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# VAKARŲ IR RYTŲ EUROPOS ŠALIŲ SUPAŽINDINIMAS SU SENOVĖS KINIJO MUZIKOS TRADICIJŲ KULTŪRA PER MUZIEJŲ EKSPOZICIJAS

Acquaintance of Western and Eastern European Countries  
with the Culture of the Ancient Chinese Musical Tradition  
through Museum Exhibitions

## SUMMARY

When considering the possibilities of establishing musical traditions, the main attention is paid to the structural understanding of the activities of art critics, who can fully distinguish national musical motives. They, in turn, can identify musical tendencies and guide the development of musical styles not only using national motives, but also represent the methods and forms of keeping the musical heritage. In terms of the novelty of the study, it is worth noting that a significant number of national musical styles are based primarily on the fact that each decision must be documented. In this regard, the authors see the use of forms of museum exhibitions. The paper presents strategies for the musical heritage establishment, which is proposed when comparing the Chinese style and the styles of Eastern European countries during the period from the beginning of the nation-building. The authors note that such comparison is allowed provided that each of the styles of music is documented according to the rules for storing museum complexes. The practical significance of the study is determined by the forms of preservation and the possibility of comparative research during the formation of a globalised musical culture. It is proposed to use regional forms of musical style direction.

## SANTRAUKA

Nagrinėjant galimybes kurti muzikos tradicijas, daugiausia dėmesio skiriama struktūrinei veiklai menotyrininkų, galinčių visapusiškai apibūdinti nacionalinius muzikos motyvus. Menotyrininkai gali įvardinti mu-

RAKTAŽODŽIAI: muzika, stilius, Rytai, Europa, muziejus.

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zikines tendencijas ir paveikti muzikos stilių raidą ne tik atsižvelgdami į nacionalinius motyvus. Jie taip pat gali formuoti muzikinio paveldo išsaugojimo būdus ir formas. Verta pažymėti, kad kiekvienas sprendimas nustatant nacionalinius muzikos stilius pirmiausia turi būti dokumentuotas. Šiuo požiūriu autorius analizuoja formų panaudojimą muziejų parodose. Straipsnyje pateikiamos muzikinio paveldo kūrimo strategijos, kurios nagrinėjamos lyginant stilius Kinijoje ir Rytų Europos šalyse valstybių ir tautų kūrimosi laikotarpiu. Straipsnyje teigiama, kad toks palyginimas galimas su sąlyga, jog kiekvienas muzikos stilius yra dokumentuotas pagal muziejinių kompleksų saugojimo taisykles. Praktinę tyrimo reikšmę apibūdina išsaugojimo formos ir lyginamųjų tyrimų galimybė formuojantis globalizuotai muzikinei kultūrai. Siūloma naudoti regionines muzikos stiliaus krypties formas.

## INTRODUCTION

In modern scientific discourse, a generalised understanding of a particular field is a new direction. In musicology, it is intended to master not so much the immanence of musical art as the logos about the essence of music (Van, 2018). Exploring oneself presupposes an analysis of such theoretical knowledge in its entirety, dictated by a wide range of appeals to music as a phenomenon (Buzanca et al., 2009a). It is the knowledge obtained as a result of not only the accumulation of facts collected through study, research, observation or experience, but also a set of ideas derived from these facts (Odendaal, 2019).

The holistic study of musicology involves the application of the methodology of systemic and structural research, similar to how it is done with respect to purely theoretical knowledge and partly to the study of the system of musical disciplines (North and Hargreaves, 1997).

However, musicology as an organised conglomerate of the assets of scientific and musical thought, in addition to specially theoretical works, is also created by others (for example, from the history of music, musical aesthetics), in which analytical methods are used in one way or another, demonstrating the objective uni-

ty of the historical and logical approaches to the study of the subject (Marshall and Hargreaves, 2007). They also combine specific works that arise at the junction of historical and theoretical disciplines, that is, synthetic studies (Cohen, 2004).

The initial analysis of the ramified system of individual theoretical achievements of musicology is primarily those who, having declared themselves at a specific stage in the history of the development of musical thought, not only stood out for their resilience against the background of an insignificant or accidental, but qualitatively contributed to its evolution (Boren, 2019). For each national science, it is important to find and highlight its indisputable achievements not only for understanding the ways and features of its own development, prospects for the future, but also for knowing its place in the circle of the same industries in the world, in the humanities in general (Nakamura and Kaneko, 2019).

Therefore, the systematic study of musicology means that an object (a given branch of science) is reproduced as an integrity of interrelated and interacting components and has a conditional character (Marshall and Shibazaki, 2011). We must always remember that any

schematisation in art can be applied only conditionally, because it never exactly corresponds to the nature of a thing, since no cultural-historical phenomenon (like organic) is ever simple, but always – in different combinations (Buzzanca et al., 2009b). However, a conscious, precise division of individual elements of science (which in our case we consider specific thematic areas represented by individual scientific concepts) seems more useful than their unconscious underestimation and mixing (Springer et al., 2018).

Considering the great heterogeneity of the thesaurus of ideas in terms of their scientific value, it is important to take into account, as was previously noted, first of all, conceptual, peak positions – ideas that, in the process of many years of circulation, crystallised not only into the image of a certain stage in the development of musicology, but even in its real, undeniable temporal, archetypes of wisdom (Cruz-Alcázar and Castro-Bleda, 2008). The others, comprehensively studying, should be systematised ac-

ordingly, taken into account as a background from which the former grow: only those external outstanding ones that open new directions, and therefore research prospects in various areas of musicology, can be considered exceptions (Tekman and Hortaçsu, 2002).

Hence it follows that the systematisation of ideas at the initial stage involves their selection and grouping according to certain criteria, and at the next stage – a sequential (chronological) analysis of the selected material within the framework of problem-thematic interests (De La Higuera et al., 2006).

Before that, it is worth clarifying a few terminological concepts in advance (Palaiogeorgiou and Pouloulis, 2018). So, the term “concept” (from Latin *conceptus* – thought, concept or system, aggregate) in reference and encyclopaedic publications provides two meanings (Springer and Schlegel, 2016):

- 1) guiding idea in the systemic coverage of a certain phenomenon;
- 2) system of views on a particular phenomenon, a way of interpretation.

## MATERIALS AND METHODS

The material for analysis dictates the use of two meanings: first – ideas – in the process of research it turns out to be useful for understanding the historical significance of individual phenomena, events, and the like; the second – a system of ideas – helps in explaining the content of individual theories (Kopiez and Platz, 2009).

The second in order of importance in the selected list of interpretations of the term “concept” coincides with the

point of view of the need for a systemic vision of the phenomenon, in which it is noted that a theoretical concept cannot be considered as such if in its construction it has a gap in understanding some important aspect of the issue, and in this case talking about an idea or position (Savage, 2019).

The foregoing prompts the differentiated use of both concepts (Mundy, 2014). Many interrelated views within a certain topic are the area of structural research

and need both the use of formalised methods and a high level of abstraction (Storino et al., 2007).

The complexity of the mentioned selection of a personal ideological contribution from the entire known array of papers on musicology lies in the fact that musicology in Western culture as a whole developed and formed in difficult conditions, American, Canadian, Czech and other emigration, Soviet totalitarianism. Therefore, in the selection of the products of his individual mental consciousness to determine the national type, a combination of a number of factors is important – territorial, ethnic, linguistic, and the like. Each of them is important, but not absolute, even the language, for all its exclusivity due to the fact that it is the carrier of a certain type of thinking.

So, staying in a common territory is not completely convincing, which gives rise to a community of consciousness, feelings and aspirations, a community of fate, as well as a language factor, because the history of musicology knows many researchers who did not always show their nationality, often using a foreign language, different ways of seeking opportunities to cohabit with state systems and social conditions.

The axiom of the national definiteness of scientific thinking may not always be an appeal to certain, long-standing inter-

esting moments of an ethnic community, special topics, the posing of specific problems, although, as noted, it is a great self-deception to strive to create anything outside of nationality. And since the microcosm of the worldview of individuality is formed in the macrocosm of the worldview of the nation, the defining criterion should also be the spirit of ethnic self-awareness – the inner connection of the researcher with his people, his traditions, the indissoluble unity of his thinking, understanding of the social purpose of his work with his (people) cultural memory, spiritual involvement in their culture, peculiarities of being, worldview, which together form the intellectual identity of a scientist. This will ensure a change in the nature of the attributes of scientific and musical phenomena, which for many decades in a row mainly occurred without taking into account the nationality of the author, reckoning everyone to a single community.

The factors mentioned above are those pivotal, central values that, enriching themselves, do not perish, but are constantly reborn in new forms, including thinking. Taking them into account makes it possible to bring the question of the belonging of a cultural figure to a certain tradition beyond arbitrary disputes about the language or region of residence as an alleged single basis for its national identification.

## RESULTS AND DISCUSSION

In determining the national identity of the musicological achievements of the late 19th and early 20th centuries it is worth remembering about the double

identity of Western cultural figures and the spiritual dualism associated with it (inherent in the elite of any territory annexed to the empire), as well as the so-

called transetnism as a feature of the musical (and not only) thinking. Then the main argument in favour of the involvement of certain intellectual product in the ideological treasury of the national musical science is the preservation by scientists of the western component, its continuation – development – transfer by the concept of the national intellectual tradition to other conditions. Therefore, a real contribution to the development, strengthening and growth of the industry is made due to the awareness of their responsibility for its evolution.

At the same time, it will not be surprising if we find common problems and similar principles of construction in systems linked by a common tradition, even in such a general sense as already by the origin of their authors. In the Chinese tradition, the treasury of metropolitan science received papers without regard to the nationality of their author, receiving the camouflage definition of “European tradition”. But this by no means excludes the primary, unquestioning finitude of taking into account the national characteristics of thinking (genetic and acquired in the process of upbringing) embodied in scientific texts. They should be considered the main markers of national definition.

The grouping of the selected individual conceptual views provides for their distribution in all possible areas of scientific research necessary for a comprehensive understanding of folk and professional (author’s) musical art. Guided by the scientific testament that an artistic (and, consequently, a musical) work is the core, which requires a wide range

of scientific interests, by a detailed understanding of a musical product the authors mean not only the analysis of its sound canvas with all its elements and morphogenetic means (harmony, rhythm, polyphony, form...), the discovery and logical generalisations of the historical processes of its existence and development, but also of the types of specific activity associated with it, which is perception and execution with their respective receptive, interpretive features. While maintaining a certain disciplinary framework, such architectonics at the same time presupposes transparency of the boundaries between individual special studies, which is manifested in the connections and interdependence of most of the studies of scientists.

It should be recognised that the development of musical theoretical science reveals a gradual approach to the theoretical level of newer, until then empirical studies of phenomena capable of forming new thematic communities. Therefore, musicology as a whole is an open system.

To identify the features of the correlation of ideas of one research direction or a common subject of attention to each other, it is advisable to analyse them in chronological order, which is already its simplest classification. Then a number of individual views, despite the idea of the periodicity of the appearance of studies of one subject, also show the types of interrelationship of ideas among themselves (mutual influence, borrowing, development-continuation), revealing in earlier concepts the nucleation centre of future ideas. Concepts can also be com-

plementary or alternatively interpret the same phenomenon with a possible coincidence of conclusions regarding it.

In general, all types of connections contribute to a deep understanding of the phenomenon. This, of course, concerns not only the maturation of ideas in a close circle of their own, internal (school, direction) scientific positions (in Chinese conditions – with the obligatory consideration of the leading developments, first of all, the central scientific schools (from which ideologically dependent foundations, sometimes, unfortunately, contemporary musicology is difficult to separate), but also in their external connections – with Western European scientific and musical thought, with which Chinese scholars were often very familiar and even tried to grow the best of them on their native soil, rethinking in the context of Chinese musical tradition, especially on the initial stages of the formation of national musical science.

A personified chronological analysis of concepts (individual ideas) also provides other information, in particular, about the measure of textual expressiveness, place of origin, belonging to a school or direction, reveals the nature of the philosophical and aesthetic direction of certain ideas, because each author's concept demonstrated the principles of the concrete historical state of musicology in its evolution. All this makes it easier to understand the relationship of mental achievement to the general process of development of musicology, its image, and, consequently, to ensure progress in art.

A retrospective view unmasks the discontinuities between stages-periods,

which inevitably clearly manifests itself in a strict chronological sequence of the emergence of ideas, allows to reproduce the path to modern scientific concepts, which, like their predecessors, are inevitably a temporary state of scientific thought.

Therefore, it is important not only to state the fact of chronological activity/decline in the accumulation of interest in the studied subject (for example, formation), but also to cover a wider space with a glance – a dense grid of concepts and iconic ideas often not limited by the framework of a narrow thematic (disciplinary) field.

Therefore, the determining factor of consistency in the science of music is no longer a set of scientific disciplines, but the leading ideas of exemplary developments, which sometimes (like, for example, those related to musical thinking or musical drama) do not correspond to the traditional framework of a certain, organised on a substantive basis, cognition. It is the groups of several interrelated ideas (concepts), as well as individual partial provisions, ideas regarding the vision of the phenomenon, that jointly create a conditionally systematised model of the internal structure of musicology as an independent complex scientific branch.

This is how the system-conceptual study of musicology matures as a dynamised thesaurus obtained as a result of special research of scientific ideas, statements.

For an objectively critical analysis of this type of consistency, it is necessary to first select everything that is already available for scientific formulation to-

day – and transfer everything that belongs to it to the scientific system, comprehending the still unknown or little-known and rethinking the recent, which implies a fundamental departure from oversimplified negative assessments of all texts published during the communist era, because such texts, if they were not decisive for the evolution of musicology, and remain in the history of musical (and not only musical) science as evidence of the direction of movement of thought of Chinese thinkers, as a search for improving the corresponding methodology.

Despite the seeming ease of grouping and chronological organisation of knowledge into a certain whole (supposedly, if the essence of the concepts is known, then it is no longer difficult to combine them, and this is even a secondary task), it has long been noticed that even narrowly focused research of scientists sometimes conceals certain contradictions, and then their ideas are clashing. We should not ignore them, because even diametrically opposite concepts are not isolated among themselves by incompatibilities, but the internal contradictions of a certain system of knowledge that ensure its further development.

Since the systemic vision of musicology is aimed at branching the interests of researchers, it is perceived as a superstructure over them for their holistic comprehension and logical generalisation. Aimed at the immanent, ontological, epistemological, axiological dimensions of the structure of the industry (specific ideas, concepts, theories), it turns into a meta-scientific sphere also because it is called upon to study the laws governing the development of sci-

entific thought in one direction or another. And here the traditional view seems to be insufficient, according to which the history of musicological ideas is presented as a linearly directed process of the gradual development of the knowledge of Music, in which each theory, concept occupies a certain place, determined by the achievements of its predecessors and the possibilities of using its successors. This approach really makes it possible to reproduce the history of musicology not in the form of a chaotic heap of genius insights of the great thinkers of the past, but presents it as a motivated process, which is determined by musical practice, individual talent, aesthetic priorities, and prevailing trends. This orients the research interest towards the open space of scientific discourse – a complex mental Polylog, in which the search for truth manifests itself in influence and mutual influence, objection and confirmation, certifying the free realisation of thought.

Actualisation is a systematic approach, known from various spheres of humanities (philosophy, history, literature and linguistics), but still not used in musicology (although it has been successfully used in musicology in relation to scientific disciplines, and recently it has also been discussed in musical cultural studies), is not a kind of preparatory stage for the implementation of other types of scientific research (although it provides them with important knowledge), but gradually becomes a separate and self-sufficient research method.

In the future – new special studies of musicology, because the tradition of a versatile analysis of the industry's own

self-manifestation is just beginning. Without laying the foundations and a certain experience, this scientific activity can become abstract, because neither in the 1980s, nor subsequently developed methodology of this kind of research was and still not conducted. A significant obstacle was the impossibility of studying the significant number of papers in China through the suppression of the names of some authors, the partial publication of their scientific heritage, which formed large gaps in musical science, as well as in culture as a whole. Consequently, the modelling of systems of scientific knowledge as products of individual consciousness and scientific thinking does not imply an omission, but on the contrary, is aimed at the fullest and deepest possible development of the scientific heritage.

Aesthetics of music, (German *Musikästhetik*) is the science of the essence and factors of beauty of a musical work, its understanding, the specifics of music in comparison with other types of art, the criteria of its value. It is also a scientific discipline that studies the general laws of artistic knowledge of music, explores its value-semantic priorities and their textual embodiment, analyses the psychological characteristics and patterns identified in the process of creating music, playing it, experiences, perception (in accordance with the creator, performer and listener), which in its general research orientation is close to the subject attributes of the philosophy of music, but differs from it in its methodological specifics: if the philosophy of music (like musical aesthetics) as a sec-

tion of general aesthetics and deals mainly with the worldview, fundamental culturological aspects of musical art in its most diverse manifestations, then musical aesthetics is aimed at studying various aesthetic aspects of music as a special kind of art, analysing the embodiment of sensory-figurative perception of reality in specific attributes and patterns of musical language as a carrier and expression a speaker of sound concepts. Therefore, it is obliged to freely and competently operate with specific (including the most complex) scientific concepts from the field of music theory.

This methodological orientation makes it possible to introduce musical aesthetics as a specialised scientific discipline to the field of musicology, and its study to the sphere of interests of music theorists. And although there are few papers devoted to the development of such problems, and a special developed theory of musical aesthetics in China has not yet been created, Chinese scientists have in their assets original developments that reveal the evolution of knowledge of musical art, national traditions of understanding it, provide for future promising research.

So far, there is also no coherent, systemic, comprehensive history of scientific musical-aesthetic thought, permeated with a single conceptual idea of building a system of such meanings (aesthetic thesaurus).

Therefore, the end of the systemic generalisation of the history of musical-aesthetic thought in its formation and scientific specification has become imminent. To do this, we begin not talking



about the history of musical aesthetics in its immanent essence, but actually about the history of musical and aesthetic thought (ideas, positions, concepts), which for a long time has been dissolved in the worldview, philosophy, artistic (musical) phenomena, in the spirituality of the people in general. Such an analytical and historical discourse is intended to quantitatively and, most importantly, qualitatively enrich musicology as a whole, especially since China is now aware of the loss of the primordial national musical and aesthetic traditions of the fundamental specific principles of the science of musical aesthetics and the current urgent need for its rehabilitation. Therefore, it is important to single out the theoretical component of musical aesthetics, analyse its most indicative conceptual ideas in step-by-step evolution, the originality of the theoreticians' thinking and the prospects of the problems they raised.

This requires expanding the study of music as an independent research component. In particular, music is seen as an illustration or addition to a museum composition.

Exhibition work in museums has always been in the spotlight, as it is closely related to other types of research activities. The public interest in museum and exposition art has significantly increased in the late 20th – early 21st centuries due to the need to study and preserve the historical and cultural heritage, to reconstruct the objective picture of the historical life of the people, events and processes that took place in European lands. The exposition work contributes

to the study of historical and cultural monuments, which are an integral part of the national historical and cultural heritage. This makes it possible to highlight the social experience and progressive development of mankind.

A museum is a place where the memory of generations is kept – visualised, voiced, immortalised in objects and descriptions. The museum studies, popularises and exhibits objects of the material heritage of mankind with the aim of researching them and meeting the educational and spiritual needs of people. The museum is “a mirror of history, political, social and cultural development of a nation, regions and cities. The exposition is the face of each museum, the result of all its various activities. The organisation of permanent exhibitions and periodic exhibitions constitutes a specific form of presentation, publication and approbation of museum items. Sometimes trial and experimental exhibitions are created to test exposition ideas and concepts.

Contemporary museology considers the exposition as an integral subject-spatial system in which museum objects and other exhibition materials are united by conceptual (scientific and artistic) intentions. The word “exposition” comes from the Latin verb *expono* – to show off, and the noun derived from it *expositio* – presentation, description. At the first stages of the development of the museum business, the term “exposition” and “exhibition” were used interchangeably, because the word “exposition” in translation means “exhibition”. Only relatively recently did the term “exposition” mean relatively permanent, and “exhibi-

tion" – a temporary public display of the museum heritage. In the exposition work, the exhibition is a museum exposition with a regularly changing composition of exhibits.

An important task of the exposition is to draw the attention of society and visitors to a specific problem, event, fact, phenomenon. To recreate the historical accuracy of the fact, to trace the sequence of the process, museum workers use a documentary-figurative approach. Achieving this goal is made possible through the use of museum collections, which include documents, letters, photographs, archival sources and published documents. Therefore, an exposition is a subject-documented artistic image of the displayed era, period or individual event or phenomenon.

As part of the museum collection, which is exhibited for public viewing for a long time, the museum exposition is, firstly, the result of the scientific development of the theme of the exposition, taking into account museum materials, and secondly, a specific work in which an exposition image is created by means of architecture and plastic forms of art on the chosen topic, is able to aesthetically influence the visitor. Stationary museum exposition is the main form of popularisation of collections and propaganda of historical knowledge by museum means.

The external and internal organisation of the exposition images in a certain sequence and in a certain space, which is built on the basis of a problem composition, ensures the creation of an exposition plot. Each exposition has its own content, expressed in its concept. The content of the exposition is a collec-

tion of systematised and interpreted information in accordance with the cognitive and educational goals of the museum's scientific and educational activities. It is implemented thanks to the entire range of exposition work, which is the result of search and research, collecting, fund work of the creative team of employees of the museum and serves as the basis for the implementation of the educational function.

The basis of the exposition is a museum item, that is, a memo taken from the environment and included in the museum collection after its scientific processing. The museum item has great information and communication potential. In the exposition work, not any museum items are used, but only those that have a certain set of signs and properties (they are original monuments of history and culture, a source of knowledge and emotional impact, a means of upbringing and education). In the exposition, they acquire a new status: they become exhibits, they are material for the formation of ideas about certain facet of music.

Each exposition is created according to certain methods and principles. The method of constructing an exposition is the order of grouping and organising the exposition material. The principles of building a museum exposition determine not only the grouping and interpretation of exhibits, but are the basis for determining the structure, order and nature of the distribution of the exposition on topics, sections, themes, exposition complexes, rows.

The visitor perceives the exposition as a unity of content and form. Therefore, the main principle of organising a

museum exposition is integrity – a harmonious unity of artistic, functional, constructive-technical and economic aspects, organises museum items according to their informative and attractive semantic features. Contemporary museum expositions are formed as a synthesis of scientific, technical and artistic awareness of modern phenomena.

Composition, shape, colour scheme, lighting – everything should be subordinated to the main idea and at the same time create conditions for a profitable display of exhibits. The necessary effect is achieved by taking into account such factors: the architectonics of the room, its scale, proportions, light and texture solutions. An important factor is also the selection of items for display and appropriate forms of placement of exhibits in individual complexes.

The figurative construction of museum expositions is solemnity, clarity of the artistic idea, compositional clarity, plastic completeness, symmetry, decorativeness and harmony. The aesthetic design of the exposition, its colour, light and spatial content, the selection and graphic design of texts, the use of audio-visual means are important to carry out taking into account the physiological characteristics of a person. During the construction of the exposition and in the development of the exhibition equipment, it is necessary to take into account the peculiarities of museum items, their ability to attract attention. For example, three-dimensional exhibits attract more attention than flat ones, multi-coloured ones – more than monochromatic ones, rare ones – more than typical ones. The

strength of the impact of the exhibit on the viewer is the brightness of the light, its colour, the nature of the lighting. The light that falls from above is good for painting, but for music it is too soft – it needs more individualised and directional lighting when it comes to rendering a musical style.

In rooms that are specially designed for museums, it is important to solve the interior space, which, depending on the profile of the museum, should have its own characteristics that correspond to the modern scientific and artistic principles of the exposition. The equipment of modern exhibition halls usually consists of equipment and structures that can be easily transformed, from which any combination can be assembled. The necessary effect can be achieved with the help of all auxiliary means only if the following factors are taken into account: the architectonics of the room, its scale, proportions, light and texture solutions. Among the artistic means of exhibition art, the priority belongs to the architectural and spatial organisation of the image.

The result of the exposition work is the creation of a new historical reality, which is based not on external plausibility, but on the author's rethinking of the information potential of monuments and its modern interpretation. Recently, a new scenographic direction of exposition painting has spread, for which theatrical and audio-visual means of interpreting monuments are characteristic.

The museum exposition is an image and at the same time a creative field of culture. Culture is social experience and social memory, which captures and preserves it, as well as the activities of peo-

ple associated with the preservation, replenishment and transmission of this experience. The exposition visualises the rich material and spiritual heritage of many generations in a new socio-cultural context. The museum exposition is a specific channel of cultural and historical communication, which provides a special understanding of the connection between space in the world of “related things”, on which a communicative fellowship of humanity is formed. In accordance with the “spirit of the time”, when the whole world is maximally open for development, constant changes, the museum exposition seeks to be open not only to history, but also to modern life and the future.

Thanks to innovations in the exposition image, the entire system of museum communication is being restructured. The content of communication processes has deepened significantly, and the disproportion between educational, upbringing and recreational functions has leveled off. The implementation of the themes and imaginative solutions of the expositions ensured the implementation of the modern concept of an “integrated museum”, that is, active participation in almost every area of public life.

The exposition work is closely related to the monuments and conservation activities, which sets as its practical goal of identifying, researching, preserving and using monuments of history and culture. After all, the exposition is a kind of connection with the past, a projection by a person of today’s image of the world and himself in something that is long gone. It helps to create a person’s perception of the past through exhibits. Exhibits play the role of an information mediator between the past and the present, carrying certain information about the society that gave rise to it. The sense of history and responsibility before history fosters the highest form of sociality in people.

In the model-image of the museum exposition, the purpose, opportunities, means and conditions of mastering reality merge, that is, the cognitive-evaluative, communicative and incentive-activity aspects of the exposition work. The figurative type of museum exposition of a certain cultural and historical epoch obeys the worldview imagination, which leads the means of cognition and reflection of reality, has its own social and communicative potential and illuminates the priority values of social life.

## CONCLUSIONS

Today, nothing prevents the holistic study of the history of achievements and losses of living mental diversity – a branched complex of diverse opinions that, reaching the sources of mental traditions, determined the ideological atmosphere of an era or generation, character-

ised the circulation of scientific and musical thought at all stages of its further development, determined its potential mobile strength. Therefore, the analysis of the conceptual achievements of the national science of music until the end of the 20th century (latter – selectively) begins

with ethnic musicology, in the bosom of which the first analytical concepts were formed and matured, scientific and theoretical teachings that developed, which in their logical comprehension of folk music began to differentiate scientific and musical subjects (into lines, rhythm, melody).

With the development of professional musical creativity, its analytical comprehension gave rise to the formation of subject areas that concerned both the evolution of music in general and its essence (sound frequency, rhythmic organisation, different levels of demonstration of the integrity of the musical composition), professional performance, and finally, conscious perception (aesthetics). This was a sign of the emergence of a

new independent (separated from the scientific reflections of philosophers) complex humanitarian field of knowledge, occupied by a multifaceted and at the same time analytically verified study of a specific phenomenon – music.

Today's special holistic study of musicology and, to a certain extent, ethnic musicology (its latest holistic studies have not yet consistently articulated theoretical dimensions, although they have not bypassed its particular (individual) manifestations) is intended to draw attention to its intellectual vitality, because it is more important not to draw conceptualistic conclusions about it, how to conceptually think in general, and therefore produce new ideas.

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