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HISTORICAL PRECONDITIONS FOR THE FORMATION OF POLYSTYLISTICS IN MUSIC

The article under consideration deals with the historical preconditions for the formation of polystylistics in music. There are four stages in the development of this phenomenon: the first stage is connected with the technique of borrowing, which for a long time had echoes in the musical culture; The second stage – with the era of romanticism, and more specifically with the emergence in this period of the author's original stylistically multi-component musical themes; The third stage – with the development of neoclassicism, with the approval of polystylistics as features of style; The fourth stage is connected with the awareness of polystylistics as a method of composer creativity, corresponding to the author's intention to introduce his idea into the general style context of music.

Keywords: polystylistics, borrowing, adaptation, poligenre, historical horizontal, overhistorical vertical.

The dominant tendency of musical culture of the second half of the 20th century is the integration of the previous historical and genre-style experience in music and the search for its new value-semantic context; summation, comparison and evaluation of the past in a single, overhistoric context. The style complication of culture, its free operation with whole cultural traditions, mythopoetic structures, sign systems of different epochs are followed by the expression of the semantic experience accumulated by it. One of the phenomena that most accurately and deeply reflected the essence of this trend was polystylistics.

Elements of polystylistics have existed in European music for a long time – not only openly, in parodies, in fantasies and variations, but also in the depths of mono-stylistic genres. But the degree of *consciousness* of applying of polystylistics did not go beyond "variation on a theme" or imitations. In the 20th century, there was a "breakthrough to polystylistics". And as the movement from the beginning of the XX century to its end, this trend of modern musical culture as a whole increased and strengthened [4].

The polystylistic method allowed to unfold a panorama of the musical culture of immense latitude; to make in it various oppositions by an associative way – by means of style allusions and citations. The composers introduced all conceivable styles into the composition, practically reaching the exhaustion of all known style representations, at the same time also striving to establish their author's origin. As a result, polystylistics with its emergence, on the one hand, has declared itself as a new *method* of composer's creativity, corresponding to the author's intention to introduce his idea into the general style of music; on the other hand, became a symbolic expression of the *multiplicity* of musical

consciousness.

Historically, the appearance of polystylistics was prepared by certain stages of the development of the musical culture of the past centuries. We can distinguish four stages of the development of polystylistics. It should be noted, however, that phenomena on which we do not specifically focus our attention within the framework of our article, eclecticism, any manifestation of musical-speech contamination, as well as aleatory tendencies in their various historical manifestations also significantly influenced the formation and establishment of the phenomenon of musical polystylistics.

The first stage in the formation of the polystylistic method is related to the technique of borrowing. In this case, the origins of polystylistics are found in the practice of writing the Catholic Mass for *cantus prius factus* (the primary voice). This technique of composition was used by European composers, from the late Middle Ages to the early Baroque, its flowering occurred in the second half of the 15th and 16th centuries.

As a *cantus firmus*, various sources were used, most often known melodies, as the name *cantus prius factus* indicates itself, borrowed from the treatise of Anonymous IV, that is, "the previously created melody" or "the primary tune previously done" [9]. The tradition was that, together with the basic theme, the entire text of the work was borrowed, as evidenced by the writings of G. Dufay, J. Ockeghem, O. Lasso, J. Palestrina. According to P. Cherone, the primary source of the Mass is that very separately existing "part", which acquires a new life in a large composition, which has full authority to be regarded as a piece of work "new" [2].

Later, in the sixteenth century, in the works of J.S. Bach, for example, there is a sufficient number of works based on the adaptation of the music of other composers. They include all kinds of variation of instrumental concerts of various composers, polyphonic genres, chamber violin music, suites. Most of variations are done for the clavier, the smaller part – for the organ. It is worth mentioning in this connection his sixteen concerts for the solo clavier, which are the processing of violin works by the authoritative professional A. Vivaldi and the very inexperienced amateur musician – the young duke Johann Ernst Weimar (concerts No. 11 and 16), as well as G. Telemann (Concert No. 14) and the brother of the famous Benedetto Marcello, the little-known musician Alessandro Marcello (concert No. 3).

Already in the XIX century Bellini's melodies, including the famous "Casta diva",

were quietly used by his well-known compatriots. This tradition of borrowing for a long time had echoes in the musical culture and could lead to the effect of combining fragments of different works in one composition sequence. This is how the opera "pasticcio" appeared. Its creators tried to please the listener in order to combine in one work a number of the most popular opera numbers. For a similar pasticcio, a new libretto was created, and thus each of the numbers sounded with a new text.

The opera "Tomiris, the queen of Scythia" composed by J. Pepusch from the operas of A. Scarlatti, J. Bononcini, A. Steffani, F. Gasparini and T. Albinoni can serve as a vivid example of the pasticcio with the music of various composers; and the pasticcio from the operas of one composer is "Ivanhoe" composed by A. Puccini from the operas of G. Rossini "Semiramis", "Moses", "Tankred" and "The Thieving Magpie". Such an opera can hardly be considered a polystylistic or collage phenomenon that has already taken place, since it is devoid of compositional integrity, completeness, does not correspond to the criteria of an artistic work. This "opera" is rather a kind of concert program; It was called "concert in costumes".

The second stage of historical maturity of polystylistics can be associated with romanticism, when there is an author's original stylistically multi-component musical themes. At the heart of such a musical theme, as a rule, is the reception of generalization through the genre. The most important criterion, which makes it possible to distinguish the method of polygenism, is premeditation. This is a method deliberately used by the composer, a technique necessary to implement a specific design by combining two or more genres with their typed content.

Polygenre in music has many forms: genre polyphony, genre figurativeness, genre citation, genre modulation, genre mutation, genre interpretation etc. At the same time, genres are divided into "reflecting" (that is, basic, original genres) and "reflected" ("Additional", used by the composer in addition to the main one). These genres, firstly, differ by the greatest degree of semantic typification, or the greatest degree of genre "determinisation", and therefore capable of provoking strong enough associations; Secondly, they serve for the composer as a kind of musical equivalent of "vital realities" [6].

Polygenre can be considered as a special form of the genre set, arising as a result of the deliberate use within the framework of the same musical composition of the existing properties of two or more musical genres, each of which retains its typed semantics [6].

If analogies are drawn between polystylistic and polygenre means, then the closeness of both consists, first of all, that in both cases the semantic volume of the musical work increases, and its content boundaries expands. Polygenre and polystylistics are equally reconstructed in the musical product of the means and genre, and style. If before the XX century there was an implicitly expressed dialogue of styles in the works (which corresponds to the notion of style synthesis), it was polystylistics, especially in the second half of the 20th century, that gave brightness, vivacity, theatricality to this semantic game.

Polygenre elements, as well as later polystylistic elements, entered a two-way dialectical connection with the plot, expressing it and acquiring new meanings in it. Thus, the method of polygenism, where the polygenre elements became the "lexemes" of the composer's musical language, is consonant with the later method of polystylistics, where the cited styles are also original "words" of music of different times [5]. The disposition of the associations that are contained in such genre and stylistic "words" allows composers to express their thoughts with greater clarity, and listeners to catch them. Thus, there is poly-genres as a perceptible forerunner of polystylistics.

The third stage of the formation of polystylistics is associated with the development of neoclassicism and captures the first half of the twentieth century, perhaps a little further. It is associated with the assertion of polystylistics as features of a style caused by the appeal to a sufficiently generalized historical style precedent, material, with the creation of a sustainable distance in relation to it. Usually such a distance implies a suspension, alienation, a game with a form. Neoclassicism, and in particular I. Stravinsky, reveals the historical horizontal of polystylistics.

The composer is rightly called the leader, the "classic of neoclassicism." I. Stravinsky uses the traditions of all European composer schools (German, French, Italian, Russian) in his work, creates a universal kind of musical neoclassicism: "the composer recreates in his works virtually all historical styles: from the archaic, the Middle Ages and the Renaissance musical culture – to the classical and romantic traditions "[3, p. 54]. An example of music from the previous era served to him: the Baroque era («Oedipus King»), the opera of the times of W.A. Mozart («The Rake's Adventures»), the court ballet of the era of Louis XIV (the ballet «Apollo Musaget»), the music of P. Tchaikovsky (ballet "The Fairy's Kiss"), early instrumental classicism ("Symphony in C"), concerto grosso (concert for Chamber Orchestra Dumbarton-Oaks, "Basel Concert") etc.

In the works of Stravinsky "neoclassical" period is the longest. There are two phases in it. In the late 1920s and 1930s, the composer not only selected the styles of musical classics and (in the words of I. Stravinsky himself) engaged in "reconstruction of ships", but also sought ways to combine them in a single sound space. "As a result, there was a technique of polystylistics – a multiplicity of stylistic elements, leading to inter-genre links between genres and the emergence of genre hybrids" [3, p. 56].

In general, in his works of these years, the composer uses two basic principles – adaptation and citation. The method of adaptation for Stravinsky became fundamental, when the composer freely stylizes, transforms the music of the past, combining with his artistic style. An example of this principle is the opera-oratorio "Oedipus King". The opera genre combines the features of the baroque oratorio and opera-seria of the 17th century, the stylization of the ancient tragedy and the principles of opera dramaturgy of the 19th century. The combination of different genre features is one of the main features of neoclassicism.

The citation method is used by I. Stravinsky in the ballet "The Fairy's Kiss". It was written on the thirty-fifth anniversary of the death of P. Tchaikovsky and based on themes from the works of this composer. "Lullaby in a Storm", the motifs of the ballad of Tomsy from the opera "Queen of Spades" and the intonation of the romance "Winter Evening" appear in a new harmonic, textured and timbre presentation. It is interesting that the use of the works of other authors in his works I. Stravinsky called the recomposition (recomposition), that is, re-composition, recreation.

Since the late 1930s (the second phase of the neoclassicist period) the mastered early "musical manners" merge into a universal model of the new musical classics. Here, along with the method of adaptation of other people's material, I. Stravinsky uses the method of allusion. For the last fifteen years of his creative work, he has been using "tricks of strict polyphony in an expanded major-minor, which corresponded to his desire for" unification, order, interconnection of all elements of music "[3, p. 59].

In general, we emphasize the integral element of Stravinsky's compositional method, broader than neoclassicism, – a gaming that points to the main position of the composer in relation to the style material, namely, the removal and elimination, that is, all the emphasis on the distance between the author and the reproduced material, certain features of the style model. Accordingly, resulting in a thickening of the layers of a new work: it is increasingly moving away from the original source and becomes different, the composer "appropriates" it.

"Alien" becomes "native". Such a game is analytical, speculative and emphasizes the historicism of the composer's thinking and is generally anti-romantic.

The fourth stage in the formation of polystylistics is associated with the second half of the twentieth century. It is in this historical segment that musical polystylistics grows to the value of the method, the historical horizon is replaced by a nadistoric vertical, that is, the composer's task becomes such a style synthesis, which certain historical models transform into equally important and equally close facets of a single musical text. Note that the works of I. Stravinsky, considered as exemplary in the previous, third stage, only precedes such an understanding of polystylistics.

As a result of all the previous cultural and historical development, the context of artistic creativity was condensed in such a way that in this period the artist shall take into account the stylistic multidimensionality of culture and respond to the style pluralism of the surrounding world, using in his works simultaneously several styles, comparing them and contrasting. In the twentieth century, the problem of traditions, of the connections of contemporary creativity with previous experience is one of the urgent, vital destinies of musical culture.

A distinctive feature of polystylistics in this period is that the main context and subtext of all musical solutions of the authors are music itself – like the Big Text, as a single space of musical-style models, text formulas, which makes it possible to create a picture of the world with a sufficient degree of accuracy and persuasiveness. In this we see the socio-aesthetic significance of musical polystylistics as a method: music has the right to be born from music, having reached the necessary degree of stylistic diversity and breadth, while at the same time not losing the way to that whole meaning, which in real life is often very difficult to find.

According to A. Schnittke, "the idea of the universality of culture and its unity seems very relevant right now, in connection with the change in our ideas about time and space" [9, p. 61]. Thus, in the modern musical culture, the phenomenon of polystylistics, prepared by a long historical formation, turns out to be one of the fundamental.

The method of polystylistics in the work of composers of the last third of the twentieth and beginning of the twenty-first centuries means: first, a rise to a overhistoric level, when all the style elements of music are equivalent faces of the Great text of music; Secondly, a special relation to someone else's textual material, which, despite the variety of positions, is most connected with the desire to understand and experience, sympathetically accept the whole content of music as its own, repeating the best in it, renewing its best sides.

Polystylistics as a composer method expresses a certain dialogical position, for which the interaction of "alien – native" and "native – alien" (however, typical for the generation of any text, which, in particular, draws attention to M. Aranovski in his study of the structure and properties of musical text).

Polystylistics passes through various phases of the dialogue: from subordinating the authority of the "alien" – through the assimilation of its logical apparatus – to self-law in relation to it, to transforming the "alien initiative" into native. Different author's positions in relation to the textual material within the work allow us to outline the main tendencies of polystylistics, namely:

- *likeness* (consent, removal of author's distance in relation to "alien" textual material);
- *divergence* (elimination, partial distancing in relation to "alien" textual material);
- *disidentification* (exclusion, rejection of "alien", right to alienation);
- *rejection* (active rejection, deformation, breaking of the borrowed stylistic model).

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