

MIRROR-SYMMETRY, THE GOLDEN SECTION, AND FIBONACCI'S SERIES IN THE COMPOSITION OF THE RENAISSANCE MASS.

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The Renaissance was a period during which the search for perfection, the striving for beauty as an esthetic category, played a major role 'm the work of artists, thinkers and scholars. The discovery of the laws of perspective, the revival of the principle of order, the development of the theory of proportions and spatid symmetry laid the foundation for the great works of Renaissance artists and architects.

The art of music did not remain outside the general tendencies of the time. However, the laws of proportion and symmetry so tangibly present in the visual arts were concealed in music; what is more, they belonged to the well-hidden secrets of guild craftsmanship. It must be noted that until now this aspect of 15th- 16th century music remains a largely unexplored area. The aforesaid applies above all to the mass - the first cyclical composition in the history of music.

The goal of my study is to trace the evolution of the compositional architectonies of the cycle, i.e. factually the laws of proportion, centrality, and multi-level symmetry, which laid the Groundwork for the gradual crystallization of form, for the wonderful balance of its processional and constructive elements.

If, at the time the mass was born (the 14th century), the ideas of mirror-symmetry and compositional structure based on Fibonacci's series were contained within it 'm a latent form only, 'm its heyday, 'm the classical works of the great Italian composer Palestrina (the second half of the 16th century), the mass represented a pan-symmetrical, as it were "circular" composition, 'm combination with Fibonaccl's series and, correspondingly, with golden sections.

Thus it is the mass, firmly rooted 'm the medieval tradition as the genre of applied religious music, 'm the area of form manifested the ultimate achievements of the Renaissance: the neo-Platonic idea of world harmony, music of the spheres, or the sphere of an audible mathematical cosmos.