

Master thesis

Master's Program in Music Performance - Western Classical Music

**“Professional classical musical culture of the Far East in the
context of intercultural interactions with Europe.”**

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Introduction

The striking economic growth of the Far Eastern states (China, South Korea, Japan) actualizes several problems related to understanding the results, trends and development prospects of the world community, which today is characterized by deep integration in all areas of intercultural cooperation.



(Figure 1. Depiction of the Far East on world map. From *Wikimedia Commons*.

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The study of the evolution of musical traditions of the countries of the Far Eastern region is relevant both from the point of view of studying their functioning within the framework of the modern historical and cultural process, and from the point of view of cultural circulation and deep integration of cultures.

A distinctive feature of the international musical life, starting from the middle of the 20th century, is the entry into it of the musical cultures of Asian countries. A study comparing the historical and cultural development of the countries of the Far Eastern region makes it possible to more deeply show the patterns of formation of the world musical culture, as well as show the uniqueness of professional musical culture in the context of the sociocultural processes of the studied countries of this region, their civilization and world community.

There is a need to create a complete view of the phenomenon of the Far Eastern professional musical culture, which has its own identity and uniqueness. It can be said that the internal logic of science itself, which seeks to push the limits of knowledge, requires an interdisciplinary analysis of this “phenomenon”. Understanding the cultural mix, diffusion

processes as a means of enrichment and development of culture actualizes and specifies the problem of dialog between the cultures.

In my opinion, a study of the cultures of the Far Eastern countries are needed to solve the problems of the coexistence of traditional art and its new forms, the combination of national and foreign music traditions. There is a need for an integrative and comparative study of the formation of the professional music culture of the countries of the Far East, which will show the internal originality, typological unity, similarity of musical traditions within a given region, as well as analyze the changes and innovations that have arisen influenced by interaction with the European musical culture.

The purpose of this thesis is to study the process of formation of the professional musical culture of the countries of the Far East in the context of the diffusion processes in the world musical culture.

My main research objectives:

- To clarify the terms “musical and cultural tradition” and “professional musical culture” to reveal their content based on the relationship of musical culture with its socio-cultural basis.
- To characterize Far Eastern ideology (Confucianism, Taoism) and socioculture (hieroglyphic writing, the nature of social relations) as I later will present how this is relevant to the theme of this thesis.
- To show the influence of European musical culture on the development of professional composer schools in the Far Eastern region, as this might be one of the greater practices adapted by the Far Easterners regarding musical development.
- Describe the diffuse processes that occurred in the time leading up to our modern music world.

The diffusion method provided a basis for me to analyze the phenomenon of development of musical culture, the mutual influence of musical traditions within the region and, as a result, the drawing on the experience of European composing schools. This made it possible to consider the formation of modern world music culture as a diffusion process.

Section I.

Chapter 1.

Origins of far eastern professional music culture

Theoretical approaches to the study of the concept of musical and cultural tradition.

The first chapter explores the approach to the study of the musical-cultural tradition and examines the worldview and socio-cultural background of its formation in the countries of the Far Eastern region and identifies the most important characteristics of the professional, classical musical culture of China, Korea and Japan.

At the end of the 20th century, research focusing on Far-Eastern musical culture seems to have increased. The interest in this type of research is very possibly grounded in attempts to describe a big feature of sociocultural development in the 20th century, which was the entry of non-European cultures into the sphere of European musical life. Modern day people in general have increasingly widened the horizons of musical creativity, which has opened up the improvement of European classical music, as well as the classical music of other nations. This is my opinion and something I will assume is correct for the simplification of this research.

Today we can assume that the progress of Asian countries, to a significant degree is due to the expansion of their economic, cultural and political ties with Western countries. This assumption works as a theoretical cornerstone in this thesis. The cultural research of the “phenomena” I am attempting to uncover, dealing with the development of modern musical culture, makes it necessary to clarify the subject matter of culture studies within music and separate it from the well-known sections of musicology, by pointing out different peculiarities.

I describe the field of musical theoretical research as the study of the musical language, its evolution, and musical form. One of the tasks of this musical theoretical research is to analyze the main characteristics of musical culture, its structure, as well as the function of European classical music in the life of society. In musical cultural studies, processes concerning the

historical and regional typology of musical culture mirror the processes of intercultural and cross-cultural interactions. These topics can help us describe the mechanisms of cultural change, the cause of this and establishment of cultural traditions.

When studying different issues in the context of the Far-East and Europe I see a "four-sided approach", aimed firstly at identifying the dialectic of the general, particular and individual; secondly, to see a historical retrospective and a perspective; thirdly, to study the differences and, finally, to consider the process of interaction between the artistic cultures of the West and the Far-East. This is roughly how I will conduct this research.

The historical approach should consider the that, starting from the epoch of social ownership(O'Hara, 2003).¹ and up to the current age, the politics and culture of both regions developed independently, closed. This was largely due to the difference in the world religions that prevailed in the West and the Far-East — Christianity and Islam, Buddhism, remnants of pagan cults in some regions of the Far-East; only in some cases did one region borrow certain cultures of another.

In the 20th century, the doors to the world of ancient classical oriental civilizations opened, the scientific interest in which has not weakened. The cultures of the East received a new push to development. New exchange opportunities arose with the cultural heritage of the West. This contributed to the active interaction of both cultures, their enrichment, as well as a more organic development of new classical music (In Kang, 2004.).² Today, human civilization has entered an era of globalization and constant “meetings” of various cultures are inevitable. Much due to the internet and mobile technologies, I would assume. The modern view of culture, I think, is based on the newfound diversity of cultures, with their many different original and unique qualities.

The study of the connection of artistic cultures of the West and the Far-East can be helped by the “principle of dialogue”. By this i mean the input from the one to the other, shaping the output/ response consequently produced by the other influencing the one, and so on.. This makes it possible to explain not only the mutual borrowing of several features of artistic cultures, but also to substantiate the possibilities of their synthesis, their merging into a single whole. The concept of dialogue should be understood not just as an ordinary source of information, but also as a means of studying more deeply the particularities of the other and,

on this basis, to come to our own self-understanding, but at a different, qualitatively new level.

Comparison of the West and the Far-East as two main types of civilizations can reveal a lot in the value, normative or cognitive attitudes that dominate in these culture (Ankerl, 2000)³(Turchin, Adams & Hall, 2006)⁴.

Recognizing the expediency of the East-West contrast, it is necessary, on the other hand, to emphasize that each culture is an integral dynamic civilization system, and the approach to the world of culture as a pluralistic diversity does not eliminate neither universalism, nor evolutionism, nor the duality approach. A relevant principle of ordering the very multicultural approach is the conjunction of civilizations as the largest sociocultural systems that have manifested themselves in the history of world culture and retain their importance in the modern world.

In further analysis of the “phenomenon” of the Far Eastern civilization I will turn to consideration of the essence of the civilizational approach. One of the effects of civilization is maintenance of cultural continuity for a long time. In the framework of the problem being studied, I will add the notion “civilizational” and designate it as regional civilization. Regional-civilization complex or regional civilization assumes the consideration of civilization within the boundaries of a certain territory, region.

The use of the regional-civilizational allow us to consider the musical culture as universally as possible, both in the time aspect (including any historical types of musical cultures) and in the spatial context, since the cultures of the entire earth can be seen or thought of as being divided into regions. The regional-civilizational approach is based on a complex of parallel functioning community networks, connecting together similar cultural institutes throughout the region. What I mean by this is that elements of a civilization usually spreads throughout, creating similarities amongst its peoples experiences.

A musical civilization-region is a manifestation of a common cultural phenomenon organized according to the principle of networks within certain territories. Specific musical information autonomously circulates over each of the networks, and there is also some exchange of information between different networks. People telling others about new arriving music from one network to another for instance. The presence of a complex of networks is due to the need

for the coexistence of cultural institutions and, in general, determines the internal polarization of civilizations as an organism.

Studying the problem in the aspect of the Far-East and the West, I identify the distinctive features of the studied culture and assume the possibility of dialogue between different cultures. The regional civilization way of looking at this makes it possible to reveal features of commonality in the cultures of people living in a certain geographical space at a certain point in time.

The contents of the concept of classical musical culture, shines in it two areas - professional and non-professional. The reason for this separation, in my opinion, is the system of social division of labor. At the same time, in professional, classical music culture there are different areas related to written tradition and oral tradition, and in non-professional folklore and unorganized amateur creativity are notable.

I define the field of professional classical music by using these three points: musical activity of those who are engaged in it, is for them the main source of livelihood; music is recognized by them as the most important business of their lives and the results of their musical activities are perceived by the society as valuable, thanks to which these people are professional musicians.

Inside the professional field of musical culture, it is necessary to separate the works of authors of written tradition and oral tradition (Miles Foley, 2016).⁵ The professionalism of the written tradition is represented by composers and performers of Western- and Central-Europe, starting from the period of the developed Middle Ages. The professionalism of the oral tradition is typical of most musicians in Eastern Europe, Transcaucasia, Asia, Africa. Professional musicians in the East came from the privileged sections of society, aristocratic families, or were court authors and artists.

Musical culture is a special form of the spiritual life of people and is called to "cultivate" socially necessary experiences, to enrich the content of the spiritual, especially emotional life of a person. This is my own, well informed, position in regards to music, though I find it quite generalizable.

Let us turn to the philosophical interpretation of the concept of tradition, which is based on the original meaning of the word. The word tradition is from the latin "traditum"

–transmitted/handed down (Shils.E, 1981).⁶ This concept means the transfer of elements of the social, cultural heritage, which is carried out from generation to generation and is preserved in certain hereditary classes and social groups for a long time. The tradition covers the objects of social heritage (material and spiritual values), the process of social inheritance, its methods. Certain social institutions, norms of behavior, values, ideas, customs, and rituals serve as traditions. Tradition allows us to establish a relationship between past, present and future social relations. By this i mean that it can be defined as a source of structure for historical continuity.

I understand tradition as a dynamic process, continuously growing, continuously absorbing the elements of the current life and the new human consciousness. The category of tradition fixes continuity in different spheres of public life, including music and art, involves establishing the dynamics of the process under consideration, that is, causes us to comprehend the past, present and future and reflects the peculiarities of the world's vision, its habitat, living conditions and the functioning of culture. The musical and cultural tradition bears the complex character of this “phenomenon”, its connection with both the world of music and the cultural sphere in general.

The objectivity of the assessment of the musical and cultural tradition depends on many factors. First, it is necessary to take into account the specifics of its constituent elements, their internal interaction, and the inclusion of various connections in a wide context. It can be said that the analysis of the musical and cultural tradition lies in the area enclosed by the musical “phenomenon” itself and its social and cultural context. One should constantly keep in mind the instability, the hardness of determining the limits of the spread of the musical and cultural tradition.

In addition, the development of a musical and cultural tradition is associated with a certain ethnos, society, and may be due to a certain spiritual trend (religious sphere, religious and philosophical direction, national liberation movement, etc.).

I define the composition of the musical cultural tradition as including: A collection of musical texts, musical language that serve as a general guide for constructing a musical text and a code of criteria evaluations of these texts, specialist musicians (including their selection, musical preparation and content), specific forms of the act of sound implementation and

organization of the audience and material support of the process of playing music (first, the creation of an artificial acoustic environment, the production of musical instruments).

Another important circumstance for my thesis is the clarification of the question about the type of professional musical culture that has developed in the countries of the Far East. The special character of European culture, education, art, dating from the early Middle Ages until the Renaissance, was determined primarily by the connection with the Christian church.

Until the 17th century, the church was the main center of musical profession in Europe (Gruber, 1953).⁷ Within the framework of church culture, the greatest artistic values were created, the most important musical genres were formed, the development of the theory of music and musical notation related to the church.

The introduction of music into church ritual had consequences for its further development. The strict regulation of church tunes, which differed sharply in their image-intonation structure from the folk tradition, required the preliminary preparation of church choristers: only professional singers were allowed to perform in the church. Therefore, it becomes necessary to create a system of special education. At this stage, the church acts as the leading organizational center of musical professionalism.

The musical notation has created the basis for the development of professional plurality. With its development, the most important category of European professionalism is formed - the musical theme, which is the carrier of the main figurative beginning. The very concept of "counterpoint" (Laitz, 2008)⁸ - *punctus contra punctum* meaning "point against point" - implies not only the auditory, but also the visual presentation (Ribas, 2016).⁹

From the moment of the musical notation of the melodic line, the path of its gradual release from the power of the text begins, and, consequently, of awareness and design of the musical (in the proper sense of the word) intonation.

The establishment and improvement of the notation influenced not only the methods of musical thinking and the structural organization of the material. It entailed deeper changes affecting the specifics of music as an aesthetic-social phenomenon: ways of its functioning in society. Written recorded text acquired relative freedom, as if "alienating" from its creator. On the one hand, the recording accuracy specified its immutability and uniqueness. On the other hand, insufficient fixation gave enough freedom to reproduce. This contributed to the fact that

in the framework of the music text, the success was ensured by the talent, taste, and intuition of the artist. Thus, with the introduction of the notation, a new type of creativity was born - a musical performance that incorporated music into the system of other performing arts (theater, ballet, etc.). This form of performance was not typical of the eastern type of professionalism.

The improvement of musical notation became the condition for the appearance of music printing. Already from the 16th century works created in one country or another could be distributed throughout Europe. This may be one of the factors leading to the birth of new composer schools (Shakhnazarova, 1983).¹⁰

Thus, the dissemination of the experience of writing musical texts contributed to the regularity of the principles of thinking, gradually linked the common fact that, given all the regional and later national differences, makes it possible to define European tradition as a kind of non-European tradition.

Of importance is the polyphony in the formation of the musical culture of the European tradition, since it is from the moment of its development and approval that the main way is outlined.

The first reliable information about polyphony in professional music dates to the 10th and 11th centuries. The formation of a polyphonic warehouse went gradually (Albright, 2004).¹¹

The art of the Netherlands claimed the power and authority of the highest professionalism. In the considered period, the profession of a musician-composer was fully defined. In the works of each composer, the author's handwriting was revealed with a sufficient degree of clarity. This allows you to enter the analysis of the category of individual style.

In the polyphony of the Netherlands school, the foundations are laid for the emergence of such components of musical thinking that develop in the music of a later time, and most importantly help the realization of the most important categories of homophonic style. It can be said about the formation of the theme as a figurative and structurally significant unit. Its design was partly stimulated by the use of an imitation technique that sealed a musical whole without the help of a text. Here the very technique of the transition of a motive from one voice to another demanded from him qualities such as recognition and decoration.¹⁰

Dutch polyphony played a role in the preparation of consciousness for the perception of harmony.¹⁰

From the 16th-17th centuries. Institutional music is becoming more and more independent. The organization of public concerts testifies that this type of music begins to function and be perceived as an independent concert genre. We are talking about the formation of a completely new type of thinking, in which music finally becomes aware of itself as a value-added phenomenon. The operative genre plays a large role in the development of the instrumentalism process.

Of the opera, the symphony included not only its overall expressive style, but also the characteristic features of thematic, the form, the instrumentation, also formed under the strongest influence of theatrical mentality.

Those thematic qualities, methods of shaping, which led to the birth of the classical symphony, were accumulated.

The path of the development of European music is the development of instrumentality of instruments and the awareness of the musical movement as a development.

As a result, by the 16th-17th centuries, this type of professionalism is shaped in European musical culture, which encompasses not only a system of specifically musical ideas, but more broadly a system of ideological ideas - ethical, aesthetic, philosophical.

The main features of professional European musical culture are revealed in the individual act of creating music production (the author's type of artistic creation), in the presence of a system of genres having a conceptual basis (mass, opera, sonata-symphonic cycle), in the presence of an intermediary (performer) between the creator and the listener and a certain type of organization of relations between the creator and the listener (organization of concert events).

The musical and cultural tradition established in the countries of the Far East has its own characteristics. Its main distinguishing feature is the canonical nature of creativity.

The art of the Middle Ages was oriented toward the “familiar,” rather than the “unfamiliar.” Tradition has tuned the reader or listener to the desired mode, traditional formulas, genres, themes, motives, plots served as signals for creating a certain mood in the reader.

The canon regulates the tradition from the inside, creating its constant “reproduction”. If we consider the relationship of tradition and canon from the point of view of the universal and the personal, the canon will play the function of “extra personal”, and the tradition will be the link between the "universal and personal."

Thus, the study of musical and cultural traditions should include various aspects. It is necessary to consider both the special regional moments and the more general ones, which represent a holistic nature. For these purposes, we need a generalized category, which allows us to more systematically disclose the phenomenon under study.

The developed concept of the musical and cultural tradition allows us to present the culture of a country, a region of the world in terms of their most typological characteristics. A broader cultural perspective on the development of musical culture provides an opportunity for its deeper system study.

Chapter 2.

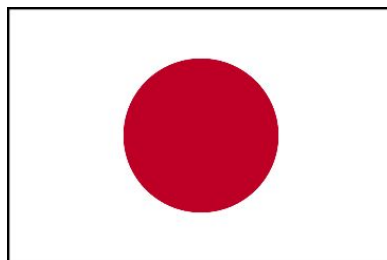
Worldview and sociocultural basics for the forming of professional musical culture in the countries of the Far East and its features.



(Figure 2. Flag of China. From *Wikimedia Commons*. Retrieved from <https://www.google.com/search?site=img&tbm=isch&q=flag%20of%20china&tbs=sur:fmc#imgcr=GeCanEo9fwa3RM:>)



(Figure 3. Flag of South Korea. From *Wikimedia Commons*. Retrieved from https://www.google.com/search?site=img&tbm=isch&q=flag+of+korea&chips=q:flag+of+korea_g_1:south:uMeCZrEHpqU%3D&usg=AI4-kTdRq_kfEU9AGBCnLaDVY5zVsKoBQ&sa=X&ved=0ahUKEwihxdeHtYbfAhXJDiwKHU8QDjkQ4lYIKCgA&biw=1366&bih=577&dpr=1#imgcr=LTMwX1uxzNiLBM:)



(Figure 4. Flag of Japan. From *Wikimedia Commons*. Retrieved from <https://www.google.com/search?site=img&tbm=isch&q=flag%20of%20japan&tbs=sur:fmc#imgcr=OQTaCSdWfPW5rM:>)

In this chapter I will shed light on some of the classical musical cultures of the Far East. Specifically Chinese, South Korean and Japanese (hence the flags shown in figure 2, figure 3 and figure 4). I will do this by giving credence to certain influential philosophers and philosophical ideas that may have led to the development of classical music culture in these places and places nearby.

In studying I have read that the typological features of the Far Eastern regional communities began to take shape by the 7-8th centuries. (Provine, Tokumaru and Witzleben, 2001).¹ It was during this period that cultural relations between China, Korea, and Japan became quite stable. The culture of the considered region-civilization was determined primarily by Chinese tradition. By virtue of its territorial position, China was ahead of its neighbors in socio-political, economic, and cultural development. Hieroglyphic writing appeared in China in immemorial antiquity. Hieroglyphs were perceived as a revelation of heavenly will and were always surrounded by legends. Calligraphy, the art of writing signs for hieroglyphic writing, was highly respected.¹

A fundamental role for the cultural interaction of the Far-Eastern countries was possibly played by the similarity in ideological positions. Confucianism, Taoism and Buddhism formed the foundation of the spiritual life of the Chinese, Koreans, and Japanese. The network of world representations that has developed within the framework of the Far Eastern civilization is distinguished by stability and consistency.

Since ancient times and during the entire period of the existence of the Far Eastern countries, there has been the cultural expectation of unswerving persistence and dedication to progress. The cult of ancestors was based on the recognition of the influence of the dead (rather than their spirits) on the life and fate of descendants, on the universal order.

In China, it was formed, apparently, by the III millennium BC. These were certain rituals, during which people “communicated” with the spirits of their ancestors. The order of performance of these rituals was strictly regulated, during their theatrical performance was performed with singing and the obligatory sound of the gong (Provine, Tokumaru and Witzleben, 2001).²

The characteristic of the main categories formed in the ancient philosophies of China allows a deeper understanding of the characteristics of musical culture, since it is not conceived

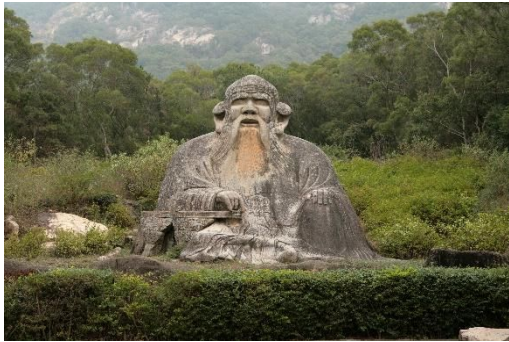
outside of philosophical and ideological problems. Philosophical schools in China began to take shape by the middle of the first millennium BC.² These schools would teach ideas, epistemology and ontology in accordance with its primary philosophical roots. Among the teachings that have had an impact on the formation of all areas of Chinese culture, the most important are Confucianism and Taoism. Each of them covered its own area of concern. At least that is one way of looking at it.



(Figure 5. Illustration of Confucius in a book. From *Wikimedia Commons*. Retrieved from <https://commons.wikimedia.org/wiki/File:LifeAndWorksOfConfucius1687.jpg>. Copyright (1687) by Philippe Couplet.)

In the teachings of Confucius (551 - 479 BC), as far as I understand, the foreground was reserved for the concept of the moral ideal, the attainability of which was ensured by inner harmony. In other words, a state of mind in which you simply exist and don't feel "urges" or "needs", but rather a "oneness" with your perceived surroundings. Confucius deeply honored the traditional rites, their observance was the norm of a person's internal self-esteem, the absolute measure of the human in man (Provine, Tokumaru and Witzleben, 2001).³

At the same time, it is necessary to note the symbolic nature of world-contemplation in Confucian doctrine. According to the concepts of Confucianism, reality is that which is accessible to symbolic expression and transfigured "inside." Solitude and tranquility are the secret dream of the Confucian sage. According to the ancient thinker, the process of knowledge should be aimed at preserving and maintaining the previously established, repeating the previously studied. A wise person should not have doubts, he should follow the rule, the order and the traditions.³



(Figure 6. Massive Lao Tzu statue. From *Wikimedia Commons*. Retrieved from https://commons.wikimedia.org/wiki/File:Statue_of_Lao_Tzu_in_Quanzhou.jpg.)

At the turn of the 6th - 5th centuries B.C. in China, another major philosophical and religious doctrine emerged that determined the future image of Chinese culture, Taoism. Its founder is said to be the sage Lao Tzu (4th - 3th century BC).³ The main category in this teaching is Dao, which literally means the way. Which is quite fitting as we are considering an ancient philosophy, specifically designed to lead man to the true “way” of life.

The Tao was considered to be the only objective law to which the whole world is subject, consisting in the representation of Taoists from the smallest, indivisible material particles that are in constant change. Everything in the world endlessly turns into its opposite. The universality of changes and the transition of phenomena in their opposite make all qualities relative within the Taoism.³

Man cannot change the order of things, they are the way they are. The true purpose of man is the passive contemplation of the natural course of events and the desire to comprehend Tao as the extrinsic limit of all forms. Taoist thinkers were considered ideological opponents of Confucianism. But the symbolism of culture and its significance as objects of thought were for them, as well as for representatives of Confucian teachings general. The concepts and images of Taoists played a crucial role in the formation of traditional aesthetic ideas in China.

According to the ancient Chinese, the heart is the seat of the conscious and the spiritual, and therefore the connection between spirit and body, mind and feeling is natural. The realization of the potentialities of aesthetic concepts laid down by classical schools of the ancient Chinese philosophy did not occur immediately, but in the course of several centuries. All the art of ancient China, especially shown in paintings, is distinguished by the dynamics of compositions, intensely curving lines of drawing and ornament, rhythmic and modulation

richness. These characteristics emphasize the creative deformation of objects, revealing the limits of the forms of those qualities that will constantly reveal themselves in art.

Also, in China, it was believed that signs of hieroglyphic writing followed inexhaustible diversity of nature, or more precisely, diversity of movements, metamorphosis in the natural world, and beauty (thought at the same time natural and created by man) was the originality of every nuance.

The spread of Buddhism in China took place during the IV century. The monk An Shigao, who arrived in Luoyang in 148 A.D., is considered the founder of Buddhism in China (Hackett and J. Grim, 2012).⁴ It was a period of mixed Chinese-nomadic states. In the period of general hatred and enmity, the activities of Buddhist hermits become important. The practice of Buddhists was diverse: the educated classes of contemporaries were fascinated by the philosophical aspects of Buddhist teachings, and for the lower ranks of the Chinese people, magical practice was of great importance.⁴

Buddhism swept over China in the form of the so-called northern direction Mahayana (“the great chariot” or “the wide way of salvation”) and went through several stages of development. In the early stages of its spread, it retained several features of the more ancient ascetic southern Hinayana teachings (“small chariot” or “narrow circle of salvation”), proclaiming the path of asceticism and escape from everyday fuss to complete a long chain of rebirths and achieve the blissful goal of nirvana. In its more mature form, the Mahayana was less demanding and developed a theory of saving man in worldly life.⁴

According to the teachings of northern Buddhism, any believer who observes the Buddhist commandments could be freed from the inevitable sufferings in life. The ideal of southern Buddhism was the “arhat” - a renunciated hermit, by means of a long-term self-improvement, achieving individual salvation.

Buddhism became a powerful incentive for the development of medieval art. Together with Buddhism, which made not only a spatial, but also a long temporary path from India to China, along with elements of Indian culture came Hellenistic Greek-Persian influences melted on eastern soil. New forms of ideological life brought with them new forms of artistic culture. The art of China experienced great aesthetics of Buddhism. Buddhist religion was the backbone of the rulers of the Thai state (Thakur, 2003).⁵

These ideological positions have become decisive not only for the development of Chinese culture. They played the same role in the development of states bordering on China, Korea and Japan. Japan most often became acquainted with Chinese culture through Korea. Further enlivening of contacts between the three states begins with the spread of Buddhism. The Japanese became acquainted with Buddhism by the ruler of the state Paekche, one of the three Korean states located in the south-east of the peninsula (Provine, Tokumaru and Witzleben, 2001).⁶

Noting the similarity of ideological attitudes in the countries under consideration, I note that Shintoism played an important role for the Japanese (Shinto is the path of the gods). This religious doctrine arose based on many tribal cults, based on animistic, totemistic representations of magic, shamanism and ancestral worship. As a part of this teaching, a special cult of nature emerged, the ability to see beauty in everything, the desire for permanent harmony with the environment. And although Shintoism is deeply nationalistic, nevertheless, it is possible to talk about some points that bring it closer to the Taoist-Confucian and Buddhist teachings.

It must be said that since the establishment of contact, relations between the Far Eastern states have evolved differently, most often complicated by dramatic events. Korean rulers repeatedly recognized their dependence on China, and Korean Wans ruled in Japan. The period from relative stability in relations between these countries should be considered the time from 6th-9th centuries.³

The Far Eastern civilization is an integral system that has developed based on three major philosophical and religious teachings - Confucianism, Taoism and Buddhism. The most characteristic positions of each of the teachings, one way or another, manifest themselves in all spheres of social life. The strict hierarchy in the state administrative apparatus was due to Confucian ideas about the purpose of each person in society and the obligatory implementation of all existing laws.

All sociocultural activity was subordinated to the canons worked out over the centuries, in all it was found following the traditions. The stability and originality of the Far Eastern civilization were due to these very factors. The highpoint of professional, classical musical culture in the countries of the Far East coincides with the rule of the Chinese Tang dynasty.

Since then, Far Eastern science has developed a number of peculiar positions in relation to classical music, including about harmony.

As I understand it, the fundamental idea for the Chinese civilization is the idea of the harmonious unity of the three forces of the universe: Heaven, Earth and Man. Within the framework of this image of universal harmony, which is not without conventions and schematism, the ideas of universal cosmic correspondences develop. One of the universal principles defining the system of the universe is the binary opposition Yang and Yin. The first is associated with the masculine, bright, active aspect of being, the sun and life and the second represents the feminine, dark, passive principle (Cartwright, 2018).⁷

Another important concept for Chinese culture is the concept of the five world elements. The pentatonic system extended to absolutely all spheres: the elements of the dwelling and heavenly constellations, gods and ideal kings of antiquity, musical notes and home-made utensils and lastly, ethics and administrative practice. These universal principles, connecting space and time, heaven and earth, man and the cosmos, nature and the cosmos, are reflected in both the musical theory and practice.

Let us turn to the ancient musical theory of fret, in which five frets of quarto-quintal tonal pentatonic are defined. The pentatonic system was established in musical practice around the 4th century BC (Provine, Tokumaru and Witzleben, 2001).⁸ The fundamental importance of this modal system over the course of many millennia and up to our days is confirmed in a wide variety of genres from Far Eastern music. The crystallization of pentatonics is associated with the explorations of ancient Chinese philosophers.

According to ancient Chinese philosophy, music is a gift of heaven and is based on the laws of harmony within and throughout the universe. Each of the five sounds has its own symbolism associated with ideas about the life of nature and man. Five frets were in accordance with five different directions of the compass, five types of elements, five planets, five stars (later seen on the Chinese national flag as shown in figure 2, representing the five largest “united races” of China), five colors, etc.

The system of pentatonics can be fully understood only within the framework of another important musical-theoretical system of ancient China - the “lü” system, the principles of which are stated with sufficient clarity in a number of works. The word “lü” had several

meanings, but the root meaning of the hieroglyph “lü” is measure, norm or law. It is close in meaning to the words “legal law”, “decree” or “statutory measure”(Yingshi, 2002).⁹

In music theory, "lu" means the standard of the pitch of a musical sound. In ancient China, the pitch of the first stage of the twelve-step scale was used as a standard. From this initial tone, the heights of all the other 11 sounds of the chromatic scale were determined by mathematical calculations. Accuracy and purity of the first tone was of great importance not only for the soundness of the musical system. In ancient China, each emperor, assuming the throne, cared primarily about the exact calendar and the purity of the musical system. According to the ancient Chinese, this was the key to harmony and peace.

It is interesting to note that in ancient China the pitch standards and measures of length and volume were closely interconnected, standing on the value in the same row. Moreover, the standard pitch was the original, the main pitch. Therefore the pitch was the primary concern. Not always in practice, were these values agreed upon, however, the pitch of the music played was the primary concern.

This problem was solved in accordance with Confucian views on the world order, on the relationship between people. When fake sounds affect a person, evil feelings are excited in him. When a person has the right sounds, good feelings are stirred up in him. The rules of conduct, music, punishment and control, are ultimately one. They are aimed at instilling a general feeling in the people and creating an orderly system.

The system "lü", according to most Chinese historians, was formed in the era of Zhou (1066 - 221 BC) (Provine, Tokumaru and Witzleben, 2001).¹⁰

Each of the twelve sounds of the system has its own name. The number twelve symbolized twelve months of the year. In accordance with this, 12 sets of tools were made at the courtyard, corresponding to 12 tonalities of the month and each month of the year. The relationship between the sounds reflected one of the basic concepts of Chinese philosophy — the yang-yin dichotomy: masculine-feminine, light-dark, physical-spiritual etc. Six odd degrees of the scale belonged to the Yang group, and six even ones belonged to the Yin group. This was the basis for the designation of this system as "lyulyuy." The system "lyulyuy" with its twelve chromatic semitones was the acoustic, but not modal basis of ancient Chinese classical music.

It is necessary to point out one more moment confirming the deep connection between music and philosophy in ancient China. At the heart of the Chinese music and theoretical concept is the idea of resonances and consonances inherent in the field of world energy (qi) (Provine, Tokumaru and Witzleben, 2001).¹¹ The theory of resonance was an organic part of the theory of the all-pervading currents of "life energy". For the Chinese, wisdom was reduced to the ability to perceive the subtlest vibrations of qi, it was believed that the correct sound of musical instruments, or, as they said, "clear sound", clears the ear and clarifies the vision allowing comprehension of the intimate and inaccessible perception of ordinary people.

Consideration of the modal system in the Korean and Japanese traditional music points to its connection with Chinese music theory. Korean traditional music culture, at the dawn of the birth of Korean national music, much was borrowed from China. But over time, these borrowings were reformed with- and acquired truly Korean national traits. This fully applies to such elements of the musical language as the scale and mode.

In Korean music, sound has properties of tone, each with its own value and original quality. The same can be noted in China and in other countries of the Far East. The sound system of the ancient Korean classical music is full of cosmological symbolism, which largely coincides with the famous Chinese ones. Light and active forces of Heaven, on the one hand, and dark, passive forces of the Earth, on the other, determine the presence in the music of opposite rows of sounds.

In Korean theory and Korean classical music practices, two main types of scales are most distinguished (Provine, Tokumaru and Witzleben, 2001).¹² The first is close to classical major, the second to minor. The overwhelming part of Korean national music is written in minor. The theory of Korean pentatonic, as well as in China, was based on the principle of the correspondence of basic musical tones to various phenomena of nature and their interrelation with the life of man and society.

Each of the five sounds of the music system was associated with a certain emotional state: the first tone conveyed a state of anger, the second tone brought joy; state of singing, sadness, state of fear - the third, fourth and fifth, respectively. The harmony of Japanese music is genetically connected with the music of ancient China. The order of appearance of pitch units adopted in Japan and China was the same.

Again, the value of pentatonics performs the function of the grammatical basis of the musical language. Established within the framework of philosophical concepts and based on numerical symbolism, it is a reflection of the natural harmony that exists in the Universe. Thanks to these ideas, the dominant position has been preserved for this mode system; it was the basis for regulating both the writing and the perception of musical texts.

In the musical culture of China, the leading role was played by the ritual music "yayue", which means "right music". This complex of court ceremonial music, formed during the Middle Ages, represented a system of professional Chinese classical music. The development of "right music" also proceeded under the influence of religious and philosophical doctrines. The basics of understanding it were laid by Confucius, who viewed music as an important means of maintaining peace. The emerging concept of "right music" was intended to conduct Confucian ceremonies and "refined forms of communication of the aristocracy".

Later, this kind of music enters Korea. In the era of Goryeo (918-1392), a clear division of music into *aak* — elegant, pure music — is established; *tanjak* — Chinese music; and *khanak* — local or native music (Provine, Tokumaru and Witzleben, 2001).¹³ Through Korea, Chinese ceremonial music penetrates Japan. Based on the borrowing of continental music, the music of *Gagaku* is formed - "high, correct music".

Gagaku is an invaluable cultural monument of ancient Japan. Initially, this "elegant" music, along with dancing and pantomime, was part of a synthetic theatrical and musical genre. But over time, the choreography was forgotten and *Gagaku* turned into a purely instrumental genre. The existence and development of *Gagak* for several centuries (7th - 12th centuries) determined the main directions of development of Japanese art. The value of *Gagaku* for Japanese musical culture is similar to the value of European medieval polyphony.

Japanese music *Gagaku* genetically linked to the tradition of musical culture, formed in China. However, the very Chinese musical culture in the first century AD. experienced enormous influence from India, Iran and other countries of the ancient world. Due to a number of circumstances, Japan was the custodian of samples of this culture. The canonized repertoire of *Gagak*, was performed in the Middle Ages during ceremonies in imperial houses and therefore acquired the features of sacrality. Until now, samples of this music have been preserved only in the staff of court musicians and were performed in Buddhist temples.

Korean branch of Chinese art *yayue* - *aak*. This type of music was developed by court musicians. Essentially, *aak* is a genre of ceremonial and ritual music that spread throughout the court of Chinese emperors, especially during the rule of the Song dynasty (960 - 1279). *Aak* is distinguished by the extraordinary wealth of tools and the pomp of the action he follows (Provine, Tokumaru and Witzleben, 2001).¹⁴.

However, art *aak* needed appropriate tools. Because of their absence, the art lost some value. And only in the Joseon era (1392- 1910) did *aak* come to life through the efforts of Van Sejon and the musician Pak Yohn. It is interesting to note here the role of the orchestral composition. Two orchestras participated in the performance of this music: the orchestra of the western side and the eastern side, which were located on different terraces in accordance with the well-known opposition Sky-Earth.

The type of palace-ceremonial music that I characterized, which existed in the countries of the Far East in the Middle Ages, is represented as a branch of professional music. Based on its functional purpose, it is possible to speak of the canonical nature of this art. There was a certain order of performance of musical numbers, determined by the content of a specific ceremony.

These were ceremonial sacrifices; sad ceremony (funeral); ceremonies of dating, reception of guests, refreshments; military ceremonies; ceremonies joyous (accession to the throne, marriage). These rituals were performed by professional musicians who had to follow a previously known repertoire. Thus, it can be preliminarily said that the Far-East musical tradition that developed in the Middle Ages had a canonical foundation of musical texts, trained professional musicians, capable of reproducing these texts, and was generally applied in nature.

Furthermore, I would like to emphasize the aesthetic and social aspects of the rituals performed. One of the central aesthetic categories were the categories “Shan” and “Mei”, the essence of which can be expressed by the words “the beauty of sacrifice”. The meaning of the ritual was to enlist the support of ancestral deities, on whom the most important benefit depended, life. The rite established social differences, while music was a link for all members of society. Thus, stability was maintained in society, and music helped the rulers in achieving their goal of successfully ruling their world.

The regulated, canonical character of the Far Eastern classical music is also confirmed in the sphere of the traditional Far Eastern theater. To identify the specifics of the musical tradition in the theater, let us dwell on the main problem - the definition of the function of music in the performance, since from the moment of the existence of European opera art, this issue has been key. Let us turn to the Far Eastern musical and theatrical tradition.

The theatrical art of China originated in ancient times. The ancient name of the Chinese theater "xiqu" means "dramatic singing" or "musical drama". Chinese traditional culture knows only one kind of theater, in which dialogues and monologues are vocalized and outside the intonated forms do not exist. This is the fundamental difference between the two theaters - the western and the far eastern - and, accordingly, an understanding of the very nature of the theater.

In the history of the Chinese theater, several stages are known, which are determined by the time of the rule of individual dynasties. So, fame got: Sung Theater is a Song-period theater (920-1279), represented by comic, "mixed performances," in which five actors took part, not counting dancers and musicians; The Yuan Theater is a theater of the Yuan period (1271 - 1368), known as the "Yuan drama"; the Minsk theater is the theater of the Min period (1368 - 1644). Each stage is characterized by its own form of drama and techniques of stage expressiveness(Provine, Tokumaru and Witzleben, 2001).¹⁵



(Figure 7. Chinese Peking Opera woman. From *Pixabay*. Retrieved from <https://pixabay.com/en/beijing-opera-mask-china-woman-1160109/>.)

More than two hundred years ago, the Peking Opera was born (Provine, Tokumaru and Witzleben, 2001).¹⁶ The name "Peking Opera" apparently arose as an understanding of the genre by Europeans within the framework of already existing concepts and terms,

characteristic of Western European art. The term has got accustomed, has become widely used in China, and the genre of the Peking Opera, having become common in China almost everywhere, has become a national phenomenon. Peking opera is a synthesis of singing (performance of arias), recitatives (melodic monologues or dialogues), orchestral music, stage play (facial expressions, gestures, dance), martial art and acrobatic techniques.¹⁶ The Peking Opera was essentially canonical art.

A distinctive feature of the Peking Opera orchestra is the abundance of percussion instruments (cymbals, castanets, drums and gongs) that create an atmosphere on the stage of festivity of folk street performances. They subordinate the actor's movement and the staging of the performance to a precise rhythm. The orchestra is controlled by a drummer who extracts with the help of bamboo sticks a variety of sounds that express the feelings of the heroes in exact accordance with the acting. In the orchestra of the Peking Opera, the specificity of the instrument's sound determines the range of performed instruments.¹⁶



(Figure 8. Flute, dizi. From *Wikimedia Commons*. Retrieved from [https://commons.wikimedia.org/wiki/File:Dizi_\(%E7%AC%9B%E5%AD%90_\)_MET_89.4.61_slide.jpg](https://commons.wikimedia.org/wiki/File:Dizi_(%E7%AC%9B%E5%AD%90_)_MET_89.4.61_slide.jpg). Copyright (2017) by Metropolitan Museum of Art.)



(Figure 9. Flute, xiao. From *Wikimedia Commons*. Retrieved from https://commons.wikimedia.org/wiki/File:Xiao_Flute.jpg.)

Along with percussion instruments, the sound of the flutes, dizi and xiao, was introduced into the orchestra.



(Figure 10. Hatsun or Erhu. From *Wikimedia Commons*. Retrieved from <https://commons.wikimedia.org/wiki/File:Zhonghuplayer.jpg>. Copyright (2008) by Alex Stoll.)

However, in the middle of the 19th century, these instruments gave way to the hatsun primacy, or erhu, to the string instrument of Central Asian origin, which began to determine the range and character of the melodies of the new genre (Provine, Tokumaru and Witzleben, 2001).¹⁷

Technical vocal skill is also subject to certain canons. According to the manner of performance, the Chinese theory distinguishes two schools of vocal art: Xiong (courageous, heroic) and tsy (feminine, elegant). For the first school there is a characteristic melodic pattern of vocal parts and a clear pronunciation of each hieroglyph; for the second - subtle intricate weaving of a melody with characteristic glissando and vibrato. Of importance in vocal mastery is articulation.

Acting in the Peking Opera consists of four skills: singing, reciting, reincarnation and gestures, as well as techniques for playing with hands, eyes, playing with the torso and steps. All these receptions are designed to fill the lack of scenery in the Peking Opera. Dances in the performances of the Peking Opera also bear a certain dramatic load, their movements have a symbolic meaning and convey various emotional states of the heroes of the performance.

The genre of the Peking Opera was the result of the fusion of courtly exquisite theatrical art and the art of local theater forms. The new opera genre has become popular among the broad democratic masses, and in the aristocratic circles of China. Thus, the development of the performance in the Chinese traditional musical theater is supported by a few canonical techniques. In the musical part of the performance, the choice of the fret was strictly

observed, the melody schemes, methods of sound extraction with voice, timbre design were determined.

Turning to the analysis of the musical part of the traditional Japanese theater, one can also observe the rigid canonization of all the elements - the fret, the metro rhythm, the use of instruments. But at the same time, in the process of performance, the distribution of sound material in time largely begins to depend on the sensations of the actors and musicians, on their state at the given moment, that is, intuitiveness in performing begins to come to the fore. It is interesting to note that European culture discovered for itself the creation of "non-deterministic" music only in the middle of the 20th century and not without the influence of Eastern cultures.

All the noted musical features of the theater are the clearest manifestation of the national mentality of medieval Japan, which is based on a deep comprehension of the practice of Zen (Provine, Tokumaru and Witzleben, 2001).¹⁸ In Korea, an independent form of musical and dramatic representation gains prominence by the 18th and 19th centuries. A popular genre is the pansori genre - the Korean drama, in which the musical drama and the folk song tale synchronically merged (Provine, Tokumaru and Witzleben, 2001).¹⁹.

It must be said that in the genre classification of Korean music, pansori refers to folk music, since it was formed in the depths of folk music. Within the framework of the pansori, the vocal side of the performance was carefully designed, which took into account the pitch of the sound, the timbre of the sound, the technique of sound extraction and the extracted sounds.

In general, the following can be said about the musical traditions in the Far Eastern theater. The musical side of the performance, as well as all other theatrical techniques, is based on a deep knowledge and virtuosity of the established canonical formulas. The opposite tendency, manifested in the performance, is improvisation, the support of which is the perfect possession of the established canons. The influence of ideological attitudes is another and, perhaps, the most important feature that determines the style of singing, which tends to recreate a special state of consciousness. The fulfillment of these performing tasks depends on the professional musician, who is well-versed in his "craftwork".

Consideration of the instrumental tradition of the Far Eastern countries makes it possible once again to ascertain the existence of a typological community within the region. The study of

instrumental culture will allow you to get an idea of civilization. Sound and hearing experience is brought up within a certain environment, absorbing its features.

Music and sound designs provide complete and varied information about the surrounding space. The tradition of playing qin has been preserved in China for more than three thousand years, starting from the origins of Chinese civilization and up to the present, and is notable for amazing “cultural constancy”.

During the Han dynasty (206 BC - 220 AD), the music of qin becomes an essential part of the true Chinese musical traditions. Qin has become the most important attribute of the daily life of the aristocratic educated elite of China. Learning to play qin, along with the art of writing poetry, calligraphy, drawing, playing chess, was part of the system of compulsory education. Playing on qin is not playing music in the usual sense, but above all a specific form of meditation, which is an essential part of the lifestyle of an educated person.

In the framework of the regional-civilizational approach, the study of tools allows you to visually verify the common cultural development of the countries studied. If we look at the characteristics of Korean traditional instruments, then many of them are the same as in China. Japanese instruments also show a typological similarity with the instruments of their region.

One of the typological “instrumental marks” of the Far Eastern civilization is the tradition of playing long zithers in China, qin, in Korea - kimy (komungo), in Japan - koto.

The question of the genesis of musical instruments in the countries of the Far East allows us to summarize information about intercultural interaction both in “geographic latitudes” and in historical time. The study of traditional instruments in the countries of the Far East is interesting not only from the point of view of the consideration of intercultural contacts. The design of instruments and the practice of performing them can also be understood in the context of philosophical meanings.

Chinese string instruments are plucked; the musician grabbed the strings with the fingers of his right hand, and at the same time with his left clamped them, seeking the necessary tension of the strings. In the instrumental tradition of the Far Eastern countries, we again note a deep relationship with the basic philosophical concepts. The development of instrumental culture

went in close contact with countries within the region and other regions of Central and Central Asia.

Based on the above material, we can draw the following conclusions. It is proved that the musical culture of the Far Eastern countries has features of a regional community, which were laid in the ancient and medieval periods of the development of the Far Eastern states. The musical-theoretical concept that emerged in ancient China based on cosmological ideas about “yin-yang” became the point of reference for scientists and musicians of Korea and Japan.

Professional classical music was associated with the court and religious ceremonies and was strictly canonical. The musical instruments of the court ceremonial orchestras of Korea and Japan "copied" the Chinese model. The classification of tools based on the material of manufacture was the same for the countries of the region.

In the practice of playing music, there was a “sound image”, a characteristic feature of which was the use of certain instruments that allow to identify the acoustic color of the tone.

Instrumental practice influenced the formation of vocal traditions. This explains the specificity of vocal sounds; vibrato, glissando, and melismatic.

The features of the Far Eastern musical cultural tradition that were formed in the Middle Ages can be represented as a kind of civilization code.

Section II

Chapter 1.

Diffusion in professional music culture of the 20th century

The beginning of national composer schools of the European type in the Far East.

Analysis of the development of musical culture in the countries of the Far Eastern region suggests that it has actively “absorbed” the traditions of European music. This process, which began in the second half of the 19th century, continues today. The formation of European-style composer schools in the countries of the Far East can be considered as the main result of its development. In my opinion, the new trends that have manifested themselves in the musical culture of the region under consideration are the result of diffuse processes.

Diffusionism as a way of studying culture appeared at the end of the 19th century. The concept of "diffusion", borrowed from physics, means "spill", "spreading" or "penetration" (Philibert, 2005).¹ In the study of cultures, it refers to the spread of cultural phenomena through contacts between people's trade, resettlement, conquest. Now, modern means of communication are of great importance in this process. This approach to the subject of research allows to concretize its spatial-temporal characteristics. The idea of geographical certainty comes to the fore, in some cases even the thesis of a single origin of culture and its subsequent spread from the center of origin. The idea of the spatial and temporal movement of individual elements of a culture or their complexes lies at the heart of diffusionism.



(Figure 11. F. Ratzel. From *Wikimedia Commons*. Retrieved from https://commons.wikimedia.org/wiki/File:Friedrich_Ratzel.jpg.)

The founder of diffusionism was a German researcher Friedrich Ratzel (1844 - 1904) (Mathur, 2018).² The main ideas of diffusionism can be considered legitimate and productive, since diffusionists raised the question of concrete historical ties and mutual influences of cultures of various peoples. In the studies of diffusionists, the methods of analysis, comparison, searching for similar moments in the parts that make up culture were worked out. Diffusionists explored the issue of spatial and temporal characteristics of cultures.²

Analysis of the current state of musical culture in the countries of the Far Eastern region allows us to consider the dynamics of the development of their musical and cultural traditions. The musical and cultural tradition formed in these countries in the era of antiquity and the Middle Ages constitutes the basic basis of their musical cultural layer.

Today we are witnessing how these traditions are modified in the process of the natural occurrence of these countries in the world cultural area, focusing on European patterns. At the same time, I would like to note that Western culture likely “absorbs” the cultural achievements of the Far East.

European musical traditions were mastered in the countries of the Far East in a relatively short time. It should be said that the influence of Western European music in China made itself felt already in the 16th - 17th centuries, since the spread of Christianity in these countries began much earlier. The first Christians appeared in China as early as the 7th century. These were the

Nestorians who came to the Middle Empire from Central Asia (Gruber, 1953).³ Consider the processes that are clearly identified in the culture of the countries of the region in question and have had their decisive role in introducing them to the European musical cultural tradition. In the middle of the 19th century, the aggressive interests of European states and the United States towards the countries of the Far Eastern region were clearly manifested.

The fate of Korea in the 20th century was dramatic, since from 1910 until the end of the Second World War, the government of the country was in the hands of Japan. This fact played a negative role in the development of Korean culture, but on the whole did not disrupt the general process of European influence and familiarization with the common European tradition. European musical traditions were mastered in the countries of the Far East in a relatively short time.

The mastering process took place through the activities of religious missionary musicians, through the involvement of foreign musicians and music teachers, through the introduction of music teaching in schools and, finally, through the work of the first national composers. It should be said that the influence of Western European music in China made itself felt already in the 16th - 17th centuries, since the spread of Christianity in these countries began much earlier (Melvin, 2016)⁴ (Bays, 2011).⁵ It is known that at the end of the 16th century, the first Christian missionaries arrived from Europe to China. The spread of Christian doctrine in Japan is associated with the missionary activities of Francisco Xavier, who arrived in the country along with the Portuguese (mid-16th century). The process of the spread of Christianity also took place in Korea.⁵

In the late 1770s. in Seoul, a group of young people began to study Christian writings, the translations of which in ancient Chinese were transferred from Beijing to Korea. One of the main reasons for the spread of Christianity was the growing interest of Korean intellectuals in the scientific and cultural achievements of the West. Acquaintance with the new religion predetermined and acquaintance with the Christian hymns, that is, with the Western musical tradition.

From the middle of the 19th century, the processes of interaction with the cultural tradition of the West began to flow more intensively. The spread of religious Christian chants in China

began. The opening of Christian churches was automatically accompanied by other appropriate actions: to raise the level of believers, the church opened special courses of musical notation, where European music writing, church singing courses and playing musical instruments were studied. The facts of the organization of concerts by the Christian church during which oratorio music was performed are known.

All this contributed to the fact that Christian religious chants spread by missionaries penetrated Chinese culture. It must be said that many of the famous Chinese musicians and performers of that time studied in church music schools. Another source for the spread of European music was the creation of military orchestras along Western lines. Wind music was well received by the ruling class of China. In 1879, in Shanghai, foreign musicians organized one of the first brass bands - the Shanghai Public Brass Band.

In 1903, by decree of Empress Cixi (Chung, Sue Fawn (1979)⁶ the School of Military Music was opened in Tianjin. Subsequently, in many cities in China, military orchestras of different composition and number of performers were created. A known fact of the creation of orchestras in schools during the Qing dynasty was that their leaders were the Europeans who worked in China at the time. They were mostly French and German.

Another factor in the spread of Western European music was its teaching in private Chinese schools. It was one of the popular hobbies of the Chinese. In 1903, the Qing government officially allowed the teaching of music in general education schools, in which samples of Western European music were widely promoted. Gradually brought up their own cadres of teachers and musicians associated with the European tradition. European musical culture: vocal performance, instrumental music for piano, organ, strings and wind instruments was becoming very popular.

Since 1919, in China, in Beijing, Shanghai and other cities, societies for the study of music have been created: the Society for Studying Music at Peking University, the Chinese Society of Aesthetic Education. Following the emergence of these societies, independent educational institutions were officially established. At the beginning of the 20th century, the ideas of Marxism were spread in China (Wakeman, 1974).⁷ Similar processes of interaction with the Western musical tradition are observed in Japan. The unfinished bourgeois revolution (1867 - 1868) marked a new stage in the development of Japanese musical culture in the Meiji era

(1868 - 1912). A country that has become open to external contacts has assimilated the experience of European countries and the USA in organizing musical life. From the end of the 19th century, military orchestras were created in the army on the European model. In the formation of the musical-pedagogical education system on the Western European model in the 1880's.

In addition to the system of special music education, the practice of musical education in primary schools has been introduced. In 1887, the Tokyo Music School opened, then musical schools in Osaka and Kyoto and other cities of the country; traditional music education institutes continued to operate.

Information about the new phenomena in the musical culture of Korea, associated with the influence of the western tradition. The first acquaintance of the Korean people with Western European music was associated with Christian hymns, which, starting in 1885, became known in the country thanks to American missionaries. Simultaneously with this process, an educational and reform movement unfolded, the result of which was the creation of more than 5,000 national schools.(Grayson, 2002).⁸

In these general schools, lessons of choral singing and learning the basics of modern music were introduced. In some music clubs, European branches opened up and began learning classical singing and playing western instruments. A significant event in the cultural life of the Korean capital was the creation in 1900 by the German musician Fenton of the first European-style military brass band.

Since the end of the 19th century, some musicians from China and Japan began to study in Europe and the USA. The work of Chinese composers is diverse and covers all the genres prevailing in European classical music. Education of the first Chinese composers, but also a good knowledge of traditional Chinese music, became a solid basis for the beginning of the “modernization” of Chinese music.

As before, the question of the natural synthesis of musical and dramatic principles remains the main one when working on operas. At the same time, there is a tendency to unite the heritage of Western opera art with the traditions of the local folk opera. In the period of the 80-90's, composers brought their interest to the traditions of Broadway theatrical performances.

The development of symphonic music is of great importance. A fundamental role in the development of symphonic genres was played by symphonic groups created at the beginning of the last century, which in the beginning played the music of Western European composers. The leaders of these teams, as a rule, were immigrants from European countries - Spain, England, Germany and Italy. Symphonic music mainly developed in large cities - Beijing, Shanghai, Harbin.

In the period from 1927 to 1949, when Japan occupied the northeastern provinces of China, the development of musical culture, including the activities of symphonic groups, was suspended. New prospects for the development of musical culture opened up after the formation of the People's Republic of China in 1949.

The period of 1982 - 1989 considered the heyday of Chinese symphony music. A group of young composers sought to use contemporary compositions for European music when creating symphonies. They were carried away by their ideas of the older and middle generation of composers (Han Kuo-Huang (1979)).⁹

Despite the use of modern techniques of writing, manifested installation programs and the preservation of the characteristics of national music and the embodiment of the traditional range of images, the country has developed a national school of composition. Assimilation of foreign borrowings in Japanese culture is its distinctive quality. It must be emphasized that it is characteristic of the Japanese to bring everything to perfection, including the perceived foreign elements. The synthesis of the national and the borrowed leads to the creation of qualitatively new, nationally distinct cultural phenomena.

Composer schools of Japan is known today far beyond the borders of the country. The initial stage of the formation of the school of composition in Japan is associated with the names Taki Rentaro (1879-1903) and Yamada Kosaku (1886-1965). It is believed that by 1940 the Japanese national school of composition had the full range of genres of the system of composition of the European model. Already the first decades of the 20th century proved to be very fruitful for the first Japanese composers to master the genre traditions of European music.

However, it must be said that the work of Japanese composers was primarily associated with vocal music. It was the genres of the song-romance during this period that "served as a leader

in the value hierarchy of Japanese music in the first half of the 20th century." Vocal music was presented by such genres as doyo (children's song), kakyoku (song-romance), synmingyo (new folk song) and soakak minyo (artistic folk song), as well as coca (anthem of school, company). The presented genre section allows us to speak about the manifestation of the national style of the Japanese composer schools (Provine, Tokumaru and Witzleben, 2001).¹⁰

At the same time, this genre spectrum is also caused by common European origins (baby lullabies, mass marches, romance elegy, romance monologues, epic romances and hymns).

Careful attitude to national traditions is another feature characteristic of contemporary Japanese composers. In the works of most of them there are works based on folklore samples.

The genres of transcription, paraphrases, variations, fantasies, suites, and rhapsody, created based on Japanese folk songs, occupy an important place in the works of many composers of the period under review. The favorite genre in the work of Japanese composers of the 20th century is still vocal miniature. Typical intonational revolutions of folklore melody, the folk-modal structure of vocal melody is embodied in these compositions. It is indicative that composers call their vocal creations Japanese songs (Provine, Tokumaru and Witzleben, 2001).¹¹

The combination of national and European instruments in their orchestral compositions became traditional practice for Japanese composers of the 1970's – 1980's. In the late 1960s, a peculiar "shakuhachi" boom began: this favorite Japanese traditional longitudinal flute attracted the attention of many composers. In the 1970's - 1980's, the compositions of various genres for this Japanese traditional instrument were strongly included in the national compositional work.

An important and significant tendency of the Japanese compositional creativity of the period under review is the appeal to the system of musical means, forms and genres of the most ancient national art - Gagaku (Provine, Tokumaru and Witzleben, 2001).¹² It should be noted that the themes and genre features of many works of composers of the second half of the 20th century are associated with Shinto views and rituals.

I emphasize that the growing importance of composers to the confessional life of the nation, the impact of religious ideas on themes and artistic forms of European classical music, should also be attributed to significant phenomena in the Japanese creative practice of the modern period. The confirmation of this tendency is seen in the appeal of Japanese composers to

Buddhist cult music: chants and bell sounds, firmly established in the traditional musical environment in the middle of the first millennium A.D.

After the Second World War, Japanese composers intensively began to master the avant-garde methods of composition: dodecaphony, serialism, sonoristic and electronic music. Thus, in the twentieth century, with Japan developing its own school of composition, Japanese composers mastered Western European musical genres and simultaneously demonstrated their distinctive national style. Each of them in its own way seeking to implement the national musical and artistic principles (Provine, Tokumaru and Witzleben, 2001).¹³

Theaters were becoming the most important centers of musical culture in the country. The repertoire of the State Art Theater, opened in Pyongyang in 1948, included many operas by Korean composers, written primarily in the traditional pansory genre. A distinctive feature of opera and ballet performances staged in the following years was the dramatic role played by music in them (Provine, Tokumaru and Witzleben, 2001).¹⁴

From European genres cantata is very popular. Chamber music genres were also being mastered by Korean composers. Since the beginning of the 80's, several changes have been observed in the country. Classical literature is widely published, including world classics. Regularly, many new works are created, which are constantly heard on radio and television and in labor and training groups (Provine, Tokumaru and Witzleben, 2001).¹⁵

The development of culture in the Republic of Korea after 1945 had several features. In this process, private initiative played a big role. Relations with the United States and, in general, cultural contacts with a few neighboring states had a huge impact on the culture. The musical culture of South Korea had two directions, two types of music - national and European, and both are represented by works written both in the traditional manner and modernized, although, except for pop, composers, unlike artists, prefer the traditional direction (Provine, Tokumaru and Witzleben, 2001).¹⁶

The Republic of Korea today presents the most diverse types of theatrical art - drama, opera, ballet. Musicals are very popular, including the original Korean. It must be said that of all the Western kinds of theatrical art, the least successful in Korea is, perhaps, the opera, which appeared there very late and could not find its place in Korean cultural life, only an idea of European opera, of Italian origin, began to appear in the Korean intelligentsia only in the 20's

of the last century, but at that time it seemed something exotic and distant. True, in the 30's several semi-amateur opera performances took place in Pyongyang, but the first attempt to put opera on the professional stage was made only in 1948.

Opera remained a spectacle for a few experts from among the representatives of a narrow circle of the cultural elite. From the beginning of the 60's, some Korean composers tried to create a new Korean opera using, on the one hand, national plots and some features of traditional musical culture, and on the other, forms borrowed from classical Italian opera. Plots for the libretto were taken mainly from Korean medieval classical prose.

The situation was better with ballet, the traditions of which penetrated Korea also in the 20s of the last century. At present, ballet, both classical and modern, enjoys considerable popularity among Koreans. The country has several large groups, the most famous and popular is the State Ballet, which was founded in 1973. The second in importance is the "Universal - ballet". A musical is popular in Korea. Korean troupes put on famous American musicals ("Cats", "42 nd street" (Lim, 2010).¹⁷

Classical music is popular in Korea. Visiting symphony concerts is a prestigious lesson, not only for refined and westernized intellectuals, but also for many educated and wealthy families. Classical music in the Republic of Korea is regularly performed in concerts and on television. About 30 symphony orchestras function in Seoul and in the provinces, tours of foreign teams and individual performers are frequent. Recently in South Korea there is a musical boom. Parents buy their children a piano or violin and send them to a music school or course or hire private teachers.

Traditional music in the Republic of Korea is actively supported by the state. However, it should be recognized that among modern listeners it is less popular than the European or pop genre. Performers of national music, both palace and folk, strive to bring it in its original form, and when creating new works in these genres, composers, as a rule, do not allow mixing the principles of this music with European ones. It is important to note that today's Korean young people are studying palace dances with interest, which makes the sound of traditional music and, consequently, its study relevant.

Concluding the characteristic of the development of musical culture in the Republic of Korea, certain conclusions can be drawn. Despite the huge difference in their political and economic

development, common processes are observed. The traditional layer of musical culture is under the control of the state, it is carefully guarded and studied. At the same time, European music is widely played. Korean composers try themselves in new genres.

For the musical culture of the European type, the very principle of organizing concerts and performing live is important. Therefore, speaking of the formation of European-type composing schools in the Far Eastern countries, I should mention the system of educational institutions, the creation of concert and other public organizations that promote and support the development of musical culture.

From this I understand the system of professional musical training in the countries of the Far East is oriented towards the European one: there are conservatories in all capital centers and large cities. Opera theaters are opened, and symphonic groups work.

A typical trend in the development of professional musical culture in the Far Eastern countries over the past century and a half has been a close interaction with European musical culture. The processes of globalization, intensified in the 20th century, the development of modern communication systems accelerated cultural exchange. The first composers of China, Japan, and later Korea received their professional composer education in Europe and the USA. Thanks to their activities, European musical culture has spread to the Far Eastern region.

These trends, which manifested themselves clearly in the twentieth century, were prepared by separate phenomena of sociocultural practice. The activity of Christian missionaries played a great role in familiarizing the Far Eastern countries with the European musical tradition. The spread of Christian doctrine was accompanied by acquaintance with Christian hymns, in the development of which courses on the basics of European musical notation and the practice of playing European musical instruments, introduction to schools of special musical lessons, gained great importance.

The first composers of the Far East countries worked actively in the genres of European art. The classical genre and genres of vocal music were of great importance for them. Using the traditional layer of professional musical culture, as well as folk song material, they, by means

of European shaping, contributed to the preservation of the national foundations of the musical tradition.

In the countries of the Far Eastern region, under the influence of European-style musical culture, national composer schools have been formed, cultural and concert life forms and a system of vocational music education have taken shape.

Thus, the classical musical culture of China, Japan, and Korea assimilated the professional traditions of Europe, which was for the Far East a form of preserving basic cultural stratum in the context of globalization, perhaps threatening the loss of uniqueness and identity of national cultures.

Chapter 2.

The role of Far Eastern cultural traditions in the European professional musical culture of the 20th century.

The mutual influence of the Far Eastern and Western musical traditions was bilateral in nature. European musical culture not only stimulated the development of musical culture in the Far Eastern countries, but also experienced influence from its own side. In the following, an analysis will be made of the specific features of the diffuse processes taking place in European musical culture, which are due to the deep interest of European composers not only in musical culture, but also in the philosophy and literature of the countries of the Far Eastern region.

The musical and creative picture of the European musical culture of the 20th century is complex and diverse. Its internal problems are connected with the post-romantic tendencies that have manifested themselves in general in artistic culture at the turn of the 19th and 20th centuries. Various currents of modernism defined the "face" of the European culture of that period. An important component of its element was the phenomenon of non-European practice. It was at this time that the foundations of modern musical professionalism in the countries of the East were laid (Mitchell, Mahler, 2005).¹

The scope of the holistic musical picture of the world gives a different view of European art, which gives rise to a new perception of the long-known. On the cultural soil of the West, creative processes are developing that allow a different look at seemingly well-established phenomena. In the complex of expressive means of the European musical language that crystallized over the course of several centuries, certain "centrifugal" forces revealed themselves, which may have prepared the perception of non-European music.

So, the basic principles of European classical music, formed at the turn of the 16th - 17th centuries, became rather universally acknowledged, and then underwent changes. One of these principles was the functional harmonic system, in which the functional logic of consonances (stability - instability) made it the main form-building factor of any musical work. The harmonic system assumed the function of a generalized expression of the

development of musical thought. Outside of this harmonic logic, the “movement” of musical thought was considered unthinkable (Daniel, 2018).²

The second distinctive moment formed on the basis of opera art was the type of melody, which was also subject to harmony. The third characteristic feature of the European post-renaissance music is the instrumental type of thinking. Along with the symphony orchestra, the piano plays the leading role, which gradually reduced all the variety of keyboard instruments that had been cultivated until then.

Thus, the musical language of European composers of the post-Renaissance epoch is determined by the unbreakable unity of the three leading principles - the functional-harmonic, melodic and instrumental. Functional harmony sufficiently possessed the possibilities of embodying the emotional and psychological state characteristic of classicist music, in which the typical significant prevails over the individually unique one. Harmony to a maximum concentration of logical meaning, to the generalized nature of the dramatic expression.

In romantic music, the role of harmonic functional logic reaches a higher level. The lyrical tone of romantic music, with its profound psychological development and individualization, on the one hand, and on the other, the desire for national color.

The value of individual harmonic colors, their color is enhanced. The picture of the internal restructuring of a harmonic language becomes obvious, whose functional isolation is overcome in favor of openness to other cultural influences. The desire of the romantic age to get away from the ordinary to something far away, unusual, to some degree, explains the inclination to the oriental theme. In the ideas of European composers, the East was the world in which harmony reigns, peace, order, where time seemed to stop its course. It can be said that the perception of the European ear of other music was prepared in part by “oriental plots”.

Characterized by the processes of mutual influence of Eastern and Western cultures found themselves before. Separate examples from the history of music allow us to say that the origins of the relationship between Eastern and Western cultures go back centuries. I note the most obvious facts confirming that in its early period of history, European professional music absorbed certain phenomena that came from the Far East. Thus, the birth of the Gregorian chant, which forms the basis of Catholic worship and, consequently, all professional music of

Europe is associated with the tradition of the Armenian liturgy; the introduction of an organ into the western Christian church is borrowed from Byzantium; The art of the troubadours did not develop without the influence of the Iranian-Arab culture.

The interest of Europeans to the countries of the Far East, despite their immense remoteness, was recorded in the 17th - 18th centuries, when the fashion for all Chinese came to Europe (Cleary, n.d.).³ The most popular among the European population at that time were objects of applied art imported by merchants to Europe from China: porcelain vases, furniture, wallpaper painted in Chinese style, “lacquered” items (Liu, Yu, 2008).⁴

European masters, imitating Chinese models, sought to improve their own products, tried to improve their quality and competitiveness. The genre scenes depicted by artists on Chinese wallpaper, panels and screens were perceived as fun games of a carefree, happy and rich people (this was facilitated by the information of travelers and missionaries who entered Europe).

A new attitude to the Eastern theme and its embodiment, for which the desire to enrich European music with the features of "Oriental" folklore, became a characteristic phenomenon that began in the 19th century. National self-consciousness, which flourished in music because of national liberation conflicts and popular mass movements, brought with it the awareness of a non-European warehouse of musical thinking.

Despite the citation of authentic oriental melodies, individual motifs, rhythms, timbre imitations and borrowings, the oriental flavor in its bulk is more external in nature.

The development of culture in the twentieth century is characterized by the expansion of geographic horizons, which is likely due to the involvement of African-Asian countries and Latin American countries in the world's socio-cultural space. A number of countries were entering into close cooperation with Europe, which was starting to get acquainted with the culture of peoples unknown to it. The breadth of the geographical outlook and the means of modern communications had changed the consciousness of the inhabitants of the planet, their worldview, one might say.

Analyzing the process of mutual influence of the Far Eastern and European musical cultures, note that the peak of its development falls on the 20th century. The processes of globalization,

the development of modern communication tools largely explain the characteristics of such a movement and determine a different level of development of modern musical perception and the expansion of peoples "hearing horizons" and the receptivity of the European ear to "non-European" music.

It is important to emphasize that the art of eastern countries influenced all spheres of European artistic culture. A reflection of the peculiar world of the East is seen not so much in the relevant themes and colors as in the deep insight into the essence of the most oriental painting itself, in the organic combination of the European principles of painting with the eastern ones.

The traditions of Eastern culture brought fresh colors to the theatrical art of Europe. The desire of European directors to theatrical synthesis, based on the use of the eastern theatrical tradition, appeared. In the 20th century, many major composers turn to oriental themes. Eastern themes were present in works of various genres intended for performing different compositions.

The more frequent trips of European musicians to the countries of North Africa, Central Asia and the Far East contributed to the deepening of acquaintance with Eastern music. Many of the leading Western European composers of the past century, including M. Ravel, B. Bartok, P. Hindemith, O. Messiaen, B. Britten and others, had the opportunity during such trips to get a closer look at the basics of the artistic culture of non-European peoples, with specifically Eastern musical thinking.

The use of Far Eastern poetry was Particularly popular and new to Eastern people and are still relevant to people.

The mastering of the richest art foundations of oriental cultures in the 20th century, the heightening of European composers' interest in oriental themes, proceeded in accordance with their common desire for an increasingly organic implementation within the framework of the traditions established in European art. Among those composers who, under the influence of acquaintance with the music of the East, subjected their style to a radical revision, it is first necessary to give the name of C. Debussy.

As is known, the countries of the Far East were practically inaccessible for representatives of European culture. The holding of the World Exhibition in Paris in 1889, at which many

cultures of the peoples of the world was represented, produced a genuine revolution in the minds of many representatives of the artistic world, including the music world. A distinctive picture of various national cultures unknown up to this point had, became subject to European rumors of the time.

The impressions received by Debussy from what he saw and heard at the exhibition were reflected in his essay “Pagodes”, where the composer managed to carry out a fundamental synthesis of elements of Eastern and European music. The oriental color of the work was different from everything that had previously been created in the sphere of “conventionally oriental” music.

Debussy's structure of his music was highly, emotionally shaped. Debussy's open world of refined sensual contemplation, a world of dreams, devoid of grossly tangible reality and beautiful for its elusive atmosphere, its figurative stiffness, echoes the same subtle images of Far Eastern art.

The distinctive feature of the composer's style was the exquisite, captivating subtle changes of pastel-gentle tones of the succession of colorful chord spots, the sensual charm of the timbre-harmonic complexes, the amplification of the phonic, sonorous side of the chord sound.

The impact of the oriental music on the musical language of Debussy was one of the factors in the emergence of an impressively new and colorful impressionistic style, beyond which the development of European music of the 20th century is unthinkable. For most European composers of the 20th century, an appeal to Eastern themes is a desire to comprehend the very spirit of Eastern culture and reproduce the most characteristic features of the style of Eastern music.

Next, I will examine a few works by European composers, which make it possible to discover the influence of the principles of musical culture from the countries of the Far East and confirm our opinion about diffuse processes that take place in modern professional, classical musical culture.

Let us turn to the work of G. Mahler, *A Song of the Earth* (1908) (Mahler, 1912)⁵, written in verse by Zen poets of the Tang era. In this work, the artistic principles of Tang poets found organic implementation. The emotional and intellectual structure of the poetry of antiquity,

with its characteristic pantheistic attitude to the world, turned out to be deeply consonant with the musician in the last years of his life. In this work, the composer managed to express the very spirit of the Far Eastern culture: transience, understatement, a sense of the incomprehensible essence of nature.

The oriental flavor in the music of this work appears subtly and delicately, without too much exotic. One can speak in general about the savings of expressive means, so of the characteristics of the Far Eastern art of that time.

The main thing in the score of this work is penetration into the deep levels of original artistic thinking of the Far Eastern poets, finding the artistic and sound “nerve”. The airiness, transparency of the texture, elegance, chamber use of orchestral means in a number of episodes of this composition, the technique of sonic halftones, pastel colors, and in the imaginative sphere, understatement and depth, apparent monotony of development and at the same time the internal versatility of the whole. All this finds points of contact with artistic styles of Far Eastern art.

The writing is in many ways close in spirit not only to traditional Chinese poetry, but also to painting. As for the poetic art, in it, researchers note a greater expressiveness, not words and sounds, but caesuras and pauses. Saving timbres paints contributes to the relief, a clear delineation. Frequent use of chamber instruments (in a wide variety of variants of their combinations) with a total triple composition of the orchestra with a large number of drums exceeding the usual number, forms a peculiar effect of spatial sound, as well as a sound “emptiness” carrying its own meaning. Because of his ability to “hear the silence”, Mahler was able to convey a feeling of a special space and time characteristic of Eastern culture. The writing is in many ways close in spirit not only to traditional Chinese poetry, but also to painting.⁵

In this work, there are other features inherent to the national characteristics of Chinese music: rapid transitions from low registers to upper, the predominance of upper registers, the onomatopoeia techniques, often alternating and sometimes syncopated metro rhythms.

This work is important for its emotional and philosophical intonation. Relations with Far Eastern culture can be traced to the work of another Austrian composer of the 20th century, C. Orff, who, at the beginning of his career, attempted to write an opera based on a plot taken

from a Japanese drama. As a result, Japanese prose appeared for the first time at the beginning of the 20th century in German. The novel “Terakoya” (“The Village School”) in the free translation by C. Florenets made a strong impression on the young composer. This work corresponded to the composer’s enthusiasm for the oriental scale, instruments, and musical forms.

The interest of C. Orff in the Far Eastern culture would continue in his teaching activities. In his studies with children, the composer introduced the playing of percussive instruments of the Far East: four Chinese tom-toms of various sizes, a Chinese barrel-shaped drum for playing solos and a cylindrical drum. These instruments, along with others, successfully became used in the practice of elementary children's music-making, and the pentatonic scale became the basis for the development of modal feeling. Note that the music education system of C. Orff from the mid-50’s of the last century found a lively response in Japan, and later, in the 70’s in South Korea. With extraordinary naturalness, children learned how to play Orff instruments and Orff pentatonic.

When writing the musical drama "Prometheus" (1963-1966) (Stewart, M. 2013) ⁶, the composer again demonstrated his passion for the East. Orff used a variety of masks in this performance. The gestures of the actors, and often the intonations of their speech, are consciously taken from the arsenal of conventional expressive means of traditional Japanese and Indian theater.

Along with European instruments, Orff introduces Asian and African drums, Egyptian darabuki, Far Eastern idiophones, Chinese cymbals and gongs, kabuki percussion instruments, marimbas, o-daiko, various bells and bells, and Latin American instruments into the score of Prometheus. Instrumentation from all continents is compiled here to create a proper sound background. This technique is deeply symbolic.

Oriental traditions are very strong in the works of the French composer Olivier Messiaen (Griffiths, P.2017).⁷ The intersection with the eastern elements is revealed in the very style of the musical language. Studying traditional Eastern music, Messiaen selects only what is close to him. It would be accurate to say O. Messiaen’s had deep passion for Indian music, in particular its rhythmic side. Many rhythmic patterns are characterized as "irregularity." The purpose of the introduction of such patterns in the scores of their works is not

coloristic-exotic. These formulas serve the composer only as a kind of rhythmic impulse, being lost in the sound fabric of the musical whole.

Using Indian rhythmic formulas, Messiaen makes them his own, passing through the deforming prism of his language. A characteristic stylistic feature of the composer's later period of creativity is the implementation of the sound colors of instrumental ensembles of oriental musical cultures.

Observations on the development of musical material in the works of the French master force us to pose the problem of dramatic art of those compositions by the composer, which are dominated by contemplativeness and external statics, combined with a certain internal dramatic tension.

The static in his works has a dual nature; on the one hand, it is the result of the diverse use of the ostinato technique, which brings it closer to the traditions of oriental classical music. On the other hand, the "static" basis of the composer's music also has special properties inherent only in his style, which relates to the French musician's desire to use various types of symmetry - in rhythmic drawings (irreversible rhythms), and in the modal framework (limited transposition).

So, some features of the musical language of Messiaen reveal a relationship with the characteristics of traditional oriental classical music. However, they penetrate so deeply into his creative method, integrating into the composer's creative palette, that in many cases it is difficult to talk about any influence of Far Eastern music in general. It seems more correct to conclude that various principles of musical thinking are organically approached in the creative method of Messiaen (Messiaen, O. (n.d.).⁸ The works of avant-garde music is another area of modern art, where they are enthusiastically studying Far Eastern culture and find in it sources for renewing their style. Leaders of the avant-garde discover in it the rich resources of enriching the expressiveness of their art. They derive features from non-European music that correspond to their particular aspirations: temperament that goes beyond the European half-tone; complex free rhythms, compared with which the European classical rhythm seems crudely approximate; a particularly sonorous effect, which does not coincide with the timbre ordering of the classical orchestra. Among avant-garde composers, adherents of Far Eastern

culture, the creative search of the American composer J. Cage (1912 - 1992) first becomes known (Mark Swed, 2012).⁹

In his compositions, the composer sought to free up sounds, get rid of his own "I", go beyond it. The "Book of Changes" ("I Ching") was very important for his creative process. J. Cage morphologically connected his music with her: fortune-telling predetermined the tonality of the future work, the symbolism of numbers - the ratio of intervals.

An infinite number of meanings of linear combinations made it possible to determine the duration not only of a musical piece and the number of notes, but the number of words necessary to express one's ideas, statements, stories, etc. Cosmos and chaos are perceived by a bold innovator not as an opposition, but as something single and indivisible, "music of the spheres" spreads everywhere, micro and macro worlds are interdependent.

Taking on the task of eliminating the boundaries that naturally exist between musical sound and noise, Cage began to conduct experiments on the "organization of sound", including the "concrete" sounds of being in all their manifestations in the sphere of music.

In the play called J. Cage "4'33" (1952), according to the researchers (Stein, D. 2004),¹⁰ concrete reality itself becomes a piece of music: silence in anticipation of the beginning of the game, sounds made by listeners (whispering, creaking chairs, coughing, separate sounds, etc.). The public and the musician, therefore, act as authors of the spontaneously arising play. The music is transformed from a hearing image into a visual image. J. Cage sought to reunite the astral and social meanings of art.

The scores of many contemporary avant-garde composers resemble works of fine art by Far Eastern masters. Cage expressed Aesthetic credo not only in musical compositions, but also in literary essays. The composer sought to revive the social activity of music, which he was assigned in ancient Greece and China. Researchers of the avant-garde associated an appeal to Far Eastern culture with the desire of its representatives to restore the lost balance between the subjective and objective beginnings of creativity.

The result of the avant-garde appeal to the traditions of Far Eastern culture was a new practice of performing: a tendency to a different relationship between the creator of music and its performer, between the performer and the listener, installation on other types of perception, a

different understanding of time in music, a sharp increase in the role of the oral factor, improvisational beginning.

The appeal of composers to Oriental motifs in the 20th century has become more organic and deeper. External oriental exotics gives way to original thin oriental style. Eastern elements appear on the level of both external and internal relations. The manifestation of the East is seen in the activation of the rhythm, in the tendency towards linearity, in the wide use of various modal structures and in the management of non-tempered musical systems, in order to get closer to the timbre flavor of the Far Eastern style. The rapprochement of the European style of the 20th century with the traditions of Far Eastern culture is manifested in the combination of different components that form a certain system of interconnections.

In the musical language, there is a process of moving the accents to those elements of the system of musical-expressive means that previously played a secondary role. Attention is drawn to the growing importance of percussion instruments, which are known to play a large role in the classical music of the peoples of the Far East. A sharp increase in the shock group is observed in Prometheus C. Orff, where 90 percussion instruments were used (Orff, Carl (2005)).¹¹

The expansion of the percussion group of the symphony orchestra in the 20th century was accompanied by intensive replenishment of it with varying degrees by improved instruments of non-European cultures, less often by redesigned folk instruments. The old tradition of imitating Far Eastern timbres with instrumental means of the European orchestra also found its development.

The musical material used, which is distinguished by a certain oriental flavor, makes it possible to speak not just about a certain stylization of oriental music. This orientally colored thematic indicates a certain rapprochement with some common features of oriental musical thinking. This phenomenon reveals itself not necessarily in works with the appropriate theme, plot and color, that is, having no internal basis for using this kind of material. We observe such a stage of convergence, when it begins to affect not only the imaginative system, but deeper spheres; shaping, drama, that might be, the very principles of artistic thinking.

Let's say about such an important area as dramaturgy in the music of 20th century composers. In place of the old methods of contrasting come other types of opposition, closer suite genres.

The basis of the dramatic development of the work is not the conflict, leading to mutual transformations and the collision of polar forces, but a simple juxtaposition of musical images or showing their various facets.

In Western European music, along with the conflict type of drama, a different type of dramatic development can be distinguished. It is characterized by prolonged exposure to either contemplatively lyrical or active-dynamic, impulsive images. There arises a relationship with the traditional type of dramatic art of oriental music.

So, the revealed changes in the system of musical and expressive means of classical music makes it possible to once again look at the problem of the mutual influence of Far Eastern and European musical cultures and emphasize the diffuse nature of the processes taking place. At the first stage, the elementary nature of borrowing was observed, when the Far Eastern themes were reflected only in external attributive moments (scenery, imitation of the sounds of instruments, in some cases, quotations).

However, the renewal of the figurative sphere (reference to samples of Far Eastern poetry, philosophical ideas, reconstruction of samples of traditional music) required a more subtle and adequate reflection of it. Diffusion penetrates into a deeper layer of the consciousness of the creator, affects the level of artistic thinking. I can talk about the mastery of European musicians' stylistic characteristics of traditional musical culture of the Far Eastern countries. This manifested itself in all spheres of musical language: in the appeal of European composers to the modal peculiarities, the use of special specific timbre colors, the development of rhythmic structures and the principles of material development characteristic of the musical culture of the countries of the region in question.

Thus, it is possible to speak about the enrichment of the very system of musical language means, which makes it possible to reveal a deeper level of diffuse interaction.

Conclusion

Conclusions can be made based on generalizations on the problem of the interactions of the professional musical culture of the Far Eastern countries with European music.

Consideration of the theoretical basis led us to the fact that one of the basic concepts is the concept of musical and cultural tradition, which is complex in that it allows communication with the world of music and with the cultural sphere as a whole. The importance of this concept lies in the fact that it not only summarizes the experience of previous generations, but also provides an opportunity to comprehend the new in comparison with the old and see further perspectives; it accumulates the peculiarities of the world perception of one or another people, their world view, and emotional makeup.

Professional musical culture of the Far Eastern countries has its own traditions. The foundations of these traditions were laid in the ideas of the ancient Chinese philosophers and are based on the cosmological understanding of music in human life. Generally, you may say their belief was that music is a reflection of the sounding universe.

The commonality of the professional musical traditions of the countries in the region under consideration was determined by many factors: the territorial framework, constant contacts, the presence of ethnic affinity with nomadic culture among all the peoples of a given region, the similarity of sociocultural institutions. It is based on the Confucian, Taoist-Buddhist type of worldview. These factors determine similarities in the development of the artistic and musical life of these countries.

Traditional professional musical culture in the countries of the Far East has developed its own musical theory, the basis of which was the doctrine of harmony. The nature of the pentatonic scale was explained by acoustic laws, expressed in numerical proportions, which could not be changed, because otherwise it would be a violation of the established cosmic order.

The courtly ceremonial music developed within the framework of the Far Eastern musical tradition was of canonical character. It was predetermined by the norms of constantly performed rituals in honor of the ancestral spirits. At first there were extremely many of them, but over time only five remained. The music accompanying these events was strictly regulated: the repertoire, the composition of performers, their placement during the

performance was determined. The latter was based on the principles of the cosmological theory of yang - yin.

Music played a great role in the productions of traditional theater (Peking Opera, etc.). The description of the musical side of the performance always preceded the text, which makes it possible to talk about the meaning of music in the performance. Their musical part was based on several canons, like other aspects of theatrical action.

The richness of performing instrumental tradition. In ritual orchestras the composition of instruments was strictly observed. Of great importance for the countries of the Far East was the practice of performance on long zithers. Possession of the tool was a sign of upbringing. The music on qin was secular.

Analysis of the development of professional musical culture in the period of the New time allowed me to conclude that under the influence of European musical culture in the countries of the Far East (as in other regions, including America) national composing schools began to take shape. The individualization of musical and artistic creativity and the development of conceptual genres of European music (sonatas and symphony) is the main result of the development of the “relationship” between the traditional musical culture of the East and the professional culture of the West. This interaction is characterized by two aspects. On the one hand, it threatens to lose the identity of national cultures, but on the other, it is a form of preserving traditional culture in an era of universal globalization.

Consideration of the features of professional musical culture in the countries of the Far East in the context of the East-West problem led to another important conclusion concerning the influence of Far Eastern culture on the work of European composers of the 20th century. For European composers, acquaintance with the traditional music of the East meant immersion into the stylistics of the language of Eastern culture, the use of specific techniques of drama, that is, the development of Eastern music unfolded at a deep level.

The analyzed processes of formation of a professional musical culture in the countries of the region in question allow us to conclude about their diffuse character. During the period of crystallization of the genetic layer, the active direction of this movement is traced by China, whose culture, in turn, was also influenced by other Asian states. In this case, the formation of

its own "cultural zone" is observed. The phenomena of modern musical practice allow us to speak of a larger scale character of diffuse processes that are global in nature.

The globalization of modern society, various kinds of migration processes, the expansion of the interaction of cultures and peoples - all this leads to the fact that modern people must learn to perceive and appreciate the world around them not only from the point of view of their culture. There are many cultures in the world, each of which has its own ideals, its own system of values, morality and spirituality.

Culture should be a unity in diversity, a link between the original and the universal.

Isolated analysis of individual cultures, opposing them to other systems, but not considering their possible interaction, is already insufficient. Intercultural analysis is necessary, understood as the interaction of two or more cultures, the study of the nature and consequences of this interaction.

World history shows that the development of a global civilization is not a chaotic process, it is invisibly present as an internal pattern, which in a certain period of history gives rise to a similarity of social and cultural-forming phenomena and things. Common features can be found in national cultures not only within a particular region, but also across different regions of the world. In other words, universal laws of social development act in world history, determining the deep relationship of many phenomena in the life of mankind.

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