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STYLE OF MUSICIAN'S PERFORMANCE AS SELF-DETERMINATION OF CONFIDENCE

The possibility of a review of this topic consists in the disclosure of a specific performing-instrumental awareness of the notion of style, namely – in the methodological direction of this definition as a factor of the intellectual and practical perspectives for the interpretation of musical works (interpretation). The theme of the style is complex in understanding the problems of musical and performing arts. It is not about the stylistic features of a particular personality of the composer or an era in which this personality worked and was spiritually raised, but about the principles of its definition. Our attempts to understand the notion of performing style are intended to help define it as a carrier of a specific object-shaped functioning, technological, and conceptual artistic thinking.

Key words: musician-performer, style, way of thinking, era.

Ref.: 2.

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СТИЛЬНІСТЬ ГРИ МУЗИКАНТА-ВИКОНАВЦЯ ЯК САМОВИЗНАЧЕННЯ СВІДОМОСТІ

Можливість розгляду даної теми полягає у розкритті специфічного виконавсько-інструментального усвідомлення поняття стиль, а саме – у методологічному спрямуванні цього визначення як фактора розумово-практичних перспектив тлумачення музичних творів (інтерпретація). Тема стилю є комплексною в усвідомленні проблем музично-виконавського мистецтва. Мова йде не про стильові особливості конкретної особистості композитора або епохи, в якій вона духовно виховувалась і творила, а про засади її визначення. Наші спроби розуміння поняття виконавського стилю покликані сприяти визначенню його як носія специфічного предметно-образного функціонуючого технологічного й концептуального художньо-образного мислення.

Ключові слова: музикант-виконавець, стиль, мислення, епоха.

Літ.: 2.

Formulation of the problem. The achievements of previous attainments regarding the concept and understanding of the category of style require practitioners and scholars to draw some conclusions into the interpre-

tation and awareness of the semantic significance that cannot be determined immediately.

The theme deserves attention as constantly relevant in connection with the fact that the style, above all, is a multi-dimensional phenomenon, which means the variability of its functioning, depending on those personal and socio-historical circumstances that a person perceives, feels, understands and under the influence of their effectiveness itself changes and is formed. Naturally, such processes enrich the architectonics of interpretive considerations of the musician-performer.

Analysis of recent research and publications. Scientific generalizations of B. Asafiev reflect the evolution of the formation of semantic intonation as the most important method for the analysis of comparisons of means of musical expression both in historical aspect and in performing reproduction.

While analyzing the phenomena of artistic culture, B. Asafiev [1] formulates the concept – *style-era*, *style-present*, *style of the future*. This is an evidence that when talking about style in general, as well as style specifically, we must consider other than traditional approaches. That is, one can assume consideration (such assumptions were made by many scholars: E. Nazaikinsky, D. Rabinovich, S. Rappoport, and others) of this question from the point of view that style and styling are, above all, a person; and this explains, for example, the way of sound reproduction of figurative artistic intentions of every outstanding person both in composition and in the performance, having their individually new ontogenetic expressions, which are naturally always due to previous impressions and their artistic transformations.

The purpose of the article. This view of the semantic disclosure of the concepts of the artist's style – the performing style is intended to continue the affinity in the development of previous scientific definitions of this direction.

Presenting main material. «Style (*lat. stilus*, here is a stick for writing)». The «stick for writing» is, in our opinion, an instrument (a modern writing pen) for fixing certain phenomena, which then (in their analysis, comprehension and synthesis) created the concept of style. That is, it is an awareness of certain accumulation of human life, a large, certain experience, which required the fixation «stick to the letter».

Perhaps the emergence of the concept of style has fixed a written basis, which means that the means of fixation and their applications, their origin, owes generalization of specific historical origins of various human activities, their development, awareness as reflected in the concept of style and was fixed in writing.

It is known that recognizing a separate author or authors of the formation of this concept is impossible, although the scientific-historical orientation here is undoubtedly necessary. There are certain hypotheses regarding each graphic-recorded speech-linguistic concept. It creates the appropriate conditions for style, genesis, formation and further development. In our view, one can confidently assert that it was the historical transformations that formed the concept of style, and not vice versa.

The traditions of performing, the artistic principles of their understanding, the ability to feel their time, their era – form the basis of the purposefulness of musical-performing incarnation. Only the correlation of all these factors and their relation to the executable creates conditions for the emergence of such an interpretation that is able to persuade and capture the modern listener. But, the task of the performer does not end only on the encouragement of the listener – they are unlimited in all spheres of influence on a person.

These thoughts cannot be ignored because they are the most stylistic ones in practical and scientific and pedagogical experience. Following the tradition of theoretical considerations style should be filled with the following thoughts: «... one cannot consider historical processes in music while limiting oneself to judgments of individual works, styles and composers. There is a need to a strict understanding of the fate of phenomena and the effects must not be transferred to misunderstanding of listeners and a work being not successful» [1, 224].

Consideration of the topic allows predicting its vision as specific outstanding issues, namely: «... unprepared listener perceives a work clearly and passionately and more than the listener-critic, composer-listener, critic-composer» [1, 224].

The objective orientation of the topic is in the search for the laws synthesized in the means of musical expression, which, through their awareness, can find the possibility of identifying specific phenomena of the specificity of musical and performing arts in general theoretical artistic quest. Executive insight is purely individual. Therefore, the artist must clearly define his own point of view regarding the interpretation of the musical composition and convince the listener.

Natural data, experience of the artist suggest him to find a combination of objective and subjective principles in the interpretation.

Awareness of the concept of style can be considered from various angles and from various perspectives of human activity and influences on it (physiology, psychology, education, character, etc. – to the infinity of types of life surrounding reality). That is, genetic data of a person are the preconditions

for its existence, and this determines its personal style, which transforms and develops in the temporal space.

If we look at the historical understanding of the concept of style, then it is impossible to ascertain at the present time it as something permanent, eternal, because the style has the features of improvisational variation both in the reproducing person's media and in time, which affects the understanding of intonational-stylistic changes-requirements regarding the styles of the artist, artist and artist's preferences of the listener.

This is the manifestation of the selectivity of the phenomena and their components-elements inherent in this epoch, that is, the concrete person and mankind as a whole, and therefore - and the art that concentrates and embodies these signs-acts by specific means.

Style as a meaningful concept needs to be understood in the context of concrete performances based on the disclosure of the theoretical and practical vision of interpretative considerations from the point of view of their psychophysiological origin, since the psycho-physiological aspects of musical performance are based on the above-mentioned conditional categories.

Considering the above characteristics of the concept of style, it is possible to identify their qualitative general-semantic definitions and purposes, reflecting the features of this particular era. Variable processes are known to occur in all vital areas, which, due to the assimilation of socio-productive and ethical-aesthetic relations in the broad sense, touch upon various manifestations of human activity – artistic, literary, philosophical, etc.

Interpretation of musical works should not be limited only to the ability of masterful possession of the expressive means of expression and only those embodied by the performer in the ways of the implementation of his own thought, since such an interpretation will be generated by the game «from the keyboard», which may lead to the loss of stylistic peculiarities of the artistic concept of a musical work, in particular, and features of the stylistic character of both the composer and the artist.

Consideration of the style of musical performance can be considered from at least two points of view: in the broad sense, as a result of the development of performing arts in relation to specific historical conditions, and in the narrow sense, – the individual manners inherent in the artist's personality in her ideological and artistic orientation and self-determination. But, if you do not abstract these two aspects apart, then you can abstract on their specific features. A broad understanding of style does not exist outside the style of individuals, because they generate a certain historical experience and develop it according to their own worldview.

The stylishness of the game in the narrow sense is the repetition of the performer's expressive means and techniques in reproducing similar elements of the structure of the shape of the musical work with exemplary skill, without which styling will not be.

An integral part of the notion of game style is the impeccable possession of the whole system of tools and techniques that make up the broad concept of instrumental technology of intonational semantic speech, in particular, micro and macro intonation, linear articulation, articulation, texture-phonical, contrapuncture, logical, dialogical, rhythmmodynamic, timbre, agogic, polyrhythmic, polymetric, etc., which are united in the complex of means: agogy, articulation, dashed technique, timbre expression [2].

If we consider the performer's individual style, then the presence of aesthetic data in it, of course, is based on certain theoretical data and technological data that are specific to a specific person. That is, the complex application of these factors of the performing embodiment of the composer's plan provides the basis for the scientific definition of the concept of the style of the game.

Our views on style can be seen as the result of such approaches in time development, that is, as the discovery of a new in the next. These possibilities are realized through the intonational-semantic awareness-mastering-embodiment of the musical work by the musician-performer. That is, considering the style as a phenomenon of a specific historical objective origin, requires its consideration in an objective-specific intonational-logical embodiment.

Conclusions. The concept of style generalizes the development of a specific concrete phenomenon that exists all the time and has its development in the present.

Stylistic features of musical and performing arts, due to certain positions of musicology, in which the theoretical idea of specialists is directed not only to the performance specificity, but also to the deep indexation of these phenomena. That is, if the performer considers professional knowledge as a theorist, then the theorist must also penetrate the spiritual world and the specifics of performing musical speech. In this respect, understanding the concept of style in its historical-traditional interpretation can not be equated with the understanding of objective thinking. That is, it is necessary to give an appropriate assessment and to predict the originality of the vision of these concepts.

Style does not exist outside of a particular person. And the distribution of styles for the baroque, classic, romantic, avant-garde, etc. – all this is a tradition, and the inability to distract from anachronisms. Anachronisms,

which continued the previous heritage, as continuity, also represent a certain style. That is, there is no need for superfluous reasoning about traditional synonyms, because there is a continuity of their interpretation. Undoubtedly, the performing style is not possible outside of each creative person, because all the activity is special in its manifestations.

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