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PIANISM AS A STYLE: CONCEPTUAL FEATURES

Organology inherent in the 18th century required the creation of a new instrument. This became the origin of the birth of the piano, and later it gave rise to a special “instrument culture” – that is, piano culture. Thus, the piano became a certain cultural activator, which gave birth to a new type of intonation, which, in turn, caused the formation of a new piano style. The style and nature of the works dictated by time presented artistic tasks to the performers, for the implementation of which freer movements were necessary. The piano style (as a part of the concept of pianism), which arose in the 18th century, corresponded to the classicist style. The main principles of the classicist style were the rationality and harmony of the world system. The romantic style replaced the classicist style. It contains the meaning of the deep ideological content of the musical work, and the artistic value prevails over the technical tasks. By the end of the 19th century, romanticism began to develop into impressionism, symbolism, and expressionism in some countries. The system of techniques that prevailed in the 18th century determined the appearance and evolution of the style of the instrument, in this case, the piano. According to this, it can be traced the genesis from the formation of the foundations of piano playing to the formation of a universal system of style. This article reveals the idea of unity of composer’s and performer’s styles. Representing integrity – the unity of composer, theoretical and performing hypostases, in further historical development, while preserving the original integrity, another concept of pianism is born – exclusively performing. The London and Vienna piano schools are examples of the multifaceted self-expression of style in its systemic unity. The pianistic heritage of those creators, who were, at the same time, composers and pianist-performers, turned out to be a “mirror” in which the national, epochal and individual signs of the musicians’ artistic thinking are reflected.

Key words: piano style, author’s style, individual style, pianism, style of the instrument, performance interpretation, London and Vienna piano schools.

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ПІАНІЗМ ЯК СТИЛЬ: КОНЦЕПТУАЛЬНІ ОСОБЛИВОСТІ

Властива XVIII століттю органологія вимагала створення нового інструменту, що стало першопричиною народження фортепіано, а згодом породило особливу «культуру інструменту» – тобто фортепіанну культуру. Так, фортепіано стало певним культурологічним активантом, що породив новий тип інтонування, який, у свою чергу, спричинив формування нового фортепіанного стилю. Продиктовані часом стиль і характер творів ставили перед виконавцями художні завдання, для здійснення яких були необхідні більш вільні рухи. Фортепіанний стиль (як частина поняття піанізму), що виник у XVIII столітті, відповідав класицистичному стилю, основними принципами якого були раціональність і гармонійність світоустрою. На зміну класицистичному приходив романтичний стиль. У ньому закладено сенс глибокого ідейного змісту музичного твору, і художня цінність преважує над технічними завданнями. До кінця XIX століття в деяких країнах почалося переростання романтизму в імпресіонізм, символізм, експресіонізм. Система прийомів, яка панувала у XVIII столітті, зумовила появу та еволюцію стилю інструменту, в даному випадку – фортепіано. На цій основі простежується генезис від формування основ фортепіанної гри до утворення універсальної системи стилю. В статті розкривається ідея єдності композиторського та виконавського стилю. Представляючи собою цілісність – єдність композиторської, теоретичної та виконавської іпостасей, в подальшому історичному розвитку при збереженні вихідної цілісності народжується інша концепція піанізму – виключно виконавська. Взірцем багатогранності самовиразу стилю у його системній єдності є Лондонська і Віденська фортепіанні школи, піаністичний спадок творців якої, що були, водночас, композиторами і піаністами-виконавцями, виявився «дзеркалом», в якому відображено національні, епохальні та індивідуальні прикмети художнього мислення музикантів.

Ключові слова: фортепіанний стиль, авторський стиль, індивідуальний стиль, піанізм, стиль інструменту, виконавська інтерпретація, Лондонська та Віденська фортепіанні школи.

Formulation of the problem. Piano art is characterized by a variety of genres, styles and techniques. The main issue in a pianist's performance is the understanding of style, which leads to the awareness of the use of necessary performance techniques and techniques that will bring the author's text as close as possible to the authenticity of the artist's individual features. The logic of our research involves the selection of performer's style as an element of the stylistic system of pianism.

Analysis of recent research and publications. A lot of musicologists and researchers have devoted their work to the question of style in music. I. Suhlenko studies the issue of the origin and definition of "individual performer's style" and methods of its analysis in her articles (Sukhlenko 2007, 2011, 2012, 2015). Yang Wenyan reveals an individual and personal understanding of performer's style (Yang Wenyan, 2017). D. Androsova presents the interpretation of pianism as a style in her monograph (Androsova, 2014). V. Tkachenko provides an understanding of the nature of tools as a special kind of determinant of thinking and style (Tkachenko, 2015). The work of O. Katrych (Katrych, 2000) is devoted to the construction of the levels of the style hierarchy (school style, national and historical styles). V. Moskalenko develops the idea of a system of music-language resources for interpreting a musical work as a manifestation of the composer's individual style (Moskalenko, 2013). A. Asaturyan interprets musical style in terms of its influence on the formation of certain, new musical forms (Asaturyan, 2017). E. Chaika's explores the issue of the composer's national style (Chaika, 2016). Y. Gat (1968) connects the technical features of the performance of a musical work with style.

The purpose of the article is to determine the signs of universalism of the style category as an element of the metasystem of pianism (according to example of the activities of representatives of the London and Vienna schools).

Presentation of the main research material. Each composer in his creative activity reflects the historical era in which he lives, creates, experiences, observes important and fateful events. The created piano piece carries a collective image of reality, corresponding to a specific historical period, which is determined by characteristic stylistic features. F. A. Steinhausen notes, "for piano playing must be mastered and created special, completely new and original movements. ... all technique is nothing more than a means to an aim, while the dominant element that determines the aim is art" (Steinhausen, 2014: 38-39).

A lot of scientists emphasized the need to be aware of various stylistic features and their influence on a

musical work. J. Gat connects the technical features of the performance of a musical piece with style in his work "Piano Playing Technique". Thus, the author draws attention to the fact that "the method of performing both legato and staccato changes depending on the style of the work" (Gat, 1968: 120). Taking into account the opinion expressed by the author, however, one should not, forget about the possible ways of performing this or that piano technique outside the context of the era and genre of the musical work. According to I. Suhlenko, this "allows us to talk about the belonging of an individual performing style to a certain performing tradition" (Sukhlenko, 2007: 365). The proposed view allows us to assume that if the performer is recognized by his individual performance style, then the author of the work can also be determined by his characteristic features of the composer's work.

The concept of style is multi-level and multi-functional. Naturally, the division of style into historical and national styles, as well as genre styles, author's styles, styles of directions and schools covers the entire spectrum of activities of musicians and interpreters, including working on a musical text, but it is worth noting that it is necessary to focus not only on one element, but to perceive them as a whole. Focusing on the presented system of style, we draw a single line of relationships between them, where the central "line" is the performer's style, through the prism of which all style levels can be traced.

According to the "Ukrainian dictionary of musical terms" by N. Ocheretovska, style is "(lat. stylus, from Greek stylos – writing stick) /style/ – characteristic features of creative handwriting that are manifested in the music of a certain era, nation, and creativity individual composer" (Ocheretovska, 2008: 104). However, it should take into account the possibility of "incomplete coverage", which depends on the interpreter's ability to understand the "musical-sound text". The performer's style can either approach the author's style or move away from it. In other words, in relation to the composer's style, the set of performers' styles appears as a manifestation of centrifugal and centripetal connections. The closer to the center (that is, the stronger the influence of centripetal forces) – the brighter the author's style (composer's style) is manifested, and vice versa, the further from the center, the stronger the performer's individuality (that is, performer's style). Thus, it is important to maintain harmony between the mentioned relationships.

It can be assumed that the interrelationship of culture and style is aimed at the formation of musical standards of the era, nation and personality, as a

result, it is revealed in the works of composers. The performer's familiarity with this kind of material expands the boundaries of understanding the author's artistic intention and ways of its implementation.

Each performer, depending on the physiological characteristics, age and understanding of the author's text, uses different and differently defined technical elements, which helps to recognize the performer literally from a few notes. It depicts a manifestation of a personal attitude to events, an era, its (executive) internal "handwriting", which largely depends on belonging to a certain national collective (community).

Thus, it should be considered that in this context the performer's style is part of the system of musical style. From this follows the conclusion that there is no performer's style outside the category of style (epoch, national, and composer). The pianist, as an intermediary (a kind of medium) between the composer's opus and the listening audience, must possess the meanings characteristic of the performance semas and symbols inherent in that "intonation dictionary of the era" (according to B. Asafiev), which corresponds to the historical-artistic era and the national to the nature of the performed work. This is important in the case when the artistic reality is historically distant in time and space. Given the changes inherent in today's sound context, the performer must nevertheless understand the intonation vocabulary of the era. The more expressed the remoteness of the historical era (conventionally defined as "composer's" and "performer's"), the more complicated the performer's reconstruction of an authentic type becomes, the more actualized is the condition of the performer's style matching the composer's sense of sound.

V. Moskalenko in "Lectures on Musical Interpretation" especially emphasizes the detail of the instructions for the performance of the piece, which the author defines as a feature (the degree of detailing of the instructions for the performance) that "in its own way characterizes the individual style of the composer and, to a certain extent, characterizes the stylistic direction that represents his music" (Moskalenko, 2013: 54). Considering the individual style, V. Moskalenko gives it a definition that it is "conditionally a passing way of forming an art school, creative direction, historical or national artistic style that interests us" (Moskalenko, 2013: 135).

All these levels of knowledge reveal to the musician the awareness of the use of the necessary performance techniques and techniques, which bring the author's text as close as possible to the authenticity. At the same time, it is important to take into account the composer's instructions, where, as noted by V. Moskalenko, "the style of musical creativity will

be understood as the individuality of musical thinking, which is expressed by the appropriate system of musical and linguistic resources for the production, interpretation and performance of a musical work" (Moskalenko, 2013: 136). To the system of musical-linguistic resources for interpreting a musical work, the author adds his own standard auditory representations of each musician, that is "his style of the composer whose music is being interpreted" (Moskalenko, 2013: 138).

Taking into account the position of the researcher, it can be assumed that the definition of an individual musical style includes the author's musical style not only in the understanding of it as the work of a certain composer, but also as the style of a performer. Thus, it turns out that in the system of performer's interpretation, the author's style is the performer's style.

When studying a musical work, the national style of the composer should be taken into account, but depending on the nationality of the performer, certain adjustments to the musical text may occur. This question is developed in the work "National-stylistic specifics of J. Sibelius's violin concerto" by O. Chaika, where the researcher notes that "national stylistics is organically built at the level of the composition of a musical work, which represents the finished projection of the author's idea-image. <...>" (Chaika, 2016: 3). O. Chaika makes an interesting statement that "national character is a mandatory component of musical thinking of the last six hundred years, which forces us to draw special attention to the problem of combination and disagreement in nationally characteristic interpretations of the composer's text and performer's interpretations" (Chaika, 2016: 3).

I. Suhlenko believes that "with the elevation of the role of the virtuoso component in the performance, a new generation of musicians appeared, who mainly performed 'other people's' works. Although for a long time, the performer's style was assessed only in terms of compliance with the performance of the composer's text. Gradually this concept is being used to denote the phenomenon of creative co-authorship. This is where the history of the scientific understanding of the category 'performer's style' begins" (Suhlenko, 2011: 4). This confirms the idea that the performer must demonstrate his own style, which is also "author's". Although it is necessary to come as close as possible to the reproduction of the style inherent in a particular composer. Thanks to the skillful combination of the above aspects, the interpreter will gain recognition and be associated with a certain level of performance on a musical instrument.

I. Suhlenko also refers to V. Moskalenko, who appreciates the style of musical creativity as "world-

view and musical thinking, which is expressed by the system of musical and linguistic resources for the creation, interpretation and performance of a musical work” (Sukhlenko, 2012: 5). Studying the question of the origin and definition of “individual performer’s style”, the researcher traces its development from the “manner of playing” on the instrument “to a concept that constituted a separate branch of knowledge about music – performance musicology” (Sukhlenko, 2011: 1). Thus, the author notes that “every performer is an individual, and if ‘Style is a person’ (according to J. Buffon’s apt definition), then such a multitude complicates classification due to the complexity and ambiguity of the structure of each individual creative personality” (Sukhlenko, 2012: 303). I. Sukhlenko emphasizes “we always compare the performer’s style with the ‘original’ – the author’s musical text” (Sukhlenko, 2012: 304), and also “that an individual musical style does not exist in isolation. It responds to changes occurring in musical culture as a whole, in musical pedagogy, etc. Therefore, the generalized performer’s style characteristic of the Baroque era cannot a priori be identical to the generalized performer’s style typical of our time. However, both of them, in their scientific understanding, should be reduced to a single concept that defines such essential properties of the performer’s style, which retain their integrity with any changes in musical culture” (Sukhlenko, 2012: 304). That is, the relationship between the author and the performer is traced in this way. To achieve the highest goal of performing skill, it is necessary to have an understanding of the sound and tempo standards characteristic of works of a certain time and musical composition, taking into account the compositional features of writing.

O. Katrych in his research emphasizes the importance of the mutual influence of different gradations of style, referring to the concept of stylistic concentricity, where the performer’s style is connected with higher levels of the style hierarchy: school style, national and historical styles (Katrych, 2000). The author notes that “individual performer’s style is formed under the influence of all other levels of performer’s style and to some extent is their continuation ... There is no doubt that the performer’s style is formed, first of all, under the influence of the personal qualities of the musician himself, aimed at revealing the content of the music. These qualities determine the performing type of a musician (rational, virtuoso, emotional or intellectual), they shape his sound-creating will (Martinsen), create a certain psychological instruction” (Sukhlenko, 2007: 366). As the author notes, A. Martinsen’s typology is approximate: classical type, romantic, expressionist. Instead, I. Sukhlenko

offers his own typology for “a complete understanding of the genre principles of performer’s expression”, based on those “applied in literary studies – the division into epic, lyric and drama” (Sukhlenko, 2015: 29).

Thus, the researcher gives a description of each type of performer, where “‘Lyric performer’ speaks in the first person, often relegating the composer’s idea to the background ... ‘Epic performer’ is the musician who seems to be emotionally removed from the music, stands ‘above by it’, trying to preserve not just objectivity, but also neutrality. Consciously choosing the role of a repeater of the author’s will, such a performer avoids excessive intimacy of intonation ... ‘Dramatic performers’ are those for whom the fabric of a musical work is a theatrical space that allows several events to take place at the same time” (Sukhlenko, 2015: 30). A similar classification is noticeable in Weitzman (lyrical, dramatic, brilliant, romantic) and H. Riemann (serious, whimsical (humorous), sentimental, graceful, virtuoso).

The opinion of I. Sukhlenko deserves attention that “the performer’s style as a system of means of expressiveness and a way of self-expression of the individual manifests itself at the level of intonation” (Sukhlenko, 2015: 27), which, in turn, is determined by means of the national and epochal levels of understanding of musical works of various composers. As A. Asaturyan notes in his dissertation “Chamber-vocal style of K. Debussy in the context of musical symbolism” (2017), “the dialectic of style is revealed in the relationship between the ‘personal’ and ‘super-personal’ principles, which, in turn, are ‘objectified’ through the genre system of music. The genre, being an ‘extrovert category’ (V. Kholopova), on the one hand, generalizes the style as an ‘introvert category’, and on the other hand, as it returns the style to the original direction of its musical and material society” (Asaturyan, 2017: 14). It follows from the above that the author interprets the musical style only from the side of its influence on the formation of certain, new musical forms that depend on the conditions of changing the instrumentation. However, no less important factor, in our opinion, is the connection of style with genre as one of the facets of its manifestation. I. Sukhlenko expresses a similar opinion, believing that the specificity of style (intonation) is determined by the dominance of some genre-creative principle (Sukhlenko, 2015: 31). The interpretation of pianism as a style is presented in D. Androsova’s monograph “Symbolism and polyclavry in piano performance of the 20th century” (2014). The author relies on the definition of pianism as a “pianistic style of playing” (that is, performer’s), giving preference to the French

and German schools, as well as defining their characteristic performer's features. This approach allows, in our opinion, to define style as another level of the metasystem of pianism.

The analysis of the heritage of universal personalities (M. Clementi and J. N. Hummel) also shows the necessary conformity of the style category with the general principles of differentiation. It allows us to make the following generalizations: the style of the era is classicism; national style is due to belonging to the London or Vienna piano schools; performer's style is manifested in the virtuosity of mastering the technique of playing the piano; an individual style is determined by the neatness and completeness of the composers' writing, which was embodied in low-dramatic and low-conflict works, which is probably due to the rather calm and successful life of the musicians.

The above allows us to draw a conclusion about the indivisibility of style categories (concepts) – epochal, national and individual style concepts. Thus, it allows us to reveal the idea of the unity of the composer's and performer's styles. Representing integrity – the unity of composer, theoretical and performer's hypostases, in further historical development, while preserving the original integrity, another concept of pianism is born – exclusively performer's concept. Thus, pianism can be conditionally divided into two branches – integral (trinity) and partial (exclusively performer's branch).

Referring to the work of Yang Wenyan, where the individual and personal understanding of performer's style is considered, it can be said that the presented development is included in the style system as one of the facets in unity with the compositional one. On the example of the work of M. Clementi and J. N. Hummel, it is impossible to distinguish what is primary and what is secondary in the relationship between composer's and performer's styles.

Therefore, the accuracy of content transmission should not completely capture the performer's attention, it is also important to be able to demonstrate one's attitude and skills. Because it is impossible to authentically reproduce the composer's text, especially this applies to works that appeared before the appearance of sound recording devices, but it is important to take into account the guidelines specific to a certain era.

The history of the development of the London and Vienna piano schools, based on the activities of their representatives, developed the foundations of the piano instrumental style (scientific school of G. Ignatchenko), known and practiced to this day. Thus, the system of techniques that prevailed in the 18th century determined the appearance and evolu-

tion of the style of the instrument, in this case, the piano. On this basis, the genesis from the formation of the foundations of piano playing to the formation of a universal system of style can be traced. Thus, techniques turned out to be the basis that contributed to new artistic outlooks, which formed a special "instrument culture" (according to V. Syriatskyi).

V. Tkachenko in the article "The style of the instrument in the triad 'musician – composition – listener' (on the example of the phenomenon 'guitar style')" (2015) provides an understanding of the nature of instruments and in this connection emphasizes "they act as a special kind of determinant of thinking and style". V. Tkachenko believes that "the history of musical thinking is clearly reflected in instruments" (Tkachenko, 2015: 49). It is worth assuming that musical instruments changed and evolved, sometimes they were filtered out (disappeared) depending on the listener's readiness for this or that sound embodiment of a musical thought. In this regard, V. Tkachenko notes that "tools are included in the group of artifacts that exist or existed in culture. At the same time, the tools themselves are products of thinking and creativity of an individual personality" (Tkachenko, 2015: 49).

From these considerations, it follows that a musical instrument by its nature is universal and takes into account the physiological characteristics of not a single (specific) person or performer, but it is intended for use by a wide range of people who know the art of music. V. Tkachenko reveals the "set on style", which is manifested in the "transformation of the original properties of the instrument, expanding its capabilities by improving the design (the figure of the master-maker), the technique of playing it (the figure of the master-performer), the technique of writing for it (the figure of the master – composer). Only in the unity of these three artistic figures is a full-fledged 'life' of the instrument possible in the practice of public music making" (Tkachenko, 2015: 49).

Continuing the study of the instrument as a cultural factor that affects general stylistic trends, the author points out that "the category 'instrument style' is always historically determined by the system of philosophical and artistic views, eras, periods, national and genre preferences in them, and ultimately – the styles of creative personalities who create sound styles of instruments and compositions for them" (Tkachenko, 2015: 52).

Thus, it can be argued that the style of the instrument is an integral part of the style system, which summarizes many personal factors (composer, performer, and listener). Depending on the organological features and changes, the "style of the instrument"

can expand its boundaries, since in modern musical practice, in particular on the concert stage, samples of ancient mechanics (harpsichord), classical mechanics (piano, grand piano), as well as more modern instruments (electronic pianos, synthesizers).

The interpreter, who aims to create a sound image of a musical work of a certain historical and artistic era, should take into account the importance of such a component as the “style of the instrument” (scientific school of G. Ignatchenko) – a factor that precedes the formation of compositional and performing styles. The evolution of the performer’s style, the renewal of the style of the instrument, which is happening so rapidly throughout the modern era, often comes into conflict with the “piano etymon”, which was born and approved by the geniuses of the London and Vienna piano schools. However, the founders of the London and Vienna piano schools during the historical and artistic development of the foundations of piano performance initiated by them in their own creative activity (during the formation of piano performance, as well as the growth of the popularity of the piano) laid the foundations for the acquisition by stylistic evolution of the meaning of the generic sign of pianism.

It was determined, in particular, that a wide range of piano styles, which include sonatas, concertos, and chamber ensembles represented in the Viennese school. There are also reasons to assume that the Viennese school created a universal piano style, which expanded its possible manifestations.

Conclusions. The functioning of the performer’s style as a category of pianism involves the pianist’s awareness of the typological properties of the epochal, national, and compositional manifestations of the style. An example of such multifaceted self-expression of the style in its systemic unity is the London and Vienna piano schools, whose pianistic heritage of creators, who were, at the same time, composers and pianist-performers, turned out to be a “mirror” in which the national, epochal and individual signs of the musicians’ artistic thinking are reflected. When performing a performer’s interpretation of a piece that belongs to the legacy of the London or Vienna piano school, the pianist of the Modern Age must take into account not so much and not only the principles of performance and style contemporary, but also the

theoretical and practical guidelines set forth in the work of M. Clementi “Introduction to Art playing the piano-forte” and the treatise by J. N. Hummel “A thorough theoretical and practical guide to playing the piano-forte from the first simple lessons to perfect performance”. The theoretical works of M. Clementi and J. N. Hummel should acquire the function of a kind of “guide” for the modern pianist regarding the reproduction of piano techniques in accordance with the performer’s style of the era of London and Viennese classicism. Pianism of the London and Vienna piano schools is a reflection of style in all its manifestations. It follows from this that pianism is a holistic phenomenon with different levels of meaning.

Following the way of selection of optimal methods from among those characteristic of the historical epoch, the national style, the pianist approaches the interpretation of pianism as a performer’s style; while the organization of techniques selected by the pianist, their meaningful interpretation determine the formation of the performer’s individual piano style (according to I. Suhlenko). Pianism as a performer’s style is characterized by the unity and at the same time the heterogeneity of its inherent content.

Style in music has a hierarchical structure (historical, national, individual style), which gives grounds to put forward a theory about the similarity and complementarity of pianism and style, where they are systems with their own hierarchy and are defined as a method of musical thinking. On the other hand, it can be concluded that the school is a system of tools for developing pianism. It should be emphasized that the category of pianism includes all the functional and substantive differentiation inherent in the concept of style and specified for performance. That is, pianism functions as epochal – historical; national; individual, author’s.

It follows that pianism as a performer’s style is a reflection of the typological properties of national, epochal and author’s styles, thus, a definition is formed – these are characteristic features that appear in the sound text of the work; it is also a method of selecting performing means from a set of techniques inherent in a specific historical epoch, their new set in the work, interpretation, organization, taking into account the influence of a specific individual style on the performer’s method.

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