

Case Report

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GENRE AND STYLISTIC PRINCIPLE IN THE ORGANISATION OF ARTISTIC EDUCATION*Género y principio estilístico en la organización de la enseñanza artística***JULIA TARCHINSKA¹**

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ABSTRACT

Artistic education is an important factor in the cultural growth of the nation – the development of personal qualities and abilities. The methodology of teaching music pedagogy is related to the category of musical style. The relevance of this study is conditioned by a broad interpretation of the concept of musical style. Numerous musicological interpretations of the concept outline the range of issues and a growing interest among scholars in the search for promising approaches to understanding musical phenomena and the integration of scientific knowledge. The purpose of the study is to investigate musicological solutions to the problem of style, and to identify optimal approaches to building the educational process. The paper analyses various interpretations of the concept of "style" by musicologists. Methods and approaches of teaching musical and practical disciplines are highlighted, including the method of stylistic generalisation, experimental methodology, historical and stylistic approach, concentric approach, genre approach, and the principle of generalisation. As a result of the study, it was concluded that the educational process in the classes of musical and practical training should be built according to genre and stylistic principle – semantic generalisations of the genre in the context of multi-level style features. This paper can be useful for teachers in music education institutions to implement an effective approach to organising the educational process.

KEYWORDS

Musical Style; Art; Educational Process; Music Pedagogy; Musical Genre.

RESUMEN

La educación artística es un factor importante en el crecimiento cultural de la nación: el desarrollo de las cualidades y capacidades personales. La metodología de la enseñanza de la pedagogía musical está relacionada con la categoría de estilo musical. La pertinencia de este estudio está condicionada por una interpretación amplia del concepto de estilo musical. Numerosas interpretaciones musicológicas del concepto esbozan el abanico de cuestiones y el creciente interés de los estudiosos por la búsqueda de enfoques prometedores para la comprensión de los fenómenos musicales y la integración del conocimiento científico. El propósito del estudio es investigar soluciones musicológicas al problema del estilo, para identificar enfoques óptimos en la construcción del proceso educativo. Se analizan diversas interpretaciones del concepto de "estilo" por parte de los musicólogos. Se destacan métodos y enfoques de la enseñanza de disciplinas musicales y prácticas, como el método de generalización estilística, la metodología experimental, el enfoque histórico y estilístico, el enfoque concéntrico, el enfoque de género y el principio de generalización. Como resultado del estudio, se llegó a la conclusión de que el proceso educativo en las clases de formación musical y práctica debería construirse según el género y el principio estilístico - generalizaciones semánticas del género en el contexto de características estilísticas multinivel. Este trabajo puede ser útil para que los profesores de los centros de enseñanza musical apliquen un enfoque eficaz a la organización del proceso educativo.

PALABRAS CLAVE

Estilo Musical; Arte; Proceso Educativo; Pedagogía Musical; género Musical.

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1. INTRODUCTION

The dynamics of society's development always set new relevant requirements for the content of education. The humanistic paradigm of modern education determines the special importance of such educational tasks as the spiritual growth of a person, the creative development of an individual, traditional and innovative development of the general and professional culture of the younger generation. Effective conditions for ensuring the effectiveness of these processes are largely created in the field of music pedagogy since musical art has a significant potential to influence a person and educational properties. A specific feature of music pedagogy is the connection of questions of teaching methods with the category of musical style. This concept summarises all the elements and levels of studying musical art. The field of functioning of the concept of style is quite wide. The foundation of the theory of musical style is made up of the works of G. von Adler (1929) [1], and M.K. Mikhailov (1981; 1990) [2, 3]. Versatile and thorough studies of this category are marked by polyrhythmia of the evaluation planes.

In music pedagogy, the idea of the style method is not new. At the same time, the intensity of musicological searches of the style phenomenon encourages clarification of the content of the process of teaching musical disciplines (Sorokina, 1985) [4]. To find out the priority ways of developing music pedagogy, in particular, to identify the optimal forms of building the educational process in music and practical training classes, it is necessary to understand the essence of musical style and consider its connection with similar musical categories. At the beginning of the 20th century, due to the works of the outstanding Austrian scientist G. von Adler (1929), the problem of style in musical art is becoming central to music science [1]. In modern scientific research, it is strongly emphasised that there is no single theory that would regulate all positions regarding the definition of style (Tsarik, 2017) [5]. Thus, in the work of G. von Adler "Style in Music" (1929) in the list of existing definitions at that time, up to seven dozen heterogeneous variants of interpretation of the term "style" were considered, which changed over some centuries [1]. This complex phenomenon has a lot of wording today and will continue to do so in the future. In addition to the fact that the studies by different researchers contain differences in interpretations, due to the complexity and ambiguity of the style phenomenon, different definitions of it can be found already in one author.

In particular, the scientific heritage of the Russian musicologist M.K. Mikhailov (1990) [3], who since the 1940s has devoted at least four decades to the development of the problem of style, contains several definitions conditioned by a multi-faceted approach to style, namely: from the standpoint of logical approach, historical approach, dialectical method, system approach, general psychology, the psychology of creative thinking, the relationship between language and thinking, the psychology of perception.

The aim of this study is to explore and analyse musicological perspectives on the concept of musical style and to identify optimal approaches for integrating these perspectives into the educational process in music and practical training. The main tasks of the study are:

- explore the concept of musical style and its various interpretations in musicology;
 - investigate the role of genre and stylistic principles in organizing an effective educational process in music education institutions;
 - analyse the development of style-appropriate sound formation techniques, particularly in piano and performance, and their relationship with artistic expression and interpretation.
- This study contributes by emphasizing the importance of artistic education, exploring musical style, and proposing practical approaches for enhancing the educational process in music pedagogy, particularly in piano and performing techniques. It provides valuable insights for educators and students alike in fostering cultural growth and musical excellence.

2. ANALYSIS OF APPROACHES IN MUSICOLOGY TO DETERMINE THE MUSICAL STYLE

Different interpretations of style by musicologists are united by the understanding of this category as a system object, as a manifestation and expression of the development of musical thinking, and the explanation of style from the standpoint of unity as the main characteristic quality of the concept. For example, O.I. Komenda (2009a) [6] proposed several interpretations of the definition of style:

- ideological principles of thinking and techniques of its compositional design inherent in a particular historical era;
- a system of musical thinking, ideological and artistic concepts, images, and means of their implementation that arises in the conditions of a certain socio-historical ground and is associated with a certain worldview;
- the characterisation of expressive means (in their totality and separateness) inherent in a particular work, composer, creative direction, etc., which, expressed in its characteristic musical language, reflects the composer's musical thinking, and, accordingly, his creative method;
- the system of stable features of musical phenomena, the method of their differentiation and integration at different levels (author's personality, direction and school, historical epoch, national specifics, etc.), the transition of their semantic fields to specific systems of musical and expressive means;
- psychologically determined specificity of musical thinking, which is expressed by the appropriate systematic organisation of musical speech resources in the process of creating, interpreting and performing a musical work;
- the distinctive quality of musical works included in a particular genetic community (the legacy of the composer, school, direction, era, people, etc.), which allows direct feeling, recognising, determining their genesis, and manifests itself in the totality of all the means of perceived music, without exception, united in an integral system around a complex of distinctive characteristic features.

Some artistic phenomena fall into the semantically infinite generalizing category of musical style. From the perspective of the musical style's origins (the style may originate with a particular writer, national culture, historical period, etc.) Style is categorized according to individual levels and types of style systems by M.K. Mikhailov (1981) [2]. The musicologist applies the concept of "style hierarchy" as a division into narrower and broader style levels, as a subordination of lower levels to higher ones, taking into consideration the essence of individual and collective stylistic unity. The idea of style levels is regarded as the highest level of generalization, going from the individual style level to the historical style, or the style of a particular era. In musicology, this method has been used since the latter part of the 20th century. It made it possible to comprehend musical style as a whole that is influenced by the artist's personality, time, and location. According to this interpretation, the style fell under the historical category, which fit in with the "trend of historicism that dominated art science for a long time" at the time (Katrich, 2013) [7].

Accordingly, the search for ways to optimise the process of professional music and pedagogical training in higher education institutions in the late 20th – early 21st centuries took place taking into account the principles of generalisation and historicism. In the methodology of teaching musical and practical disciplines, a specific systematisation of educational material by artistic and stylistic features is experimentally introduced, the main content of which is to reveal the historical genesis of musical phenomena in their diverse continuity. Thus, in the scientific concept of M.P. Sorokina (1985) [4], training of applicants for higher musical and pedagogical education in conducting classes was proposed to be carried out based on organic synthesis of musical and historical, theoretical, and performing style analysis. This analysis provides for a consistent clarification of the socio-historical conditions for the establishment of a certain style, its artistic and aesthetic attitudes, features of the general

cultural context of the style being mastered, in the future – the nature of its manifestation in music in general and choral art and a specific piece of work in particular. Such an analysis is ultimately aimed at finding the performing equivalent of the acquired theoretical knowledge. The methodology of stylistic generalisation by M.P. Sorokina (1985) [4] (identification of stylistic patterns of mastered musical works and their influence on the conductor's interpretation, awareness of the limits of mandatory fulfilment of specific requirements for the interpretation of works of a certain style and the variability of the corresponding performing decisions) – historical and stylistic the principle that determines the study of styles in their historical sequence. This sequence in the author's experimental methodology was based on the awareness of musicologists of that time of such integral epochal style systems: choral music of the Renaissance, Baroque, Classicism, Romanticism, and various stylistic trends of choral music of the 20th century. A certain selection of the educational repertoire should be combined in senior years with the technique of retrospective, that is, the emphasis in the preparation of undergraduates' curricula on the main style "core" also provided for the addition of works of previously mastered styles. In general, the structure of the individual curriculum of students should consist of the main part (the works were studied to bring them to possible perfection) and an additional part (preliminary study and reading from a sheet of musical works that will be useful to future teachers of musical art at school).

— This is an experimental technique, according to M.P. Sorokina (1985) [4], provides for the search for stylistic parallels in related fields of art, the study of musicological literature on stylistic problems, the acquisition of competence in the practical application of the acquired knowledge and allows re-concentrating from narrowly technical tasks to artistic and interpretative ones. The pedagogical model of improving the training of students in institutions of higher music and pedagogical education based on historical and stylistic approaches in the piano class was suggested by V.I. Butsiak (2003) [8]. According to the research hypothesis, the historical and stylistic approach optimises the learning of a musical instrument in the classroom, since its implementation provides for the purposeful expansion of higher education applicants' "musical and stylistic experience in perceiving, analysing, and performing music reproduction, and pedagogical projection of students" stylistic thinking. Based on the interpretation of V.I. Butsiak (2003) historical and stylistic approach as "content and methodological support of the processes of students' awareness of musical knowledge in accordance with the historical patterns of the development of stylistic trends in art and reproduction of stylistic features of composers' creativity in interpretive performing and pedagogical activities" [8] is proposed a model of the organisation of piano training aimed at consistent assimilation of students' stylistic patterns of music, the development of their ability to substantiate artistic and stylistic interpretation of musical works:

— long-term planning, which should take into account first of all the historical evolution of the stylistic development of piano music (the experimental program provides for various forms of mastering the educational repertoire: perfect development, sketching, repeated performance, independent learning of works with an advantage at each stage of studying works of a certain style direction);

— the application of historical and stylistic analysis ("a brief description of the historical period and artistic situation when the work was created, brief biographical information directly related to the composer's work; determining the style features of the work, its figurative content, genre, means of expression; conducting style analogies with works of other types of art; finding out the features of the style and appropriate interpretation of the work; adapting the style characteristics of the work to the perception capabilities of students of a certain age");

— forms of control aimed at systematically checking the degree of students' mastery of style and appropriate interpretation of music (performance of a work and its style analysis on various forms of final control; orientation of academic concerts to thematic and stylistic generalisations of performance programmes; performances in front of a school audience, where conversations about artistic and stylistic features of the performed works are provided, etc.).

The assessment of cultural and artistic phenomena from the standpoint of historical and temporal features of the course of style processes is gradually replaced by new approaches that reject the clichés of the established style hierarchy and allow objectively considering the weight of time and super-time factors in each specific case of stylisation research. O.T. Katrich (2013) [7] specifically states that end-to-end interpenetration is a defining feature of the stylization processes in music. The researcher demonstrates, for instance, the existence of super-temporal, socially and historically nondeterministic aspects of the country's musical thinking as well as the distinctive character of F. Liszt, the pianist who invented the historical performing style known as the F. Liszt Piano School. The Hungarian national professional performing style, which is exemplified by pianists like B. Bartók and Z. Kodály, was established by Liszt (Weimar); he also shaped the individuality of several performers who don't strictly adhere to romantic pianism.

The researcher defines the connectedness of all style levels as a system in which a particular style level depends on all the others together and each in particular. O.T. Katrich (2013) [7] calls such a system "style concentricity". Here is what the researcher notes about this: "Its graphic image will look like a system of circles with different radii, but a common centre, where each circle means a certain style level – individual, epochal, national, etc. The model of such a system can have many variants since each style level is to a certain extent self-sufficient, that is, being connected with other levels, it can be considered both as a semantic part of these levels and as a separate substance that is formed by multi-level style phenomena or their elements. According to the point of the researcher's vision of a specific problem related to musical style, the image of stylistic concentricity can have a miscellaneous view". The expediency of the concentric approach in this way lies in its mobility, that is, in the vision of the real situation in the processes of musical stiletto formation. It is well known that the integral characteristics of artistic eras are often opposed to the talent of a prominent artist and the integrity of their style system. In addition, since the end of the 19th century, there has been a tendency to stratify a single epochal-style system into several noticeably contrasting subsystems. Musicologists generally deny the existence of a single epochal style in the 20th century: this era is characterised by a wide variety of stylistic trends and a huge gap between the genre spheres of music (Mikhailov, 1981) [2]. Therefore, the application of the principle of generalisation from the standpoint of historicism is somewhat vulnerable. However, stylistic generalisations can be carried out already at the level of the organisation of educational material itself in the class of musical and practical training, in particular, in the class of a musical instrument. The possibility of stylistic generalisations and historical comparisons is determined by the central form of work in the instrumental class: work on a piece of music.

In summary, experts in the field of musicology and education share the view that style is a complex and multifaceted concept. It embodies the development of musical thought, which emphasizes unity and encompasses various aspects of ideology, artistic expression, and psychological factors. This concept is applied through a hierarchical classification of styles and a historical and stylistic method in music education, allowing students to delve into the complex layers of musical style while acknowledging the interrelation of various levels of style, even in eras characterised by stylistic variety such as the 20th century.

3. GENRE AND STYLISTIC PRINCIPLE IN THE ORGANISATION OF THE EDUCATIONAL PROCESS

A piece of music is located at the intersection of several style levels. Solving problems related to its interpretation updates monographic information and awareness of multi-level style features. At the same time, as noted by V.I. Smorodsky (2015) [9] in his dissertation research, one of the most important means of artistic identification, which allows determining the ways

and conditions of perception and performance of musical works, and understanding the features of their content and form, is the musical genre. The researcher notes the constant growth of the relevance of the formation of performing skills based on the genre approach. Considering several definitions of the musical genre, considering the experience of modern humanitarian knowledge, O.I. Komenda (2009b) [10] comes to the definition of the musical genre as an intonation archetype, which, formed following the requirements of its artistic and non-artistic determinants, manifests itself as a system-entity and a system-principle while serving as a channel of integrative and typological connection of the object-subject system of musical art. Despite the constant process of overcoming the normativity of the genre, its "genetic code" struggles for its existence (even in the difficult conditions of the modern picture of the life of musical genres that form previously unknown hybrids).

According to M. Aranovskiy (1990) [11], the stability of genre features is impressive; they seem to pass through stylistic epochs, obeying them and at the same time maintaining their autonomy. Therefore, the category of genre for laying educational material, considering the principle of generalisation, is more justified. Therefore, in the appeal to various forms, methods, and means of artistic training, in particular piano, the leading role belongs to typical genres of different-style piano music. At the same time, the application of the principle of generalisation will be appropriate in the process of forming a multi-component performance culture. Generalised ideas about the artistic and aesthetic properties of musical works, the features of their musical language, performing tasks, and technical methods of their implementation will also help optimise the process of piano and performance training. In the activity of an instrumentalist, almost all types of musical creativity are combined to one degree or another: perception of music, music making, and transformative communication in the composer–performer–listener scheme. The primary comprehension of the artistic image of a musical work is based on "the ability of a person to sensually perceive the expressive meaning of musical intonation, to respond emotionally to it" (Tsy-pin, 1984) [12]. Convincing the implementation of musical and sound images behind the instrument requires a deep penetration into the expressive and semantic essence of the composer's idea. The performer's interpretation of the musical text begins with an awareness of the logic of the connection between the structure and the figurative and semantic meaning of the musical fabric of the work. When performing comprehension begins, "stable" properties of the musical form—i.e., those that are not corrected by the interpreter—are taken into consideration and imaginatively conjectured upon. These properties include the work's sound-high organization, voice science logic, register, type of textured presentation, etc. Intellectual comprehension of a musical work also largely appears based on associative ideas about the socio-historical conditions of the establishment of the composer's style, its artistic aesthetics, characteristic stylistic features in related fields of art, important facts from the artist's biography, the history of writing the work, etc.

The embodiment of an imaginary artistic image of a musical piece in a real performance is often the result of a long search for appropriate playing techniques that correspond to the "mobile" properties of intonation expressiveness of the work: articulation, dynamics, agogics, etc. These tools are of great expressive and formative importance (Jukšs, 2021) [13]. Due to the instrumental nuance, the mandatory requirements for performing works related to a certain style are embodied, and the variant richness of creative reading of the composer's author's idea at the same time. The process of forming and applying performance techniques is determined by the multi-component structure of sound representations (Wang, 2017) [14] – melodic, timbre and dynamic, articulatory, metre and rhythmic, and morphogenetic. Theoretically, the selected components in practice form a single whole, embodied in the auditory and motor coordination of the performer. Therefore, any technique of the interpreter has a morphogenetic characteristic (Abudaqa et al., 2021) [15]. Therefore, modern instrumental pedagogy clearly emphasises the need to achieve unity of artistic and technical development of the performer (Yavna, 2022) [16].

Due to significant research on the principles of human motor activity (Ertan & Bayram, 2020; Shokri-Kojori et al., 2023; Dubois et al., 2023; Perales et al., 2023) [17-20], the

unity of artistic and technical instrumental and performing development is understood as a harmonious combination of musical and artistic education of an instrumentalist with the formation of their "purposeful" (for the sound result) and "expedient" (due to the task of physical convenience) playing technique. According to H. Ertan and I. Bayram (2020) [17], The human nervous system is the most complex in known creatures, consisting of the brain and spinal cord, which can collect data from the environment and inner body, modulating this huge information with existing knowledge and creating appropriate motor responses mostly resulting in movement. At the same time, E. Shokri-Kojori et al. (2023) discuss the interactions between the autonomic and central nervous systems in healthy participants under sleep deprivation (SD) and rested wakefulness (RW) conditions [18]. The researchers measured brain activity, pulse and respiratory signals, and baseline brain amyloid beta burden. They found that SD resulted in a significant increase in synchronized low frequency (LF, <0.1 Hz) activity in an autonomically-related network (AN), including dorsal attention, visual, and sensorimotor regions.

The importance of characterizing human movement for understanding movement disorders was also explored by O. Dubois et al. (2023) [19]. The authors propose four main factors when choosing a metric (or a group of metrics): the importance of temporal vs. spatial coordination, the need for result explainability, the size of the dataset, and the computational resources. The study also shows that extracting the relevant characteristics of inter-joint coordination is a scientific challenge and requires a methodical choice. A. Perales et al. (2023) [20], discussing the intense and complex use of the term mental health and psychiatry, explore that the distinction between positive and negative mental health is inexact and that it locks the concept into the medical field and confuses it with psychiatry. They argue that mental health has an essential link with the process of human development, with both individual and collective well-being, and in connection with harmonious social development. Any goal-directed activity, as concluded by the eminent brain scientist of the 20th century N.A. Bernstein (1997) [19], is governed by an internal (imaginary) goal model or an image of the anticipated future. The process of this regulation is provided by transmitting through the senses and processing information about the correspondence of their movements to the goal. The received signals (sensory) about the progress of the action are compared with its image and fixed (or inhibited) by motor impulses as corresponding (or not corresponding) to the internal model of the goal. Due to this vicious circle of control, a sensorimotor system is gradually formed, in which sensory corrections are precisely coordinated relative to various elements of motor activity; the integral mode of activity is also clarified. The performing arts coordinate, as mentioned above, sound representations and the motor skills corresponding to them in an integral image of activity. The main sensorimotor correction in the management of performing actions is the corresponding qualitative characteristics of the resulting sound result.

Considering the regularities of the relationship between the mental and physical spheres in the performer's work from the standpoint of scientific conclusions about the activity of the central nervous system in the construction of movements, O.F. Shulpyakov (1986) [21] elaborates on the role of consciousness in the formation of playing techniques. The researcher emphasises that in the course of musical and performance search, auditory and motor components interact, as a rule, on an irrational basis. Higher levels of the central nervous system, which coordinate the motor process with the help of auditory sensations, affect its character while showing indifference to the motor composition of playing techniques. Subordinate levels of the central nervous system without the intervention of consciousness are not able to create an optimal base for complex performing movements. Thus, shaped by the interaction of auditory perceptions with the instrumentalist's playing apparatus, playing techniques can take a form that does not best serve the musical purpose at hand (in terms of physical comfort). Therefore, performing techniques require additional conscious adjustment to establish the optimal correspondence of the motor vehicle to the artistic goal. To activate the process of combining sound-like representations with purposeful (aimed at musical results) and appropriate (physically convenient) types of performing movements, the

author suggests using the associative application of previously acquired motor experience in accelerated effective mastering of playing techniques. The search for common aspects of new and previously mastered performing movements (life motor experience can also be used in general) should be based on taking into account the similarity of types of sensory corrections, and not the external form of actions, which of course will acquire individual features for each performer. In the instrumental class, it is important to observe the conditions for optimal mastery of performing intonation methods. At the same time, it is equally important to create a good base for the performance development of an instrumentalist who can independently solve the problems of expressive intonation. Researchers of movement problems note the suitability of the formed sensorimotor image for regulating new actions. It can more effectively act as a regulator with a particular class of movements. The scope of this class is usually limited: the generated image may not be suitable for all cases of life, but the constructed image turns out to be invariant to a certain set of actions performed (Gordeeva & Zinchenko, 1982; Leonavičienė & Burinskienė, 2021) [22; 23].

Ways to combine tones on the piano are generalised to the typological scale of strokes, volume dynamics, variable tempo, and various ways to use the pedal. The sphere of these means of expression is considered in musicology to be stylistic features, along with other leading elements of the structure of a musical style – musical thematism, musical language, and musical form. Therefore, different methods of sound formation are determined by a certain musical and stylistic environment. The effectiveness of the piano learning process will be promoted by genre and stylistic generalisation as the identification of individual and typical properties of piano works based on the comprehension of their genre and stylistic patterns. For example, an analysis of the melodic lines of Beethoven's late sonatas allows choosing an appropriate aural embodiment of their characteristic fluidity. In the performance of the desired type of legato, all links of the hand should be involved. Sensitive fingertips press keys from a close distance to them. Release – not with the help of purposeful active autonomous movement, but by arbitrary actions that arise as a result of "transferring" the weight of the hand from one finger to the other. The contour of elastic movements of the wrist and the entire performing apparatus, depending on the upper or lower position of the hand, which will naturally occur during the game with different fingers, will be determined by drawings and configurations of textured sequences and, accordingly, selected fingering (Tarchynska, 2020) [24].

In summary, the discussion emphasises the multifaceted nature of musical interpretation, highlighting the pivotal role of musical genres in identifying and expressing artistic ideas. It also demonstrates the stability of genre features across different stylistic epochs, advocating for educational resources that are based on specific music genres. The musician's all-encompassing function, including perception, creation, and transformative communication, is acknowledged, alongside the significance of performance skills in fulfilling a musical composition's emotive possibilities. The author's suggestion of employing associative motor experience to hasten technique proficiency is put forward as a valuable strategy. The significance of the typological scale of musical elements within stylistic features is recognised. This asserts the importance of genre and stylistic generalisation, which enables musicians to make informed interpretative decisions. Essentially, this discussion highlights the complex interplay between interpretation, technique, and stylistic context, emphasising the need for genre awareness and generalisation to foster a comprehensive performance culture for instrumentalists.

4. CONCLUSIONS

In all the variety of piano and performing techniques, the essential characteristics of the stylistically appropriate sound formation technique will constantly be revealed (of course, variably). In this regard, conscious, based on generalised understanding, mastering the interdependent and interdependent components of such playing techniques will create

conditions for effective performance training in the piano class. In consciously mastering the skills of auditory and motor coordination, both the artistic image and its corresponding sound image, and appropriate movement techniques in the context of style requirements, must be conceived. In addition, it is necessary to improve the technique of sound extraction and sound science in terms of its "expediency" due to the search for the nature of internal sensations that accompany the convenience of movements.

When forming a style-appropriate technique of sound formation, it is not necessary to study the opuses of all available compositional schools. As the degree of subordination of style elements increases, their versatility increases. Therefore, the relative secondary importance of piano-performing intonation methods increases their invariant value for performing techniques. In addition, due to the affinity of the phonic ideas of the metatext of piano music, it is possible to master the typical methods of style-appropriate sound formation techniques in the study of piano styles that determine the development of pianism. After emotional immersion in the meaning of the artistic and figurative content of a musical work, familiarisation with information of associative nature, which helps to comprehend interpretative tasks, it is advisable to identify the structure of the musical work, the nature of expressive means, the features of performing intonation, taking into account the extremely generalised genre features, ideas about specific genres, and the stylistic context of the mastered musical works. Therefore, the educational process in music and practical training classes should be based on genre and stylistic principles – semantic generalisations of the genre in the context of multi-level style features.

This study makes an original contribution to the field of artistic education by exploring the multifaceted concept of musical style and its implications for pedagogy. It offers valuable insights into various teaching methodologies and advocates for a genre and stylistic approach to music education. By emphasizing the conscious development of auditory and motor coordination, interpretive skills, and sound techniques, this research provides practical guidance for educators seeking effective ways to impart musical knowledge and foster stylistically competent performers. It streamlines the learning process by prioritizing the subordination of style elements and offers a comprehensive framework for students to understand and excel in the diverse landscape of musical expression, ultimately enhancing the quality and depth of their musical education.

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