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## MUSICAL STYLE AS AN AESTHETIC CATEGORY

*The aim of the research is to analyze the understanding of the musical style category in science and its significance in the context of contemporary musical culture. The methodology of the research is based on interdisciplinary integration of the methods of modern philosophy, cultural studies and art history. The scientific novelty of the study is determined by the consideration of the musical style as an aesthetic category and a system of norms that reflects the specificity of the composer's outlook and artistic thinking and analyse of the evolution of musical styles through the cultural processes of the 20th and 21st centuries. Conclusions. One of the main characteristics of the style is the connection of its constituent elements, connected in a regular way. The study of the musical style in one way or another reflects the connection between the general and the particular, seeking to distinguish in general what unites majority, and in a particular – what distinguishes individuality. With the individualization of compositional techniques as a factor in the individualization of styles, formation of the main trends in the music of the twentieth century is often associated. Before the generation of composers of the second half of the 20th century, the problem of a serious creative choice was to continue or to destroy traditions. The first way provoked musical directions with prefixes of «neo» and «post», the second – the desire for experimental novelty. The emergence of total serialism and polystylistics seriously distorts judgments about the possibility of style. On the one hand, there are serious limitations of musical techniques, which the author's individual voice strictly organizes and leads to a certain degree to one denominator, and on the other, a certain style pluralism arises. Unity of style and polystylistics form is a very unusual pair, and the idea of the presence of only an individual composer language begins to loosen up in modern musical culture.*

**Keywords:** *musical culture, the space of musical art, musical style, polystylistics, composers' creativity.*

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### **Музичний стиль як естетична категорія**

*Метою дослідження є проаналізувати розуміння категорії музичний стиль в науці і його значення в контексті сучасної музичної культури. Методологія дослідження побудована на міждисциплінарному інтегруванні методів сучасної філософії, культурології та мистецтвознавства. Наукова новизна одержаних результатів визначається розглядом музичного стилю як естетичної категорії і системи норм, яка відображає специфіку світобачення та художнього мислення композитора та аналізом еволюції музичних стилів через культурні процеси ХХ – ХХІ століть. Висновки. Однією з основних характеристик стилю є зв'язок складових його елементів, з'єднаних закономірним чином. Дослідження музичного стилю тим чи іншим чином відображають зв'язок загального і особливого, прагнучи виділити в загальному те, що об'єднує багатьох, а в особливому – що відрізняє індивідуальність. З індивідуалізацією композиторських технік як фактором індивідуалізації стилів нерідко пов'язують формування основних напрямків в музиці ХХ століття. Перед поколіннями композиторів ХХ століття стояла проблема творчого вибору – продовжувати або руйнувати традиції. Перший шлях провокував музичні напрямки з приставками «нео» і «пост», другий – прагнення до експериментальної новизни. Поява тотального серіалізму і полістилістики серйозно деформує судження про можливості стилю. З одного боку, виникають серйозні обмеження з боку музичної техніки, що досить строго організовує індивідуальний голос автора і призводить у деякій мірі до одного творчого знаменника, а з іншого – виникає певний стильовий плюралізм. Єдність стилю та полістилістика утворюють вельми незвичайну пару, а уява про наявність лише індивідуальної композиторської мови починає*

розхитуватися у сучасній музичній культурі.

**Ключові слова:** музична культура, простір музичного мистецтва, музичний стиль, полістилістика, композиторська творчість.

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### **Музыкальный стиль как эстетическая категория**

**Целью исследования** является анализ понимания категории музыкальный стиль в науке и его значение в контексте современной музыкальной культуры. **Методология исследования** построена на междисциплинарном интегрировании методов современной философии, культурологии и искусствоведения. **Научная новизна** исследования определяется рассмотрением музыкального стиля, как эстетической категории и системы норм, которая отражает специфику мировоззрения и художественного мышления композитора и анализом эволюции музыкальных стилей через культурные процессы XX – XXI веков. **Выводы.** Одной из основных характеристик стиля является связь составляющих его элементов, соединенных закономерным образом. Исследование музыкального стиля тем или иным образом отражают связь общего и особенного, стремясь выделить в общем то, что объединяет многих, а в особом – что отличает индивидуальность. С индивидуализацией композиторских техник как фактором индивидуализации стилей нередко связывают формирование основных направлений в музыке XX века. Перед поколениями композиторов XX века стала проблема серьезного творческого выбора – продолжать или разрушать традиции. Первый путь провоцировал музыкальные направления с приставками «нео» и «пост», второй – стремление к экспериментальной новизне. Появление тотального сериализма и полистилистики серьезно деформирует суждения о возможности стиля. С одной стороны, возникают серьезные ограничения музыкальной техники, которые индивидуальный голос автора строго организуют и приводят в некоторой степени к одному творческому знаменателю, а с другой – возникает определенный стилиевой плюрализм. Единство стиля и полистилістика образуют весьма необычную пару, а представление о наличие только индивидуальной композиторской языка начинает расшатываться в современной музыкальной культуре.

**Ключевые слова:** музыкальная культура, пространство музыкального искусства, музыкальный стиль, полистилістика, композиторское творчество.

**Relevance of research topic.** Polystilistics and stylistic synthesis have become an artistic reflection of the second half of the XX century, an era that begins to summarize, collate, and evaluate the past in a single, prehistoric context. The analysis of artistic patterns of musical art is of interest from the point of view of characteristic features in the inheritance of traditions of the past and their correlation with modern trends. One of the most relevant today is the problematic of a stylistic approach to the study of world artistic processes evolution.

In the history of art, thinking about "style" has undergone a long development, which has shown true ambiguity in the scientific understanding of this concept. Researchers' attention to the phenomenon of style as one of the most important in the field of art, in different periods of time has increased or decreased. The peak of interest in the problems of musical style is brought to the end of XIX - the first half and the middle of XX centuries. This period is characterized by the fact that within the world of artistic culture the category of "style" is interpreted in the broad sense of the word, covering the most important stages of

world art development, and in the narrow sense, which provides the individual characteristics of the creator.

**The aim of the study** is to analyze the understanding of the category of musical style in science and its meaning in the context of contemporary musical culture.

**The methodology of** the research is based on the interdisciplinary integration of the methods of modern philosophy, culture and art.

**The scientific novelty** of the obtained results is determined by the consideration of musical style as an aesthetic category and system of norms, which reflects the specifics of the composer's worldview and artistic thinking and the analysis of the evolution of musical styles through the cultural processes of the XX - XXI centuries.

**Source Base.** In 1924, under the editorship of G. Adler, "A Guide to the History of Music" was published, where for the first time the entire history of Western European art was explored as an evolution of musical style and it was divided into so-called "style" periods. In the 1920s, a theoretical concept of the problem of B. Asafiev's style was formed. Questions of style are addressed in most major studies by a prominent scientist, critic, and publicist, although he did not leave any special work devoted to this problem. Asafiev gives the first definition of the term "style", deciphering it as "a property or basic features by which one can distinguish the works of one composer from another or the works of one historical period from another" [1, 240].

In the second half of the XX century, musicology draws a line of generalizations of different style complexes and takes on a new level of this category understanding, including aesthetic and historical aspects. The turn to the problems of style is due to the interest of composers of this time to the creative heritage of past eras and its reassessment. Within the framework of musicology, the concept of style has been considered by various scholars in a considerable number of scientific works (G. Grigoriev [5], M. Lobanov [7], M. Mikhailov [8], S. Savenko [10], S. Skrebkov [12], B. Yavorskyi), both in terms of the general and the individual.

In the second half of the XX century, the category "style" is divided into separate levels. It is widely recognized that the lowest level of this hierarchy is the style of individual (or individual creative manner), which represents the presence in the different works of one composer of certain repetitive features (style elements). The notion of an era or an epochal style for the musical art follows from the following position: the presence in music of any

great historical period of commonality of a certain set of style features that are in a systemic relationship. Between these two polar concepts there lies the concept of direction, which implies the existence of a stylistic community in a number of composers, united by the unity of musical and aesthetic principles.

The most difficult category is the national style. It is a system of certain signs of community inherent in the nation's national and professional creativity, manifested in individual works, in the individual creativity of composers, in various directions and schools within a given national culture, regardless of the stages of its historical development.

In the XIX century, the crisis of the European major-minor system gives impetus to the development of new musical thinking and, consequently, the corresponding enrichment of musical styles. The harmonious resources of European music were also renewed through the inclusion of folk styles, which were started by Impressionist artists (K. Debussy, M. Ravel, M. de Falla, with his appeal to ancient layers of Spanish folklore), the Hungarians (Z. Kodaly, B. Bartok), artists who appealed to music of non-European peoples (motives of the East by A. Russel, A. Zholive, O. Messian). An appeal to ancient genres, styles was quite widely practiced before, but this process intensified in the late XIX - early XX century: in French music by W. Dendy, a brilliant polyphonist who used whole layers of musical middle age in his music, by the impressionist M. Ravel in his "Antique Minuet", "Pavani" and in the works of a later period.

The art of the second half of the XX century includes diametrically opposite tendencies. The desire to expand the range of composer technology is associated with the appeal to images of past eras, which are synthesized with the latest and individual achievements, and this method, in turn, is opposed by another, based on a fundamental rejection of the traditions of the past.

By the end of the 60's of the XX century, the process of stylistic updating had encompassed a considerable number of composers of different directions. During this period, there is a rethinking of stylistic processes, and if the 60's were characterized by extreme polarization of academic and innovative trends, that is, their differentiation prevailed, then since the 70's of the XX century, the opposite tendency - their integration - is the leading one.

In the 70-80s of the XX century, the personal, subjective beginning with a characteristic for the contemporary art attention to the inner world of the individual

significantly increased, a new style trend appeared - it was neo-romanticism. In the mid-1970s, researchers spoke of a "new neoclassicism" based on the principle of "variation on style", which expanded significantly, becoming the principle of multiple style variation. Neoclassicism coexists in the work of one author or a work with other stylistic tendencies (neo-romanticism). Neoclassicism appeals to the epochs of both the classical and pre-classical times, as well as to the period of the present (it means secondary experience in the development of this direction, because of the classic tendencies of M. Ravel, P. Hindemith, I. Stravinsky, D. Shostakovich, S. Prokofiev, L. Grabovsky and V. Sylvestrov creativity).

The search for new concepts that characterize the last century, the expansion of imaginative possibilities aimed at embodying the modern world outlook in all its diversity, is increasingly manifested in style synthesis, which involves elements of different systems (classical and mass music), elements of the era (past and present), features of different genres, features of individual compositional techniques and national traditions. Synthetics, the polyphonization of artistic thinking, indicated by many musicologists, manifests itself in stylistic mixing, or more precisely - modeling by different systems and elements of musical language, which, evolving, goes from stylistic pluralism, built on collage, to stylistic synthesis of different allusions, stylistic synthesis that are not conflicting.

Polystilistics as a type of compositional technique that emerged in the late 60's of the XX century, is based on the game of associations, on the analytical thinking and involves the deliberate mixing of spaces of historical time. It is a part of the system of means inherent in the musical language of the XX century, such as: polytonicity, polymodality, multifunctionality, polyadicity and polyrhythmia.

A. Schnittke, acting as a musicologist, first theoretically substantiated the idea and technology of polystilistics in his report "Polystilistic tendencies in Russian music" at the International Congress in 1971. Based on the article by A. Schnittke [3, p. 143], it is important to note that polystilistics incorporates not only the collage, the principle of citation, but also more subtle methods of using elements of another's style - the principle of allusion and the technique of adaptation. Collage, as such, is declarative and means the introduction into the matter of a work of stylistically alien fragments from works of other composers, and sometimes from their own works. The principle of quotation, in turn, involves quoting stereotypical trace elements of a foreign style belonging to another epic or other national tradition (characteristic melodic intonations, harmonic sequences, and cadence

formulas) and accurate or revised quotes or pseudo-quotes. This also includes adaptation techniques - translating someone else's music in their own musical language or developing their own material freely in their own way. The principle of allusion is manifested in the subtlest hints at the verge of quotation, but without overstepping it.

In the mid-1970s, polystylistics began to acquire new forms of expression, avoiding external, poster stylistic contrasts, in the pursuit of the synthesis of stylistic origins and their subordination to a single artistic idea. This new quality of style is called "new" monostylistics (G. Grigorieva's term), the essence of which is "based on the singularity, uniqueness of the chosen type of synthesized elements characteristic of one work" [5, p. 6].

The style mix in the 70-80s of the XX century is observed in all genres: in symphony, in musical theater, in instrumental concert.

At the beginning of the XXI century, the author's personality was largely characterized by peripheral elements of style. We hypothesize that such peripheral elements in terms of classical knowledge of styles include: dynamics, density, intensity (energy), strokes and articulation, the choice of sonority and elements of intertext. In this regard, the understanding of the author's style shifts identity from the components of the musical language to the components of its "textual" design.

The departure from authorship and expression is not one of the composer's individual qualities, but one of the postmodern era characteristic features. The concept of individual style, which began to change under the influence of new philosophical and aesthetic ideas of the postmodern era, is also open to discussion. This problem is also reflected in other more local issues, including the relation of "one's" and "another's", "one's" and "common", "simple" and "complicated". Even today, the reality of contemporary art does not allow it to be described in fixed and previously studied terms, because concepts such as "death of the author", "scriptor", "simulacrum", "secondary primacy", "shimmering aesthetics" require their in-depth study in the works of contemporary composers.

**Conclusions.** Judgments about musical styles are in any way reduced to trying to find unity within any system. In this case, it is either an ordering of elements of musical language in the context of individual composer creativity, or a system that brings together an era. It can be concluded that one of the main characteristics of the style is the connection of its constituent elements, connected in a regular way. Musical style studies, in one way or another, reflect the connection of the general and the particular, seeking to distinguish, in

general, what unites many, and in the special, what distinguishes individuality.

Through the prism of the evolution of artistic styles, cultural processes of the XX century are largely understood, since it is the style as aesthetic category (idea) and system of language norms (material) that reflects the specifics of the worldview and artistic thinking of the creator. The individualization of composer techniques as a factor in the individualization of styles is often associated with the formation of major trends in music of the XX century. The generations of composers of the XX century faced the challenge of creative choice - to continue or destroy traditions. The first way provoked musical directions with prefixes "neo" and "post", the second one - the desire for experimental novelty.

The appearing of total serialism and polystilistics seriously distorts the judgments about the possibilities of style. On the one hand, there are serious limitations to the musical technique. That quite strictly organizes the individual voice of the author and leads to some extent to one creative denominator. And on the other hand, there is a certain stylistic pluralism. Its appearance contrasts with the stylistic individualism of the avant-garde period, representing an appeal to "well-known" material full of cultural and historical associations. The unity of style and polystilistics make up a very unusual couple, and the idea of having only an individual composer language begins to shake in the contemporary music culture.

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