



STYLE AS AN AESTHETIC CATEGORY

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Annotation: This article examines style as an aesthetic category in music. Definitions of style are given in the works of scientists - musicologists

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The concept of style, as well as genre, is a very ancient and important category of art, as evidenced by Aristotle's Rhetoric and Poetics, where the term appears in the field of verbal art. A little later, three styles appeared in Greek architecture: Doric, Ionic, Corinthian. The German scientist I. Winckelmann, the creator of the science of art criticism, first put forward the concept of epochal style, as the art of an entire era.

During the Renaissance, a definition of old and new styles appeared in the art of music. In addition, Monteverdi, three emotionally meaningful styles - sublime, soft and moderate. He wrote about this in the introduction to "Military and Love Madrigals."

Jean Jacques Rousseau makes many changes to the concept of style. Thus, he talks about performing and national style in his famous "Musical Dictionary". I. G. Voltaire speaks about the old and new style, high and low, in his work "Musical Lexicon".

The merit of the Enlightenment theorists was the definition of style as an aesthetic category that reflects the artistic and creative thinking of the author.

In Russian musicology, V. Odoevsky and A. Serov played a major role in developing the problem of musical style. Thus, A. Serov highlights the concept of national school, stylistic kinship and continuity of styles. The great Russian music critic G. Laroche introduces a new term - the style of the era and its patterns, determined by the musical language of the composer and the intonation side of his work.

In European musicology of the late 19th and early 20th centuries, a whole science of styles appeared, the works of H. Riemann "A Brief Guide to the History of Music with Periodization by Style Features and Forms" and G. Adler "Style in Music" were created.

Particularly noteworthy is the importance of the works of B. Asafiev and B. Yavorsky. Thus, B. Asafiev gives the following definition of style in the dictionary of musical terms he created: "Style is a property, manner, characteristic features, a set and, finally, a system of expressive properties." B. Yavorsky connects the concept of musical thinking with the concept of style. The definition of M.I. is interesting. Roiterstein: "a historically established and conditioned by social development complex of ideological and artistic principles, which are expressed both in certain content and in certain means of embodiment, in a certain language of art".

A very specific definition of style is given by S. Skrebkov in the book "Artistic Principles of Musical Styles": "Style in music, as in all other arts, is the highest type of artistic unity". How the quality of form, dictated by a certain content, defines the style of M. Kogan.

In the 20th century, in many musicological works, style became the carrier of content. Thus, M. Kholopov takes a meaningful approach to all elements of music. Thus, in the book "Music as an Art Form," he writes: "A composer's style is an individual, historically new, perfect and holistic artistic system, determined by objective socio-cultural conditions and the personality traits of the author; one of the factors in the content typification of music".

Two important theoretical areas - intonational and semiotic - determined the content side of the musical style. In his book "Musical Form as a Process," B. Asafiev acts as the creator of the intonation theory, which determined the concept of musical style.

V. Medushevsky became the creator of the semiotic side of the theory of style in the book "Intonation Form of Music".

Asafiev called intonation a word and it contains a certain content. "The content is not poured into music," Asafiev wrote, "like wine into glasses of various shapes, but is merged with intonation as a sound-like meaning, for meaning without expression in movement, utterance, song, playing an instrument is also just an abstraction." Asafiev puts content into intonation and believes that without intonation there can be no style and that only through expressive means that determine intonation can the stylistic tendencies of a particular composer or national school be revealed.

Asafiev gives the formula for a finished musical work in a combination of three elements:

1. Intonation content of the era and people;
2. The composer's intonation style;
3. The program of the work, which determines the intonation complex.

In his work "Intonation," Asafiev notes that the understanding of style is determined by a complex of expressive means that characterize intonation. With the advent of new intonations, a gradual change in styles occurs.

Thus, any style is based on the composer's creativity of a given period of musical culture, performance and perception. This trinity: composer - performer - listener, introduced by B. Yavorsky, has turned into independent sciences, developing independently and in parallel. In musicology, the creative (composing) and performing styles have become the most developed and studied. The subject of the study of music psychology was the theory of perception and listening to music. In piano pedagogy, "The student must enter the performing culture of the style to which the given work belongs and follow the stylistic features created by the composer"

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