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ON THE COMPARATIVE ANALYSIS OF THE EURASIAN REGION CULTURES

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Abstract

An early article is devoted to the study of the concept of Eurasianism in the context of comparative art history. The presented article emphasizes that modern art history requires methodological innovations that will reveal the features not only of the national specifics of music, but also the parameters of its dialogue with other cultures.

The article discusses the concept of musical genocide as an analogue of an innate program that determines the vectors of the artistic culture evolution. As a result, it is possible to determine both universal ethnocultural and the specificity of regional conditioned properties of culture.

The purpose of the research is to determine the comparative parameters of the Eurasian culture.

The research methodology lies in the method of historicism. Of fundamental importance, he can reveal the logic of historical thinking. The prospect of using the method of historicism lies in the possibility of approaching the complex whole of Eurasian culture in its historical movement, in the unity and development of its constituent parts. Behind the variety of manifestations, the main, common lines of the historical development of Eurasia are being built.

The scientific novelty of the research undertaken in this article is to form a number of provisions of the comparative analysis. For example, the concept of a gene formula, a typological series.

Conclusions. The category of the gene formula formulated in the article is a historically conditioned sign function of culture. The gene formula is generated by the collective experience of the ethnos and has semantic meaning. At the same time, the gene formula defines a specific type of pitch that ensures the vitality of the music and realizes the identity of the culture.

Keywords: art; culture; Eurasia; type; formula; ethnogenesis; ethnology; comparison

Main research material

Conceptualizing the diversity of empirical facts in the history of music from commentaries on medieval written sources to holistic analyzes of contemporary music requires explanatory paradigms closely associated with the comparative historical study.

In science, the idea has long been formed that the comparative method is an important link in knowledge. However, comparative studies were not “popular” in Azerbaijani art history for a long time.

Comparative analysis is relevant today, in the era of the so-called intercivilizational communication. After all, if cultural dialogue becomes a means of survival for the world community, then intercultural contacts must be studied at the level of national subjects.

Azerbaijan has always been at the border of the West and the East. The activity of counter-cultural processes was reflected in the development of artistic culture.

Let us emphasize that Azerbaijani art culture has experienced various kinds of influences throughout the history of its existence. The latter were assimilated in the context of the culture of Azerbaijan and received a complete, perfect form.

The culture of Azerbaijan is a monolithic unity. All components of the culture are harmoniously connected. The strength, power, and organic nature of these ties have been tested through many centuries.

If we consider the culture of Azerbaijan as a culture that organically absorbed the traditions of the Eurasian region, then the peculiarities of the mentality, the specifics of the national, reflecting the synthesis of heterogeneity and poly ethnicity, the ability to organically assimilate other ethnocultural traditions and preserve deep genetic foundations are invariably highlighted.

The Azerbaijani art history has accumulated solid empirical material. But today we need creative paradigms in the study of Azerbaijani culture.

In other words, the generalizing phase in the history of Azerbaijani theoretical science, in my opinion, has reached its apogee, and new problems require urgent consideration. In this sense, the Eurasian perspective on the consideration of Azerbaijani culture is very important.

In world practice, the paradigm of research is organically built: from the globalization of culture to the search for the national specifics of artistic creativity. Azerbaijan's contribution to world culture is enormous, which actualizes the study of Azerbaijani art in the context of the Eurasian idea.

Ethnologization of culture is, first of all, powerful regional “layers”, in the study of which the cultural context becomes dominant. Therefore, today it is so necessary to pay attention to those aspects that need primary study. Clearly stated positions are needed, which would have a pronounced distributive character. Only on this basis can you start a comparative analysis.

The importance of the comparative method in the study of Eurasian culture is beyond doubt. The possibilities and prospects opened up by the comparative method in this direction are practically not realized, because the research is limited mainly by the comparison of much more particular moments. Here we emphasize that the study of the processes of interaction and mutual influence of multi-ethnic cultures that are part of the structure of the Eurasian world entails the consistent and obligatory use of the comparative method, as well as its improvement, accompanied by the identification of new, not yet disclosed its facets, the advancement of more and more complex and urgent tasks. But the main thing is that a researcher can get not just any single result, but a whole system of scientific data, which includes information about the dif-

ference between the compared phenomena. Of course, the most interesting research in the study of the Eurasian foundations of culture would be research related to the historical stages of interactions. So, tracing the development of culture in the historical and chronological plan, it will be correct to start a comparative examination from the middle generalizing links, I mean the scale of zonal or regional musical systems. In this case, the research carried out in this direction should be carried out taking into account the local specifics and have a polycentric character. Then a comparative analysis of a particular typology will run through the entire culture of a given synchronous series, orienting itself, at the same time, within the limits of certain, historically established typological communities. This warns the researcher against generalizations of a higher level becoming some kind of abstraction and losing connections with specific historical and musical material.

An integral set of ethnocultural components determines the characteristics of a nation. At the same time, the cultural code of national specificity is revealed through ethnogenetic comparative studies. Ethnic self-esteem, social interests, the rigidity of certain traditions, morality, spirituality, which has a natural basis, features of levels, the quality of individual and collective consciousness; typologies of mental models, type of thinking, and historical experience, imaginative complexes, value criteria, stability of mentality – all these common and powerful enough, fundamental foundations have played an important and sometimes decisive role in the interconnections of cultures. The research supertask has always been aimed at revealing the national specifics of Azerbaijani art.

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The historical memory of the Azerbaijani people has preserved a huge cultural layer of ethnogenetic “relics”. In the Azerbaijani humanities, there is a fairly voluminous literature on the ethnogenesis of the Azerbaijani people. However, in Azerbaijani ethnomusicology, studies related to the role of ethnogenesis in the musical folklore of the Azerbaijani people are still few. Only in the last ten years scientists have turned to the topical and fascinating theme of the ethnocultural content of Azerbaijani folk music. This theme encompasses a wide range of phenomena. This includes the worldview foundations of cultures, the artistic creation of the people, its origins and relationships in the process of evolution.

As you know, the relationship of ethnic “mechanisms” with art is very diverse. Some of them are, as it were, external in nature, shaped into a visual perception of ethnoculture. Others express the deep psychological, mental foundations of the national character. In this sense, the art of music has a special function.

One of the postulates of comparative studies, originating in classical ethnology, is the following: the typological kinship of the compared artistic culture of different peoples most often indicates their genetic relationship. What is the promise of this kind of idea? It is obvious:

- Involvement in the analysis of new regions, expansion of the geographical scope of the study;
- Synthesis of theoretical developments with historical ones. Reliance on the history of ethnos, culture, ethnography;
- Establishment of not only unidirectional connections but also the correlation of different musical cultures in the light of the problems of comparative studies.

It is advisable to build two methodological lines – synchronous and diachronic. This makes it possible to consider, on the one hand, various concepts of the science of folk music in comparison, on the other, to show the real historical process of the development of folk culture. In this sense, the formulation of the main elements of the musical comparative studies' concept gives real chances for clarification, terminological concretization.

The wider the material involved in the comparative study (i. e. the larger the circle of comparison), the more organically the synchronous and diachronic aspects of the comparative method merge. This is due to the objective content of the material under study itself.

The degree of stability, clichedness of archetypal elements in the national traditions of one or another people of Eurasia can be fundamentally different. Each of them is an independent integral dynamic organism, with its own internal logic of development. At the same time, as a rule, close contacts brought a beneficial effect, contributing to the consolidation of the internal forces of a given culture, the emergence of new impulses for the development of artistic creativity in it. The Eurasian art system includes all possible samples of genetic, contact and typological connections. That is why it is the most favourable base for their comprehensive study.

Let's emphasize that in the process of studying local processes in the system of Eurasian culture, the task is reduced not only to establishing similarities and differences between the cultures of a given region. The latter is to understand the artistic system characteristic of this region as one of many development options, to understand the unified artistic principles, to appreciate the essence of the typological parallels of the regional traditions of these peoples' music.

In the methodological aspect, it would be advisable to consider such a concept as mentality. We considered it necessary to give our scientific understanding of the mentality, for the latter is closely related to national specifics.

If the concept of national specifics covers the entire spectrum of the life of an ethnic community, then the mentality is more focused on thinking and spirituality. The mentality is, first of all, general spirituality, unity, the integrity of the world perception, a set of ideas, perceptions, beliefs, as well as the unity of cultural traditions. Initially, the mentality was interpreted as the primary source of values and truths. And this does not contradict the basic meaning of mentality as a deep level of mental representations. This term was used by neo-Kantians, phenomenology, psychoanalysts.

Undoubtedly, the mentality is historical, as well as the national specifics. Therefore, in our opinion, it is advisable in modern research to differentiate mentality as a historical category, the highest phase of which is national specificity. After all, the ethnos is primary in comparison with the nation. And if the advantage of mentality is a closer connection with natural manifestations, magic, mysticism, in a word – identification at all levels of consciousness, from totemic ideas to ritual, then the advantage of national specificity is clarity, awareness of the national "outline", pragmatism and rational understanding of its purpose. Let's emphasize the stable nature of the mentality. The latter is due to the deep level of value orientations, clarity of cultural, life and practical attitudes. The mentality, characterizing the specificity of consciousness, a specific type of thinking, is correlated with the higher environment, social and cultural context.

National specificity is that common that is born from natural data and is conditioned by the historical, ethnic, social, cultural context. A holistic set of ideas and the unity of the discovery of these ideas also belong to the area of national specificity. Ethnicity manifests itself not only in the unity of material, ritual culture, the unity of origin, human impulses but also in the general spiritual mood, features of the picture of the world, cultural traditions. However, various cultural influences, relationships, and so on play an essential role.

As you know, collective emotional patterns and value orientations provided a deep level of collective consciousness. Practical life attitudes of people, stable images of the world, emotional preferences formed the cypher of the mentality. Archaic structures, mythological consciousness and cultural stencils, a way of thinking, a mental make-up “worked” for a general spiritual mood, an integrated set of thoughts, skills of the spirit. A picture of the world was formed, reinforced by cultural tradition.

Specific levels of collective and individual consciousness, a specific type of thinking, social experience, common sense, interests, emotional susceptibility, natural data and socially determined components reflect a person’s ideas about the world of life.

Works in the field of comparative analysis stimulate interest in the musical culture of the peoples of Eurasia. It becomes possible to study extensive material based on a single concept.

In other words, the methodology developed on the basis of the Eurasian peoples’ music can, in our opinion, be successfully applied in the context of the music of other peoples and ethnic groups. After all, the main goal is to find and generalize the genetic universals of musical art.

Besides, the discovery of the musical cultures’ interrelationships allows one to draw important conclusions about the genetic relationship of music, which is found not only at the level of the genre system of the musical language, intonational and typological connections, but also at the level of the principles of development and shaping.

Indeed, the problem of the relationship between universals and local culture is a complex problem that was discussed many times. At the same time, comparative studies can also dot the i’s and cross t’s to some degree.

A few words about the use of comparative typological analysis. The latter is used, firstly, because it is the first step in the methodology of comparative analysis, which is necessary for Azerbaijani musicology. Secondly, any typology in the study of culture is the result of the comparative analysis. Type, typology, typification, etc. can only be identified by comparison. The identification process ultimately reveals the specifics of the object of interest.

In the study of global approaches, the concept of “typological series” plays a huge role.

- The concept of a typological series is an objectively existing (moreover, in a synchronous and diachronic environment) typological community of processes and phenomena manifested in the history of Turkic musical culture. In other words, the methodology developed on the basis of the music of the Eurasian peoples can, in our opinion, be successfully applied in the context of the music of other peoples and

ethnic groups. After all, the main goal is to find and generalize the genetic universals of musical art.

- This concept includes the presence of a number of stable melodic types passing through a variety of material (I mean a certain conglomeration of typical Lado-intonational formulas). At the same time, the concept of a typological series correlates with historical changes in the forms in which these types function. It goes without saying that the latter is regulated by the possible limits of a certain “intonation field” while maintaining a common “denominator”.

- In the ramified and multi-stage system of the comparative study of the Turkic musical culture, the concept of a typological series acquires the role of an enlarged unit of research. In this case, the scale of the enlargement of units, i.e. the range of that particular material, which is united in each case by the concept of a typological series, is not universal, it is mobile. In some cases, this scale covers the microsize of Turkic music, for example, the comparative aspect of the development of two related musical systems belonging to the same region. In others, it can include the entire panorama of the Turkic culture and its consideration either within the framework of a synchronous view of the process itself, or in the range of a long historical time, i. e. diachronically.

- Concerning theoretical generalization, the concept of a typological series is addressed both to specific phenomena of art and to the laws of its origin. First of all, we are interested in those features of the musical process, in which their interaction with the general main laws of the culture of the Turkic world appears most clearly. Such generalizations can only be formulated through consistent comparisons in different circles, from primary to higher (I mean the path from samples of early folklore intonation to professional forms of oral tradition).

- At the same time, the typological series operating in the field of musical art is by no means some kind of fixed formations. Within each part, you can find diverse forms of development, corresponding to certain historical conditions and characteristics of the national culture or an entire zone.

- Finally, the concept of a typological series is a dynamic concept that combines the stability of the phenomena being combined and at the same time allows their variant diversity. Thus, synchronous and diachronic typologies, acting as phenomena of the Turkic musical space, change along with the movement of history itself. Note that the dynamics of this concept is manifested not only in the modifications that arise in the course of historical development. It also manifests itself in a wide range of variants of the national, regional and other levels within the same musical era.

- The concept of a typological series is close to the most important coordinates of the historical and musical processes of the world of Eurasia – their periodization, “historical geography” (I mean the changing map of national, zonal and regional systems). It has all the fundamental parameters to be ranked among those leading theoretical concepts of modern musicology, which are necessary for the construction of the highest historical and musical scientific synthesis. Thus, the identification of common typological features of national, zonal and regional musical formations is a necessary preparation for a systematic examination of history in the reflection of musical culture. It creates the prerequisites for making comparisons through each

national culture in the general context of the Eurasian musical world. There is no doubt that in the study of such numerous musical systems, such as the musical culture of Eurasia, such a desire to develop not only general categories but also uniform principles of study necessary. Thought schemes, imaginative complexes received cultural discovery. The system of ethnotypological constants is a way of preserving the natural character of the development of musical culture, its dynamics, and expediency. The adaptively expedient features of musical culture are initially realized at the level of archetypes. The continuity of typologically common artefacts in the history of the Eurasian peoples expressed itself in the creation of cross-cutting structural components. In culture, it turned out to be a formula series representing genetic characteristics. Naturally, that the isolation of some invariant content should include both supra-ethnic properties of a typological nature, and specific, inextricably linked with a particular regional culture. Such an invariant is defined in the context of musical comparative studies as a gene formula. The determinants of the gene formula series can be divided as follows:

1. The immanence of the properties of the gene formula. I mean a kind of “innate”, archetypal.
2. Adaptive properties, determined by the most significant constants of the gene formula, correlated with the context.
3. Typological properties that concentrate the most expedient and stable, clichéd elements.

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If we use the thesis that the evolutionary process is conditioned by adaptation to the context, then we should recognize an unusually high degree of viability behind the gene formula. The accumulation of typological features of the gene formula in the system of value orientations of a sufficiently large ethnocultural area becomes natural in the light of the linguistic norms of this area. The formation of formula models is selective. It was precisely the selected methods of influencing the functioning of the gene formula series that ultimately formed the artistic system. Thus, there is a functioning of a certain content that permeates all the specified components of traditional cultures and is largely supra-ethnic in nature. It is clear that the gene formula series is not a “mechanical” set of models. The process of the formation of ethnotypes was distinguished by its organic nature, a high degree of integration of both external and internal properties of the musical language.

In the context of the analysis I propose, the system of ethnotypological constants, which we define as a gene formula series, is a way of preserving the natural character of the development of musical culture and its dynamics. The adaptively expedient features of musical culture are initially realized at the level of archetypes; in our interpretation – gene formulas. The artefacts of our culture carry the deepest genetic impulses. And the musical genotype is a kind of innate program that determines much and significant in the development of musical folklore.

The gene formula becomes a nationally specific model in the context of ethno-artistic concentration, organizing a kind of “compression” of information. I would say that a gene formula is a vessel that stores the most valuable artistic and ethnogenetic information; a gene formula is a specific auditory accumulation that functions in the context of historical memory. These seemingly simple intonation phrases are gener-

alized formulas, archetypes of the early stage of intonation. It was in these melodic types that the historical selection took place, the polishing of the basic intonational “vocabulary” of Azerbaijani music. A gene formula is a holistic formation, the components of which are organically linked to each other. The gene formula is the main core of expressiveness. The tunes, minimized to a minimum, open up in the process of development like a spiral, infinitely open, open in its movement. I would like to emphasize the intonational “elasticity” of the gene formula.

The gene formula has, on the one hand, an infinite number of variants, on the other, a certain generalized idea of the main parameters of its functioning. What is the reason for this phenomenon? With evolutionary processes that are extremely difficult to trace. Only a comparison of options is able to identify the main core, model, invariant, a set of typological features, a set of mandatory, necessary elements.

It is not by chance that we use the phrase “gene formula” and put it forward as a term. The substantiation of the gene formula is associated with its first part, denoting the origin, and heredity, and continuity, and the process of formation, becoming, as well as with the term “formula”, which, on the one hand, means the form of the process, giving completeness to a certain structure. On the other hand, it means an important concept for us about patterns, certain relationships, rules, expressed in a short form.

I would like to emphasize the symbolic character of the gene formula. The gene formula absorbs a historically conditioned meaning, thus acquiring a sign function and thereby organizing a special kind of integrity. I mean ethnocultural integrity.

Considering the well-known definitions of melody, motive, we can draw parallels that concretize our concept of a gene formula.

A gene formula is a motive capable of giving birth to similar forms. This is a structure that has the ability to germinate. The smallest integrity, which has its own semantics.

Gene formulas are different versions of a single musical idea. We can talk about the modification of certain elements of the gene formula, however, the parameters that ensure the relationship of the gene formulas of the Eurasian space are preserved.

The affinity of the typological series of gene formulas is undeniable. The plurality of functionally equal gene formulas creates a certain general intonational sphere. As you know, parity, equivalence favours the preservation of integrity. The foregoing refers to the most important regularity of folklore thinking – variance. In this case, the main Lado-intonational cell with definite and very stable functional connections acts as a stable factor. Nationally specific parameters appear as mobile elements. Most often it is the general context in which the gene formula exists. Depending on the context, one or another of its changes occurs.

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ПРО ПОРІВНЯЛЬНИЙ АНАЛІЗ КУЛЬТУР ЄВРАЗІЙСЬКОГО РЕГІОНУ

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Анотація

Стаття присвячена дослідженню концепції євразійства в контексті порівняльного мистецтвознавства. У представленій статті підкреслюється, що в сучасному мистецтвознавстві необхідні методологічні новації, які відкриють особливості не тільки національної специфіки музики, а й параметри її діалогу з іншими культурами.

У статті розглядається поняття музичного генотипу – аналога вродженої програми, яка визначає вектори еволюції художньої культури. Унаслідок чого можливо визначити як етнокультурні універсалії, так і специфіку регіонально обумовлених властивостей культури.

Мета дослідження – визначення порівняльних параметрів євразійської культури.

Методологія дослідження. Принципове значення має метод історизму, здатний розкрити логіку історичного мислення. Перспектива використання методу історизму укладена в можливості підійти до складнішого цілого євразійської культури в її історичному русі, в єдності і розвитку її складових частин. За різноманітністю регіональних проявів шикуються магістральні, загальні лінії історичного розвитку Євразії.

Наукова новизна дослідження полягає в формуванні ряду положень порівняльного аналізу. Наприклад, поняття про геноформулу, типологічний ряд.

Висновки. Сформульована в статті категорія геноформули є історично обумовленою знаковою функцією культури. Геноформула породжена колективним досвідом етносу і має семантичне значення. Водночас вона визначає конкретний тип звуковисотності, який забезпечує життєздатність музики і здійснює ідентичність культури.

Ключові слова: мистецтво; культура; Євразія; тип; формула; етногенез; етнологія; порівняння

О СРАВНИТЕЛЬНОМ АНАЛИЗЕ КУЛЬТУР ЕВРАЗИЙСКОГО РЕГИОНА

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Аннотация

Статья посвящена исследованию концепции евразийства в контексте сравнительного искусствознания. В представленной статье подчеркивается, что в современном искусствознании необходимы методологические новации, которые откроют особенности не только национальной специфики музыки, но и параметры ее диалога с иными культурами.

В статье рассматривается понятие музыкального генотипа – аналога врожденной программы, определяющей векторы эволюции художественной культуры. В результате возможно определить как этнокультурные универсалии, так и специфику регионально обусловленных свойств культуры.

Цель исследования – определение сравнительных параметров евразийской культуры.

Методология исследования. Принципиальное значение имеет метод историзма, способный раскрыть логику исторического мышления. Перспектива использования метода историзма заключена в возможности подойти к сложному целому евразийской культуры в ее историческом движении, в единстве и развитии ее слагаемых частей. За разнообразием региональных проявлений выстраиваются магистральные, общие линии исторического развития Евразии.

Научная новизна исследования заключается в формировании ряда положений сравнительного анализа. Например, понятие о геноформуле, типологическом ряде.

Выводы. Сформулированная в статье категория геноформулы представляет собой исторически обусловленную знаковую функцию культуры. Геноформула порождена коллективным опытом этноса и имеет семантическое значение. Вместе с тем она определяет конкретный тип звуковысотности, который обеспечивает жизнеспособность музыки и осуществляет идентичность культуры.

Ключевые слова: искусство; культура; Евразия; тип; формула; этногенез; этнология; сравнение

