

CATEGORY OF GENRE STYLE IN THE CONCEPTUAL SYSTEM OF MODERN MUSICOLOGY

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Abstract: The problem of musical style is interdisciplinary in nature and requires a new approach. Therefore, in this study, an attempt is made to extrapolate the evolutionary-synergetic approach to the analysis of the phenomenon of musical style as an open non-equilibrium non-linear system, which allows detecting specific patterns and trends inherent in its historical development, and developing new theoretical and methodological foundations for further comprehension of the style concept. Such an approach will help, to some extent, eliminate contradictions in understanding style' essence, and present the history of musical art and musical style as a synergetic process based on the specific interaction of chaos and order.

Keywords: genre style; genre canon; primary genre system; secondary genre memory; genre semiotization; genre construction; generalization through genre.

1 Introduction

The phenomenon and concept of genre is always in the center of attention of musicologists, defining various areas of the theory of musical poetics. Research evaluations of the category of genre that reveal its transitional and integrative significance are especially relevant today, in particular in the interactions with the universal category of style, which, in particular, result in the concept of *genre style*. Acting at different stages and levels of the historical and compositional system of art, the genre style expresses the unity of artistic and linguistic means and goals of social communication, which is organized by entering the individual author's consciousness, and at the same time it helps this consciousness to express itself, preserving the situational expectations of the human community.

The phenomenon of genre style reflects the complex interaction of external and internal, societal and personal conditions, factors of artistic creativity, which requires clarification of the relevant formal and content boundaries of the artistic-linguistic continuum. This category also involves renewing consideration of the compatible-dialogical nature and artistic action of the genre-style, which represent a single process of formation and objectification of artistic thinking.

Reference to literary works (M. Bakhtin [4], V. Salimovskiy [11], V. Khalizev [6], some others), which summarize the experience of studying genre systems of literature, confirms the opinion about the mediating purpose of genre style, capable of translating recognized genre canons to the realm of individual creative consciousness, and vice versa: to stimulate the development of typical genre conditions with the author's stylistic ideas. It turns out that the genre style is positioned as a functional language style, or communicative-stylistic, has a special responsibility for the principles of systemic language organization, that is, it acquires systemic qualities already at the level of selection of artistic and symbolic means. Genre style also contributes to the stabilization of a separate genre form as a carrier of certain thematic content, communication tasks, a type of relationship, a way of characterizing reality, etc., i.e., it affects the formation of permanent semantic gradations of artistic expression.

Reference to a number of musicological works (primarily A. Amrachova [1], E. Nazaykinsky [9], V. Medushevsky [8], O. Sokolov [10], A. Sohor [13, 14], O. Samoilenko [12], and some others), made it possible to make sure that today there is no separate theory of genre style in musicology, and this can be explained by the insufficient separation of the communicative-pragmatic approach to the music-genre system. The latter involves increasing attention to the purely performing factors of

the musical-creative process from its various sides, but most of all from the speech side, thus from the side of the direct implementation of musical sound in the time and space of a certain communicative situation. The fact that with all the variety of typological approaches to music-performance interpretation, its genre (genre-stylistic) criteria remain undefined also draws attention.

The problem of genre style, in addition to the above, is borderline for genre and style theories, that is, the approach to it involves consideration and involvement of certain provisions of the doctrine of style, and it is equally important for theorists and practitioners, aesthetes and art critics, musicologists and composers, performers, and listeners. The peculiarity of the style category is that it touches on the most important aspects of the relationship between a person and the culture created by him - togetherness and separation, "indivisibility and inseparability", responsibility for what happens in the world as a meaning in itself, and vice versa, responsibility for his unique destiny as the fulfillment of the general task of "humanness", the highest essential realization of man.

2 Materials and Methods

In the course of the study, a number of mutually complementary methods were applied: comparative, used to compare performance interpretations; systemic, which allows one to imagine the processes taking place in the aggregate of genre and style models of music; culturological, used to study the phenomenon in the dynamics of the cultural-historical process.

The cultural-historical method is applied, which makes it possible to comprehend the musical style as an open system in the context of culture, that gives originality to its processes, as well as the phenomenological method associated with the possibility of comprehending the world on the basis of direct perception and used in the study of the essential manifestations of the musical style.

3 Results and Discussion

Musicology knows the possibility of a certain play of concepts, which comes from the opposition music - non-music (extra-musical), continued by "dialogical partners" content - form, style - genre, author - tradition, work - text, and some others. Confirming the universal significance of M. Bakhtin's method, the genre-style dialogue takes on a special role in relation to music, as it directly reveals the two immanent factors of poetics already specific to music, which reflect the two sides of the dialogue between music as an artistic form and culture, namely (in Bakhtin's concepts) - "authoritarianism" and "persuasiveness".

E. Nazaykinsky primarily starts from the connection of music with the context, highlighting the reliance on a specific subject and life environment in the transmission of artistic content, when music acts as an element of a larger whole, and the main information shaped during direct perception comes precisely from this "larger whole". At the same time, the specific structure of the musical text bears traces of a typical situational extra-musical complex, adopts the structure of social relations, for example dialogicity, which are removed and transformed into specific compositional musical techniques, as soon as music is removed from everyday situations. Genre applied conditions of music and its stylistic content are formed in parallel and act together, being caused by life itself, social traditions and customs. But this concerns, first of all, the primary genre system, applied genre forms that establish stylistic content within their own, quite clearly defined boundaries. E. Nazaykinsky notes that when a musical genre changes from a primary syncretic system to a secondary, purely artistic one, the memory of the primary situations is preserved, but takes on other, completely conventional forms [9, p. 106]. Unfortunately, the researcher does not explain how this happens and how secondary genre

memory is formed. But it is clear that for the secondary genre as well, firstly, it is important to define own stylistic boundaries - possibilities and programs; secondly, the communicative and associative connection with the genre situation that determines genre priorities, genre figurative content, and most importantly, such a principle of genre construction, when the pragmatics of social action is reflected, also in the case of its flow in the musical content, retains its significance in the artistic field.

Trying to distinguish the functions of the musical and non-musical components of the genre in the processes of memorization, storage, and reproduction into primary and secondary, one can come to the conclusion that in the genre form the connections between socially significant action and methods of musical expression are particularly close, and are reflected in nominative aspects of genre creation. Therefore, in the genre history of music, genre names acquire intrinsic value, which become a kind of witnesses of the musical, more broadly, artistic and social history of mankind, reflect the experience of its common existence, therefore they act as tools for the classification and typology of artistic (musical) knowledge and linguistic means of their restoration, explications.

Namely relying on genre names, finding in them also reflections of stylistic meanings, V. Zukkerman, taking into account the difference between primary and secondary genres, singles out three types of musical imagery - lyrical, narrative, and motor-plastic, associated with motor activity, thus introducing to systems of genre definitions aesthetic generic definitions of artistic thinking [15; 16].

It is noted that, if in music of an applied nature the genre acts as a certain fixed value, acquires the meaning of a canon, which ensures the reproduction of a traditional situation, then here it enters the generalizing and transforming aesthetic sphere at the same time. Thus, the genre becomes an aesthetic category - and only then can it perform artistic, musical, and meaning functions.

But genres begin to differ in expressive stylistic qualities only when they finally move to the secondary system, that is, they already enter the stylistic space of music, which is already quite free in the choice of artistic and subject matter in comparison with genre normativity. The stylistic system is opposed by the genre system of music, and at the same time it interacts with it, that collectively forms the goal system of musical thinking, which for each historical era, each direction of the development of musical art and the author is revealed in a specific and individualized context and meaning. In this broad dialogue of creative consciousness with a conglomerate of genre-style possibilities, the genre style acts as a reliable guide and categorical support of musical thinking.

Namely the genre style is relied upon, in the process of creating a musical text, both by a composer who is looking for his own style and tries out known genre forms, and a performer who strives to find his own genre coordinates in the process of interpretation, to compose a repertoire corresponding to his creative preferences, therefore he tries to master the stylistic experience of music, to cover everything musical and stylistic, hence the stylistic and linguistic musical environment.

Therefore, the genre style is the most important category, firstly, in the process of formation of the secondary stylistic system and the autonomous artistic language of music, and secondly - in the process of performance-interpretive reproduction by the performer of genre principles of musical speech as a reminder of the origin and expediency of musical meanings. Thanks to the genre and stylistic features, the performer is able to master three types of style - national, historical, and individual author's, in a completely arbitrary order. These stylistic relationships cannot be uniquely characterized by the concepts of order or hierarchy and subordination, since each of them is intertwined, and each leading genre simultaneously serves as an embodiment of the national style, the style of a historical era, and stylistic musical thinking as a whole.

In the writings of some researchers, approaches to certain genre forms are revealed as priority and historically end-to-end, that is, those that act as "long-lived", behind which the largest and most general stylistic canons that operate in all national cultures are contained, that is, they have always achieved a certain degree of 'globalization' [3; 10].

Of course, cult or ritual genres, such as prayer songs, mass, liturgy, requiem, mystery, etc., always acquire social breadth. The style and content of cult ritual music are characterized by such qualities as static, measurefulness, orderly, the dominance of the choral element, the generalization of images, the prevalence of cathedral moods, but the most important thing is that, acting as socio-canonical, these genre forms provide the initial formation of artistic canons, move to the sphere of secondary compositional and performing creativity, preserving the sacred sublimity and breadth of action.

The same can be said about popular genres: song, dance, march, chorale, declamation forms with all their varieties. For the original "simple" applied genre styles, the availability, simplicity of the musical form, the preference of familiar intonations over new ones are indicative; mainly associated with them (though not only namely with them) is the expression of genres by B. Asafyev "the intonation dictionary of the era". Their main task, if taken in the context of the historical development of musical language, is to establish a certain expressive function, artistic expression, according to a certain method of sounding. Thus, the type of melody in a lullaby, in a lament, the type of accompaniment in an urban romance, etc., arise in everyday pragmatic ways. But in this way, secondary genres are also formed, which adopt formality and figurative ambiguity, especially motivic and rhythmic constancy, primary ones: waltz, minuet, sarabande, mazurka, polonaise, romance, prelude, and some others.

Historically stable forms include larger and internally contrasting genres, which are sometimes called concert ones, thus emphasizing their belonging to the field of presented secondary music, hence their separate performance purpose. These are such well-known and globally widespread genre forms as symphony, sonata, quartet, oratorio, cantata, vocal cycle, instrumental concerto, instrumental poem.

Turning to such genres, A. Sohor notes that, despite all their diversity, they reveal common stylistic features - but precisely as genre-stylistic, that is, historically formed, canonical, programming, reflecting and preserving the artistic needs of the music itself, socialized and generalized. These features already express the methods of dialogue, communicative interaction of the composer and the performer with the surrounding environment, including the recipient environment, conditions of performance and scale of musical action, etc. Synthetic theater genres, which, according to H. Besseler, reveal the most striking type of presented secondary music, are also characterized by such properties [14].

According to the systematics proposed by O. Sokolov in the works devoted to musical genres, the main criteria for assessing the stylistic qualities of genre forms are the presence or absence of a connection of music with other arts or non-musical components, that is, the expression of the program principle as a direct involvement of verbal and literary material. On this basis, the researcher proposes to distinguish four main types of music, bringing to the fore the concept of pure music, which includes non-programmatic instrumental works, and the genre itself is essentially reduced to a stable musical structure [10].

In his assessment of the current state of the theory of genre style in music, A. Amrakhova starts from the concept of "generalization through genre" proposed by A. Alshwang, which allows characterizing the method of action of not only everyday, but also "composer" genres, even in complex synthetic forms, for example in opera creativity (albeit in a mediated form). Paying attention to the phenomenon of genre semiotization, both researchers simultaneously marked the process of generalization (abstraction) of genre features, their "distraction" in the musical

and creative imagination from the specifics of musical works, that is, they indicated that genre stylistics can exist as a set of certain logical-semantic formulas, being in the imaginary textological space of music, becoming its "common place", which explains the specifics of the existence of autonomous artistic language of music, its own conceptual thesaurus.

A. Amrachova notes that the technique of "generalization through genre" should be considered precisely in the course of the conceptualization process; in her opinion, conceptualization, like categorization, is related to the structuring of knowledge, but "categorization" in the psycholinguistic tradition is understood as a way of establishing and expressing in language mainly hierarchical relations, such as "general – part", "class - class member", and conceptualization expresses a world view and world understanding, a logical structured awareness of understanding the world. Deciphering the musical content of a genre style, thus, requires a rather meticulous analysis in order to reveal its conceptual features and true semantic purpose [1].

One of the most productive provisions of the works of A. Sohor devoted to genre theory, is the identification of definitions of the stylistic quality of the genre as typified and typifying, which is based on groups of stylistic features, both structural and semantic, that is, this property is semantic in origin; therefore, the proposed concepts can be considered as genre semantems, or semantic paradigms that condition the interpretive plan of both composer and performer creativity. A. Sohor writes about the need to "make a distinction between the name of the genre and the definition of its features (sonata and sonataness, romance and romanticism, program music and programmaticness, etc.)" as the one that most corresponds to the categorization of genre style [13, 14]. This approach to revealing the content of the concept of genre style is continued by E. Nazaykinsky, who not only devoted a separate methodical study to the problems of style and genre [9], but also formed an additional concept of genre modes, which is used in a similar way to philosophical and literary understanding, and allows revealing mobility and transitivity of genre-style characteristics, multiplicity of manifestation of genre properties, which do not negate its content integrity. In the words of E. Nazaikinskyi, "a musical mode is a complete, specific in content (that is, one of many possible), artistic mediation of a state, objectified in music in various forms, by various means and methods" [9, p. 149]. Therefore, it is clear that the musical genre mode is, first of all, a semantic characteristic that allows identifying music-specific means of reproducing emotional and cognitive states, and this reveals certain psychological aspects of the stylistic content of genre forms in their concrete and pragmatic detection and definition.

According to V. Salimovsky's definition, proposed by the literary study of the nature of genres, which also seems to be very productive, the genre form can be described as the actualization of a typical author's idea by a reproduced system of cognitive-linguistic actions, the result of which are certain text units. At the same time, the typical idea corresponds to one or another goal that is included in the structure of a certain type of social activity, and dialogic relations are reflected in the genre form, since the subtextual units are the coverage of some microtheme corresponding to the expectations of the addressee, or, what is the same, a response to some genre question. Thus, from the standpoint of literary studies, genre style can be presented as functional one, reflecting the organization of speech practice; it is the interrelation of speech acts based on the interrelationship of their typical target attitudes, isolated from communicative and cognitive goals of a more general nature; precisely in this capacity, they are involved in the author's artistic ideas, giving them typicality and recognizability [11].

M. Bakhtin also addresses into the category of genre styles when he examines the system of verbal speech genres. He defines the stylistic limits of a language genre as a stable type of expression (a holistic unit of language communication, the boundaries of which are set by the change of speakers), assuming that the object of genre studies should be considered an expression (text) in its typological characteristics. M. Bakhtin insists that genre

style, like any genre-stylistic formation, is only a moment of continuous language communication (life, literary, cognitive, political), which, in turn, reflects the process of continuous comprehensive formation of this social group [4]. M. Bakhtin introduces the concept of genre style to the field of philosophy of language, which is very symptomatic of the literary studies of the first half of the 20th century, but in the study of specific genre forms, not only applied, but also artistic, he uses an analytical textological approach equipped with certain aesthetic axiological provisions.

In general, the theory of literary genres is developed on the basis of the broad direction of modern communicative and functional linguistics, and more broadly, interdisciplinary humanitarian knowledge bordering on the applied philosophical and aesthetic sphere, enriching and clarifying the latter.

Thus, studying the character of Bakhtin's worldview, V. Khalizev notes that throughout his creative career, Bakhtin develops the author's system of ethical philosophy, which is expressed in his studies of the first half of the 1920s ("To the philosophy of action", "Author and hero in aesthetic activity"). Namely based on M. Bakhtin's dialogical philosophy, O. Samoilenko defines the main theoretical positions in the study of the dialogue between genre and style in music, as he notes that the interaction of style and "life", cultural experience takes place in a mediated way, in which a special role is assigned to genre. Therefore, the interaction of semantics and symbolism in music can be considered as an interaction of genre and style conditions of musical creativity [6; 12].

Semantic functions of music arise as genre ones, i.e., those which are determined by the conditions of entry of the musical phenomenon into the real life context, connected with the coordination of the vital purpose and the artistic design of the musical sound. The symbolic intentions of music are manifested due to its stylistic autonomy – "self-legitimacy" – and testify to the possibility of entering the "life world of culture" into the context of a musical composition (music as a form), to the subordination of life logic to the artistic "feeling" of the world. While for the genre life is a condition of music, for style musical creativity is a condition of life, that is, life circumstances, extra-artistic representations acquire such a degree of convention that is necessary in order to use them as "signs" of other, more significant and lasting relationships. As such "signs", life experience "asks" for a replacement – the use of more perfect and precise sign forms, another language of another reality. So, the comparative characterization of semantics and symbolism in music even in the first approach to these phenomena allows noting the different quality of genre and style conventions in music, hence the different possibilities of inter-genre and inter-style dialogues – as different directions of conventional dialogue in music.

At the same time, the possibility of forming "own" musical symbolism depends on the semantic certainty of the sonorous, "meaningful" material of music – just as the possibilities of stylistic activity of music depend on its genre design. Musical "signs" – the subject-structural ingredients of music – are dual, "two-faced": on the one hand, they are directed to genre definitions, on the other – to the stylistic interpretation of actual and possible genre content. The first – primary – symbolic side of music indicates the metaphorical properties of sound as an image of the reality "beyond" music; the other – secondary – reveals the metonymic abilities of the sound image as a "nominee" of a new musical reality.

The genre comes into close contact with the non-musical branch of cultural symbolism, and mediates it. The primary functions of the genre were determined in that group (system) of genres, which, following H. Besseler and A. Sohor, is usually called everyday or primary (cult, applied, folklore, i.e., community-collective, often connected with oral tradition, genres). However, while the definition of "primary-genre sphere" is correct in relation to this group, limiting ourselves to the name of composer's music, that is, professional music of the New and Modern times as "re-genre" is not entirely correct. The

secondary nature of the genre forms of the composer's creativity from the end of the Renaissance to the present consists precisely in relegating the genre functions of music to the background and replacing them with "stylistic initiative", so it is more correct to speak of the "repetitive-stylistic sphere" of the evolution of music. In addition, the phenomenon of "primacy" in music turns out to be very broad, which changes historically in connection with the new possibilities of musical poetics. Starting from the 17th century, it includes stable genre-stylistic methods (typical means), rhetorical formulas, stylistic models of composer poetics, stylistic models of the national school, direction, and historical period. Even in the presence of a specific authorized primary source, the listed phenomena become the "common property" of music, its anonymous symbolic domain, the common vocabulary.

Thus, the re-stylistic sphere of music reveals its own sources of "primality" as its own intra-musical subject of dialogue, and turns them into new genre canons, subjecting them to genre "rules of conduct". The interaction of primary-genre and repeated-style signs of music explains the development of professional composer creativity, in general - the movement of music "forward" (avant-garde) with a constant connection with tradition (review of tradition, retrospectivism). This genre-style dichotomy of music is reinforced by the consideration of the categories of "primary" and "secondary" in relation to the artistic text and its compositional properties in the work of Bakhtin [4, p. 297–234].

The functions of genre, style, and composition in the process of musical influence can be considered as "memory" in connection with the genre form of music, "discovery" - in the consistent perception of the composition, "appropriation" - at the level of stylistic understanding. The central and supporting element of this triad is the composition; it is the main entrance to the musical content and the material side of the musical-creative process (the fixed symbolic side of music in its single form). At the level of the composition, "semantic coding" occurs - the process of recognizing values as a correlation between actual (immediate) sound and information stored in memory (available memory content). Semantic coding is carried out as a time process (in the time unfolding of music), but memorizing the content of music is determined not by the amount of what is heard, but by the intensity of the memorization process, which is expressed in the ability to reorder the components of the received information (to master it as a whole, endowing it with the one-moment spatial coordination in consciousness). This moment of transformation of diachronically acquired information in the process of sounding music into a meaningful vertical (into a simultaneous "space" of meaning) can be considered as the moment of the birth of a style (let us note that the stylistic assessment of music, the perception of musical sound as specific-stylistic is impossible without a listener; autonomous musical style historically also appeared when a special listening position in relation to music arose, therefore, a special listening awareness of music).

The genre consolidates the memorial aspect of culture, allows it to be defined as extremely important. That is why Bakhtin wrote that genre is more durable than style. Style accompanies the familiar experience of assigning meaning, that is, it is a mnemonic aspect of cultural memory and it reveals the aesthetic function of the latter. Style expresses an attitude, a meaningful aesthetic relationship to the past and the existing experience of musical thinking, therefore it takes on the function of evaluative generalization, assimilating certain genre indicators and giving them a new semantic interpretation, artistic and figurative direction. Special playing with style, which complicate and at the same time simplify its genre priorities, are manifested in the so-called transitional crisis periods of the development of musical art. As noted by O. Kuzheleva [7] in her research, the work of musicians of the transition period was always the most difficult for stylistic musicological evaluation, as it often embodied opposite genre and style trends. Therefore, she considers the problem of transitional time to be related to questions about current and non-current trends in style creation.

The prerequisite for the approach to the polystylistic tendencies of the composer's creativity is the formation of the principles of the "interpretive" style (the term of V. Medushevsky [8]); in it, as in a mirror, other stylistic essences can be reflected, but only reflected, used as material, being rebuilt into some kind of "incorporeal" substance by neutralization, distillation of stylistic material, for example, the unification of signs of loudness dynamics towards decrescendo, which has the meaning of a kind of afterword, "aftertone" of the era [7, p. 5–6].

Turning to the "collection of echoes", to the postlude genre, etc., the out-of-date style rejects the possibility of novelty, but at the same time, "weak", irrelevant is not only what remained in the shadow of yesterday - it is also an indication of the immanent permanent qualities, properties of music, which are its real submersion and are directed towards the future as that compatible meaningful positive principle that brings together and identifies ways of feeling and understanding.

O. Kuzheleva, in particular, proved that from the point of view of possible philological and aesthetic interpretations, the out-of-date style reveals a kind of "heuristic flavor" - primarily due to similarities with some currents characteristic of Eastern culture, in particular of Zen Buddhism. Thus, the epithet "out-of-date" emphasizes the will from temporal dependence (atemporality), therefore, from subordination to the present moment, immediate events, which creates a sense of belonging to time as eternity, without its division into the past, present, and future. The absence of temporal accentuation also implies the absence of a contrasting form, purposeful dramaturgy of the work - its orientation to the end: in "updated" dramatic concepts, time "flies" rapidly, its linearity, irreversibility are obvious. In connection with out-of-date stylistic concepts, the transformation of the temporal horizon into a spatial compositional-textural musical vertical leads to a stoppage of the linear flow of time. The emerging phenomenon of "open form", a fundamentally unfinished structure, is realized as an infinite time that repeats its own sound "landscape", becoming a metaphor for Eternity. A similar lack of temporal accentuation (atemporality) is expressed in a peculiar timeless and suprahistorical height [7, p. 6–8]. Polystylistics, in the context of the genre-stylistic approach, should be perceived as a special speech method that uses the intonation musical experience of all European (and not only European) music, which reveals the ability to exist in simultaneity, as in simultaneous-"parallel" time.

In this way, those special canonical attitudes of musical thinking are revealed, speaking of which T. Cherednychenko introduces the concept of the "primordial canon" of musical creativity, which forces one to look for genre constancy even with the most radical stylistic shifts in musical consciousness [5, p. 70]. Genres such as postlude, "post-" opuses, "music for", reverberations, metamusic, metamorphoses, aphorisms, meditation, landscapes, dreams, reflections, labyrinths, and some others testify to the need to develop new stable genre and stylistic indicators in the conditions of total renewal of stylistic musical content, and this leads to the transformation of a number of stylistic principles into genre ones, the presentation of the stylistic principle as a canonical, generalizing one, which in the functional plan led to the complete replacement of genre conditions by stylistic ones, but left as fundamental the principle of dialogue between genre and stylistic principles in music.

Thus, the relevant aspects of the study of genre style are also due to the new experience of creating music, which is common to both composers and performers, testifies to the modern transience of musical art (the transition of centuries), evokes analogies with the transience of stylistic phenomena of music, which appeared on turn of the 19th-20th centuries.

The turning points of eras are the most important historical moments in the fate of music, including in the fate of piano performance, which allows finding chronological supports in the history of piano art at the transitions from the 18th century to the 19th century, from the 19th century to the 20th century, and finally from the 20th century to the 21st century, allows

establishing theoretical concepts of piano performance work based on these supports.

In a concise form, the theoretical model of the genre canon as a leading criterion for assessing the semantic completeness and semantic certainty of a performance interpretation can be presented as follows.

From the genre nature of musical art, the criteria of primacy - secondary are emphasized, which are system indicators not only on the border of ritual-customary and artistic practice, but also within the latter, which produces its own tendency to divide into primary and secondary material, with the proposal of paradigmatic communicative models of signs. The latter are prolonged in the system of composer-performer stylistic thinking, provoking the opposition of authority (primary genre attitude with accompanying compositional properties) - authorship (genre-stylistic modification of the chosen compositional model), i.e., they are consistent with the parameters of genre and style in the process of their translation-update in time, when the demands and needs that reflect collective creative pragmatics are organized in the genre plane, and the ambitions of the original author's artistic thinking are manifested in the stylistic dimension of musical expression. Genre canons are equally important for both architectural plans of music in its sound formation and development; they provide a dynamic balance of both plans, in which the stylistic factors of canonization confirm the semantic determination of the genre indicators of the musical composition; genre foundations of canonical musical thinking, canonization are strengthened by stylistic prolongations of compositional principles, trends of stylistic assimilation and stylistic transitivity.

Those aspects of canonical musical thinking (both composer' and performer' one) that arise from the middle of the compositional formation of musical material indicate the phenomenon of musical thematism with its aesthetic and immanent-stylistic indicators. From the point of view of general compositional logic, the spatiotemporal organization of a musical text directly depends on the principles of repetition, and the mentioned principles in the context of the process of historical and stylistic development of music can be considered as identical to the processes of thematic canonization, therefore, genre-style and stylistic canons express the objective essence of the existence of musical matter as artistically and linguistically organized.

Musical thematism, which is part of the set of musical and compositional principles, is the chronotopic-processual basis of the implementation of a genre style - a genre-style canon, which acts as a multifunctional phenomenon; the theme is a structural-semantic prototype of the genre form as a whole, therefore it determines its representative stylistic function, determines the figurative-semantic scope of the musical work, presenting one individualized image, it simultaneously (with its help) programs the artistic image unity of the musical whole.

The specificity of musical thematism appears in connection with the ability of musical expression to reproduce the forms and methods of relationships, therefore, according to the scope and nature of the thematic development, the principles of the genre-compositional constitution are divided into multi-component polylogical, monothematic-monological, contrasting-syllabic dichotomous or dialogic. All of them act as varieties of dialogic communication as a way of understanding and comprehending, influence the typology of genre canons. As determined by the performance origin of musical creativity, the latter imply three leading trends in the chronotopic (time-space) formation of musical form: polylogic, monologic, and actually dialogic as varieties of musical-performance speech - actions, achievement of the semantic addressee and work, and genre style.

Thus, the category of the genre canon allows mediating the principles and features of musical form- and meaning-making that are important for musical and performing creativity; in particular, it reveals the effective dynamic value of thematism in music as a process phenomenon that determines the typical

features of a musical composition, makes them stylistically expressed, fixed, ensures their constancy, semantic weight. Genre-canonical signs in their coordination with the stylistic indicators of musical creativity become prerequisites for the performer's attitude to the phenomenon of genre style, as well as criteria for evaluating this phenomenon as such, which is largely provided by musical-performative interpretation.

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Primary Paper Section: A

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