

THE USE OF THE TERM “PATTERN” IN MUSICAL CULTUROLOGY

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Abstract: The study of patterns of socio-cultural level on the material of musical creativity, which in both Ukrainian areas of the interwar period played a significant role in influencing individual consciousness and served as manifestations of national consciousness and worldview, allowed comparing different layers of socio-cultural life and detail the idea of the processes of that time – consolidating and confronting, local and national. The purpose of this research is to understand the reasons for the introduction of ideological patterns in Ukrainian music of the interwar period and an attempt to adapt the term “pattern” in the field of cultural studies of a particular artistic situation based on different research profiles. In addition to such fundamental principles, it was necessary to rely on an interdisciplinary approach. As a result, historical-stylistic, systematic, genre-stylistic, semantic, comparative, and executive methods are involved in the arsenal of this research. In the historiographical approach, synchronistic analysis proved to be valuable, which allowed comparing unrelated opuses and concepts of different areas as part of the supranational cultural and historical integrity. The following conclusions follow from this investigation: neither ideological patterns nor any others can be reduced to genres or correlate in scale with the factors that influence the development of a particular trend, in particular – genre and style. Identifying patterns in this area is based on comparing options for their embodiment in specific images in different genres and styles. Significant prospects for the systematization of information flow to study the realities of musical culture are revealed.

Keywords: Myth-making, Mythology, Pattern, Traditions, Ukrainian culture.

1 Introduction

The study of cultural and artistic processes and phenomena that have common mental sources, but flow or exist in different state and social conditions, for some time already belongs to the problems of different areas of culturology, sociology, art history of post-socialist countries. More recently, some of them have been united by the term “pattern” borrowed from English-language literature. An illustrative argument for the recent nature of this borrowing is that in some cases the term “pattern” is avoided when translating from foreign sources. For example, even the title of Mircea Eliade's work “Patterns in Comparative Religion” (1958) is translated as “Essays on Comparative Religion”. At the same time, the change is preserved in the translation of the author's preface: “This, and this only, is what I mean by calling this book “Patterns in Comparative Religion”; what I intend is to introduce my readers to the labyrinthine complexity of religious data, their basic patterns, and the variety of cultures they reflect [7]. The translator in this to some extent changes the meaning of what is said (in the language of the published translation): “In this, and only in this sense, this book can bear the name of the “Treatise on the History of Religions” in that, we want to say, the extent to which it introduces the reader into the complex interweaving of religious facts, acquaints him with the underlying fundamental structures and with a variety of cultural circles to which they belong” [14, p. 8].

2 Materials and Methods

In the approach to understanding the action of patterns in specific cultural and historical conditions, the authors of the article have studied a significant array of scientific papers.

First of all, we are talking about the possibility of considering patterns in the chosen problem-thematic area (it was not yet fully established in musicological culturology terminological borrowing), for that the theoretical foundation of the article is formed from works in which relevant views were expressed. The works such as A. Kravchenko's “Pattern” (2000), “A. Kroeber and K. Kluckhohn: Pattern Theory in Culture” by S. Lurie (2005), “The Concept of Pattern in De Bono” by V. Kolesnik (2006), “Analysis of the Categories *Pattern* and *Metapattern*” by D. Yevrezov, B. Mayer (2006), “Definition of the pattern in the aspect of folklore” by I. Hryshchenko (2011), “Pattern as an

object of study of cultural anthropology” (2017) by T. Zaidal. Some scholars, such as I. Leonov “Evolution of the term “pattern” in culturological knowledge: from concept to scientific category” (2011), “Thematic pattern of cultural and historical reality of transition” (2012), “Patterns of cultural and historical Process: Paradigmatic Thematic Analysis” (2010), “Worlds of Macrohistory: Ideas, Patterns, Gestalts” (2013) and G. Suchkova (“Pragmatic Aspects of Speech Interaction. Patterns of Communication”) (2008), “Patterns of Consolation in the System Social Variants of Language” (2009), “Pattern of Communication as a Type of Emotional Communication” (2010), devoted a series of articles and monographs to this problem. Within this discussion, purely cultural perspectives matured. These are, for example, the methodological considerations “Idea as a pattern: to the question of approaches to the study of culture” by L. Pendiurya (2008) [4] and “Artistic pattern as one of the main categories of culturology” by S. Matiazh (2011) [4], and also the use of classical theses to study the sacred symbolic and semantic planes of world culture (“The concept of the celestial pattern of M. Eliade and his interpretation of ideas about death and the afterlife” by Mikhelson (2003) [5].

3 Results

Various scholars, turning to the study of patterns in the legacy of their predecessors, opened important methodological and theoretical perspectives. For example, D. Testov in the article “The concept of pattern (pattern) and communicative foundations of Bateson's anthropology” (2016) in the context of communication theory departs from the interpretation of the pattern in the sense of redundancy, and instead reinforces it as meaning as a synonymous with sense. As a result, the scientist points to the improvement of the principles of anthropological observation and description, the development of differentiation patterns of cultural systems, their recognition and construction.

The direction of such research is largely due to the importance given to the term itself from a fairly wide range - structure, scheme, template, sample; shape, model; diagram; nature, practice, etc., which are applied according to the context in different scientific fields. Such diversity, on the one hand, encourages the identification of clear correspondences of the term in the scope of factual material. On the other hand, it draws attention to itself in terms of typological logic in relation to the scope. Therefore, the proposed article is primarily aimed at identifying in the scientific literature in general (and culturological in particular) classifications of patterns closest to the author's concept of interpretation. On this basis, it seems important to clarify the directions of understanding the patterns in the previously outlined theoretical basis necessary for the methodological development of the study of the manifestations of patterns in the cultural and artistic sphere of society' functioning.

The dynamics of the formation of modern interpretations of the term in this area is almost extremely analyzed in the work of Fritjof Capra “The Web of Life” (“Web of Life. A New Scientific Understanding of Living Systems”, 1997). It traces the prehistory of the modern vision of the “pattern” from ancient times. Naturally, the scientist's attention was focused on those powerful impulses to develop the theory of patterns in various fields, which were carried out in the last century. Thus, biologist Ross Harrison made a fundamental and promising step: he combined the concept (form) and the relationship “as two important aspects of the organization” in the concept of the pattern as a configuration of ordered relationships” [3, p. 27]. On this basis, it was stated that the patterns “are not the probabilities of objects, but the probabilities of relationships” [3, p. 30], and is what gives matter form.

The concept of pattern has received significant development in the field of Gestalt psychology. Representatives of this science argued that “living organisms” perceive things not as isolated

elements, but as integrated perceptual patterns – significant organized wholes that reveal properties that are missing in their parts” [3, pp. 31-32]. It is significant that as the analogy of such an action, scientists in this field considered the musical theme, because when it was performed in different tones, the loss of its essential features did not occur. It is noticeable that the patterns are used as standard patterns in such a musical style as minimalism. The technique of composition in it is to manipulate the simplest pitch and rhythmic cells (actually patterns) with slight differences in them. Examples of “working with patterns” as constructive elements of the musical space are present in the works of T. Riley (“In C”), S. Reich (“Piano phase”), J. Adams (“Shaker loops” and “Harmonium”), A. Piatt (Fratres, 1977), and other composers. In Ukrainian musicology, a review of the development of this technique in world art, the principles of composition and basic literature are covered in the article by O. Sierova “Minimalism and the Ukrainian musical space”. In addition to minimalism, in the field of music, the pattern is considered to belong to the compositional strategies of the electronic industry, which means a programmed set of consistent sounds of different parts. Thus, in tracker music, this term refers to a table that defines the order and mode of playback with a certain range of samples on several channels.

Shortly afterwards, one of leading cyberneticists Norbert Wiener took a step from understanding patterns as “connections and controls inherent in animals and machines to the general idea of the pattern as a key characteristic of life” [3, p. 53].

In all fields, the term is somehow related to certain “repetitive elements” with a wide range of applications – from repetitive patterns or graphic patterns (such as arabesques or sea bass, which as genres have a long history in the art of music) to an effective way of solutions and designing computer programs. There are also more specialized interpretations, such as stereotypical behavioral responses or sequences of actions or combinations of sensory stimuli within objects of the same class in psychology. Some scholars consider its meaning even more eloquent than the concept of “model”. Others, in this kind of “scheme-image”, reveal the effect of a certain mediating idea or sensory concept, “through which in the mode of simultaneous perception and thinking, patterns are manifested as they exist in nature and society” [15, p. 56]. Therefore, the statement in the field of cognitive psychology that each of the organs of perception (feelings) perceives patterns in accordance with its characteristics, is logically transferred to the perception of different patterns by different societies or groups.

Interesting one and provocative to updating the interpretation of the pattern is, again, the interpretation of Fritjof Capra, expressed in the book “The Tao of Physics”: “In the process of collision, the energy of two particles is redistributed and forms a new pattern, and if the kinetic energy of the collision is large enough, the new pattern may include additional particles that were not in the original particles” [2, p. 46]. The scientist also uses the concept of “cyclic patterns” as a subclass that operates not only on the basis of regularity, but also patterns of renewal or growth of properties. The validity of the transfer of the properties of a mathematical phenomenon in the sphere of culture is proved by the statement of Capra that “throughout the pattern the distance between adjacent ridges of the oscillation wave is not the same” [2, p. 90]. Thus, renewal can occur with a certain difference in time intervals, and, therefore, he believes it possible to consider the “package of waves” not only as “patterns in space” but also “oscillating pattern in time” [2, p. 91].

Moreover, he provides an example from such a fundamental philosophical and mystical source as the Book of Changes. In this case, it is about hexagrams – “cosmic archetypes that represent the patterns of the Tao in nature and human life. Each was given its own name and was accompanied by a short text called the “Decision”, which stated how to act in accordance with the space pattern in this case. Later, each hexagram was provided with another short text, in which the meaning of the scheme was revealed in several, exclusively poetic lines. The

third text explains the meaning of each line, using language that is extremely rich in mythological images, which are sometimes difficult to understand” [2, p. 64]. This example not only confirms the above-mentioned principle of renewal, but also the huge range of manifestations and actions of patterns in the surrounding world. After all, scholars' understanding of one of the truths is in Yi Jing – “(Natural) laws are not external forces in things; they embody the harmony of movement inherent in things themselves” [2, p. 130] – so far it can be hypothetically applied to the laws of action of patterns in culture. Moreover, the scientist states: “In order to understand the phenomenon of self-organization, you must first understand the importance of the pattern. The idea of a pattern of organization – characteristic of a particular system of relationship configuration – has become the object of cybernetic systems thinking and has remained a central concept ever since. From a systemic point of view, the understanding of life begins with the understanding of the pattern” [2, p. 77].

The considerations of the eminent philosopher, culturologist and one of the main scientific authorities in the field of the study of the sacred – Mircea Eliade – unfolded in the same direction. He insisted that patterns of thinking (ideograms, mythograms, natural or moral laws, etc.) are evidence of hierophany in human life [7, p. 31]. Eliade also used the terms “archetype”, “prototype”, “motive”, “transcendental model”, and others to denote patterns.

Consequently, patterns are given not only an organizing function in socio-cultural and determinative – in individual life: they are the embodiment of ideological and worldview regulations. Significant influence on the development of the theory of patterns in culturology was made by the works of J. Lotman, who came close to the development of problems of culture as a kind of program of social and individual behavior. In particular, in the article “Symbol in the system of culture” a prominent scientist first pointed to the presence of structural position in each semiotic system, without which it is not complete, because some essential functions are not implemented [13, p. 191].

At the same time, he believed that directly linking these positions (or mechanisms) to the concept of “symbol” was impractical. The symbol must be distinguished from reminiscence or quotation, because in them the “external” plan of content-expression is not independent, but is a kind of sign-index, which “indicates a broader text to which it is metonymically related” [13, C 191]. These causal relationships, which go beyond linearity and the mechanisms for regulating them with sufficient adequacy, are applied to the modern understanding of the pattern. For example, the ideas of the scientist can be felt in the following statement of M. Chernysh: “...It would be fair to talk about the presence of many signs and symbols in the depths of any culture. ...From them it is possible to allocate those which express its feature and uniqueness. Therefore, by the sign-symbolic code of a certain culture we will understand not all its sign and symbolic forms, but those that adequately represent its cultural invariant and directly correlate with its core value” [4].

It should be noted that such representatives are namely patterns. However, it is necessary to point out another feature that is related to the understanding of the symbol and the pattern. This is “the ability to preserve in a condensed form only extensive and significant texts” [13, p. 192], which J. Lotman identifies with symbols. At the same time, the same work points to the cardinal difference between them: “a symbol never belongs to any one synchronous slice of culture – it always permeates this slice vertically, coming from the past and going into the future.

The memory of a symbol is always older than the memory of its non-symbolic textual environment” [13, p. 192]. Therefore, the identification of symbols and patterns, as well as understanding their functions in each case and in systemic perception is a conceptual issue in the study of the outlined issues: “If we can understand culture, we can understand why everything is done, how everything is understood” [17, p. 27].

4 Discussion

In many recent studies and characteristics of cultures, there are terms that are used in a synonymous series of this concept. In particular, O. Ivanov in the work "Cultural space as a space of patterns of behavior and thinking", to the main definitions of culture includes "patterns, models, accepted, approved and disapproved ways of behavior" [9, p. 21]. Given that the other two types capture "knowledge, skills, beliefs, customs, ideals, values, everything that helps people organize, order their lives and social relations", as well as "a system of socially significant activities and their products" [9, p. 21], he put forward an interesting interpretation of cultural space in the presence of patterns. This scholar believes that in the most general form, cultural space as an "ensemble of social positions" is formed of five layers. In addition to the "social positions" themselves, these strata form the corresponding patterns of activity and patterns of behavior and thinking, material and spiritual products of realized patterns [9, p. 22]. On the same basis, the patterns of use of cultural values are singled out [9, p. 23] and the understanding of one of the main tasks in the analysis of cultural spaces is proposed – "to study its fullness with certain components, establish their quantity and quality, the dominance of one over the other..., the real and potential connections between them" [9, p. 23].

Multiple semantic interpretations of patterns were discovered in the first landmark work in the development of the theory of this problem area – "Patterns of Culture" (1959) by American anthropologist and culturologist Ruth Benedict. In it, the "pattern" is identified with the "model" and is important properties of the main core of culture, the key to understanding its morphology and ethos. This quality is defined as a common, unifying cultural theme. According to the scientist, this determines the configuration and ratio of elements of any culture and even their content and differences with other cultures: "Every human society has once made such a selection of its cultural guidelines. Every culture from the point of view of others ignores the fundamental and develops the insignificant. One culture has a hard time grasping the value of money, while for another it is the basis of daily behavior. In one society, technology is incredibly weak, even in vital areas, in another, just as "primitive", technological advances are complex and subtly tailored to specific situations. One builds a huge cultural superstructure of youth, the other – death, the third – the afterlife" [1, p. 36-37]. But at the same time understanding the specifics of a particular pattern, which integrates different elements and, therefore, each time a new content is formed, the scientist thought possible only in the holistic context of culture itself, given its "psychological" integrity through distancing. Psychological (mental) basis led to the similarity of the pattern of personality development.

Preliminarily, we can assume that this property will be productive in the study of established forms of musical genres in a certain chronological period: because in such a way of life, which affects the external forms of behavior, not only aesthetic but even hidden ethical priorities of social groups and individuals in specific cultural, national, etc. conditions reveal. That is, genres and their stylistics may be important markers for cultural studies. Also in this context, it is worth mentioning the assumptions of Capra about the differences in the waves of patterns, but with the confirmatory statement of Svetlana Lurie Svitlany Lurie: "National character research was a review of the relationship between culturally defined values and patterns of behavior. However, the study of the frequency with which certain values or pattern-determined algorithms of behavior manifest themselves in culture remains the task of determining the frequency with which some personality models may manifest among members of culture. To define the national character as the sum of the studied cultural patterns of behavior, it is necessary to link culture with the character" [14, p. 262].

The influence of the concept of R. Benedict was manifested in the fact that he proposed a way to study different cultures on the basis of determining the principle of their organization, as well

as identifying the defining goal for its patterns. At the same time, under the influence of psychological theories based on the identified features, Benedict distinguished cultural types of two regions, which she studied, as Apollonian (moderation, limiting emotional expression and violence) and Dionysian (going beyond the ordinary). The scientist believed that culture completely determines the components identified with it [1, p. 47].

Another representative of American anthropology, Alfred Kroeber in *Configurations of Culture Growth* (1944), continued to develop the idea of the pattern as an internal model of culture. But he emphasized that the same pattern may have different meanings, but not change, while only being filled with different material [10, p. 298]. This indicated the lack of complete fusion of content and form, and, therefore, the possibility of exchanging fragments of the model itself. It is important that such an understanding is fundamentally related to the understanding of the genre in music as a "stable type of musical structure that has a certain, historically formed specific content" [11, p. 74]. Moreover, among the main interpretations of the musical genre, there is a wording using the term "model": "ideal abstract and typological model or invariant, regarding which certain groups of works can be compared and determined" [11, p. 74]. Such a model or pattern "is an abstract scheme developed by cross-classification on the basis of many samples, similar aesthetic, constructive, communicative, other functions and linguistic and expressive features (image, composition and style)" [11, p. 74], and, therefore, it really reveals the process of filling the model with different material.

Thus, in the philosophical, culturological, art, and other scientific literature of the humanities, there are a significant number of types of patterns (only in one source – the article "Social Systems" by Parsons – patterns of action, citizenship, law, moral duty, information and values are named). The concept of methodological patterns as basic theoretical and methodological ideas was formulated [16, p. 195] – "the most significant conceptual models", which are "expressed by one structural methodological idea, that can permeate many separate scientific studies, scientific schools, theories... One theory can combine two or more patterns" [16, p. 195]. This is due to the spheres of their functioning as certain value systems in public life and culture, as well as socio-cultural activities of the individual. According to Leontiev's systematization, value is manifested in the unity of three forms that constantly flow into each other: "strictly speaking, namely the transformation of value from one form to another is the way of its existence". Values are social ideals (interpreted as the original form of values; "concentrated manifestation of collective experience... in the form of an ideal, i.e., the idea of perfection"). The following hierarchical links are objectively embodied values and personal values, because "objective embodiment takes place through the activities of people..., in the structure of personality motivation" of which they function [12].

Ideological aspects in these systems determine the hierarchy of sacred values (including ethical, ethnic, socio-cultural, artistic), which determine the positioning of patterns.

Bypassing the differentiation of the term according to the subject of study, we highlight some judgments that are expected to be used in cultural, sociological, and artistic interpretations of certain processes and periods. In particular, it is worth paying attention to the pattern as a concept of revealing one or another side of the essence of a phenomenon, trend, cultural situation, as well as – as an option for interpretation – its basic idea. Such ideas still do not affect the mechanisms of functioning and dynamics of development (including the transfer of ideas and practices from one environment to another) of such ideas. In the case of transferring significant for the study of social trends socio-philosophical basis for artistic expression, it is advisable to offer not so much socio-philosophical but rather ethical and aesthetic-artistic understanding of the pattern.

The above-mentioned ethical component is due to the value basis of the functioning of the same pattern in different socio-cultural

conditions, its manifestations in the form of images-symbols, artifacts, motivated actions of individuals, because "people's actions are combined in certain patterns, as well as social groups" [8, p. 41]. Relying on the quoted statement of Melville J. Herskovits and his conclusion that "the pattern of civilization includes just those elements that distinguish this civilization from others" [8, p. 41] leads to an understanding of the following. A significant number of patterns are specific to certain cultures, and hence socio-mental areas, and, therefore, should be reproduced with varying degrees of brightness in the cultural and artistic heritage of their representatives. Traits that are unacceptable for the content of such "mental" patterns, although present in similar models of another range, are either assimilated to the stage of complete absorption, or are subject to rejection as alien [8, p. 41]. In turn, this led to the introduction by the American sociologist, leader of the school of structural functionalism Talcott Parsons, the concept of "pattern support system" (work "Action, Situation and Normative Pattern", 1939).

Pattern in this theory is understood as social action and is identified with the institutional model that supports the systemic whole. It was implied that such a system is built around the institutionalization of cultural value patterns, and they themselves acquire the status of moral. At the same time, such moral value patterns "do not exhaust all the relevance of moral values for action... and at a higher level of generalization are in harmony with religion, science, and art within the cultural system" [16, p. 49]. It is important to alienate religion as a cultural phenomenon from the pattern support system and instead the activity of churches and profane movements in it [16, p. 61].

In turn, this again creates certain values, on the one hand, closing the circle of social relations at the same general level, on the other hand – extends to various subsystems and values of the individual.

5 Conclusion

Patterns of behavior and thinking are especially important for the reconstructive modeling of cultural and artistic space – "a special object of scientific research and one of the key components of culture and cultural space. They can be typologized on various grounds ...Functional patterns of behavior and thinking contribute to the preservation of cultural heritage, maintain social order, continuity in social development" [1, p. 23]. Therefore, the key factors in their separation include certain values – such as traditions, symbols, sacred images, thematic plans, and more. It is natural to assume that in the information space, through patterns the influence on personal and collective consciousness is exercised, solidarity or destructive tendencies in culture and society are modeled. Other patterns should play the role of "invariant foundations of system stability" [9, p. 39]. Thus, patterns can be classified, described, and studied in different ways, but the most general differentiation into cognitive and artistic is obvious, and the vision of the latter is related to understanding the concept as a "symbol in art", but not identical to it.

Therefore, for all the diversity in the spheres of human activity, patterns have common features. Under natural conditions, patterns (for example, spirals, waves, meanders, etc.) are not subject to 100% copying and at the same time often show fractality, i.e., fragmentation and refraction. The concept of "fractal" was introduced into scientific usage by mathematician Benoit Mandelbrot (1970s). He found that fractals are certain formations that have self-similarity properties and consist of parts that are in some sense similar to the whole. At the same time and in the following decade fractals were used in algorithmic compositions. The development of this method has led to the creation of fractal compositions and the separation of stochastic fractals. This type includes fractals, the creation of which accidentally changes any parameters of the system. Fractals are used in computer graphics and graphic music. To date, it has been proven that the rhythmic organization of any music has a fractal nature.

In contrast to the prevalence of chaotic visual patterns in nature, it is the recurrence and predictability of the next appearance. But the chaos determines the dynamism of the system itself, in which

the patterns are present and active, and its sensitivity to the initial conditions. The mechanism of such sensitivity is called the "butterfly effect". Carpa in the principle of "chaotic pendulum" – random oscillations that never repeat exactly and at the same time are subject to a complex, highly organized pattern – sees the most appropriate metaphor of our time [3, p. 29].

Their manifestations seem predictable and at the same time endowed with specific features in each area. They can be combined in semantic groups, influence the formation of attitudes to social values, cultural and ideological symbols, artifacts, socio-social trends. It is likely to influence the understanding or development of relationships between patterns as certain symbolic values based on their kinship and identification with certain social standards, including folklore and artistic traditions and trends, ethnically and state-defined artifacts or symbols, and so on. Namely this ability to large-scale "projection" is the most fruitful in the process of "materialization" of patterns in the form of new works, as they appear in the process of activities of more or less bright personalities (composers, artists, architects, etc.) and then receive mass spread due to similar activities of recipients. As one delves into different cultural and artistic layers, these models become more veiled, while the action becomes more general and mentally more grounded.

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