

## DYNAMICS OF THE LEVEL FORMATION OF STYLE HIERARCHY IN MUSICAL ART

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**SUMMARY.** Style, as a category of musicology, has been studied by scholars of different times. It has a wide range of questions under inquire. The problems of forming a system of style levels have repeatedly been the subject of scientific research. The article is devoted to the study of scientific information sources that consider the principles of style hierarchy, individual, national levels, and their importance in higher systems – the style of genres and eras. Based on research of scholars' opinions in the field of music style, conclusions about features of hierarchy of style levels, dynamics of their formation are made. Individual style is dominant in the formation of other style levels, in particular styles of genres and era. At the heart of the problem of the individual style study is the personality of the composer with the characteristic features of individual oeuvre. The national style is formed based on social factors, professional national creativity, and folk traditions. The national style manifests the features of the historical category, therefore over time it acquires new characteristic features. Epochal style is a complex coexistence of national music cultures; it subordinates the styles of genres. Thus, the study of the category of style, its theoretical problems, in particular the dynamics of the formation of style levels, demonstrates the timeliness and the need for further exploration.

**Keywords:** music style, individual style, national style, genre, era.

In the study of musical art, special attention is paid to the problems of style as an important category of musicology. The style is characterized by multi-leveledness, therefore scholars often interpret it from different perspectives and points of view. However, a stable hierarchical system of main levels has been formed, characterized by the qualities of individual style, creative genre, national school, historical style or the style of the era. This fact has been recognized by scientists of various times and has

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become the basis of modern studies. This attitude is highlighted in the article by Olha Lihus and Valentyn Lihus which points to “the dialectic of particular, special and general through a hierarchy of individual and collective (historical and epochal, national, school styles and genres) styles.”<sup>2</sup> In our opinion, such a classification is quite universal and systematizes the multilevel category of style as part of the process of musical and creative thinking.

Michael Mykhailov<sup>3</sup> organizes a hierarchical system of style levels in a different way. For him, the epochal style is the highest level, and all other styles are subordinated. Many modern researchers believe that such a division does not correspond to the “specificity of style forming processes in music, to that pervasive interpenetration that prevails in these processes.”<sup>4</sup> This point of view has become especially relevant, i.e., it has a dialectical connection with the process of strengthening the role of the individual in the Romantic era. Such differences in the style hierarchy are because, as Valentina Kholopova points out, “the phenomenon of style in general is ancient, the phenomenon of individual composer style is relatively recent.” The researcher explains: “The problem of the first is scientifically solvable and relatively solved, the problem of the second must be solved, but for some reason it cannot be grasped.”<sup>5</sup>

The problem of style, in particular the style hierarchy, has repeatedly appeared in the works of musicologists from different countries, but requires systematization, generalization, and modern scientific research in the field of style levels. There are works of past centuries, where the system of style research in music is given much attention. The concept of “epochal style”, its formulation is associated with Johann-Joachim Vinkelman,<sup>6</sup> in whose works the historical-evolutionary approach to the study of ancient Greek art, which he considered as exemplary, “classical”, was manifested. As far back as the XVIII century, there appeared studies by Giovanni Battista Martini, John Hawkins and Charles Burney who began to apply the concept of “style” to music.

Much attention is paid to the “style of the era” in the works of Herman Laroche,<sup>7</sup> where the art critic contrasts different styles, specifying the

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<sup>2</sup> Olha Lihus, & Valentyn Lihus, *The problem of style in musicological research: the experience of systematization*, in: *A young scientist*, issue 1(2), 2018, p. 674.

<sup>3</sup> Michael Mykhailov, *Style in music*, Music, Leningrad, 1981.

<sup>4</sup> Olha Katrych, *Performer musician's style (theoretical and aesthetic aspects)*, Renaissance, Kyiv – Drohobych, 2000, p. 8.

<sup>5</sup> Valentina Kholopova, *Towards the theory of style in music: unsolved, solvable, unsolvable*, in: *Academy of music*, issue 3, 1995, p. 165.

<sup>6</sup> Johann-Joachim Vinkelman, *Selected works and letters*, Academia, Moscow, 1935.

<sup>7</sup> Herman Larosh, *Collection of musical critical articles*, The partnership of I. N. Kushnerev, Moscow, vol. 1, 1913.

differences between them. The researcher insists on the need for musicians to understand the stylistic patterns as “customs” on which, like verbal language, musical language is based.

The phenomenon of individual style became a priority in the system of components of the style category since its special significance in the history of musical art has been confirmed by many scholars. M. Mykhailov notes that “the work of individual artists is the basis on which the collective style levels appear.”<sup>8</sup> The researcher believes that it is at this very stage that the most important processes of creative and stylistic relationships, the combination of general and special, take place. Victoria Sukhantseva also expresses solidarity with this understanding of the role of individual style and notes that “creative style exceeds the style of the era”, “brings the cultural and historical norm to the limit, displaces and obscures it, as a result of which the style of classicism becomes the style of Mozart and Goethe; the style of romanticism is repeatedly personified – from Heine to Wagner, from Byron to Chopin.”<sup>9</sup> Thus, it is the composer’s work, his individual style, being the object of analytical research, that becomes the formative stage, more precisely, the source of the emergence of style genres, eras and national characteristics of the style. At the same time, the concept of individual style often replaces the general meaning of the term “style”, as indicated by Valentina Kholopova<sup>10</sup> and Irina Kokhanyk.<sup>11</sup>

Individual composer thinking is in constant dynamics of development since, as Antonina Chubak states, “any style system tends to constant renewal and evolution; changing qualitatively, it seems to expand its own stylistic boundaries.”<sup>12</sup> As a result, the style has certain stages of renewal which are often divided into the following components: “early”, “mature” and “late” within the individual style. However, this is not the only unified system that reveals the essence of the process, but one that reflects it most clearly and precisely. The problem of the evolution of style is developing among scholars in two directions: style as a variable category, and style as a “signature” that remains unchanged. Both positions seem justified to us. Alternatively, Yevgeniy Nazaykynskyi,<sup>13</sup> agreeing with both, considers the second position

<sup>8</sup> Michael Mykhailov, *op. cit.*, p. 107.

<sup>9</sup> Victoria Sukhantseva, *Music as a human world. From the idea of the universe to the philosophy of music*, Fact, Kyiv, 2000, p. 136.

<sup>10</sup> Valentina Kholopova, *op. cit.*, p. 166.

<sup>11</sup> Irina Kokhanyk, *On the issue of the dialectic of style and non-style in the process of style formation*, in: Scientific Bulletin of the National Academy of Music of Ukraine, issue 37, 2004, p. 38.

<sup>12</sup> Antonina Chubak, “Non-stylistic and stylistic dimensions of the composer’s creative maturity”, Dissertation for the Degree of Candidate of Arts, Lviv, 2017, p. 133.

<sup>13</sup> Yevgeniy Nazaykynskyi, *Style and genre in music: a manual for students of higher educational institutions*, Humanitarian Publishing Center VLADOS, Moscow, 2003, p. 46.

to be the closest, as it is determined by the genetic aspect of the style which remains unchanged. The same opinion is held by Oleksandr Kozarenko who considers the basis of creativity, including individual composer's style, a sign system that forms a peculiar and original "pan-significance", which the musicologist defines as a "set of invariable semantic elements ("signs-edges" according to M. Kotsyubynska) that are especially significant for the composer, and which the author transfers from one composition to another throughout his creative life."<sup>14</sup>

At the "early" stage of individual style, two tendencies were expressed in the composers' musical compositions: the use of traditional school norms and attempts to overcome them, which gave rise to rather abrupt and unexpected decisions. However, this kind of protest leads to the path of becoming individual and innovative in art. Yelena Markova argues that in the emerging author we find a "stylistic core", which is at the "intersection of a consciously chosen stylistic landmark (Wagner's "idol" in the 1830s was G. Meyerbeer) and an unconscious desire for the intonational idea, the content's fractures of which are palpable rather intuitively than intonationally and precisely."<sup>15</sup>

The most concentrated, in terms of the accumulation of innovative features, is the mature period of the artist's work, with a certain hierarchy of opuses. Anatoliy Lunacharsky's remark will be significant in this respect: "Vivid expression of style can be seen only in some, so-called central, works, while on the periphery there will be works either transitional to another style, or those which have insufficiently expressed character of this style."<sup>16</sup> At the same time, researchers claim that in the mature and late periods of creativity there is a tendency to simplify musical language, refusal of farfetchedness, technical tricks, etc., which leads to the subordination of recognized and traditional means to individual principles. But the mature period of creativity demonstrates the formation of worldview, aesthetic foundations and thematic preferences. Often the late style becomes a continuation of the mature, but there are some signs that contribute to their conventional demarcation. The transition to the late style is associated with a change in genre priorities, means, forms and methods of realization of the idea and, of course, with life circumstances.

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<sup>14</sup> Oleksandr Kozarenko, *The phenomenon of the Ukrainian national musical language*, Shevchenko Scientific Society, Lviv, 2000, pp. 88–89.

<sup>15</sup> Yelena Markova, *The intonation of musical art: a scientific rationale and problems of pedagogy*, Musical Ukraine, Kyiv, 1990, p. 117.

<sup>16</sup> Anatoliy Lunacharsky, *Aesthetics, literary criticism. Articles, reports, speeches (1928–1933)* / eds. I. S. Chernoutcan, & U. A. Guralnik, in: *Collected Works. Literature Studies. Critique. Aesthetics* / ed. I. Anisimov, vol. 8, Imaginative literature, Moscow, 1967, p. 470.

The category of individual style can also include the problem of the style of the composition since the composer is a subject of a certain style level, while a musical composition is an object of stylistic thinking that reflects the process of composer's creativity and absorbs features of his individual style. In the stylistic system of a creative individual, a composition, or a series of compositions, is distinguished and where we can see completely different, even opposite features, not inherent in his work, or compositions that outline an independent stylistic category, represent a stylistically complete whole, influencing not only the future process of style formation of the artist but also the style of individual national schools or genres, forming a stable system of compositional thinking of the era. Thus, the compositions of Claudio Monteverdi's opera "Orpheus", Johann Sebastian Bach's "Well-Tempered Clavier", Ludwig van Beethoven's "Ninth Symphony", Richard Wagner's opera "Tristan and Isolde" and others were the hallmarks of the era. A musical composition is a carrier of a specific form, content, system of images, genre, etc. This stylistic specificity distinguishes this level from the style of the individual, or style of genre, composer school. However, a single composition, even having a high level of individualization, cannot be perceived outside the artistic processes that take place in each era. "A complete and deep understanding and explanation of the style of a particular composition, as Alexander Sokolov points out, requires an appeal to the connections in which it is created and lives."<sup>17</sup> Thus, it is impossible to understand the special and original in style without understanding the general, because the general, characterized by the unity of features, forms the science of style.

At the heart of the problem of the individual style research is the personality of the composer with the characteristic features of individual creativity. "Personality is what generates and gives birth to a unique composition in style or its performance. The genetic connection with the source is an essential, central criterion of stylistic quality", said Ye. Nazaykynskyi.<sup>18</sup> The process of formation, evolvment and development of innovative style is long and complex since it is based on a high level of talent in combination with professional training, worldview, life experience, knowledge of folk and professional art. Individuals produce culture, become an expression of national art, form styles of genres, eras, and the viability of culture depends on them. Such individuals are called passionaries. According to Ivan Liashenko, "the passionarity of ethnic groups forms a mosaic culturogenesis of the peoples of the world, the origin of the national identity of their cultural traditions, and hence the ethnic genotype of the first (national –Yu.K-I.) and

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<sup>17</sup> Alexander Sokolov, *Style theory*, Art, Moscow, 1968, p. 182.

<sup>18</sup> Yevgeniy Nazaykynskyi, *op. cit.*, p. 19.

then of the second (international – Yu. K.-I.) national-historical tendencies in the cultural development of nationalities and nations that follow the mentioned genotype but are included in a more complex socio-historical progression.”<sup>19</sup>

Thus, the composer's thinking is the basis of the national style, enters a corresponding dialogue with it. As a result, we observe the correlation of the processes of their formation and development where the inevitable complementarity of the features of individual and national art takes place. The connections between various categories of style are different in relation to the age classification of an individual style. After all, at the beginning of creative activity, the subject of creativity uses traditional techniques and methods, characteristic of the “symbolic structures” of the historical style or style of genre, the composition school more actively. However, over time, in the process of evolutionary development of composer thinking, the author's individual or special becomes more expressive and dominant, i.e., stylistic.

Individual style produces collective styles, while becoming part of them. Therefore, collective styles are formed based on the richness of individual creativity, and personal composer features depend on the genre to which they belong. Such a close correlation in the process of style creation leads to differences in issues of style levels (individual, national, style of genre and era) and their place in the style hierarchy.

One of the levels of the style hierarchy is the national style, which Michael Mykhailov defines as “a form of expression of musical and image content that reflects worldviews, perception of the world, ideas, emotions specific to a particular national culture.”<sup>20</sup> The researcher emphasizes: “National schools have historically occupied such an important place that they allow us to consider the concept of national style as an independent style level.”<sup>21</sup> Givi Ordzhonikidze connects the national typicality of the creative style with “the expression of the national-characteristic, i.e. peculiarities of mentality, worldview, temperament, artistic views, ethical and aesthetic credo of the people.”<sup>22</sup>

Nadezhda Goryukhina derives the definition of “national style”, focusing on its procedural nature, based on a mixture of tendencies of “formation of the logic of national forms of thinking” and “convergence of national forms with the universal logic of thinking”. According to N. Goryukhina, “national

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<sup>19</sup> Ivan Liashenko, *National and international in music*, Scientific thought, Kyiv, 1991, p. 19.

<sup>20</sup> Michael Mykhailov, *Essays on style in music: articles and excerpts*, Music, Leningrad, 1990, p. 255.

<sup>21</sup> Michael Mykhailov, *Style in music*, Music, Leningrad, 1981, p. 210.

<sup>22</sup> Givi Ordzhonikidze, *Some characteristic features of the national style in music*, in: *Musical contemporary: collection of articles*, issue 1, 1973, p. 144.

style is a holistic system of artistic thinking which is in constant formation, in interaction (crossing, diffusion, blending, even in opposition) of general and special – universal norms of thinking and individual forms of its manifestation in national culture.”<sup>23</sup>

National style is formed based on social factors. Therefore, if a musical composition or other piece of art embodies life, the world around it, then it necessarily manifests national characteristic features. Thus, I. Liashenko considers national originality in art in different national planes which he defines as “external”, i.e., subjective features of the psychology of specific socio-ethnic groups and objective specific conditions of economic life, socio-historical existence of these groups, and “internal” factors that are “related to the consistent patterns of artistic thinking in sound images”. The researcher refers to them as “style-forming patterns and national traditions materialized in specific samples of art.”<sup>24</sup> N. Goryukhina sees the formation of a national in line with the spiritual reflection of ethnic processes. The researcher writes: “The national is formed as an individual system of thinking of the nation and people, which is constantly dependent on and interconnected with the system of human thinking.”<sup>25</sup> During active state formation, national thinking is also formed, and it contributes to the establishment of national schools and styles.

The active establishment of national music schools in Europe took place in the nineteenth century, during the Romantic period. At this time, folklore is becoming a source of self-expression of the people and the basis of creativity of the individual which was opposed to the negative processes of socio-cultural change. Professional creativity is filled with intonation ideas of national folklore, with its various genres of songs, principles of musical language. A new type of hero is being formed – a defender of national interests, offended and disadvantaged. The monologue of the utterance comes to the fore, which O. Markova characterizes as “a first-person utterance and affirmation in the artistic image of the right to be heard for those who have acquired their individual voice in art and are socially “silent”.”<sup>26</sup>

Ye. Nazaykynskyi suggests that the formation of nations, which took place in Europe during the Renaissance, contributed to the previously formed various ethnic communities within which “their own culture was developing and the preconditions for the formation of local regional features of musical culture were realized, especially that part of it associated with

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<sup>23</sup> Nadezhda Goriukhina, *National style: the concept and experience of analysis*, in: Problems of musical culture: collection of articles / ed. I. N. Iudkin, issue 2, 1989, pp. 58–59.

<sup>24</sup> Ivan Liashenko, *op. cit.*, p. 17.

<sup>25</sup> Nadezhda Goriukhina, *op. cit.*, p. 56.

<sup>26</sup> Yelena Markova, *op. cit.*, p. 104.

folk art.” At the same time, according to the researcher, these features were combined with the influence of the church which demanded “unity of forms, content and language of Catholic sacred service”. Ye. Nazaykynskyi singles out the interaction of two forces – “integrating” and “differentiating”, where the first is associated with the spread of Christianity, intensive economic and cultural ties, and the second one “acted from the depths of ethnic groups, nationalities, national languages and dialects that seek to preserve their integrity, purity and specificity.”<sup>27</sup> Such components of the national style were continued in subsequent periods; a similar tendency does not disappear in our time either.

As was already mentioned, collective styles, including national style, are formed based on a set of individual style systems that are closely linked to the creativity of the people, folklore sources and the specific worldview of a culture. Many researchers consider folklore, which nourishes the work of composers with its intonations, to be the defining category of the national style formation. Thus, Nellie Shakhnazarova argues that folk art in music is “the basis of its means of expression and originality of style, the basis of its thinking, the basis, often, of its imagery.”<sup>28</sup> At the same time, not only the folklore elements of national schools are important, but also their professional national oeuvre. M. Mykhailov sees the expression of national identity in music in these two features and considers the connection with folklore sources to be the “most “tangible” and relatively stable feature of the national”, and the connection with “national professional creative work, with its different traditions and style trends” as an important, but not always well-appreciated factor of expression of national identity in music.<sup>29</sup> Analyzing the interaction of folk and professional art, I. Liashenko argues that “folk traditions nourish the national composer schools”, affirming their own intonation folk model in the pan-European musical thinking. It becomes a kind of subsystem in the hierarchy of historical styles, eras, and the core of the stylistic subsystem becomes national as such. The researcher originally considers this style system on the basis of Hegel's concept of triads: “The functions of the thesis are assumed by the national-specific (monoethnic), the functions of the antithesis – by the international (polyethnic), the functions of synthesis – by nationally special as a monostylistic nucleus overgrown “from within” with mono- and polyethnic, and “externally” – with non-ethnic stylistic strata.”<sup>30</sup>

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<sup>27</sup> Yevgeniy Nazaykynskyi, *op. cit.*, p. 49.

<sup>28</sup> Nellie Shakhnazarova, *Intonational “dictionary” and the problem of nationality*, Music, Moscow, 1966, p. 34.

<sup>29</sup> Michael Mykhailov, *Style in music*, Music, Leningrad, 1981, p. 231.

<sup>30</sup> Ivan Liashenko, *op. cit.*, p. 61.



Thus, a multi-layered system of stylistic structure is formed, where elements of folklore perform a fundamental function, forming specific features of the national style.

Alexander Sokolov suggests using the concept of “national styles” in plural, since “the richness and diversity of national art is not expressed in one style.”<sup>31</sup> National art has a long history of existence and development, so it is impossible to generalize all manifestations of the national with one style system. However, each nationality creates its own national culture which makes changes in the general levels, or can be separated from them, creating their own stylistic patterns, which allows it to rise above other styles. The formation of individual local cultures is based on the involvement of elements and means of folk art in professional art. Such separate folklore centers form a national style based on certain communities, which Ye. Nazaykynskyi divides into two nationwide tendencies: socio-cultural, socio-psychological aspects of culture and the influence of the general “unified system of speech (phonetic, grammatical, intonational).”<sup>32</sup>

The understanding of style as a “typological pattern of thinking” (I. Liashenko) in close connection with the national musical language is found in the study of O. Kozarenko. He considers music, its language as a “semiological system”, and the national musical language, in his words, is manifested “in specific local sign systems which are the author’s speech codes.”<sup>33</sup> “National musical language, according to the researcher, is a characteristic non-verbal sign system that provides fixation – preservation – reproduction – transmission (in synchronic and diachronic dimensions) of emotional and figurative information essential for the ethnos with the help of specific music means.”<sup>34</sup> Thus, the national musical language is one of the main features of the national style, its expresser.

National style is a rather dynamic phenomenon that is developing historically but is not replaced by a new style formation. It is unique for the whole national culture and, at the same time, acquires new features under the influence of time, the development of society. Thus, we can observe a certain dynamic of the features of the national style due to the development of nations. The degrees of formation of national features in the national style conceptualized by N. Goriukhina demonstrate clear boundaries of its manifestation and dynamic processes of their formation. The researcher creates such a hierarchical line of features according to which purely national features at some point may become universal. She singles out: “syncretism of nationwide and national features”, “formation of nationally colored language

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<sup>31</sup> Alexander Sokolov, *op. cit.*, p. 193.

<sup>32</sup> Yevgeniy Nazaykynskyi, *op. cit.*, pp. 50–51.

<sup>33</sup> Oleksandr Kozarenko, *op. cit.*, p. 12.

<sup>34</sup> Oleksandr Kozarenko, *op. cit.*, p. 57.

means in art in line with folklore tradition and identification of national style”, “achievement of national art level of universal, expanding the range of means of expression and enriching national style with achievements of other national schools”, “the entry of outstanding achievements of national art into universal culture, spiritual unity with a clear orientation of art to its national style.”<sup>35</sup>

An important criterion of the general national style is the moment of imitation, attention to traditions. The style of each musician is directly dependent on the atmosphere of formation of creative personality, historical conditions, the national circle of traditions that contributed to the birth and growth of nationally characteristic individual. National style is a historical category that is constantly evolving, acquiring new characteristics, enriched with unique features. Moreover, the traditions continue to influence the process of historical development of national culture and style. G. Ordzhonikidze, analyzing the peculiarities of the national style, notes: “Tradition is a natural support of any artistic discovery, and it makes no sense to oppose continuity in thinking to innovation. The normal evolution of artistic culture presupposes the dialectical unity of these two factors.” Tradition presupposes the relative stability of certain aspects of culture, however, as the researcher points out, “the condition of its existence, its effectiveness is a constant internal renewal, the ability to change according to the requirements of time.”<sup>36</sup> Thus, the new appears based on traditions, on the terms of the creative method which will promote the integrity of the national style. Innovation in the national style is mainly based on an individualized approach to folk elements, involves not only a successful selection of folklore sources, but also the ability to identify the deep foundations of creativity, “undermeanings”, and to professionally transform, re-intone them, find new colors etc. I. Liashenko defines the mechanisms of tradition formation as follows:

“From the very beginning of the emergence of music as an art, the peculiarities of the psychology of the ethnic groups that gave rise to it are objectified only through the associative-intonational “recoding” of these features into artistic image and sound matter. Experiencing intonation-image modification, relatively stable ethnic features of collective psychology become an artistic tradition in music which, in turn, contributes to the consolidation of some features of social psychology, creates certain, constant types of psycho-reactions through the practice of music-intonation communication and thus, leaves its noticeable imprint on the cultural heritage of future generations.”<sup>37</sup>

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<sup>35</sup> Nadezhda Goriukhina, *op. cit.*, p. 58.

<sup>36</sup> Givi Ordzhonikidze, *op. cit.*, pp. 147–148.

<sup>37</sup> Ivan Liashenko, *op. cit.*, pp. 22–23.

The dynamics of the emergence of national style is associated with a change in traditions. G. Ordzhonikidze considers the process of their development as “a process of incessant individualization, crystallization from more general properties of such moments which at first can be perceived as partial, insignificant, and during the evolution of the creative process become unique and at the same time regular.” The valuable achievement of the national is the classical traditions which have gained some realization, influenced future creative processes, and were reflected on the principles of artistic thinking. Another process is possible, and the researcher defines it as “coagulation, attenuation of certain impulses,” i.e. the disappearance of certain features of artistic thinking.<sup>38</sup>

At the same time, the process of forming a national style is likely to be enriched by “non-national” artistic traditions. In this aspect Sergey Tyshko aptly defines the national style as follows: “National style in music is a correction of individual and historical styles in the conditions of this national culture and in the processes of adaptation and generation of stylistic features, based on the system of selection, accumulation and synthesis of stable features of folklore and professional music of the people, as well as the assimilation of elements of non-national musical cultures...”<sup>39</sup> However, the researcher's definition overemphasizes style categories, understanding the national style as an integral part of individual and historical styles.

Artist's or musician's awareness of being a part of one or another nation to some extent depends, as Ye. Nazaykynskyi points out, on the “interaction of native culture with non-national cultures and their elements and on what other nations and cultures (languages, art, etc.) the person encounters. Moreover, it can be claimed that the very phenomenon of the national is conceivable only in the system of nations, and for an isolated people it would be unconceivable.”<sup>40</sup>

I. Liashenko expresses the opinion about the direct dependence of the formation of separate, in particular national, style systems on the experience and traditions of world art. Realizing the role of the non-national factor in the dialogue of cultures, the researcher convinces that “without a deep, truly creative comprehension and rethinking of the world progressive composer experience gained in the cultures of the world on the basis of the original ethno-style, folk-music traditions, the formation of original artistic and stylistic patterns is out of the question...”<sup>41</sup> The researcher devises a

<sup>38</sup> Givi Ordzhonikidze, *op. cit.*, p. 150.

<sup>39</sup> Sergey Tyshko, *The problem of national style in the Russian opera. Glinka, Mussorgsky, Rimsky-Korsakov, P. Tchaikovsky* Kyiv State Conservatory, Kyiv, 1993, pp. 7–8.

<sup>40</sup> Yevgeniy Nazaykynskyi, *op. cit.*, pp. 53–55.

<sup>41</sup> Ivan Liashenko, *op. cit.*, p. 221.

“specific law of music development of ethnic groups”, according to which since the emergence of the national factor in music, two interdependent tendencies operate simultaneously:

1) “progress in the sphere of national differentiation of music cultures, their internal development on their own traditional ethnic basis”.

2) progress in the sphere of “their international consolidation, the development of their international basis.”<sup>42</sup>

Non-national influence occurs because of involving of both the elements of professional creativity and the folk intonations of another people in one's own national culture. M. Mykhailov distinguishes two types of approaches:

1) “non-national folk intonations are acquired in the process of assimilation of stylistic elements (especially in the melodies. – Yu. K.-I.) of any other representative of another national school;”

2) “deliberate experiences of reproduction of non-national (more precisely, intonation and image) atmosphere of another nationality, usually associated with the involvement of real (or relatively real) folk genre material from folklore collections or records.”<sup>43</sup>

During the assimilation of extramusical features, the latter, combined with the originality of the author's style and their own national traditions, lose significantly. This kind of totality of “national-heterogeneous elements” (M. Mykhailov's term) causes the phenomenon of polystylistics.

At the same time, there is a kind of intersection of the national style with other levels of style – with the style of genres, historical styles, styles of eras and individual styles. Within the epochal style, the coexistence of different national music cultures is possible; the style of genre may be limited to one national school, but it can also demonstrate a multinational pattern. A. Sokolov defines the national style as “a higher level of stylistic unity compared to the style of genre.” From the standpoint of unity, the researcher characterizes the style of the genre, revealing it as “the commonality of those stylistic features that bring together the work of artists in this genre.”<sup>44</sup> Thus, the style of the genre does not have clear specifics like its other “single” manifestations, but it becomes a generalization of individual styles. These categories of style show a certain interdependence, correlation of the processes of existence and development. As a result of such a ratio, there is a “stylistic selection” of the most significant features which will become the defining features of the genre and separate the superfluous and the “weak” in meaning.

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<sup>42</sup> Ivan Liashenko, *op. cit.*, p. 15.

<sup>43</sup> Michael Mykhailov, *Style in music*, Music, Leningrad, 1981, p. 232.

<sup>44</sup> Alexander Sokolov, *op. cit.*, pp. 175, 193.

The style of the genre differs in the absence of a specific author's coloring, as the latter has a characteristic unity of features, methods, ideological and figurative content, and the style of the genre does not have such unity. It combines different stylistic manifestations, assumes the functions of "the style of styles." "Different style genres," as M. Mykhailov writes, "are usually combined by certain national traditions, as well as by the inevitable "seal of time."<sup>45</sup> However, as the researcher notes, the main thing is the features that distinguish the genres from each other. Both the individual elements selected by the style of the genre and the ways of their use, which have found commonality with other genres, become important. M. Mykhailov believes that "the number of genetically distinctive elements between synchronous style systems in general cannot be very large", and argues that "for any composer of a certain era, regardless of the genre which he joins, there is a range of phenomena with which a hereditary connection is somehow almost inevitable at a given historical moment."<sup>46</sup> Having the intonation "dictionary" of the era is very important for composers because, as noted by N. Shakhnazarova, "completely ignoring it, the composer risks being left alone, and his music will be socially non-functioning."<sup>47</sup> The intonations of the era perform a civic function and are reflected in various spheres of life. "What intonations the era was full of," Boris Asafyev writes, "that's what it sought to hear in music." The meaning of the "dictionary of the era" is widely considered in the works of a scientist who believes that it is impossible to speak or sing outside a certain emotional and intonational dictionary of the era... "Each stage of the evolution of music," notes B. Asafyev, "has its inherent music intonation system and is constantly replenished through new perceptions of music phenomena with oral, a kind of music-intonation dictionary which is stored in the living memory of contemporaries and listeners, and significantly affects the general tastes, their changes, the perception and evaluation of <...> performed musical compositions and the passion for certain intonations."<sup>48</sup> The sources of formation of the intonation fund are folk music and developed auditory culture.

There are also separate "semantic resources", "genre symbols", "genre models" that O. Kozarenko refers to as "signs of a certain era."<sup>49</sup> At the same time, analyzing the work of M. Lysenko, the researcher notes the

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<sup>45</sup> Michael Mykhailov, *op. cit.*, p. 208.

<sup>46</sup> Michael Mykhailov, *op. cit.*, p. 209.

<sup>47</sup> Nellie Shakhnazarova, *op. cit.*, pp. 51–52.

<sup>48</sup> Boris Asafyev, *Selected works on Soviet music; Musical form as a process* / ed. I. E. Grabar, in: *Selected Works*, Publishing house of the Academy of Sciences of the USSR. Moscow, vol. 5, 1957, p.127.

<sup>49</sup> Oleksandr Kozarenko, *op. cit.*, p. 83.

significance of individual tonalities (b-moll, parallel major in the middle of the funeral march).

The style of the genre is subject to the style of the era – a higher level of style hierarchy. To properly evaluate a work of art, artistic, literary or musical composition, to realize its significance, it is necessary, according to Henry Wolfflin, “to understand the general form of contemplation of the known era.”<sup>50</sup> Thus, in art the general features prevail and are above signs of separate genres. We often find the idea that each subsequent era, each new generation of artists introduces their own new style. However, the style of the era is not limited to one genre, it is formed from different components, and there is a certain advantage of individual style formations which form an idea of the general style of the era. A. Sokolov notes: “There is no style of the era, but there is a style that creates the era in art.”<sup>51</sup> Thus, the art of the era is a complex, multi-layered phenomenon, the components of which can differ or converge significantly. As a result, we find examples of common styles in different arts, combined within one era. Consequently, common patterns in peculiar groups: music with literature, theater, painting, architecture, etc. are typically studied. Identifying the dominants of the era is an important task of modern research in various fields of art which has affected the emergence of a new type of musicology related to adjacent sciences: philosophy, culture studies, aesthetics, literature and linguistics, psychology, psychoanalysis, ethnopsychology and more.

Thus, in different periods of the history of music, certain patterns that characterize the era, intonation reserve, traditions, and experiences, which are passed on to the next generation, become important.

## Conclusions

As a result of our research, an attempt to systematize views on the problems of the style hierarchy, the principles of classification of its levels were made. The peculiarities of the formation of individual and national music styles were revealed, the style of genre and era as the highest categories of the style hierarchy were characterized. The priority of an individual style, based on which other style levels arise, is determined. Individual composer thinking is the basis of the national style, which is formed mainly based on folk traditions, as well because of professional national creativity. At the same time, because of the activity of separate centers of the national style, general tendencies are formed, which indicate the correlation in the existence

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<sup>50</sup> Henry Wolfflin, *Basic concepts of art history. The problem of style evolution in new art /* trans. A. A. Frankovskii, Academia, Moscow, 1930, p. xxxiv.

<sup>51</sup> Alexander Sokolov, *op. cit.*, p. 184.

of different national cultures. National style is a historical category, so over time it acquires new characteristics. The epochal style demonstrates the complex coexistence of national music cultures and subordinates the styles of genres.

Thus, the studied issues of the dynamics of the formation of style levels and other issues of the category of style have great prospects. Research in the field of individual, national styles, styles of genres and eras is important in the modern scientific sphere not only in the theoretical aspect, but also in practical application when identifying features of certain composers, national schools, and genres.

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