

STYLE AS A TOPICAL CATEGORY OF MODERN MUSICOLOGY AND MUSIC EDUCATION

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SUMMARY. The aim of the work is to arrange the scientific achievements on the category of “musical performing style” and identify mechanisms for practical testing of theoretical provisions in the pedagogical activities of higher musical education institutions. The research methodology is based on a combination of general scientific and musicological approaches, in particular: system approach hermeneutic, historical, comparative, genre-style, interpretive method, as well as performance analysis. The results of the study indicate that domestic art schools were formed by synthesizing several national and historical style traditions. Music and performance schools were actively developing in parallel with the compositional work in Ukraine in the second half of the twentieth century; the work of representatives of those schools presents a fairly wide range of style research. A natural result of the studied problem of musical performing style should be its transfer to the practical plane of professional education of musicians and performers, formation of musical style competence in students. Kotlyarevsky Kharkiv National University of Arts was selected as an experimental platform for its formation. During 2019-2021, a pedagogical experiment continued to test the formation of musical and style thesaurus, performance and intellectual skills, professionally important qualities of music students. In the context of studying of different styles in the system of musical performance by the students of higher music education institutions, it is important that the art of music is constantly evolving and new directions and trends in music styles emerge almost every day in Ukraine and the world as a whole. This

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undoubtedly makes the need for further research on this issue urgent (usually with the use of advanced domestic and foreign experience in music education).

Keywords: Style. Category. Art. Musical work. Musicology. Music education. Educational process. Organizational and methodological system.

Introduction

Identifying the features of the style hierarchy of musical performance in Ukraine is a topical issue that combines the theoretical and practical plane of scientific research. This problem is related to the important tasks of a few scientific disciplines and is at the intersection of musicology and pedagogy.

The formation and transformation of musical styles in our country covers a significant period determined by the history of professionalization of musical art: from the early Middle Ages to modern composition/performance practice, which is influenced by digital technologies. Gradually, the musical culture of Ukraine formed a style system, in fact, identical to what we find in other countries and regions: folk, academic and popular music. There have been significant changes in the style principles of musical creativity and methodology of its study, the approaches to understanding the meaning of musical (including performing) styles and their conditionality of processes occurring in related arts (painting, choreography, theatre, etc.) have fundamentally changed. The urgency of studying the outlined problem is exacerbated by the contradiction between the increase of modern requirements for musical and style competence of students of higher art education institutions and the insufficient level of its provision in the music educational process; between the availability of potential opportunities for music students to understand, interpret and perform diverse works and their insufficient use in the system of higher music education.

Recent research on the problem

We should mention Alexandrova and Shapovalova⁶, Anfilova⁷, Berehova⁸, Drach⁹, Ivanova¹⁰, Kijanovska¹¹ among the domestic scholars who professionally study the problems of style diversity of musical creativity.

⁶ Aleksandrova, Olha. and Shapovalova, Liudmyla. Formation of thinking of a modern performer in the system of integral connections of music theory and interpretology. Modern culture and art history: an experience of Ukraine and EU: collective monograph, Izdevnieciba "Baltija Publishing", 2020.

A separate body of works is represented by the author's explorations, the subject of which is the performance creativity. First of all, it is Katrych's¹² dissertation *Individual Style of a Musician-Performer (Theoretical and Aesthetic Aspects)*, where the author's typology of musical performing styles is proposed and substantiated from the standpoint of F. Nietzsche's teaching. One way or another, the specifics of the interpreter's work are covered in the works of many representatives of the young generation of Ukrainian scholars^{13 14} who combine performing and research activities. These specifics, of course, affects the objectives they solve in scientific work: understanding the compositional style as an artistic phenomenon, determining the mechanisms of interaction of performing styles in chamber and instrumental art, creating models of individual performing style, determining the influence of national factors on performance creativity.

However, despite the large number of works on music creativity, in particular, performance creativity, the practical application of theoretical achievements on this issue in teaching, the work of music and musical theatrical groups in higher education institutions is still a matter of the future, which determines the topicality of this study.

The aim of the work is to arrange scientific achievements in the category of "musical performing style" and identification of mechanisms for practical testing of theoretical provisions in the pedagogical activities of music education institutions.

⁷ Anfilova, Svitlana, Kucherenko, Stanislav, et al. "The Own-The Borrowed" in *Artistic Culture of the 20th-21st Centuries. Journal of History Culture and Art Research*, 9, no. 1, 2020, pp. 258-272.

⁸ Berehova, Olena. *International Music Festival "Kyiv Music Fest" as a modern format of presentation of national musical cultures: Polish events. Visnyk NAKKKiM*, 3, 2018, pp. 201-208.

⁹ Drach, Iryna. *The Kharkov Composers School in Ukrainian culture. Gudrun Schröder Verlag*, 2013.

¹⁰ Ivanova, Iryna; Chernyavska, Marianna, et al. *Didactic Potential of Instructive Etude and its Explication in the Process of Professional Development of a Pianist. Journal of History Culture and Art Research*, 9, no. 3, 2020, pp. 257-266.

¹¹ Kijanovska, Luba. *Ukrainian composers school in the interwar period of the XX century: Between modernism and socialist. Slovenski glasbeni dnevi*, no. 32, 2018, pp. 35-46.

¹² Katrych, Olha. *The Style of Creativity as Musicological Universal. Homo Universalis of Galician Musical Culture: collective monograph. Galych-Press*, 2020.

¹³ Kucherenko, Stanislav, and Sediuk, Ihor. *Aesthetic Experience and Its Expressions in Music Performance. International Review of the Aesthetics and Sociology of Music*, 51, no. 1, 2020, pp. 19–28.

¹⁴ Androsova, Dariia. *Minimalism in music: direction and principle of thinking. (PhD Thesis). Kyiv, P. I. Chaikovsky National Music Academy of Ukraine*, 2005.

Literature review

First of all, it should be noted that the problem of style, as a marker of the interaction of the singular and the general in the process/product of artistic creativity, was outlined as far back as in ancient Greece. In any case, even then there was a division, which is still one of the most popular in determining the style specifics of creativity. Apollonian (classical) and Dionysian (romantic) as models of reflection of human consciousness in the artifact, which determine both its content and its form, are used in many areas of modern art history. We can safely say that the problem of understanding the style principles of creativity is a kind of intersection at which different areas of the humanities are trying to develop common approaches and research methods. Those generally accepted prolegomenas to comprehend the category of style are:

- recognition of its dialogical nature and, accordingly, historical (or contextual) conditionality;
- understanding that this category has both individual and collective dimensions;
- perception of creative style as a certain integrity, which is manifested, among other things, as a selection of means of artistic expression.

This basis of scientific research was determined by the fact that in the last century a significant number of Soviet musicologists considered the category of musical style through the prism of the achievements of systems theory. Here we mention the monograph of Mikhaylov¹⁵, who presented the musical style as a hierarchical system, different levels of which affect each other. Thus, according to the scientist, 'the essence of style analysis is to identify (rather "reconstruct") the genetic origins of the studied style and to reveal the nature and means of their transformation'. Important and productive is the author's opinion that the style of creativity embodies the specifics of artistic thinking of a particular person or a particular historical period: 'style in music is the unity of systemically organised elements of musical language due to the unity of musical thinking as a special kind of artistic thinking'^{16 17}.

Another striking example of the productive borrowing of the categorical apparatus of other humanities to musicology is Medushevskiy's¹⁸ study

¹⁵ Mikhaylov, Mihail. *Style in music*. Muzyka, 1981.

¹⁶ Idem.

¹⁷ Beliaieva, Liudmyla. *New music or new classics? Topical problems of History, Theory and Practice of Artistic Culture*, 23, 2009, pp. 132-138.

¹⁸ Medushevskiy, Viacheslav. *Musical style as a semiotic object*. *Sovetskaya muzyka*, 3, 1979, pp. 30-39.

Musical Style as a Semiotic Object. Creative elaboration of the provisions of F. Saussure's concept allowed Medushevskiy¹⁹ to conclude that "musical style has meaning: it reflects the world and expresses the attitude to it".

Let us note that the specifics of musical art, which functions as a unity of the Composer-Performer-Listener triad, due to the fact that for a long time the category of style in the relevant scientific works was analysed only in application to composition, and, moreover, mainly to determine the specifics of opuses of a certain historical and cultural era or national school. But the style palette of musical art of the twentieth century has forced scholars to abandon generalisations in favour of individual awareness.

At the same time, the sound recording, which recorded the products of performance creativity and made them available for scientific comprehension, determined the emergence of works where the subject is the style principles of the interpreter's work. Thus, Nazaykinskiy²⁰ emphasises that "style in music, as in other arts, is a manifestation of the character of the creative person who creates music or interprets it". Ukrainian author Moskalenko²¹ interprets the category of style as the embodiment of the creative thinking of a particular person: 'The style of musical creativity means the specifics of the worldview and musical thinking of the creative person, which is expressed by the system of musical and speech resources of creation, interpretation and performance of a musical work'.

We emphasise that the last decades in domestic musicology are marked by a steady growth of scientific works, where the performance process is presented as a manifestation of individual worldview, and the musical text of the composer's work acts only as a basis for realizing one's own creative intentions. To some extent, this is a continuation of the search for prominent philosophers of the twentieth century — Ingarden and Eco.

Referring to foreign sources, it should be noted that Croker²² emphasises the continuity of basic musical principles over long periods of history, as well as explores in detail the moments of high style achievements.

In particular, the authors Weiß²³ emphasise that the concepts of historical periods are criticised because they cannot explain the continuous evolution of style. To systemically study this evolution, it is proposed to use

¹⁹ Medushevskiy, Viacheslav. Musical style as a semiotic object. *Sovetskaya muzyka*, 3, 1979, pp. 30-39.

²⁰ Nazaykinskiy, Evgeniy. *Style and genre in music*. Vlados, 2003.

²¹ Moskalenko, Viktor. *Lectures on Musical Interpretation*. Kliaksa, 2013.

²² Croker, Richard. *A history of musical style*. Dover Publications, 1986.

²³ Weiß, Christof; Mauch, Matthias; Dixon, Simon; Müller, Meinard. Investigating style evolution of Western classical music: A computational approach. *Musicae Scientiae*, 23, no. 4, 2019, pp. 486-507.

computational strategies. This article presents strategies and experiments based on a set of 2,000 audio recordings spanning more than 300 years of musical history. The authors found independent evidence of historical periods, which is generally consistent with traditional views. These results provide a number of clarifications for the identification of style phenomena, as well as expand knowledge about the evolution of styles.

The article by Hargreaves and North²⁴ describes three studies that consider age-related changes in different aspects of listeners' reactions to musical styles. In the first study, 105 children aged 8 to 14 were asked to make an analysis among a triad of classic and popular passages taken from four style groups in each case.

The second study examined the style knowledge of 196 participants aged 8 to 80, asking them to indicate that they attribute to 8 well-known musical styles.

In the third study, 275 participants aged 9 to 78 were asked to name as many styles as possible in each of the three genres (classical, jazz and pop/rock) and to rate how much they liked these styles²⁵.

The total number of nominated styles followed the inverted U-shaped model with increasing age, and sympathy for the styles was generally the same in the age groups, except for a significant increase in the oldest group. These results are discussed in terms of a model of style tolerance and excitement-based processes in LeBlanc's aesthetic preferences. Cognitive or knowledge-based aspects of age differences in responses to musical style clearly depend on the social and cultural context in which they occur.

The authors consider style from the standpoint of cognitive and hermeneutic approaches, and propose a method of style analysis based on the extension of William Kaplin's system for style analysis at the level of theme and phrase²⁶.

Description of blank spots

Analysis of scientific sources on the issue of categorical features of style in the system of musical performance shows the following:

²⁴ Hargreaves, David, and North, Adrian. Developing Concepts of Musical Style. *Musicae Scientiae*, 3, no. 2, 1999, pp. 193-216.

²⁵ Besseler, Heinrich. Basic questions of musical hearing and basic questions of musical aesthetics. *Essays on music aesthetics and music history*. Springer, 1978.

²⁶ Hargreaves, David, and North, Adrian. Developing Concepts of Musical Style. *Musicae Scientiae*, 3, no. 2, 1999, pp. 193-216.

- the category of style is one of the basic in the study of products of musical creativity (both composition and performance), and therefore attracted the attention of many scholars. At the same time, the understanding that style is, on the one hand, the embodiment of human worldview, and on the other hand, the result of human dialogue with the world, gives grounds to claim that this issue is “open”, where the research will always correspond to the requirements for the rejection of stereotypes;

- generalization of the author’s approaches to comprehending the style principles of musical creativity allows identifying several basic vectors of scientific research: study of the products of composer’s creativity, comprehension of the specifics of performance as an important component of modern musical art;

- the category of style is decisive in the system of higher art education as an adequate tool for comprehension and further performance of artistic and aesthetic guidelines of individual national epoch-making creativity.

Research objectives:

- Consideration of historical aspects of the development of different styles of art at the global level.
- Assessment of the history of musical styles in the art of Ukraine.
- Analysis of a pedagogical experiment in order to form the musical and style competence of students of musical specialties of Kotlyarevsky Kharkiv National University of Arts.

The research methodology is based on the combination of general scientific and musicological approaches, in particular:

1) system approach as a methodology of structural-functional and system-genetic analyses of musical style in the metasystem “musical art” — “musical culture” — “musical education”;

2) hermeneutic, which recognises the uniqueness of perception, understanding and interpretation of musical styles in the system of musical performance and music education;

3) historical, which allows identifying the specifics of the formation and development of musical style in Ukraine;

4) comparative, necessary for comparing scientific approaches to understanding the phenomenon of musical style;

5) genre and style, aimed at identifying the individual in the products of musical creativity;

6) interpretive, explores the mechanisms of origin and realisation of a composer/performer of a musical work.

7) performance analysis as a method of studying the specifics of interpretation of author's musical works.

Results

Turning to a retrospective analysis of the formation of style as an important component of the system of European musical performance, it should be emphasised that as a set of means of expression that embodies a certain artistic content, style is formed as a reflection of historical context and is determined by it accordingly. Thus, in the history of European culture, changes in style paradigms of creativity coincide with the formation of certain historical types of cultures: Antiquity, the Middle Ages, Baroque, Enlightenment, Romanticism, art of the 20th century, the present time. All of them formed the principles of reflection of the surrounding world in the artifacts of different types of art. Thus, the history of musical art can be considered as the dynamics of historical and style changes, or changes in style systems. This clarification is provoked by the need to find the most accurate definition of the concept under study. Buffon made one of the most popular definitions: "style is the man himself". However, like any simple definition, it cannot be accepted as exhaustive, because as Losev²⁷ pointed out: 'Artistic style is not only a natural phenomenon, although it occurs in nature, it is not only a phenomenon of art, although it occurs in art, it is not only a personal experience or a social event, because it is created, prospers and dies only historically'.

In addition, it is obvious that the development of culture, despite the fact that in the history of music it is often presented as a series of isolated artistic phenomena, in fact reflects the complex processes of gradual transformation of social thinking. Due to this gradual, evolutionary nature cultural patterns of previous epochs germinate and manifest themselves in the work of subsequent ones. This causes a gradual complication of style systems, where the tendency of coexistence of different historical styles and actualisation of their inherent genres and means of musical expression is growing as they approach our time. Paradoxically, the "attribution" of the achievements of the past era occurs even when the creative search for artists is aimed at the conscious destruction of existing style paradigms. As an example, let us consider many cases of using the potential of polyphony in the works of Viennese classics, or a respectful attitude to classical genres in the works of "moderate" romantic composers.

²⁷ Losev, Aleksey. Learning about style. Nestor-Istoria, 2019.

It is also necessary to take into account the fact that creativity is still an individual concept, so in a complex metasystem of musical style, the defining component is the individual style, which, according to Losev²⁸, 'is not only a reflection of reality but also the opposite effect on reality'.

Moving from the global to the Ukrainian context, it should be noted, first of all, that the development of the national academic compositional style has a relatively short history. Although the first mention of composition creativity can be found in the documents of Classicism, when three prominent artists — Artemy Vedel, Dmytro Bortniansky and Maksym Berezovsky — vividly presented not only the originality of musical thinking, but also "connection" to contemporary artistic and aesthetic orientations of the West. Two facts are a clear confirmation of that fact: the first one is the admission of Maksym Berezovsky to the Bologna Academy of Music, which was one of the most important signs of European recognition of the value of the composer's or performer's work at that time. The second fact is still relevant — it is the success of, in fact, the premiere performances of Berezovsky's symphony in Europe and Ukraine. It is noteworthy that the initiator of the concerts was a prominent representative of the Ukrainian school of conducting, the son of one of the most interesting representatives of the generation of composers of the sixties Ivan Karabyts — Kyrylo Karabyts.

We emphasise that one of the first Ukrainian musicological works — the famous Musical Grammar by Mykola Dyletskyi — was attributed to the time of Vedel's — Bortniansky's — Berezovsky's creative work. But the formation of a national system of musical life, which was similar to Western European culture, still required the time and effort of many artists who came to the country as music teachers (such as Mozart's son Franz Xaver, organizer of the Lviv Music Society, or Josef Haydn's student, Ivan Vitkovskyi, who taught in music classes at Kharkiv University). The gradual formation of the system of vocational schools was also important. The process was associated with the activities of the Imperial Russian Music Society (IRMT), founded by brothers Nikolay and Anton Rubinstein. Thanks to the IRMT, music classes were opened in Kharkiv, which later received the status of a music school and, finally, in 1917 — a conservatory. The founder of music classes, Ilya Slatin, invited prominent musicians of that time, graduates of famous conservatories of Russia, Germany, Italy to Kharkiv, who laid the foundation of performing, composition and theoretical schools in the region. Similarly, the process of professionalisation of the musical art of Ukraine took place in other major cities — Kyiv, Odesa, Lviv.

²⁸ Losev, Aleksey. Learning about style. Nestor-Istoria, 2019.

It should also be noted that a significant number of Ukrainian musicians studied abroad and, returning home, tried to integrate the country's musical culture into the European space as soon as possible. Moreover, some of them advocated the synthesis of traditions, emphasising the importance of preserving national culture. Here we mention, first of all, about the life of the outstanding composer, teacher, educator Mykola Lysenko.

At the same time, there were composers and performers who, after the tragic events of the First World War and the revolution of 1917, left the country and convincingly presented a high level of performing skills, to the world (it is enough to mention only the name of a graduate of the Kyiv Conservatory Volodymyr Horowitz), demonstrating the ability to make artistic discoveries that inspire other musicians and composers. As an example, we should outline the composers whose names are associated with Kharkiv — Serhii Bortkevych, Mykola Roslavets, Fedir Yakymenko.

Returning directly to the performing arts, we will point out the most important, in our opinion, factor that determined the further history of music art in Ukraine — domestic art schools were formed by synthesizing several national and historical style traditions. In particular, the analysis of creative biographies of professors of the leading conservatories of Ukraine revealed the representatives of Russian, German, French, Italian, Polish, Lithuanian, Greek musical and style traditions²⁹.

Later, at the turn of the 19th and 20th centuries, contradictions arose between the romantic arts and the academic style; the growth of its influence became a logical continuation of the development of professional music education. At the same time, new musical styles — neoclassicism, folklorism, etc. — became more and more powerful. All this contributed to the fact that professional musical performance of Ukraine from its very origins was as a kind of open system. After all, this determined the dynamic participation of domestic artists in the musical and style process during the 20th century.

Thus, Western European artistic impulses were an important factor influencing the style of musical life in Ukraine in the first half of the 20th century. Ukrainian composers actively mastered the classical genre and style system, working on the creation of national invariants of sonatas, symphonies, operas, etc. At the same time, they could not help but react to the latest trends in the art of music associated with the aesthetics of Impressionism, Modernism, Neoclassicism. Indicative in this regard are 11 Etudes in the Form of Ancient Dances by Kosenko and Urania by Yakymenko.

²⁹ Ustyugova, Elena. *Style and culture. Experience in building a general theory of style*. St. Petersburg National University, 2006.

Assessing the development of domestic music performance in the first half of the twentieth century, it is necessary to emphasize that this period is associated with the active development of art schools in major cities which had conservatories — Lviv, Kyiv, Kharkiv, Odesa. It was there that powerful performing schools were formed, the founders of which followed the traditions of the world's leading musicians. Kharkiv Piano School through the pianist Bensch and the Kyiv —through Puhalsky are connected with the Liszt branch of pianism. The singing tradition of Italy was reflected in the principles of Kyiv (through Donets-Tesseyer) and Lviv (through Krushelnytska), Kharkiv (through Bugamelli) vocal schools.

The next period in the development of Ukrainian music spanned the tragic 1930's and 1940's, when Stalin's repressions executed many Ukrainian musicians who disagreed with the communist regime's policies during the Executed Renaissance. Many talented composers and performers were forced to work strictly within the ideological guidelines of Stalinist socialism³⁰.

Considering the style features of the musical language of many works by composers of Soviet Ukraine, the spread of domestic music in romantic and neo-romantic styles should be argued. At the same time, there was an active search that reflected the global trends in the development of musical art. We are talking about the musical avant-garde (Hrabovskiy, Hodziatskiy, Zahortsev, Stankovych, Silvestrov, Bibik), the folklore wave (Skoryk, Karabyts, Dychko), the search for art in the so-called "third layer" (Zolotukhin).

We emphasise that the activity of the Union of Composers of Ukraine was of great importance for the development of the school of composers of Ukraine of the 20th century, with the following forms of work:

- holding solemn anniversary and author's concerts;
- organization of music festivals and competitions;
- holding thematic music evenings-meetings with musicians-performers and popular composers.

The first music festivals— Kyiv International Festival "Kyiv Music Fest", "Musical Dialogues — Ukraine and the Baroque World", International Festival of Contemporary Music "Contrasts" appeared in Ukraine thanks to the Union of Composers. Today, the festival movement continues to develop actively, in particular, it is necessary to mention the unique Odesa festival of modern music "Two Days — Two Nights" and "Kharkiv Music Fest". An important component of these important events are almost always scientific and

³⁰ Harnoncourt, Nikolaus. Musical Speech: Ways to a New Understanding of Music. Residenz Verlag, 1983.

scientific-practical conferences on the study of composition/performance, music sociology, music pedagogy. In particular, "Musical and Historical Concepts in the Past and Present" (Vorzel), "Days of American and Ukrainian Musicians" (Lviv), "Music and Culture of the Absurdity of the 20th Century" (Sumy), "Contemporary Word about Art: Science and Criticism" (Kharkiv), etc.

Music and performance schools were actively developing in parallel with the compositional work in Ukraine in the second half of the 20th century. The work of the representatives of those schools presents a fairly wide range of style research of musicians-interpreters. In our opinion, academic trend was (and remains to date) one of the most powerful style trends, which advocates the principles of the importance of respect for the author's musical text, avoiding manifestations of effectiveness, which is not provided by the composer.

This trend is vividly embodied in the works of Richter, Gilels, Oistrakh, Feigin, and Miroshnichenko. At the same time, there are many musicians who can be attributed to the representatives of romantic art, or, according to the classification of Katrych³¹ — Dionysian art. Here we mention Krainiev, Savchuk, Kotorovych, Krysa. Jazz art also attracted the attention of Ukrainian artists. Thus, a graduate of the legendary Kharkiv music ten-grades school Kramer, without exaggeration is one of the most famous modern jazz pianists. And only authentic or historically informed performance until recently was presented in the sound landscape of the country in fragments. The famous founder of the chamber ensemble OpusPosth violinist Grindenko also made the first steps to musical glory while studying in Ukraine. However, thanks to the work of the Department of Early Music at the Ukrainian National Tchaikovsky Academy of Music, we can say that the authentic branch of modern performance is represented in Ukraine.

The latest period of development of Ukrainian musical culture has its starting point from August 24, 1991 — this is when, after the proclamation Independence, the society of our country gets the opportunity to create as a single national community. This directly influenced the emergence of innovative trends in the styles of music culture.

At the end of the 20th century, many studies within the style diversity of musical art developed within the framework of cultural studies as an applied branch of culturology (according to the point of view of the famous scientist, innovation researcher Epshteyn³²). Cultural studies is a

³¹ Katrych, Olha. Individual style of the musician-performer (theoretical and aesthetic aspects). (PhD Thesis). Kyiv, P. I. Chaikovsky National Music Academy of Ukraine, 2000.

³² Epshteyn, Mihail. Space mark: On the future of the humanities. *Novoe literaturnoe obozrenie*, 2004.

humanitarian technology, an inventive activity in the field of culture, including music art, as well as a process of active transformation of music as a consequence or prerequisite of theoretical research in this art.

According to the scholar, cultural studies include “the activities of such cultural communities that generate certain cultural practices on the basis of certain theories — for example, Italian humanists, German Romantics, American transcendentalists, Italian and Russian futurists, Russian symbolists and conceptualists”³³. Thus, cultural studies should be considered as a methodological superstructure over the sciences of art styles without attempting to politicise/technologize its various fields, and hence music.

Epshteyn³⁴ notes: ‘while culturology thinks by projections — refractions of objects in the sign systems of different cultures, culturology thinks by projects, that is sign systems that have not yet become practices and institutions of any culture and form a plan of possible transformations of the entire cultural field’. The scholar also claims that “terms with the prefix post- — postmodernism, poststructuralism, posthistorism, postutopianism, posturbanism, postlirism, post-Christianity, post-liberalism are directly related to innovation’. We do not live after (modernism, structuralism, utopianism), but at the very beginning of a new period, which is best characterized by the prefix proto: protoglobal, protoinformation, protovirtual^{35 36}.

Thus, if it became appropriate to use the term “innovation” for styles of musical art at the end of the 20th century, it should contain the formation of a new product on the basis of traditional styles, directions and genres of musical art. This is not necessarily a fundamentally different piece of music, but one that is based on a creative assessment of the previous generation of composers, while being significantly different from previous works that have emerged in the past.

Discussion. Empirical part of the article

A natural result of the researched problem of musical performing style should be its transfer to the practical plane of professional education of musicians-performers, formation of musical and style competence in students. Kotlyarevsky Kharkiv National University of Arts was selected as

³³ Idem

³⁴ Ibidem

³⁵ Epshteyn, Mihail. Space mark: On the future of the humanities. *Novoe literaturnoe obozrenie*, 2004.

³⁶ Dodd, Julian. Blurred Lines: Ravasioon “Historically Informed Performance”. *Journal of Aesthetics and Art Criticism*, 78, no. 1, 2020, pp. 85-90.

the experimental ground for its formation. During 2019-2021, the university was undergoing a pedagogical experiment to test the formation of musical and stylistic thesaurus, performance and intellectual skills, professionally important qualities of music students.

The experiment involved 142 people, 74 third-year students were selected for the experimental group (EG), the control group (CG) consisted of 68 fourth-year students of the performing, musicological and orchestral faculties.

Diagnostic tools were identified, the criteria were specified to determine the initial level of musical and style competence of students of the experimental and control groups. Motivational and personal criterion (indicators: motivational focus on learning and performing different styles of music, a positive attitude to the development of style thesaurus, musical and style activity). Cognitive criterion (indicators: quality, depth, system of learnt concepts of historical and aesthetic patterns of development of musical performing style (compositional, national, historical). Procedural criterion (indicators: the level of mastery of professionally important skills (intellectual, interpretive, musical performing, communicative).

It was found in the course of the summative experiment that, in general, bachelor students are not fully focused on performing various styles of music, they do not always show activity at concerts promoting the musical creativity of representatives of different composition schools. It was found that a significant number of musicians-performers are not able to systematise knowledge about historical styles, style epochs, directions, schools, have insufficiently formed notions about national composers' associations and their individual representatives. The low level of formation of musical and stylistic concepts also affected the dynamics of development of musical performing, interpretive and communicative skills of students. Low and medium levels of the musical and style competence of most members of the experimental and control groups were found. The objective was set to increase the level of musical performing competence of music students of the experimental group due to the introduction into the musical educational process of organizational methodical system consisting of motivational-personal, gnostic, and activity-corrective components³⁷.

The formative stage of the pedagogical experiment involved stimulating the students of the experimental group to master the systemic knowledge of musical style as a characteristic of the composer's creative personality; style of a certain genre; style of composition school, national

³⁷ Lawrence, John. Toward a Predictive Theory of Theme Types. *Journal of Music Theory*, 64, no. 1, 2020, pp. 1-36.

style of the country, of Ukraine; style of a certain era. Students of the experimental group were stimulated to identify the value of musical style as an integrative phenomenon, to create original musical-performing interpretations considering the artistic principles of musical styles. University teachers sought to teach students to focus on knowledge, understanding, interpretation of different styles, the development of musical performance³⁸.

An educational environment was created that reflected the meaning and figurative content of a particular musical style to implement the first component of the organizational and methodological system in group and individual classes. The attitude of the importance of positive subjective experience, the formation of an active position on the knowledge and understanding of the value of a particular musical performing style was ensured in students of the experimental group. The interest of students of the experimental group (priority stimulus) to identify their own musical and style position was intensified by participating in round tables, lectures, visualizations (Musical Style of the Baroque, National Achievements of Przemyśl Composition School). The set objectives were fulfilled while creating a portfolio of achievements Outstanding Modern Musicians-Performers of Ukraine, Tamara Veske's Vocal School, Ferenc Liszt's Piano School, Style Features of the Chanson Genre. Problem Solving Seminars (Specifics of Musical Constructivism, Ways of Formation of the Kharkov Conducting and Choral School), Commented Reading Seminars (Musicologists of Ukraine on Musical Styles), style imitation games, sketch situations, analogy situations regarding common and different stylistic features were used to stimulate interest in the works of different styles.

The implementation of the second component of the organisational and methodological system provided for the intensification of the music educational process. Deepening and systematisation of knowledge about the content of musical and stylistic concepts were provided, in addition to traditional educational forms, by lecture-polyphony "Musical Style of Composers of Kharkiv School", conversations (heuristic, hermeneutic, verbalisation of the content of artistic image), seminars-dialogues ("Dialogue of Kharkiv and Kyiv Vocal Schools", "Musical Style: Dialogue of Neoconstructivism and Neofolklore").

Systematisation of integrated knowledge about the genesis of musical styles was provided by methods of watching videos, studying the successes and mistakes of outstanding musicians of various specialties. Emphasis was placed on identifying the value of the national style of Ukrainian

³⁸ Smyrnova, Tetiana. Music pedagogy and psychology of high school. Lider, 2021.

and foreign composers. They focused students on performing music of different directions, styles, genres as a guarantee of professional success. Given the pandemic, which did not always allow for in-class lessons, the students of the experimental group were offered individual research assignments for the preparation and discussion of reports, articles, reviews of famous musicologists on social networks.

The implementation of the third component of the organisational and methodological system involved the development of skills that helped to achieve musical and stylistic competence. The experience of its formation was obtained in the course of creative educational and performing activities of students of music specialties in group (lectures and seminars), individual lessons, taking into account the acquired incentives and arranged knowledge about the diversity of musical directions.

Intellectual and interpretive skills to learn, understand, interpret musical styles were developed through the performance of a group of reproductive, reproductive-constructive and creative tasks in individual and group forms. They sought to improve the reflective skills of students while creating a subjective interpretation of the results of composition, to defend a personal position, to provide sound, reasoned judgments. The formation of musical performing competence required the arrangement of a dialogic field, the use of cognitive issues, conversations, dialogues, discussions. The online discussion on the expediency of stylistic integration in modern music concerts turned out to be relevant. The experience of using intelligence cards, interviewing methods, staging, and solving situational problems in the educational process has proved to be positive. Professional success in individual classes was achieved through the organisation of a polylogue of a student, teacher and accompanist.

In classes on conducting, piano, vocals and other subjects, students were encouraged to tune in to a positive perception of the value of everyone's performance interpretation, and a respectful attitude to individual stylistic preferences was instilled. The practice of introducing elements of adaptation trainings, changes- retuning, combining plots, *mise-en-scène*, which were offered to students taking into account modern performing styles, proved to be successful. In order to intensify music education of students, heuristic research methods were involved for the development of communication skills; methods of picking up the main things, comparable in similarity and difference during the analysis or generalisation of the content of a particular style.

Table 1

Criteria and levels of musical and style competence of music students	EG (74 persons)	CG (68 persons)
<p>Motivational and personal (indicators: motivational orientation to the knowledge and performance of different styles of music, a positive attitude to the development of stylistic thesaurus, musical and stylistic activity.</p> <ul style="list-style-type: none"> - Constantly show a positive attitude to the study and performance of various styles of music, a high level of professional interest; - The situational nature of the expression of interest in studying the style trends, partial respectful attitude to the stylistic heritage of mankind; - There is almost no interest in getting acquainted with artifacts of different styles 	<p>+17</p> <p>+14</p> <p>-31</p>	<p>+2</p> <p>-</p> <p>-2</p>
<p>Cognitive criterion (indicators: quality, depth, system of learned concepts about historical and aesthetic patterns of development of musical performing style (compositional, national, historical).</p> <ul style="list-style-type: none"> - Demonstrate the depth, system and sufficient volume of musical style thesaurus of concepts; - Lack of volume, inconsistency and superficial knowledge of musical styles; - Almost no knowledge about musical and stylistic categories 	<p>+22</p> <p>+18</p> <p>-40</p>	<p>-</p> <p>+5</p> <p>-5</p>
<p>Procedural criterion (indicators: the level of professionally important skills (intellectual, interpretive, musical performing, communicative).</p> <ul style="list-style-type: none"> - Sufficient level of intellectual, interpretive and communicative skills; - Demonstrate an insufficient level of creative interpretation, make judgments, organise dialogues regarding the understanding and performance of music of different styles - There are almost no skills to formulate judgments, distinguish, interpret musical styles 	<p>+15</p> <p>+45</p> <p>-60</p>	<p>-</p> <p>+6</p> <p>-6</p>

Generalized results of experimental work (increase in %)

The effectiveness of the introduction of organizational and methodological system of formation of musical and stylistic competence in higher music education was evaluated at the control stage of the experiment. As Table 1 showed, the students who were part of the experimental group had more significant positive changes in the levels of musical and style competence than the students of the control group according to all the defined criteria and indicators. The probability of the results of experimental work is proved by means of mathematical statistics using Pearson's coefficient.

Promising directions for further research

In the context of studying different styles in the system of musical performance by students of higher music education institutions it is important that musical art is in constant development and new directions and trends in musical styles emerge almost every day in Ukraine and the world as a whole. This undoubtedly makes the need for further research on this issue urgent (usually with the use of advanced domestic and foreign experience in music education).

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