

PROBLEMS OF CONTEMPORARY MUSIC PEDAGOGY AND PERFORMANCE

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I. Ergiev

TO THE PROBLEM OF TYPOLOGY OF ARTISTIC PERFORMANCE STYLES

The Article actualizes the problem of definition of the “performing style” in its artistic performance; there is an attempt of a particular typology of artistic performing styles in terms of the psychology of thinking personality, actor, and characteristic post-neoclassical artistic method. The last one is seen in “live” intonation of the creative works of musicians-instrumentalists, objectifying their performing interpretation in the system of visual means of expression and, scenic art technology. The methodological basis for the solution of this problem was the theory of “the image of the world”, historical musical styles, socionics, and communication.

Keywords: *artistic performing style, performing the interpretation, musical style, the image of the world, musical thinking, and creativity.*

The concept of “performing style” is not new to musicology; however, we proposed an artistic view of this problem, an attempt of the specific typology of artistic styles is made for the first time.

The vast array of the musicology literature that we studied, please, pay attention to the following main aspects: the “stylistic simultaneity of execution” (E. Markov); “Archetypes of musical performing statements” (L. Oparik); “Style of performing interpretation” (P. Mulyar); “Performing the specifics of stylistic manifestations of piano music XIX-XX centuries (D. Androsov); “Performing style in the genres of piano duets” (O.A. Shcherbakova); “Stylishness as a criterion of playing games” (Davydov); “Individual style of activity of musicians” (Yu. Tsagarelli); “Performer’s individual style of the musician-instrumentalist” (E. Yorkin); “Stylish performance” (A. Malinkovskaya); “System connection temperament of the person performing musician with his performing style” (T. Siryatskaya); “Stylistic typology piano-performing interpretation” (A. Potocki); “Scenic aspects of performing art”, “Artistic and theatrical aspects of artistic influence” (V. Knyazev); “Dialogue of genre-stylistic forms” (A. Samoilenko); “Performing remarks, the image of the world and the musical style” (Sokolov), etc.

Style as the most common and all-encompassing philosophical concept of a typological approach to reality sounds like “characteristic physiognomic unity of [any] phenomenon of human life and activity, a [typical] form of its *external expression*” (italics here and below ours – I.E.) [3, p. 49]. In the theory of art the concept *style* is used “... to describe the *physiognomic unity* of individual *work*, whole group of works and even a single period in the development of art ...” (Emphasis added. – I.E.) [15, p. 135]. Also pay attention to the importance of the concept of “style” as “... a set of *means* of artistic expression and the creative techniques used in any direction of art and literature in a certain epoch particular author or a particular product ...” [6, p. 765].

The term *musical style* is used in art and describes a “*system of means of expression*, which is the embodiment of the one or another *ideological and imaginative content*” (Emphasis added – I.E.) [11].

L. Mazel in his definition is not confined to means of musical expression, but binds “musical style” with a “certain *outlook*”, brought up on a “certain socio-historical ground” and appearing on its basis “*system of musical thought*, ideological and artistic concepts, images and the *means* of their implementation ..”, adding that “... the concept of style, and includes *content and means* (form) of Music” (Emphasis added – I.E.) [2, p.18].

Determination by B. Asafiev is noted by an approach to style, not only as to “a certain constancy of means of expression and technical manner”, but as permanence of the “*musical and intonation handwriting*” of the era, people’s personal and composer, which causes repetitive characteristic features of music as a “living language ...” (underlining ours. – I.E.) [3, p. 29]. In this definition, attention is drawn to actually *performing* interpretation of the concept of a *style* as a “*living language*”, which can only arise as a result of live music making. M. Mikhailov defines style of music through “... the unity of the organized *elements of the musical language*, stipulated by the unity of musical thinking as a special kind of creative thinking” [the same p. 117].

These definitions of the concept of “style” may, in our view, serve as a basis in

the search for the most accurate definition of “performing musical style” and the implementation of the specific typology of artistic performing styles, especially in terms of the psychology of thinking of the individual artists, relevant to post-neoclassical artistic method manifested in a lively intonation of academic and instrumentalists non-classical style of play, their thinking is objectified in the visual expression, scenic art technology in general.

Thus, V. Moskalenko considers the aforementioned definition of M. Mikhailov and *musical and performing art*, citing the fact that the primary “unity of the organized elements of musical style” in the composer’s creative format “... subjected to some kind of correction in accordance with the personal style of the artist, his music thinking” (Emphasis added. – I.E.) [4, p. 81] and stresses the importance of “... the presence of the performer’s own style” (Emphasis added. - I. e.) [the same p. 90]. Last activity in conjunction with interpretive thinking contributes to the secondary (concert) “genre-communicative situation” [5, p. 22]. A. Sochor sees an opportunity to apply the concept of *style*, along with the “artistic creativity” and “Performance” [13, p. 5]. Although this division, in our view is arbitrary, since the highest artistic form is a form of performing art. In all existing definitions of basic musical style phenomenon essential in determining the choice of those or other means of artistic expression is a ***musical thinking*** (image and art).

A performer of the academic direction is limited within a stable expressive means of music written by another author. However, his performing musical thinking, *image of the world* define his certain freedom in the choice of performing expressive (*mobile* by N. Davydov) means (articulation, strokes, speakers, rhythm-dynamics, agogics, accentuation, feedback, pedaling, vibration, psycho-semantics, kinesics, rhythm, choreography, etc.) for the realization of *personal artistic sense* of a musical composition, which together may also form a sufficiently stable system - namely, the *performing style*.

Pay attention to the following main types of “image of the world”: *ordinary*, *mythological*, *aesthetic (artistic)*, and *scientific* [12, p. 51]. Naturally, the main (“clean”), explicit images of the world give their various combinations.

The most suitable combinations are those based on the *artistic* image of the world as the basis of creative perception of music - the “common component of all kinds of musical activity” [16, p. 33]. This is artistic and mundane, mythological, mythological and artistic and mundane, artistic and mythological, every day and others.

Another important theoretical premise for our concept of artistic performing styles were the results of the research made by T. Siryatskaya, namely her convincing arguments of “systemic connection between the type of *temperament* and *psychological structure* of personality that interprets”, revealing at the same time “aspect of the genesis performing style” (Emphasis added. – *I.E.*) and proving “*fundamentally psychological nature of the performing activities*” [1, p. 65].

We took the methodology of B. Yavorsky as the basis of the typology of artistic performing styles, which, based on the musical stage directions, images, attempts to study musical styles “... in four areas, groups”. For example, in the first group “... selection remarks goes around the overall style concepts - personality traits period style ...” [12, p. 94].

An endless number of remarks- images, often synonymous, complicate the process of classification of performing styles and leads eventually to their very blurred wording. However, some of them: *motor*, *temperamental*, *emotional* personality as psychological remarks may have in further consideration of a substantial benefit in our study.

The specificity of musical thinking of a musician is determined by the specific activity of the musician, namely, the composition of music, its performance, analysis, and hearing-consumption. It is also clear that the thinking of the individual features depend on its psycho-type.

The most promising, no doubt, and axiomatic from the famous sixteen sociotics *types of information metabolism* (TIM) for the education of the artist is the *ethical and intuitive extrovert* (“*Artist*” by E. Filatova), which is in the process of communication “is able to work on a wide range of others their own feelings - from the powerful blast, saturated drama, tragedy or joy - the ability to ... silence. Bright

emotions, dramatic experiences, the response to the slightest change in the mood of the interlocutor - the whole rich world of the senses, a variety of shades of emotion, because of this psycho-extroversion, are immediately demonstrated to others” (Emphasis added – I.E.) [14, p. 106].

For the academic sphere of playing all four psycho-communicative energy functions: *thinking (rational), sensual (emotional), sensory, intuitive* are important as it is difficult to imagine the artist, the artist does not have these properties, or a game of the artist - a senseless, unemotional, unconscious, not illumined creative imagination, etc., that do not bring pleasure to the public.

However, the practice and the logic of scientific analysis suggest that among the possible combinations of functions in the structure of consciousness (*TIM*) the most promising for the formation of the artistic style of the game are those in which the *ethical and intuitive* functions are on strong ground in the first block. *Emotional (ethical) function* is the essence of performing activity as art without emotion the music loses its meaning. *Intuitive function* is associated with artistic interpretation as a result of the interaction between the *intuitive-unconscious and conscious*; it is the realization of a lyrical way of relating to the world, one of the indicators of the *creative* possibilities of the performer. Its main target mission is to create a *new* thing in the art with a high degree of aesthetic utility, namely, - “infectious”-suggestive cathartic effect. That *insight* as a trigger and performing the creative act, suggestive cathartic effect on the audience as the ultimate goal and the result provides an *intuitive function socionics type of a performing artist*, related to the capture and relay the cosmic energy.

For us a principally important thing in the definition of “artistic performance style” is a theoretical justification of V. Moskalenko *performing style* as a *kind of musical creativity*, expressed in an *individual manner* of performance defined by *his* (i.e. personal) musical thinking.

A performer, who sets a purpose to become a performing artist, shall possess not only *musicality* as a complex of abilities for music learning, but the natural *creative musicality* as a set of abilities, without which it is impossible to carry out

artistic activities.

In this case the co-creation of the performing artist's academic tradition, as a rule, performing music, not written by him (her), is expressed in the individual and unique interpretation, but in accordance with the style of the work, the composer's style, and in accordance with the style of the era.

The presence of creativity in the artist, the ability to create art performing work as a complete form of the implementation of the idea, the concept of personal meaning is one of the most important conditions as the formation of an artistic performance style, so detection of its presence in the performer.

Let's refer to some of the existing special typologies of performing styles. For example, E. Pototskaya offers its own *stylistic typology* of the pianoforte-performing interpretation based on differentiation of ways of performing knowledge of the author's intention. In this typology the author "focuses on the properties of the *individuality* of the artist, who acts not only as a mediator between the composer and the listener, but also as the co-author, commentator and researcher" [8, p. 12].

In her opinion, the establishment of a specific type of artistic communication between the performer and the audience, actually fulfill its "... communication functions depends on the life and performance experience, emotional state, level and direction of development of the artist's *consciousness*" (italics here and below ours – I.E.) [Ibidem].

The dominant theoretical thought of E. Pototskaya is that performing interpretation is born at "... *the intersection of composing and performing style*" [Ibidem, 13]. In this regard, it refers to the main *types of music and performing styles*, reflecting the personal-subjective aspect of interpretation based on *epochal historical composer's styles*: baroque, classical, romantic and impressionistic. Accordingly pianoforte interpretive performing styles in its transcription obtained the following titles: *oratorized, rationalized, and emotionalized, and sensualized*.

The characteristics of the historical musical styles of E. Pototskaya, in our opinion, the method of identifying the balance and primary display of one party or another music content: emotional, visual, symbolic (Charles Pierce - V. Kholopova) is

used.

Accordingly, the typology of performing pianoforte style is based on the prevailing accented features in presentation composing style (language), and, in our opinion, can also serve as a basis of classification *of individual artistic performing styles*.

We should not forget that the main compositional styles were formed by the performers themselves, who in those days, as a rule, were the authors.

The importance and the possibility of psychological components-characteristics of the performer individual is confirmed by the table “Stylistic Images” and groups of the “stylistic” remarks in the classification of B. Yavorsky” [12, p. 95]:

1. STYLISTIC CONCEPTS	2. STYLISTIC IMAGES	3. STYLISTIC ARTICULATION IMAGES	4. STYLISTIC ARTICULATIONS
III (Movement): Motor		Motor (Plastic)	
IV (Temperament): Temperamental Temperamental style	Temperamental images		<ul style="list-style-type: none"> • Temperamental articulation. • Sound-imitative timbre articulation of psychological age
VII (Worry): • (Emotions): Emotional Style • Will • Passion • (Sentimentality) Sentimental Style • Touch	<ul style="list-style-type: none"> • Emotional • Will • Passionate • Pathetic • Sentimental 	Emotional images of art. on the breath	<ul style="list-style-type: none"> • <i>Dolce</i> • Articulation passion • Articulation Sentiment
X (Will)	Will images		
XIII (Communication) : • Mass • Etiquette style • Speech	<ul style="list-style-type: none"> • Etiquette • Speech 		
XIV (Everyday image of the world)	<ul style="list-style-type: none"> • Zealous images. • Images of zeal 		Contemplative articulation
XIV	Ideological		

1. STYLISTIC CONCEPTS	2. STYLISTIC IMAGES	3. STYLISTIC ARTICULATION IMAGES	4. STYLISTIC ARTICULATIONS
(Mythological)			
XVI (Эстетичность): • Brilliant Style • Romantic style • Empire style • Impressionism style	• Singing images • Aesthetics images		• Brilliant articulations • Romantic articulations • Empire articulations • Impressionism articulations

As we can see from this table, such genetic psychological indicators of the individual as *temperament and emotions* are in the immediate vicinity. They certainly are interrelated and interdependent.

E. Yorkin suggests the following performing classification of temperaments “*Choleric* - volcanic; *Sanguine* - fighting; *Phlegmatic* - inert; *Melancholic* - sensitive; *Choleric-sanguine* - **artistic**; *choleric-phlegmatic* - constructive; *sanguine-phlegmatic* - plastic; *sanguine-choleric* - impulsively romantic; *phlegmatic-sanguine* - reasonable; *choleric-melancholy* - delightful; *phlegmatic-melancholy* - lyrical; *choleric-melancholic* - confused; *phlegmatic-melancholic* - passive; *sanguine-melancholic* - timid; *melancholy- sanguine* – amorphous” [1, p. 46].

The observations and practical experiments have shown that the most successful natural artistry to educate performers is a mixed type of temperament – choleric-sanguine, classified by E. Yorkina as the **artistic**, as well as types subject to artistic training: volcanic, fighting, sensitive, plastic, impulse-romantic, and admiring.

Depending on the performing style of the performers’ artistry the components of the configuration such as imitation, experience, sincerity, feeling, aesthetic and intellectual emotion, incarnation, reincarnation, art, visualization, psycho-semantics, kinesics, semantic intonation, virtuosity, creative focus, stage movement that occur with varying force become more or less accentuated.

Significant impact on the definition of the artistic performance style have an objective visual performance of the performers’ game, which depend not only on the type of mental structure, but also, among other things, on the individual approaches to building models of scenic art technology of the performer-instrumentalist.

Thus, V. Knyazev on the example of the prominent accordionists of Ukraine,

including the author of this article differentiates three types of self-manifestation of artistic and theatrical performers: *spontaneous, improvised, and acting*.

Spontaneous type of expression of the actor, characteristic, for example, for the *sensorics-introvert*, with accentuation on *intonation artistry* is designed for minimal use of external dynamic of behavior (EDB) as a means of artistic expression, and it becomes what is called a “business case” in “convenient” places of the work at the maximum audience’s comfort for the performer.

Improvisational type of expression, characteristic *intuitionists*, was based on a natural emanation (over-intellectually gifted) performer with the original *setting to the truth* of communication of the performer and listener more than the *historical truth* in correlation of the composer and performer.

Acting (scene-director-prepared) method, characteristic of *ethics and logic*, is designed for pre-theatrical training (simulation and testing) musical number.

We can also consider mixed approaches, such as *scene director-improvisation*, when the instrumentalist script of the “acting game”, model of stage behavior is directed, then the model is adjusted by the performer on the stage, depending on the genre and stylistic situation (acoustics, stage conditions, the availability of electronic communication, public, etc.).

As a result, we get access to the artistic *mimetically-image formation* of the artistic **spirit-image**, which certainly enhances the artist’s artistic influence on the audience.

Thus, based on the detection of socionics type of the artist, his (her) image of the world, extroversion, introversion, identifying the type of performance temperament, objective type of stage art technology as well as the generally accepted historical styles it is possible to determine his (her) personal artistic performing style.

For example: *ethical, extroverted, romantic, virtuoso improvisation; intuitive, introverted, impressionistic, spontaneous; logical bivert, rhetorical, artistic director styles, etc.*

The dramatic differences in the styles of artistic genres of performing classical music and alternative music (pop, rock, rap, beatbox, et al.), traditionally pass

through the line of types of communication: introversion, bivertnost - extroversion; auditory - visual; natural acoustics - electronic, staging - multimedia.

Let's recall that the development of the concept *art style* (artistic style and it corresponds with the artistic phenomenon) "... is inseparably linked with the main stages of the implementation of self-expression and self-awareness of the individual ..." [7, p. 680].

In today's globalized communicative system (TV, internet space, space communications), pulling into the vortex of academic instrumental performance, changes in the paradigm of *visual* perception to the Audience Audience-and adequately - performing traditional *artistic paradigm* (auditory) on the contemporary (visual-auditory), which also leads to the inevitable modifications of artistic styles in performing classical music genres. There is, in the words of A. Samoilenko, "dialogue of genre and stylistic forms" which "shows the importance of the stylistic level of musical semantics for an autonomous logic of musical sense ..." [9, p. 9].

Analysis of the game practice of the leading performers-artists of the modern academic tradition (V. Spivakov, G. Kremer, M. Vengerov, M. Fedotova, and D. Matsuev) and non-academic areas of music (N. Kennedy, D. Garrett, R. Galliano, etc.) shows that the relevance of their intonation is personal visual *psychological and energetic* focus on the audience *intonation* (energy-sense), playing a universal set of tools: soul (psyche), body, as well as "implanted" third - spiritual "instruments" (instrument) to the aesthetic impact, rapport.

Thus, the **artistic performing style** is a "physiognomic unity" ("artistic unity" under S. Screbkov) nature of the activities-game of the musician-performer due to its corresponding "image of the world", as well as socionics type of musical thinking and communicative stage of the artistic technique of expression of personal meanings of figurative and artistic content of music relevant historical musical styles.

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