

**Vang Mingze**  
<https://orcid.org/0000-0002-4810-8681>  
graduate student of the Department  
of Theoretical and Applied Cultural Studies  
of The Odessa National A. V. Nezhdanova Academy of Music  
dashaelena@gmail.com

## ABOUT LYRICAL GENESIS OF THE OPERA – A MUSIC DRAMA IN EUROPE AND IN CHINA

*The Purpose* given studies emerges the separation an over-individual components lyric poets in protooperatic and strictly operatic practical person with accentuation of sacramental source of this sort of the expression and technology in art of the Europe and China. The **methodological base** of the study is intonation approach of the school B.Asafiev in Ukraine with inherent him linguistics-culturology aspect of the interpretation musicology method, with handhold on analyst-structured principle and handhold on comparative stylistic features, hermeneutics-interpretation forshortening of the music semiotics "intonation dictionary of the epoch". **Scientific novelty** of the work is defined that that for the first time in musicology of the Ukraine is chosen specifics of the lyrical principle derived by church hymn singing over-individual sense as source and solving factor of the operatic culture and corresponding to technology of the chant in Europe and in China in the manner of "dramas with music" of first european operas and "music drama in aria" A.Scarlatti, chinese lyrical cuncjuj. **The Findings.** Begin operas – a music drama and in China, and in Europe, is noted determined base character of the lyrical principle of the expression in drama per musica and "presentations in singing of arias" cuncjuj, where music held the relationship with lyrical-hymn principle of the lithurgical drama, former, on G.Kretschmar, real headwaters of the european opera as presented in singing from begin before the end of the show, and palace singing ritualism in cuncjuj. The classics of the european operatic singing was defined in "opera of arias" A.Scarlatti, genre instruction which, opera-seria ("serious" opera – in analogies to determination of the church singing as "simple serious"), notes the spiritual headwaterses of the presentation. Presence dance number in early french opera and in chinese cuncjuj is determined lyrical-dithyramb principle of their interpretation, going from christian mystery in the first event and from ritual-ceremony actions of the imperial courtyard in China.

**Keywords:** lyrics in music, genesis of the operatic singing, opera – a music drama, style in music, music genre.

**Ван Мінцзе** здобувач кафедри теоретичної та прикладної культурології Одеської національної музичної академії імені А. В. Нежданової

### Про ліричну генезу опери – музичної драми в Європі та в Китаї

**Метою** даного дослідження виступає виділення надіндивідуальних компонентів лірики в протооперній і саме в оперній практиці з акцентуацією сакрального джерела цього роду вираження й техніки в мистецтві Європи й Китаю. **Методологічною основою** дослідження є інтонаційний підхід школи Б.Асаф'єва в Україні із властивим йому лінгвістико-культурологічним аспектом трактування музикознавчого методу, з опорою на аналітико-структурний принцип і опорою на порівняльні стилістичні характеристики, герменевтично-інтерпретаційний ракурс музичної семіотики «інтонаційного словника епохи» за Асаф'євим. **Наукова новизна** роботи визначається тим, що вперше в музикознавстві України виділена специфіка ліричного принципу, похідного від церковно-храмового гимноспіву надіндивідуального змісту як вихідного й вирішального показника оперної культури й відповідної техніки співу в Європі й у Китаї у вигляді «драми з музикою» перших європейських опер і «музичної драми в аріях» А.Скарлатті, китайської ліричної куньцюй. **Висновки.** Початок опери – музичної драми і у Китаї, і в Європі, відмічений певною базовістю ліричного принципу вираження в drama per musica і «виставі співу арій» куньцюй, де музика втримувала зв'язок з лірично-гимничним принципом літургічної драми, що була, за Г.Кречмаром, реальним джерелом європейської опери як співаної від початку до кінця вистави, і палацової співочої

ритуаліки в куньцюй. Класика європейського оперного співу визначилася в «опері арій» А.Скарлатті, жанрова вказівка якої, опера-seria («серйозна» опера – в аналогії до визначення церковного співу як «простого серйозного»), відзначає духовні джерела композиції. Наявність танцювальних номерів у ранній французькій опері й у китайської куньцюй визначено лірично-дифірамбічним принципом їхнього трактування, що йде від дійств християнської містерії в першому випадку й від ритуально-обрядових акцій імператорського двору в Китаї.

**Ключові слова:** лірика в музиці, генеза оперного співу, опера – музична драма, стиль у музиці, музичний жанр

**Ван Минцзе**, соискатель кафедры теоретической и прикладной культурологии Одесской национальной музыкальной академии имени А.В.Неждановой

### **О лирическом генезисе оперы – музыкальной драмы в Европе и в Китае**

**Целью** данного исследования выступает выделение наиндивидуальных компонентов лирики в протооперной и собственно оперной практике с акцентуацией сакрального источника этого рода выражения и техники в искусстве Европы и Китая. **Методологической основой** исследования является интонационный подход школы Б.Асафьева в Украине с присущим ему лингвистико-культурологическим аспектом трактовки музыковедческого метода, с опорой на аналитико-структурный принцип и опорой на сравнительные стилистические характеристики, герменевтически-интерпретационный ракурс музыкальной семиотики «интонационного словаря эпохи». **Научная новизна** работы определяется тем, что впервые в музыковедении Украины выделена специфика лирического принципа, производного от церковно-храмового гимнопения наиндивидуального смысла как исходного и решающего показателя оперной культуры и соответствующей техники пения в Европе и в Китае в виде «драмы с музыкой» первых европейских опер и «музыкальной драмы в ариях» А.Скарлатті, китайской лирической куньцюй. **Выводы.** Начало оперы – музыкальной драмы и в Китае, и в Европе, отмечено определенной базовостью лирического принципа выражения в *drama per musica* и «представления в пении арий» куньцюй, где музыка удерживала связь с лирически-гимническим принципом литургической драмы, бывшей, по Г.Кречмару, реальным истоком европейской оперы как певшегося от начала до конца спектакля, и дворцовой певческой ритуаліки в куньцюй. Классика европейского оперного пения определилась в «опере арий» А. Скарлатті, жанровое указание которой, опера-seria («серьезная» опера – в аналогии к определению церковного пения как «простого серьезного»), отмечает духовные истоки представления. Наличие танцевальных номеров в ранней французской опере и в китайской куньцюй определено лирически-дифірамбіческим принципом их трактовки, идущим от действий християнської містерії в первом случае и от ритуально-обрядовых акций імператорського двору в Китае.

**Ключевые слова:** лирика в музыке, генезис оперного пения, опера – музыкальная драма, стиль в музыке, музыкальный жанр.

The **relevance** of the stated theme is determined by the relevance in the singing theatrical, concerto, educational music al repertoire for female voices in the character and technique of lyric vocal, from the middle of the XIXth century, established as an independent role of the operatic stage in the genre of French lyrical opera and the extension of its expressive techniques in the work of N. Rimsky-Korsakov, K. Debussy and other. The development of the early opera specifics and its inherent type of singing were present in a number of studies, including G. Krechmar [4], T. Livanova [6], A. Stakhevich [10], in the works of Liu Simei, Tu Duni and others. Liu Bingqiang developments occupy a special place; it was Liu Bingqiang who noted the synchronism of the Chinese and European opera theaters development [7]. However, the lyrical paradigm of the opera – a musical drama was

left beyond the scope of research interests, due to genetically determined psalmodic-arioso vocal content (in Europe) and arious vocal content (in China) of supra-existential expressiveness of chanted texts.

The lyrical beginning of the opera in Europe was rightly attributed by G. Krechmar to the liturgical drama [4, p.27-28], which was found in the XIIth century Orthodox Christian France that inherited Byzantium culture (spread across the Catholic area in accordance with the policies of the Roman Church) and focused hymn-singing indicators that were present in the Byzantine Christian Mystery play born in VII century which combined hymn-singing and colloquially used numbers in an out-of-church performance (the mystery play was prohibited in the West by the Counterreformation in the XVIth century and existed in Rus and Moscovia to the mid. XVII century).

In the Chinese lyrical kun qu, which also took shape from the XII century and preserved until the middle of the XIX century, parity with the Beijing Jingjū, that was created at the turn of the XVI to the XVII century. The main expressive quality has been and remains to this day, the supremacy of kun qu melodic arioso singing. From the above said the principle melody of the texture and adramatism of the plot decision of the Chinese ancient opera is inferred (which became an essential component of mass cultural events in the European West and the USA in the 2000s), even when it goes about stage events anticipating, in European refraction, quite a dramatically sounding complex.

In this case, it goes about, for example, the plot of the opera 'Lien Shinbo and Zhu Intai', which is a direct analogue and chronological anticipation of the Shakespearean tragedy 'Romeo and Juliet'. Only the touching death of the lovers in the opera closing is intended to arouse affection, but not to outrage the listeners of the play, since the reverence of parents in the Chinese tradition is sacred. Probably, this is badly needed in the modern Western society moral search, since it was kun qu, including the specified play and others similar to it in terms of drama, but the purely lyrical solution of the whole, but not dramatic Peking Jingjū, so encouraged by the modernist theater of the early twentieth century, became 'theatrical bestseller' in Europe and the United States in the early 2000s. The huge box office success of such performance took place on the wave of antirock passion for Irish folklore, during the rise of interest in the pro-church epic of Bulgarian Vali Balkan and the 'musical iconography' of the English Byzantium genius J. Tavener.

The operatic lyrics is aimed at introducing a specially theatrical individualization of

expression that does not lose connection with the lyrical typology of supra-individual meaning that called it into existence. And this new principle of expression determined both the *classical* stage of operatic construction for China and Europe, which, simultaneously, dates from the turn of XVI and XVII century, is formed in the Far East as the Peking opera Jīngjū, while in Europe the scenic art of singing is found, which here was designated as the opera itself. We should note that only in Europe and China, the art of operatic vocal has been developed, while in other regions of the world, the abstraction of *singing supra-speech lyricism*, which is vocal, has not received significant development.

The uniqueness of opera and singing in the East is illustrated for China by the ratio of theatrical spheres of Japan, whose cultural classics is determined by borrowing Chinese cultural achievements, including the official language which was Chinese there until the XIII century. However, the original manifestations of the kabuki theater, no theater established in Japan from the XIV to the XVII century, with an obvious reliance on kun qu Jīngjū techniques, *were not approximated to the opera*. Partially, the opera, in the emphasized borrowing from China, is represented by the art of Korea and Vietnam, while the original theatrical forms of operatic-vocal expressions are bypassed. A similar situation has taken shape in the relationship between Europe and the Middle East, where the religious principles of Islam did not allow to develop the vocal creativity of vocalization, although the succession of the latter from Greece-Byzantium, which created the ground for the development of opera and singing art, is obvious.

Summarizing the available data on the lyrical genesis of music, we note such conditions for the lyricism promotion both in the ritual cult and in the early theater:

- 1) the lyrical meaning of the phenomena is indicated by the involvement of the tone-rhythmically ordered sound extraction to capture the supra-existence realities of ideal human attractions;
- 2) lyrical expressiveness is based on melodic materiality, reflecting circular-wave-like symmetrical structures of space perfect proportions that oppose single-human speech manifestations and, at the same time, regulate speech intonation vibrations by means of an 'average tone' orientation (hence, the universality of the intonation principle in music as a correlation of verbal and musical sound expression);
- 3) the formation of the lyrical fullness of *elevation above existence* – in singing as a means of overcoming the speech range limitation due to false registers (high and low), as

hypertrophy of circular voice movements in the form of *figurative* constructions, as a way of capturing *high lack of will* opposing the models of volitional aspirations, that occur in the music built in harmonic tone introduction;

4) the mystery play forms the source of the musical theater and the theater as a whole both in China and in Europe, moreover, the saturation with the purity of the singing manifestation of the play participants, on the one hand, determines the increase in the lyrical tone of the musical sound expression in general, and, on the other hand, clearly controversially fills the stage performance with figural expressions, creating the artistic and metaphorical potential of the expression ('drama'), which becomes self-significant in classical opera;

5) the lyrical singing principle of human self-expression focused the specifics of the *feminine* in music as manifestations of the *melodic-tissue* slice of tone organization - unlike the rhythmically expressed *masculine* power principle, including the centralized modal-tonality of the harmonic type (melodic – modal – modal structures are organically linked with the variability of keynote- bases).

The birth of the opera was formed in the process of budding from the typological lyricism of the ritual-temple hymn singing, the mysterial domestic-comic insertions lose frank domestic-comic principle by reproducing the same on the vocal basis. It is indicative that “vocalization” touched, first of all, the manifestations of crying, which, like laughter in their natural manifestation (interruption of breathing), are incompatible with vocal (singing with supporting the breathing) and, therefore, with singing expression as such. The opera was born in the XVII century in the form of a 'musical drama' (compare with 'liturgical drama'), although its clarified name, which characterizes the reality of functioning in the XVIIIth century – *drama per musica*, 'drama with music' testifies to a certain musical autonomy as such and stage-playing series. The above term ('drama with music') indicated the 'non-participation' of music in stage dramatic action, since music represented ideal art, organically connected with the temple tradition and its presence in the artistic synthesis of the stage, *consecrated with the participation in the High* that occurs in it. Thus, the beginning, the basis of operatic art, was the *hymnsinging*, while the introduction of the dramatic factor into the musical sound itself, was the next stage – and implemented in contrasts of capturing 'affects' in the opera of the Neapolitan school in the form of opera-seria.

Genre of Scarlatti seria is still a riddle: these operas are not performed in the same way as the genius A. Scarlatti created them, in the three-steps main plot development, but with the obligatory comedy inserts between the three specified, which are currently performed in the form of 'A. Scarlatti's comic operas'. However, A. Scarlatti did not write such operas and could not write due to the idea of the self-significant comic in music, which was laid down during the times of the secular Enlightenment. In the educational and special literature in general, a lot of attention is paid to the ironizing with reference to 'pasticcio' and the musical and stylistic eclecticism approximated to it.

However, the eclecticism of monumental forms of Romanticism, and, especially, the supra-individual expressiveness of symbolist art, especially 'neosymbolistic' (see E. Markova's 'neosymbolism' art of the late XXth – early XXIst century [8, p. 99-134]) of postmodern art, initially, the experience of 'eclecticism by G. Mahler', then the work of the 'the thousand styles composer', the 'musical Proteus' by I. Stravinsky determined the significance of style-typical combinations, fundamentally alienated from their individual author's refraction. The genre-style collage of minimalists works as well as the 'multi-style' technique — the 'poly-stylistics' of B. Zimmerman, A. Schnittke, G. Wigman, and others, determined the artistic value of the 'new pasticcio' of the late XXth - early XXIst centuries, which positively illuminated activities in the typified expressiveness of seria with the 'reverse light' and the associated supra-author stylistic eclectic operatic associated with it.

The aforementioned principal bistyle - bi-genre coloring of A. Scarlatti's seria containing the 'embedded' structures of the proper 'serious' and comic acts have certain analogies to the oratorical activity of G. Telemann, who created the passion music with figurative images where 2-3 stories were combined of which the main one is a story of condemnation, suffering, death, and the Resurrection of Jesus Christ, was 'commented upon' by the Old Testament events from the descriptions of the suffering and humiliation of Joseph and the miraculous transfiguration of his fate, passions, and the Transfiguration of Job (ref. to 'passion according to St. Luke' of Telemann in the work of A. Panaskin [9], and others.). Italian and German composers captured the tendencies of the intersection of classicism and baroque, in which the supra-individual pathos of the *stoicism heroism*, that is, the essentially Christian manifestation of Truth, affirmed by self-sacrifice for the sake of the neighbor and which is close to the Taoistic sacrifice of the monastic service of the lay people, manifested itself in different time-event conditions and different levels of the depth of service to the

Truth (in Scarlatti – the comparison of the biblical virtue of historical heroes and everyday scenes in a down-to-earth modest detection of the importance of 'good morals').

It is significant that the theater of tragedy-drama, as it developed in England and France from the XVI to the XVII century, was implemented exclusively in the *musical, opera* theater in Italy (supported by the playwright-librettist P. Metastasio), while outside the opera the dramatic charge detected was defined exclusively in the comedy genre (C. Gozzi, C. Goldoni). At the same time, the tragic-dramatic complex was filled with indicators of the Christian mystery play: the outcomes of the plot are given in a benevolent manifestation, with obvious deviations from the logic of myth or historical data which are taken as the plot of the opera. In this way, the reduction of plot development to the ideals of Christian morality is related to the 'serious' and comic component of A. Scarlatti's operas, whose eventual side corresponded to the type of *figurative vocal*, later called *bel canto* by J. Rossini which excluded the use of force in the voice, as well as voice flexibility was appreciated that was inherited from Byzantine hymn singing [5, c. 45].

These statements of the features of the baroque – early-classical vocal belong to E. Kruglova, the author of the thesis, dedicated specifically to this issue and giving a generalization regarding the specifics of vocalization in general and ways of mastering this technique: '... Along with proportionality of the voice, an important requirement imposed by the teachers of the old *bel canto* school, was *flexibility of sound* (italics V. M.) ... To achieve an elastic flexible voice, the singers practiced *messa di voce* ... .. *messa di voce* in the epoch under study was interpreted as the art of 'feathering' or dynamic painting of long notes' [5, p.45-46].

The found type of 'musical drama' by A. Scarlatti was formed on the unique material of the *arias supra-individual lyricism*, which, *for the first time in the history of art*, laid the basis of his works. Aria as a spiritual and specially ecclesiastical genre [1] was formed long before the birth of the opera, making an offshoot of an *academic* song with rhetoric (figuratively monophonic or polyphonic – see synonymization from the XVIth to the XVII th centuries of arias and cantatas, the latter as an aria for several voices [3 , p. 697]). The Scarlatti initiative is a removal from the recitation-recitative (the latter being a direct projection of the church psalmody into the secular figurative structure of the opera) in favor of the aria as the main expressive unit of the opera, thereby saturating with the 'seriousness of the church' that gave the name to the *seria* genre.

Moreover, the Scarlatti aria singles out the registration of *affect* that is, the generalized-enlarged and *morally exalted* feelings, the hierarchy of which is based on the idea of *higher affect of calm*, as well as on *Joy* represented by suprapersonal-praising (halleluja-like! – V.M.) (aria Brillante), about sublimely restrained expressed suffering (aria Lamento), about heroic readiness for an Exploit (aria Eroica), etc. Note, this is highly *typologized, suprapersonally* represented affects-feelings in the fullness of the *lyrical* detection as their elevation-chanting. Hence, the 'seriousness', the ecclesiastical and extraordinary presentation of the above feelings, although the very diversity of imprinted affects creates bright *artistic and dramatic* foundations for the interpretation of the musical performance as a whole.

As you can see, A. Scarlatti's initiative in creating the classics of the Italian opera-seria was determined in decisive dissociation from the dominance of the recitation-psalmody of the first operas, including the classics of the Baroque opera of Venice C. Monteverdi, F. Cavalli, A. Cesti and others. *Aria* becomes a significant building unit of the opera as a *center of musical and artistic represented vocalism*, which has the meaning of voice articulation *instrumentalization*. In this essentially musical expressiveness of *chanting hovering over text intonations* a deep transforming power of Scarlatti's operas is lurking that exceeds the radicalisms of all subsequent reformers, including H. Gluck, who became famous for his opposition to the seria. But only the depth of the Transfiguration, to which W. Mozart was leaning while expressing his disagreement with categorically with the revolutionary criticism of seria by his contemporary H. Gluck.

Scarlatti worked in Naples, in the South of Italy, which has preserved and has been preserving the succession from the vocal church practice of Byzantium until today, from its *figurative melismatic* singing style, to which Gallican France turned out to be particularly sensitive, which was very much valued by Spain under crown of which the development of Neapolitan Opera School of the late XVII - XVIII centuries took place. It was France that predominantly gave birth to the practice of arias in the pre-operatic period, relying primarily on the ecclesiastical variety of this kind of singing, which largely laid the foundation for the liturgical drama, which had budded from the mystery play primarily in France. And Scarlatti was deeply cognizant of the *ecclesiastical* nature of the musical theater he created, defining the genre index for his compositions with the term *seria* ('serious'), which is akin to characterizing church singing-canticle, just as 'simple serious singing', however, in the



version of Scarlatti's operas, the basic *rejection of simplicity expressions - in favor of God-pleasing virtuosity* was evident. Thus, in the South of Italy, inhabited by ethnic Greeks (since the time of ancient colonization, which constituted the overwhelming majority of the population), within the state borders of Spain and in the direct patronage of the enlightened monarchs of this country, based on the introduction of arias of predominantly French spiritual origin, Italian opera classics was born as *bel canto* which has the pronounced Byzantine roots of its singing essence in the form of a *calophony*.

For China, this kind of interweaving of foreign influences on the national thinking that organically create a high breakthrough of true national art: the high ups of culture and art in the Tang, Song and Yuan eras took place, including those in the heaviest consequences of the Mongol conquest for more than a century in the XIIIth century. It was at that time, when the classics of the ancient *kun qu*, a lyric *southern drama*, took shape, in which the theatrical qualities of contrasts were put forward to develop the dialogized monologue of the *Jugundiao* ballad, since both the first and second had a high aria song as a basis that was represented in faces and stage impersonation.

it is revealing that not only the Italian operatic way, but also the existence of the opera in France is determined by its construction based on the principle of *drama per musica*, 'drama with music', which was supported by the *lyrical* tragedy name. And if the second word in this term – tragedy – demonstrated heritage of the world of ancient theater, that is, a spectacle, which is not directly connected with Christian mystery play, then the epithet *lyrical* in the term fixed belonging to *arioso*, whose distinguishing as an independent genre typology of *spiritual singing* is related by history with Galkan France as a stronghold of succession to Byzantine piety, which influenced the alignment of the arias of the Italian-Neapolitan opera by A. Scarlatti.

For France, the term 'lyric' had that ancient meaning of 'musical in general', reliance on 'chanting verses accompanied by lyre' as keeping the correct-ideal structure of the idea expressed, which was ensured in this elevated sense by the quality of the word's *musical* design. We should note that this kind of 'chanting' was carried out according to typical melodic models, which had a parallel in the *timbres* technique, which developed in the popular sphere and subsequently ensured the functioning of the *folk* musical theater of *vaudeville* ('*vau-de-ville*' - 'voice of the city') [11 , p. 58]. Melodic-song structures were the basis for the folk theater, whereas the opera relied heavily on *psalmodic-declamatory*

expressions related to the practice of the church sacred texts chanting. In fact, the French musical theater, both in the high operatic version and in the folk version, employs the technique of typical motifs, giving the sound of texts a *high generalization, raising* the cumulative meaning above the plot details of life analogies.

Something of the kind is in the Chinese opera, which especially the case with Yuan drama kun qu, and the Peking Opera, which are based on 8 typical qiang tunes associated with the symbolism of the country's central provinces, which being superimposed with textual rhythm and timbre structures, filled the latter with involvement in high order of national self-expression. By the way, in parallel to the French theater, which retained a connection with the mystery play, in the Chinese opera dance inserts were initially used along with the vocal *arioso* singing performances in the Chinese version, especially in the Peking Opera, with pronounced acrobatic elements. The ballet basis of thinking distinguished J.-B. Lyuli, who created the 'lyrical tragedy' genre; this ballet basis of thinking was determined by the historical stages of the French theater formation – from the development of ballet art in 1660 - 1670s to operas composing (in the 1680s!) [12, p. 35-37].

#### REFERENCES

1. Aria [Jampolskij, I.] (1973). *Music encyclopedia in 6 volumes*. Editor-in-chief Yu. Keldysh. V. 1. Moscow: Soviet Encyclopedia [in Russian].
2. Asafiev, B. (1971). *Music form as process*. Moscow-Leningrad: Muzyka [in Russian].
3. Kantata [Levik, B.] (1974). *Music encyclopedia in 6 volumes*. Editor-in-chief Yu. Keldysh. V. 2. Moscow: Soviet Encyclopedia [in Russian].
4. Kretschmar, H. (1925). *History of the opera*. Leningrad: Academia [in Russian].
5. Kruglova, E. (2007). *Traditions of baroque vocal art and modern performance turns (on example of the compositions G. F. Hendel)*. The Abstract to candidate's thesis. Specialty 17.00.02 – Music art. Rostov-na-Donu [in Russian].
6. Livanova, T. (1982). *The History of the west European music before 1789*. V. I. Moscow: Muzyka [in Russian].
7. Lu Bincjang (2014). *Music-history parallels of the development art of China and Europe*. Monograph on histories of the culture for music academy, university and high school of art. Odessa: Astroprint [in Ukrainian].
8. Markova, E. (2012). *Problems of music kulturology*. Odessa: Astroprint [in Ukrainian].
9. Panaskin, A. (2004). *German Passion. Headwaterses and prospects*. Degree work. Odessa National Music Academy. Odessa [in Ukrainian].
10. Stahevich, A. (2000). *Italian bel canto in italian opera XVII-XVIII centurys*. Harkov [in Ukrainian].
11. Erisman, G. (1974). *French song*. Moscow: Soviet composer [in Russian].

*Date of submission: 16.05.2018*