiquity occupied the same place in the history and culture of other peoples of East Asia" [15, 19]. The resulting significance in the historical sense, is the thesis of L. Gumilev regarding China's cultural significance in a global dimension: "... The well-known word "China" corresponds to such concepts as "Europe" or "Levant" (Middle East), and not such as "France" or "Bulgaria"..." [8, 73].

The explanation of this "sinocentrism" and in explaining the interaction of cultures of the Far East, we are referring to the arguments of the Vietnamese scholar Phan Dinh Tan, the author of "The Problem of 'East – West' and Far Eastern Art Culture" [25]. Discussing the negative aspects of the rule of the Chinese in Vietnam, which lasted ten centuries, the author highly appreciates the contribution of the Chinese to the culture of the Far East in general, highlighting Confucianism in philosophy, Buddhism in religion, and, clearly "sinitized" in the Far Eastern countries, Chinese painting – in as major "cultural stratagems" of the Far East. And it was pointed out by the Vietnamese researcher in the 1990s, when not the most favorable relationship between China and Vietnam were formed [ibid, 25, 136-150].

The Indian-Aryan concepts of the European ethnic group leading to the proto-Slavic base of European cultures in general [see materials of the works by G. Konisky, 9; S. Nalyvayko, 21; Yu. Petukhov, 22, et al.] constitute an additional argument in favor of the conclusion of L. Gumilev on the unity of the European peoples at the level of cultural genesis, comparable with China's complex ethnic and cultural alignment and the peoples of the Far East mentally related to it.

The access to the cultural-genetic unity of Europeans is supported by the researches of European mentality predisposed to "trusting abstraction" (see A. Watts [24, 31, 67]), and in musical terms it is found – in accepting ternary meters, specific for the European area [see V. Konen, 11, 39-45], in the language concept of *kind of things-words* that is not known to non-European languages, especially since the Slavic and German group of languages distinguishes in a series of generic characteristics (male – female), such "double-abstraction" as "neuter gender".

The above information and concepts legitimize the comparison of China and Europe in general, allowing to evaluate the *synchronization* of historical events in these regionally-culturally disparate habitats, which semantic matches indeterminacy can be explained only by the epochal thought stereotypes. At the same time the fundamental differences of European integrative and Far Eastern cultural community make visible the *semantic coincidences* reflecting the *musike rhythmization of history the acausal* meaning of which forms an independent layer within the selected communities Europe – China.

Thus, in the work by E. Markova [16, 61-110] were once given paradigmatic figures of intonation preferences of the 1840s – 1850s, 1860-1880s, including these melodic matches of the composers (E. Grieg, P. Tchaikovsky, for example), who composed independently of each other. In musicology this phenomenon of intonation isochronicity was defined in the works of B. Asafiev [2, 279] in the form of references to the "intonation dictionary of the epoch", the analytical approbation of which is the development of B. Yarustovsky's concept of "Symphonies About War and Peace" in the book of the same title [29]. Here are given created almost at the same time compositions by A. Honegger, D. Shostakovich, B. Bartók, I. Stravinsky, demonstrating the synchronicity of the manifestation of the "two-phase dialectics" of the concept of sonata form, coming to the image of the theme of "invasion" and others.

Let us draw attention to the *indeterminacy* of these semantic coincidences, since these authors worked on different continents and in the disunited by war Europe, with no personal contact or information about the writing of the corresponding compositions by fellow creators – but nevertheless the cogitative *landmark type* of expressive means and themes-images is evident. Such coincidences stated the connection according to the "spirit of time", that is, on the basis of an ideal attribute, not allowing objectification in the specifics of individual objects and persons. And it is revealing in its own way, that his "Symphony in three parts" I. Stravinsky symbolically opened with the topic which has received the name "The Call of Time" [30, 287]).

The socio-behavioral "color of generations", in particular "the sixties" and at the level of the XX and XIX centuries is terminologically fixed in the historical literature – and the specified attribute of "the sixties" is easily viewed back into centuries in the a planetary dimension [see special by E. Markova, 17a, 61-94]. In particular, it points to the match of the modal chain of "Tatiana's sequence" from P. Tchaikovsky's opera "Eugene Onegin" with typical similar expression of "heroes cry" theme in "Bogatyrskaya symphony" by A. Borodin, the characteristic curve of the theme of Shahryar from "Sheherazade" by N. Rimsky-Korsakov, finally, with the theme of romance "In autumn on the poems by Paulsen E. Grieg et al. [17, 34-61, Annexes 12, 14, 15]. The generalization of these intonation incarnations that E.N. Markova calls the "intonation ideas of the epoch," leads this author to the conclusion on the expression of this sequential movement, "erased" resembling dies irae in chromitized presentation based on whole-tone complex as "a kind of transformation in the auditory perception of the intellectual musician of melodic archaics" [16, 91].

The landmark differences of the thought patterns by periods are fixed in the works of musicologists G. Adler [31] B. Asafiev [2], S. Skrebkov [23] and others. Accordingly, five textural typologies are determined, that noted the historical conversion of music from Antiquity to the XX century: heterophony, monody, polyphony, harmony, modern/neoheterophony ("ostinatness" in a broad understanding of S. Skrebkov [23, 10-22.]). Purely Eurocentric and even Western Eurocentric benchmark of these epochal distinctions is obvious, however for us important is the principle of searching for intellectual typologicalness in musical self-expression, which was a new turn in the musicological approach so far difficult to master in the science of music.

However, there is a result: the development of *typological* analysis of music, which from different perspectives are declared by very different, but equally turned to the spiritual realm of creativity researchers following the intonational principle of understanding of music – V. Medushevsky [19] and V. Martynov [18]. The general historical approbation of the found synchronics of detecting the typologies not determined by personal interaction of their media and even touching cultural areas, is defined in the concept of the *Earth ethnosphere* of L. Gumilev. In fact, in line with the historical indeterminacy L. Gumilev's concept is solved on the geography of "passionate shocks" detecting the planetary involvement [see. 8, 305-308].

For musicians supremely attractive is the *musicalness* of the scientific approach of L. Gumilev from the musical-resonance understanding of ethnic processes [8, 227]. This view is an exceptional phenomenon in post-Renaissance science – except that in parallel to analogical introduction to his research apparatus of the musical concepts made in mythologies by C. Levi-Strauss [14, 108], and in literature studies by M. Bakhtin [4].

For Gumilev the *systematicity* left immutable ("meta-physical", "super-event") basis of the historical dialectics of personalities and events-phenomena, in which the Russian scientist clearly reproduced the settings of the ancient authors on the "repeatability of the heroic" in history as its *musike* sign. The heroic personalities as *historical* ones – are the "systematized heroism" of historical data, which forms a special kind of order of what happened, what is happening and what is coming in the future. And for this a priori thesis Gumilev found physical approbation in J. Eddie's scientific discovery of the galactic source of energy processes on the Earth [see reference in Gumilev's book, 8, 365].

The religious experience of the mankind also indicates an extraterrestrial source of the earth's activity – the concept of "energies", "powers" was formed in Theology as a manifestation of "energeticalness of God" ("having no power, or energy, not being anything, and cannot hold itself and lead to movement ..." [1, 70] Hence is the Christian concept of "quietism"- "not-doing" in the domestic-productive sense, but which is a deep "smart doing" of the values fed by "heart energy" (in the terminology of Christians-Hesychasts [1, 127]. Such an approach was also developed in the Buddhist version of *quietism*, which manifestations in the behavioral psychology of the Chinese were introduced by P. Gnedich almost on the leading role in finding the national identity: "The motionless quietism of China has been dreaming many centuries behind its indestructible wall. What are the reasons for his long life? After all it is not a handful of people closed from the world – it is one-third of the whole world population, because this country in its area is far more extensive than the whole Europe ..." [7, 59].

The empirical statement of the artistic-historical isochronicity of the epochally significant phenomena is also continued in the psychological observations of C. Jung. In 1952 was published his work together with W. Pauli, "Synchronicity as a Principle of Acausal Relationships" [see 1, 190-191]. As stated in the book by D. Arabadzhi, the work of C. Jung "considers the phenomena that cannot be understood with the help of causality (causativity) principle: it is about some related *in meaning* (emphasis by L.B.) coincidences" [1, 191]. What Jung calls the "new connection", is other than "causal connection". "New connection" for Jung – is "*semantic connection*" because: "... the only visible and demonstrable connection between them (the events) is a common sense or equivalence" [1, 182].

As explained by the authors of the concept of "meaningful connection", the latter "is possible due to the fact that nature and human consciousness are an indivisible organic unity" [28, 310]. The nonseparated-

ness of the ideality of consciousness and external-material world, being at the origins of the philosophical and general scientific knowledge, fed this kind of world-view from Pythagoras to Socrates (see space as an ethical quality of the world [10, 82-88]), from Confucius to Tung Chung-shu [10, 172-175], that received continuation in the religious philosophy of the Middle Ages, when the recognition of God's energeticalness determined the material indeterminacy of Miracle and Miracle-making.

Thus, the phenomenon of *synchronicity*, "prescribed" (in the terminology of D. Arabadzhi [1, 194] by Jung and Pauli to the psychic and material reality, performs a *special case of general world-view* – without dividing the world into matter and psyche. It is such an ethical *indicativity* that predisposes the Pythagorean philosophy and religious philosophy from the Middle Ages to contemporary history, the philosophies of P. Florensky in particular, and others. Pavel Florensky, the creator of the philosophical direction "metaphysics of all-encompassing unity" in his work "The Pillar and Foundation of Truth. The Experience of Orthodox Theodicy", talking about his subject and referring to the etymological factor, summed up: "... Everything that is, is the truth ... The truth, as a living creature par excellence – this is the concept of it for the Russian people" [26, 16-17].

Spengler's historical processuality – the 1000th anniversary of the civilization process of birth-formation – development – summarizing-eliminating [27] is correlated with the epoch-stylistic generalizations represented by B. Asafiev in book 2 "Intonation" of the work "Musical Form as a Process" [2, 211-365]. Spengler's homology accentuating the similarity of cultural processes with a living organism, representing the emergence and period of growth-accumulation, then the phase of completeness of the implementation of its quality, finally, the final phase of the summation of the accumulated and the quality eradication, allows observing the structural-semantic similarity of cultural areas synchronized for one reason or another, while the impact of one on the other one is not assumed.

According to such an approach, the likening of phases of Antiquity – Middle Ages – Renaissance or Renaissance – Modern Times – Contemporary history in Europe and China, synchronously or asynchronously turns out such a continuation of cultural processuality, ensures the assimilation of the structural-semantic order, although collectively each of the compared systems is closed and non-contact with the other one.

Gumilev discovered historical regularity in chronology, due to fixed by him phenomenon of "passionate shocks" covering by likening of actions of individuals and communities both on the European West and East Asian. The energy impulse of the "passionate shock" builds the behavioral type of the individual and his environment, which, like a musical resonance, "progresses" in the human community, capturing the attention and will-making of the people individually and at the level of unity of nations-ethnic groups, often "crossing" easily the geographical cordons and cultural autonomies of East – West.

Naturally, within certain passionate raises according to Gumilev the synchronization of musical-artistic order phenomena is detected. Thus diachronic vision correction is detected of the corresponding parallelisms – in the works of N. Konrad [12] and A. Mez [33] defining the kinds of "Eastern" and "Western" Renaissance, as discussed below.

The above "Chinese syndrome" in the research approach of Gumilev is interesting for the author of this study not only referring to his native culture section. It is also valuable as the methodological aspect of the ethnogenesis theory born, according to Gumilev himself, in the works of V. Vernadsky, the great representative of science in Russia and Ukraine, supported by the discoveries of the systems theory of L. von Bertalanffy and generally being the brainchild of the European scientific community, – objectively formed in line with the intersection of the ideas produced, including philosophy and the cultural-historical heritage of East and China in particular.

In special literature was established idea of parallelism, the chronological and the conceptual-semantic one, of such figures as Confucius and Pythagoras. This is especially true of the cosmological aspects of music understanding and, hence is the concept of an extremely important place of music in the education issues of both the individual and the socio-state established [20, 11-21]. And the basis of this kind of parallelisms is found by the authors – in the mythological bases of thinking of ancient authors, both in the West and in the East: "In the musical aesthetics of the East it is not difficult to find the motifs similar to the myth of Orpheus. ... In China, widely known is the legend about the legendary musician Hu Ba, this "Chinese Orpheus" who with his play on the lute made birds and fish start dancing ..." [20, 8-9].

Something similar in mystical coloring of being culturally accomplished in Europe and China took place in the IV-VI centuries. Formed *in the IV cent.* Eastern Roman Empire, later called Byzantium, was in the Greek language orientation, ie, in the linguistical habitat of the country conquered-enslaved by Rome. And from the mother Empress Helena (in whose veins was Celtic, kindred with the Greek people blood) to her son, Emperor Constantine moved the idea of legitimizing the Christian cultural principle.

L. Gumilev described the ethnogenetic effect of China at the beginning of the IV century: "In 316, 40 thousand Huns captured the entire North China ... the Chinese remaining at home mixed with the Huns ... and thus destroyed them. Already the children of the winners – the Huns and the Chinese women – lost the manners of the steppe migration ... The Murong (Syambi, ancient Mongols – L.B.) suffered the fate of the Huns. They *chinized* (here and further down the quoted text italics by L.B.) and were defeated by steppe Tabgaches. ... By the end of the V cent. they mingled with the Chinese so much that their Khan, having taken the title of the emperor, forbade native language, Tabgach clothes and hair-dos, as well as the generic names. ... That is how the peoples were affected by the mixing of the two super-ethnicities, but the survivors (after the famine, which took 80% of the population – L.B.) *in the IV cent. suddenly merged into a new ethnic*

group, then known as *tayugach* ... that used the Chinese language (different from the ancient one), and adopted the foreign ideology – Buddhism. It was the great epoch of the Tang ..." [8, 213-214].

That is how the highest cultural rise of IV-VIII cent. was revealed – in parallel and independently in Europe and the Far East. And if the Tang achievements of China are well known and sanctified by the opening the *stanza* in poetry, conjugated with the brilliant names of Li Bai, Wang Wei, Bai Juyi, Du Fu and many other luminaries of the world literature, the achievements of the European East and West until the last few decades for various reasons, were suppressed.

Let us remind that the highest musical mark of Christianization as "Hellenization" of the Romans and the Jews, accomplished in Byzantium in IV century which caused a specifically European "trust to abstraction" (according to A. Watts [24, 31] – was the establishment of "musical renaissance" [see K. Kuznetsov, 13, 40]. This meant the introduction in the art of the winning church of emerged from hidden, literally catacomb existence into the heights of professionalism hymn-singing – Apollonian tradition (see persistent association in the Christianity of the IV-VI centuries Apollo – Orpheus with God the father and God the son [5, 172; 32, 91]. The monody and heterophony of Bourdon-Eason type became a great musical monument of this era, whose hymnal lyrics with poetic verbal basis fertilized the musical professionalism of Europe of the Middle Ages-the Renaissance and in the Modern time.

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