

EVOLUTION OF STYLES IN WESTERN EUROPEAN ARCHITECTURE AND MUSIC

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Abstract. The article explores the nourishment of the stylistic evolution of Western European culture, represented by architectural and musical mysteries. There is an idea about the continuation of material and spiritual ambiances in architecture and music. The author explores the underlying trends and eminence in these types of art, draws parallels with architectural disputes and musical creations in the singing era in different countries. The connections between religious ideas and the development of musical forms and genres and in cult disputes are explored.

There are categories of style that are characteristic of art in historical, national, cultural aspects. The study demonstrates the regularity of “nearby” stylistic trends and its brightest representatives. Also analyzed are the applications of stylistic retrospectives of later eras, much more than earlier ones, including ancient eras.

The author draws an analogy between musical modes and orders in architecture; between the steps of harmony, as a musical concept, and the steps of the booths, as well as architectural categories and other elements of the human body. Respect is given to the importance of acoustic aspects, sound vibrations in architecture and music, as well as color schemes in booths and musical works, including “programmed” music and interior design. The evolution of various musical genres and the evolution of musical instruments are borne out. The aesthetic aspect of these musical instruments is seen as storage accessories.

Parallels are drawn between the decor of architectural buildings and the ornamentation of music, in connection with the song's stylistic direction. The moments of formation are considered - the main elements of successful architecture and music, the evolution of form in these types of mysticism. The evolution of styles in architecture and music can be seen in the historical trends that shape the stylistic advance.

Keywords: style, evolution of styles; general energy-information space; rhetorical figures, Christian symbolism; architectonics of musical works; composition in architecture and music; polystylistics; fashion and style.

The relevance of the study is to trace the general trends in the evolution of the style of music and architecture and their unifying factors.

Object of the study: historical parallels in the stylistics of architecture and music

Subject of the work: trends in the evolution of styles in architecture and music. Art reflects the surrounding reality, changing depending on historical conditions that influence people's lives, their tastes, preferences, way of life, fashion, style of behavior, clothing, and accordingly creates its own stylistic trends, both within each of the types of art and in its various types, etc. Let us recall that style (Latin - stylus - a writing stick) is the form and content of any object or phenomenon. When defining the category of style, it is necessary to keep in mind general trends, characteristic features in historical, national, cultural aspects, in the features of the creative method of the author separately or their coincidence in different masters, some general trends, i.e. manifestation of the general (typical) or individual (individual). In this sense, we can talk about stylistic and stylistic concepts. There is a constant exchange of energy between the surrounding space and a person. Depending on the

vibrations emitted by a person, it interacts and resonates with the same field formations, showing aggressive or benevolent behavior, each spoken word is a vibrational command, affecting the well-being of a person and his behavior. Therefore, it is so important what words we pronounce, what sound wave we tune in to.

A person is surrounded by energies and vibrations created by the Creator. Ancient people noticed how sounds affected their lives and behavior. They began to identify different pitches of sounds and composed simple melodies, like singing "a" to calm a child or singing cheerful songs while hiking. They recognized the magical nature of sound and deified it. The Muses in ancient Greek mythology, daughters of Zeus, represented all forms of art. Temples were dedicated to them, and the word "museum" comes from "mouseions," which is related to music. Music and humanity developed together. Nature produces sounds like forest noise, waves, bird songs, and echoes, which composers captured and used in their work. Scientists found that the Earth has sounds tuned to a dominant seventh chord, and the planets follow a scale. Modern noises, like car sirens and train whistles, also have frequencies. Some sounds create harmony while others are dissonant. For sound to be musical, it must have pitch, volume, duration, timbre, and also colors. Historical figures, like tenor Enrico Caruso, could resonate with glass using their voices. Stones, like quartz, are believed to have healing properties, and architecture made from stone resonates and affects people due to its strength and qualities.

Sound waves with specific pitch and frequency, structured in a particular rhythm, define music's essence and impact us emotionally and sensually while also reflecting logic and mathematics, as noted by Pythagoras. In architecture, there's not only aesthetic appeal in viewing and using structures but also precise mathematical calculations that bring designs to life. The durability and purpose of architectural objects depend on the balance between form and content. Both musical and architectural works are evaluated over time, revealing their relevance. Ancient cultures sought to merge functionality with aesthetics in architecture and music by organizing sounds into sequences to create modes, while also reinforcing buildings with structures like columns and giving them names. This led to the development of Greek musical modes such as Ionian, Dorian, and Aeolian, and architectural orders like Ionian, Doric, and Corinthian, named after tribes of Ancient Greece. The Ionian mode aligns with the natural major scale, while the Dorian mode represents a natural minor scale with a raised sixth.

To the main question of philosophy about the primacy of being or consciousness, the answer is: being determines consciousness. But often consciousness determines being, because ideas, co-consciousness determine the material and spiritual aspects of people's lives. The Bible says: "In the beginning was the Word, and the Word was with God, and the Word was God... All things came into being..." (John 1:1) [1, p. 453], Word, Logos, idea (Platonic eidos) - the first cause of all that exists. Initially, it is consciousness that determines what kind of home a person should live in, what to wear, what books to read and what music to listen to.

Architecture serves a material function while music has a spiritual aspect. Architecture is tangible; it can be felt and touched. In contrast, music is immaterial; it can be heard and felt emotionally but cannot be physically held. This characteristic supports the idea of absolute pitch, which relies on the memory of sound but is not material. Music is heard and recorded in the brain, where the right hemisphere handles subjective and creative aspects like melody, and the left focuses on the intellectual side, such as musical structure. The brain has around 100 billion neurons that manage various actions and their connections.

Performing music is a temporary act; no two performances are identical, even by the same musicians. The invention of musical notation allowed composers to document their ideas, enabling performers to bring music to life. However, sound recordings cannot fully capture music like paintings can. Sounds exist in a shared energy space, transforming and reappearing in new forms. Although art forms differ, they often connect, influencing one another. Common elements among the arts include ideas, composition, form, rhythm, and style.

The parallel emergence of styles in different types of art is due to the fact that they are created by people living in the same historical period, which is reflected in clothing, in the surrounding space, in housing, in the interior, etc. In the same space live people of art, who capture the surrounding world in sounds, colors, words, drawing ideas from the common energy-information space, from the "collective unconscious" (K. Jung). The similarity of ideas and principles creates a combination of certain features that make up the style of a particular era. But, since matter was primarily significant for people, i.e. the organization of living conditions, architectural styles were ahead of musical ones.

In architecture, the following styles are distinguished:

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|-----------------------------|------------------------|
| • Ancient Greek | • Classicism |
| • Ancient Roman | • Romanticism |
| • Romanesque | • Electricism |
| • Gothic | • Modern |
| • Renaissance (Renaissance) | • Modern style |
| • Mannerism | • Postmodernism |
| • Baroque | • Parametricism |
| • Rococo | • Digital architecture |

Accordingly, in music, the following styles echo these:

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| • Ancient world (before the 12th century) | • Classicism |
| • Pre-Renaissance (12th-13th centuries) | • Romanticism |
| • Renaissance: Early (13th-14th centuries); | • Impressionism |
| • Renaissance: High (15th-16th centuries) | • Modern |
| • Baroque turn of the 16th-17th centuries | • Modern |
| • Rococo | • Postmodern |

When comparing, it is clear that the primary styles, both musical and architectural, existed earlier. Music played a purely applied role and was somewhat primitive, and musical instruments were also quite simple at first. Initially, Logos was dominant, music voiced the word, instrumental music was in its infancy. To a large extent, this was due to church art. In Orthodoxy, as is known, instrumental music was not allowed. Although we know from the Bible that King David played musical instruments and sang: "Praise God in His saints..., Praise Him with the sound of trumpets: Praise Him with the psaltery and harp; ...timbrel and drum; ...with strings and organ; ...with sweet-sounding cymbals..." [2, Psalm 150, 2-5]; "On stringed instruments" [2, 75]; and the attitude towards musicians, for example, in Ancient Egypt, was not so respectful at first, because they performed service functions for those in power. Architecture was a necessary part of life: improving everyday life, people created buildings that allowed them to protect themselves from the negative influence of the environment, bad weather, cold, etc. Thus architecture was a material factor, and music was a spiritual one.

Human evolution led to the development of basic sounds that resembled melodies within simple rhythms. Over time, musical structure began to emerge, including musical language and rhythm. Musicians often paraphrase the Bible, stating that rhythm existed first, as early humans danced and coordinated their actions with clapping and shouts, using an ostinato style.

Sustainability is one of the main principles of architecture, and for this a certain calculation is necessary. This was realized by the ancient Greeks and Romans, who erected their buildings, some of which still exist today. To achieve this, the most optimal shapes and sizes were chosen. Thus, in Ancient Greece, the main geometric figure was the meander. Its symbolic continuity (especially when

two meanders are superimposed with a metric shift of one step, giving a cross or swastika - a symbol of the infinity of the wheel of Samsara), had a fascinating effect on architects and artists. It was used both for decorating building facades, friezes, belts, pilasters, and in the interior and edging household items with its pattern, in particular, jugs and vases. The rotation of the meander and swastika from left to right symbolized an appeal to light and goodness. In Ancient Rome, meanders were used to decorate the hem of clothing. And in architecture, popular shapes were the square and the circle. "In the era of the late republic, a new type of house construction emerged - high (insulae) for the poor - multi-story houses... in the form of a quadrangle; inside the building there were courtyards and a garden" [3, p. 32], and the rich built single-story - domus, but also square or rectangular. Theaters were built in the form of a circle, for example the Colosseum. The synthesis of squareness (façade) and roundness (interior) - the Roman Pantheon, "a temple originally dedicated to all pagan gods, over time changed its purpose and turned into a mausoleum of great people" [4, p. 52]. Western European music is also based on squareness and roundness, which is reflected in four and three-part meters, in a later period - in the form of rondo, etc. In the sphere of musical language, stability manifested itself in the form of pitch, which allows us to talk about intonation, i.e. the emergence of the concept of "voice", both vocal and subsequently instrumental; in the field of form-building - in the form of the design of disparate sounds in a certain structure: theme, melody, motive, etc. Moreover, the pitch structure is the prerogative of purely music, in contrast to drama or other speech structures, as well as the concept of mode, from which melodies acquired a certain coloring.

In ancient times, vocal music was the main focus, especially in religious rituals, still seen in Orthodox services today. Instrumental music emerged later as an accompaniment in Catholic Church services, eventually developing into solo performances. In Ancient Greece, instruments like the lyre and kithara accompanied singers and dancers, believed to be played by god Apollo and others. Wind instruments made from various materials were also common, representing different social classes under the guidance of the god Dionysius.

Ctesibius of Alexandria invented the water organ, which evolved into the keyboard-wind organ. Ancient music, although simple in its modal structure, gradually became more complex, developing harmony and musical language. The Greeks notated their music using letters and the Greek alphabet. Musical modes formed the foundation of harmony and ornamentation, based on stable pitches. This principle of overtone was later applied to tuning in keyboard instruments like the piano. Architecture shares similar techniques, as both music and architecture reflect emotion, purpose, and collective creativity. The development of music also took place in collective creativity: initially a monophonic melody performed by different people, i.e. different voices formed a choir. Subsequently, this principle formed the basis of polyphony (multi-voice), and homophony (monophony), most often the upper voice against the background of ostinato other voices - the prototype of a solo part (vocal or instrumental) with the accompaniment of a piano, string ensembles or an orchestra. As the geographical center of power shifted north, to Europe, more comfortable, warm buildings began to be built, a different style of architecture, in accordance with mentality, national preferences, customs, tastes, etc., a desire to decorate them appeared.

Similarly, homophony, i.e. monophony, required variety and decoration of sounds. The advent of writing, i.e. recording thoughts on paper, entailed the desire to record musical ideas, which were initially exclusively improvisations. Initially, simple sequences of sounds began to be developed and decorated: "Vinnola – decoration, ... is described already in the 7th century by Isidore of Spain as a trill that twines around another like a grapevine." Aurelian of Rome (9th century) speaks similarly. [5, p. 6]. This applies to both vocal and instrumental sounds: "If, when performing a melody on the organ, we want to decorate a note of this melody, for example, a low G, then, while maintaining this note open and motionless, we will vibrate sharply with the help of not the lower F, but better the upper A" [5, p. 6]. decorations were already a certain manifestation of the style of music.

The Middle Ages have always been an attractive era and have excited the imagination. Poets, writers, musicians, artists, architects, directors, and playwrights have addressed and continue to

address them in their works. This period is shrouded in mysteries and secrets. "And this despite the fact that the history of the Middle Ages preserves in its memory its barbarity, gloomy ignorance, fear, squalor, torture, and violence" [6, p. 3]. The mystery also lies in the duality of its perception, which presented it as "an era of fear, fanaticism, and piety, and then a time of flourishing European culture" [6, p. 3]. "The Middle Ages" – a thousand-year period of European history from the fall of the Roman Empire (176 AD) to the discovery of America (1492) – was marked by the flourishing of the Gothic style. "The Middle Ages cannot be imagined without castles, and the castle itself is a creation of the Middle Ages. Our ideas about this are based on our acquaintance with romantic literature and the "neo-Gothic" architecture of the 8th-9th centuries, which presents us with such beautiful creations of human hands as the castles of Neuschwanstein in Bavaria, MacKenzie in Genoa, Carcassonne in southern France. A medieval castle (translated as a fortified camp) is a fortified dwelling." [6, p. 26]. Initially, castles, like fortresses, were fortifications. "Later, castle architecture became more complex, new elements were added - internal fortress walls, residential buildings, warehouses, areas for troops and even gardens. At the end of the Middle Ages, castles and palaces became the most characteristic structures of this time. At first they were built of wood, and later (from the 9th century) - of stone," [6, p. 32]. An example of a palace-fortress is the Louvre in Paris. "The foundation of the Louvre dates back to 1200, when Philippe Augustus built a fortress by the Seine River for defensive purposes, which occupied approximately a quarter of the modern Cour Carré (Square Courtyard). At that time, the fortress was not yet a royal residence (the king preferred to live on the Ile de la Cité)" [7, p. 17-18].

Castles in our minds bring images of medieval knights and ballads that evolved from simple songs into musical pieces. Knights sang these ballads to their ladies, inspired by the troubadours of Provence. Medieval ballads often feature a 6/8 time signature and a rhythmic style akin to the Sicilian dance, reflecting the era in later compositions. The rise of Christianity in Western Europe influenced architecture and music, leading to the creation of Gothic buildings that were tall, dark, and reserved. Cathedral construction involved bold designs to accommodate large crowds and sought new proportions within the constraints of medieval city spaces. All this gave rise to the specific style that we call Gothic. But above all, the cathedral needed grandeur, since it was a reflection of the Heavenly City and the cosmic order. Therefore, the ratios of sizes that made up the proportions are embodied in portals, capitals, multi-colored stained glass windows and contain precise symbolic messages [6, p. 38]. Gothic cathedrals are examples of exceptional stone carving, while their interiors show the art of wooden architecture, filled with intricate carvings. This includes the altar, organs, and the walls and benches. Despite the Catholic Church's restrictions, learning and science advanced. In the late Middle Ages, universities like Sorbonne in Paris and Oxford and Cambridge in London were established. The University of Paris, founded in 1215, was the first in Europe to include four faculties: theology, law, medicine, and liberal arts. Many Gothic buildings still exist in Paris, such as Sainte-Chapelle, built by Louis IX to house the Crown of Thorns. The structural elements, acquiring an immaterial character, look like fine embroidery, elegant lace: the ribs narrow, the spires directed upwards become sharper – the impression is created that the entire architecture ceases to exist and only the huge stained glass windows remain" [7, p. 17-18].

"The vaults of the cathedrals became higher and higher and more pointed to enhance the feeling of striving towards the sky. To balance the top of the vault, supporting arches were built, the same two-tiered ones as, for example, the arch of the cathedral in Reims" [6, p. 39]. In such a space, a person felt his insignificance and raised his hands to Heaven in a prayer for the forgiveness of sins and bowed to the ground. In the Middle Ages, the concept of the Last Judgment and afterlife punishment was represented through the sequence *Dies irae*, which continues to influence music today. The descending second diatonic movement in the minor scale creates a sense of fear. This idea is reflected in musical techniques like *anabasis* (ascent) and *katabasis* (descent) used in Catholic liturgical music. Unlike Orthodox music, Catholic cathedrals featured organs, enhancing the sound that rose to the dome.

From the 5th to the 15th century, music mainly consisted of monodic single-voice singing, known as Gregorian chant, characterized by smooth voice leading. As building styles improved, musical ornamentation also advanced. This included practices like "campa" from ancient India and "quilism" in the Middle Ages, which involved adding decorations like mordents and trills.

While early music was mostly amateur, the Laodicean Council in 376 made church singing a professional activity. Byzantine music began to excel with strict Gregorian chorale. Popes Sylvester and Hilarius helped establish the first singing school, introducing complex musical decorations. The development of the staff by Guido d'Arezzo marked a significant advance in music, leading to improved instruments and the rise of the bagpipe as a key symbol of the Baroque period.

Gothic style was replaced by the Renaissance, which began after the fall of Constantinople. This event brought ancient culture examples from the Byzantines to Europe, particularly Italy, leading to a revival of ancient traditions. Trade growth and knowledge from Arab, Chinese, and Hindu scholars contributed to scientific discoveries, including those by Nicolaus Copernicus, along with the discovery of America. The 14th century marked a significant shift in Europe, with climate change and a plague epidemic causing people to seek comfort in past artworks symbolizing stability. In Italy, the strict Gothic style did not thrive, allowing Renaissance culture to prosper, with architecture like Venice's Cathedral of San Marco emerging. While the Middle Ages focused on Catholicism and asceticism, the Renaissance brought back ideas of freedom and humanism, despite the Catholic Church still influencing life and sponsoring building projects. Renaissance thinkers, similar to ancient philosophers like Plato and Aristotle, explored life's meaning and moral laws, basing humanistic ideas on Protagoras' belief that "man is the measure of all things." They acknowledged the idea of God, often referencing Biblical stories in their works, such as Raphael's Madonnas and Michelangelo's Creation of the World. The Renaissance was a time of great artists and thinkers, with figures like Leonardo da Vinci who excelled in multiple fields, and key names like Michelangelo, Raphael, and Dante born around the same time in Florence.

The new stylistic features of the Renaissance influenced the relationship between architecture and music. In Italy, the main building type was the Palazzo, characterized by two stories, an inner courtyard, and designs based on antique symmetry and harmony. These buildings featured powerful cornices, elegant balconies, columns, and sculptures. Unlike Gothic churches, religious buildings had wide domes instead of spires. In music, the form evolved into a more harmonious system, moving from couplet-variation form to variant-strophic, allowing greater freedom in themes, especially in the motet and mass. The musical theme gained independence, leading to a form structure with three sections: exposition, development, and completion, which foreshadowed the future sonata form. Renaissance music became more expressive and diverse, resembling the richness of architecture and painting. A separate type of coloring became diminution: (also called gorgia, glosa, coloratura, division) - "splitting a large duration into various small ones - a technique that is still used in variation form, but which at one time was extended to all works, both secular and spiritual" [5, p. 14]. In this case, the singer "considered the composition only as raw material, and the composer only as a "notographer" ... both of the most outstanding composers of that period: Giovanni Palestrina and Orlando Lasso "were by no means sympathetic to the various extremes of diminution." [5, p. 15]. In numerous treatises, composers tried to limit the willfulness of singers. And during this period, not only vocal but also instrumental music began to play a significant role. First of all, these are string and keyboard instruments: harpsichord, clavichord, virginal - from "virgin" - "maiden" - a small table instrument (the instruments were practically the same, with some modifications, but were called differently, depending on the country in which they were used). In England, the harpsichord was also called harpsichord and virginal - from "virgin" - "maiden" - a type of spinet, in France - spinet; in Germany - shachbrett, cambalo in Italy. The most striking features of the style of the era were displayed by Italian composers: Giovanni Pierluigi da Palestrina, Giovanni Gabrieli, Giulio Caccini, Orlando di Lassa, Claudio Monteverdi.

Monteverdi, a great reformer of musical art, belonged to two great eras – the Renaissance and the Baroque. His opera *Orfeo* (1607) is a new stage in the development of the opera genre, tested by time: in 2007, world opera stages celebrated the four hundredth anniversary of its first performance with productions. The opera attracts with its bold use of orchestral colors to personify the characters of the heroes with the timbres of the instruments: for example, strings, harpsichord and flutes musically characterize pastoral images – shepherds and nymphs; brass – the underworld of Hades. This is already a reference to the classical and romantic principle of leitmotifism.

Monteverdi's vocal and instrumental works showcase the performers' technical skills and vivid character portrayal in the madrigal genre of the Renaissance. These pieces feature various instruments, including violas, percussion, harpsichords, and clavichords, the latter being a forerunner to the piano. The elegant harpsichord served both as an accompaniment for others and for solo performances, enhancing the decor of noble living spaces, similar to styles described by Boccaccio in the *Decameron*.

In France, the Renaissance is highlighted by figures like Josquin des Pres and Clement Janequin, who explored different styles. Josquin, from the Franco-Flemish school, emphasized the meaning of lyrics and favored imitative structures over complex melismas, influencing future composers of the Baroque era. Another notable French style, "chanson," celebrated everyday life; Janequin's works, like "Birdsong" and "Cries of Paris," are early examples of program music. Michelangelo broke from classic Renaissance ideals in his mid-16th century works, favoring ornate designs, and his followers embraced the Mannerist style, known for eclectic elements and visual excesses.

Music started to reflect the variety of styles found in architecture, developing alongside other art forms, particularly during the Baroque period and beyond. The High Renaissance led to Mannerism, which eventually shaped Baroque. Originally, "Baroque" had a negative meaning, used by Portuguese sailors to describe irregular pearls. This term reflected features like oval dormer windows, which were seen as unnatural or pretentious. Despite its initial bad reputation, Baroque art significantly influenced European art from the 16th to 18th centuries. This style emerged during major upheavals, including absolutism in France, conflicts between the monarchy and the urban class, the Thirty Years' War, and various religious confrontations throughout Europe.

During this period, even as the Catholic Church gains power, scientific ideas grow. Isaac Newton discovers the law of universal gravitation, and Galileo Galilei proves the earth is round. Clocks with minute and second hands are created, changing how time is perceived. Art shifts from the calmness of the Renaissance to express more movement. Artists of the Baroque combine different art forms. For instance, Giovanni Lorenzo Bernini decorates St. Peter's Square in Rome with sculptures that seem lifelike, such as his famous work *Apollo and Daphne*, where the details make the characters feel real. Bernini also creates dynamic pieces like *Neptune and Triton* and uses various materials like bronze in St. Peter's Cathedral.

In this era, sculpture becomes a key part of architecture, enhancing and decorating buildings. Amazing examples include Francesco Borromini's facade of the church of San Carlo alle Quattro Fontane and Bernini's San Andrea al Quirinale. Carlo Maderna contributes greatly to Roman architecture, creating the facade of Santa Maria della Vittoria and the rebuilt St. Peter's Cathedral facade. Unlike the narrow medieval streets, the Baroque period features wide streets and grand squares filled with luxurious buildings across Europe, like the Royal Palace of Versailles and St. Sophia's Cathedral in Kyiv. The Baroque style develops differently in various countries from the late 16th to the 18th century.

Monumental and grand, the Baroque architectural style creates a theatrical effect through its rich decoration, featuring many sculptures on facades and interiors. It employs techniques like contrast and the blending of different forms. Large colonnades and multi-tiered domes are common. Sculptures like atlanteans and caryatids engage viewers in a dramatic performance. Originating in Italy, Baroque spread quickly through Europe, especially to France, where it adopted a calmer

Renaissance influence during Louis XIII's reign. Notable structures include the House of Invalids and the expansive Versailles in Paris.

In the period from 1682 to 1789, Versailles was the residence of the absolute monarchy, and then became its symbol, because Versailles, created by the will of the Sun King, reflects his concept of royal power" [8, p. 5]; Karlskirche in Vienna, Palaces: in Potsdam in the Sanssouci Park; Schönbrunn in Vienna, Zwinger in Dresden, Odessa Opera House (although chronologically built in the 19th century).

The Baroque style was important in music, reflecting asymmetry similar to an irregular pearl. It marked the start of professional music, especially instrumental and choral music, which continues to evolve. Music drew from architecture and painting, emphasizing foundations, the Fibonacci law, and the concept of form. Goethe described architecture as "frozen music," noting how structures seem to sing. Each style has unique features, such as form, harmonic combinations, and elements like diatonic or chromatic usage. Differences were first identified by C. Monteverdi and became more pronounced in the works of J. B. Lully and J. S. Bach.

The year 1594 saw the death of two prominent composers, Orlando Lasso and Giovanni Palestrina, and the rise of new music trends, including the emergence of baroque opera. Claudio Monteverdi, a significant reformer from Cremona, was a key figure in this transition from the late Renaissance to the Baroque. His operas, particularly *Orpheus* and *Ariadne*, earned him international recognition. *Ariadne's Lament* became a model for future lament arias, inspiring Monteverdi to arrange it for a five-voice choir. The Baroque era featured recitatives that blended declamatory and arioso styles, especially in the works of J. B. Lully and the Neapolitan school, which included composers like Alessandro Scarlatti. They developed two key opera genres: opera seria (serious) and opera buffa (comic), showcasing a mix of mass and individual images, highlighting the Baroque's diversity in genres.

Long Catholic services led to the creation of larger forms in secular music, including the instrumental suite, Partita, Sonata, and Concerti grossi, as well as instrumental concerts and organ concerts. Religious mysteries influenced the development of opera seria and oratorio. Alongside opera, new genres such as cantata and oratorio emerged, featuring keyboard and violin sonatas that used varied images and contrasts in tempo, dynamics, and rhythm. Monteverdi, known for his vocal innovations in opera arias, also recognized the importance of instrumental music, creating the tremolo technique still used today. Instrumental music gained independence in the Baroque era, supported by composers like Vivaldi, Tartini, and Corelli, who established the violin as a solo instrument. The development of violin art was aided by skilled violin makers in Cremona, who made instruments rivaling the human voice - a craft still not fully understood. Notable families of violin makers included the Amati family, Antonio Stradivari, and Guarneri, with around 650 Stradivari violins and 140 Guarneri violins still existent today. Stradivari, who lived to 93, made many stringed instruments.

Architecture and music borrowed some ideas from nature and the structure of the human body. In particular, the vaults were an analogue of the larynx, which created a resonance effect. According to the same principle, special "resonant", "singing" spruce trees were sought out for the manufacture of musical instruments. The resonance effect was also taken into account when building theaters, temples, etc. Stradivari studied female voices. It has been proven that his instruments correspond to the sound frequency of the best sopranos.

And externally, the violins are made in the best Baroque traditions: decorated with small cupids with fruits, lily flowers, sometimes inserting pieces of mother-of-pearl, ebony or ivory. The curl of the Cetera violin depicted the head of Diana, entwined with heavy braids, on whose neck was a necklace, under it - The violins are crafted in traditional Baroque styles, featuring decorations like cupids, flowers, and sometimes materials such as mother-of-pearl, ebony, or ivory. The Cetera violin has a unique curl shaped like the head of Diana, with two small figures, a Nymph and a Satyr. The sordino, a narrow pocket violin, has a curl carved as a Negro head. Guarneri was not well known during his lifetime but signed his violins with "IHS," representing Jesus Christ the Savior. His fame

grew posthumously after Niccolò Paganini used a violin by Guarneri, named "Del Gesù" or "Cannon," which is now a museum piece in Genoa and played annually by the Paganini Competition winner. The new genre of instrumental concerto, seen in the works of Vivaldi, Bach, and Handel, features a modulation rondo that influenced later sonata-symphony cycles.

The great Antonio Vivaldi was a Catholic priest, virtuoso violinist and composer: the author of operas, oratorios, an instrumental concerto and program orchestral music, in particular the Four Program Violin Concertos "The Seasons". A significant role in the development of the violin art of the Baroque violinists and composers was played by Corelli, Gemignani and Locatelli. Corelli was also an outstanding violinist, as a composer he created the genre of the violin concerto and sonata. His students continued his work: Locatelli was famous for his particular virtuosity, having created the famous "Art of the Violin" op. 3, (12 concerts and 24 solo caprices) anticipated the style of N. Paganini. Gemignani, performing in London as a soloist and ensemble player, was friends with G. F. Handel, played and conducted his works; created the English violin school, combining features of Italian and German music, in particular, sonatas: double notes, bow throws, stroke technique and vibrato, etc. In the "School for the Violin" the "furious" Gemignani writes: "The purpose of music is not only to delight the ear, but also to express feelings, excite the imagination, influence the mind, control the passions. The art of playing the violin consists in the ability to give the instrument a tone capable of competing with the most perfect human voice...". In ornamentation, he revives Simpson's theory, according to which "each ornament expresses a certain feeling: for example, a trill - love, a mordent - hatred, and so on" [6, p. 89].

In 1709, Italian master Bartolomeo Cristofori invented the piano by replacing the harpsichord's plucked mechanism with hammers, marking a significant advancement in piano music. Although the piano was initially unrecognized, the harpsichord remained popular in noble circles, largely due to the work of Alessandro and Domenico Scarlatti. Their elegant sonatas featured intricate decorations and are still played today, often adapted for modern pianos. The Baroque style in German music is mainly tied to J. S. Bach and G. F. Handel, reflecting a blend of music and architecture in churches designed in this style. The organ, a key instrument of the Baroque period, accompanied monumental structures, conveying themes of divine greatness and spiritual ideals. Music and architecture symbolized similar concepts, with new rhetorical figures emerging alongside established ones, further expressing ideas of the divine and influencing architectural designs.

J. S. Bach holds a unique place in the history of Baroque music and the wider musical culture of the world. He made significant contributions across many music genres for various instruments. As an organist and conductor in the church, he created works like Organ Preludes and Fugues. For the violin, he composed Sonatas and Partitas, including the famous Chaconne, which exemplifies the Baroque style. He also composed for the harpsichord and piano, inventing the tempered system and producing 48 preludes and fugues that are still taught in music schools today. His work "The Art of Fugue" serves to develop polyphonic skills and is representative of Baroque music. Bach's harmonic innovations influenced later centuries, and his themes have been adapted into various styles, including jazz. The highlights of his vocal and choral work are religious cantatas for choir and orchestra, particularly "St. Matthew Passion." It features an initial choral fugue with double exposition, where two orchestras and two choirs represent various characters reacting differently to the tragedy of God-man. This fugue serves as a model for contrasting dramatic and lyrical sections in sonata-symphonic form.

A significant phenomenon of the Baroque was the instrumental, in particular, the keyboard suite, the primary genres of which were dances of different peoples of Europe (this is already a kind of musical European Union), they turned into secondary ones - the stylization of these dances by means of instrumental music. At the same time, each of the dances can be performed as a separate piece, or as a cycle in the same key. Such are the "French" and "English" suites for clavier (piano) by J.S. Bach, which have approximately the same set of dance pieces: Allemande (a calm German dance); Courante (more active), and the final Minuet (usually at medium tempos), Bourrée (French),

Sarabande (Spanish, a slow dance symbolizing a funeral procession); Gigue (usually a very fast, energetic dance of sailors, a prototype of a reprise in sonata form), welded together dramaturgically.

A new genre also appeared – a concerto for an orchestra, which reached an unprecedented height of perfection in the works of Bach (6 Brandenburg Concertos) and Handel (12 Concerti grossi), and although these were concerts for a small, chamber orchestra, historically they are the forerunner of the classical symphony.

Handel's operas, such as "Rinaldo," "Xerxes," and "Julius Caesar," along with his oratorios like "The Creation of the World," "Messiah," and "Israel in Egypt," are seen as masterpieces of baroque music. These works are challenging to perform and are executed by skilled professionals. They are comparable to architectural achievements from the same period. Additionally, Handel created orchestral suites like "Water Music," and organ concertos, notably "The Cuckoo and the Nightingale," which imitates birdsong. Today, Bach's and Handel's compositions are often played on authentic instruments, reflecting the era's style. The evolution of instrumental music also influenced the pianist's hand position, likened to architectural elements. The music of English virginalists, particularly Henry Purcell, is also notable for its variety.

The last phase of the Baroque style, known as Rococo, lasted from 1720-1730 to 1780, particularly in French and German art. The term Rococo comes from the French word "rocaille," which means shell, referring to its delicate and graceful forms. This style is more refined and miniaturized, featuring asymmetry and many small decorations in both architecture and music. It emerged during the reign of Louis XV and Madame de Pompadour in France.

Rococo is characterized by an abundance of decorations, seen in clothing and elaborate hairstyles of women, which included design elements like "ships" and "flower vases." In architecture, the style includes stylized shells with curled edges, highlighting refinement, sophistication, muted tones, and detailed fabric trim. Unlike Baroque buildings, which draw immediate attention with their grand façades, Rococo buildings are simpler and focus more on interior decoration. They appear playful and cozy, emphasizing a more intimate home atmosphere. German masters further perfected this style, and many royal palaces were built in Rococo design. Notable examples include the Cuvilliés Theatre, the Hotel de Soubise Palace, and the Petit Trianon in France, as well as the Amalienburg and the Sanssouci Palace Complex.

The Rococo style in music, linked to French art, is exemplified by composers François Couperin and Philippe Rameau. Unlike the church-focused music of the Middle Ages and Baroque, Rococo is purely secular, featuring transparent, succinct, and graphic elements. It is known for its "gallant" nature, with many ornaments, graceful melodies, and dance-like intonations, particularly seen in French dances like the minuet. This style is clearly visible in the works of harpsichordists Couperin and Rameau, whose compositions exhibit elegance and grace.

For instance, Couperin's "Tambourine" for harpsichord consists of a musical period that spans four measures, reaching a peak in the third measure, which aligns with the "golden section" principle. It also includes variations and motivic fragmentations that flow continuously, reminiscent of the architectural curls of the time. Couperin's expertise influenced European music in the 18th century, notably impacting Joseph Haydn. Rameau's works, like "Cuckoo" and "The Hen," showcase sound imagery, with "Enharmonic" being an early example of enharmonic modulation. Rameau's innovations in opera laid the groundwork for future developments. The stylistic transition from Baroque and Rococo to Classicism occurred against the backdrop of the Great French Revolution, reflecting the emergence of bourgeois democratic ideals and the Age of Enlightenment, calling for a more democratic expression in art.

Initially, classicism arose in the French garden and park art: in the Versailles ensemble, striking in its symmetry, proportions, which naturally fit into the architecture: palaces, fountains, sculptures, which are also ideal in form and clarity of lines. Classicism opposed the delights of the Baroque in terms of decoration with the primacy of form, its harmony and immutability. In architecture, form is one of the main components regulating the essence of the structure: instead of round and oval - a

cubic shape, individual parts of the premises - walls, a dome - are clearly delimited and located symmetrically. The decorations are borrowed from ancient Greek buildings, the order system; wide in scope with a clear layout; in churches with double-domed buildings. A typical example of classicist architecture is the Pantheon in Paris (conceived as a sacred building in the shape of a cross, it is decorated with a dome with columns. During the reign of Napoleon, French architecture draws ideas from Ancient Egypt). "Architectural forms penetrate into the art of furniture, in which Pompeian elegance is felt" [9, p. 161], small columns, etc. appear in the decor. A typical example is the opera house in Bordeaux (1780, architect Victor Louis), the facade of which is decorated with 12 colossal Corinthian columns with statues of muses and goddesses. Form in music is also an indicator of style. If in the Baroque the form of the musical period was built on the type of deployment and was asymmetrical (this is how the fugues of J.S. Bach developed), then in the period of Classicism it is strictly symmetrical, square (examples are the periods of W. Mozart). In classical music (opera, instrumental, symphonic) themes are personified, each endowed with its own qualities, this is the basis of the dramaturgy of the sonata form. The theme is recognizable even with some transformations.

Musical Classicism is mainly connected to Gluck and the three Viennese classics: Joseph Haydn, Wolfgang Mozart, and Ludwig van Beethoven. However, Antonio Salieri is another important composer from this period, who has been wrongly accused, particularly regarding the poisoning of Mozart. A court cleared Salieri of these accusations in 1997 after reviewing his case. Salieri significantly influenced the composition teachings of the romantic composer Franz Liszt, just as Carl Czerny taught him piano for free. Salieri and others contributed to the development of the classical sonata, concerto, and symphony.

During this era, ornamentation was crucial in music because instruments lacked the modern sound quality and dynamics we have today. For example, the harpsichord produced short, abrupt sounds without pedal support, making melismatics vital. There were general rules for interpreting ornaments, which varied by composer. Even in Bach's final years, musical tastes and styles evolved, leading to a shift from contrapuntal to free-thematic writing, affecting ornamentation systems. Haydn, a key figure of Viennese classicism, created 104 symphonies, 20 operas, and 47 keyboard sonatas, developing a unique style characterized by optimism and cheerfulness, making lasting contributions to classical sonatas and symphonies.

Part of Mozart's name, Chrysostomus Sigismundus, means "Beloved by God," reflecting his remarkable musical talent. He excelled in playing piano, organ, violin, and viola, even stepping in as the first violinist in a quartet when the original player became ill. His performances were effortless, and he created music quickly, often without drafts, showcasing perfect design and harmony. One notable feature of his style is the abundance of themes; for example, the Piano Sonata in F major has seven themes. This operatic approach allowed him to hear musical themes as if they were characters, leading to sudden changes in mood within his compositions. Mozart composed about 50 symphonies, 27 keyboard works, five violin concertos, and many more, making him a significant figure in opera. His style is known for its clear texture, perfect form, and elegant decorations, even in serious moments. His early operas were comic and modeled after the Baroque style, but works like "Don Giovanni" anticipated the dramatic operas of later composers like G. Verdi.

The style of Beethoven, who lived from 1770 to 1827, differs from that of Haydn and Mozart. His early works are rooted in Classicism, while his later pieces lean toward Romanticism. Beethoven was influenced by the French Revolution, which showed in his behavior and fashion choices, as he avoided traditional clothing like wigs and waistcoats. His music became freer and more dramatic. He expanded the orchestra size, known as the "Beethoven" symphony, allowing music to be performed on a larger scale. He also composed for the piano with a new technique that allowed for double repetition, introducing more complex possibilities for musicians. The piano then became known for its expressive use of pedals. This growth in music required larger concert halls to blend architecture and music. The Viennese classics were important for developing a clear and harmonious sonata form, matching their architectural style. This form includes three parts, where the outer sections, exposition

and reprise, are similar, while the middle section, development, explores the themes. The tonal structure plays a significant role, with specific themes placed in established keys and resolved in the reprise. The sonata form reflects a philosophical idea of introducing a situation, presenting contrast and conflict, leading to resolution. This structure also aligns with the golden section point, highlighted in both larger compositions and smaller forms.

A concerto is a musical piece that involves a competition between a soloist and an orchestra. Traditionally, it has three parts: the first part is in sonata form with main and secondary themes; the second part is a slow section which serves as the philosophical center, often in a different key, usually a minor key; and the third part is a rondo, where the main theme alternates with episodes, featuring a strong orchestral sound. This structure is widely accepted in concertos. One notable aspect is the cadenza, where the soloist plays a solo passage. In Mozart's concertos, the soloist creates the cadenza, while Beethoven writes them for his violin and piano concertos. Concertos by Haydn and Mozart tend to focus on the soloist, whereas Beethoven's works are more symphonic, integrating the solo instrument with the orchestra.

The symphony, another music form, follows a sonata-symphonic cycle with four parts: a fast sonata allegro, a slow section, a minuet and trio, and a fast finale in rondo form. Classicism was important for establishing foundational forms and genres that would influence later music history and improve new performance styles. The Empire style in art, especially architecture, represents the final phase of late Classicism. It is marked by a narrow time frame, characterized by influences from imperial Rome rather than the democratic ideals of earlier classical styles. The Empire style features distinctive design elements like bold colors and elegant furniture. This style is typical of many Parisian landmarks: the Arc de Triomphe on the Place du Carrousel and the Vendôme Column, the prototypes of which were the Arc de Triomphe and the Column of Emperor Trajan in Rome. The Place Vendôme is "the embodiment of the spirit and style of Paris" [7, p.32]. Here are located: the Ritz Hotel (house No. 15), from which Princess Diana of Wales and Dodi al-Fayet set off on their fatal journey; house number 12, where the great Polish composer and pianist Frederic Chopin died in 1849. The triumphal arch, dedicated to Napoleon's victories, is decorated with pylons with huge bas-reliefs, of which "the one on the right side of the arch facing the Champs Elysees (architect François Rude) is called "Marseillaise" [7, p. 84], again emphasizing the stylistic commonality of architecture and music. The cult of Napoleon in Paris was also reflected in the Vendôme Column, on top of which "the sculptor Antoine-Denis Chaudet installed a statue of the emperor in the guise of Caesar" [7, p. 32]. During this period, Ludwig van Beethoven wrote the Seventh and Eighth Sonatas for violin and piano, using music to depict historical events: the roar of cannons, the ringing of bayonets, a triumphal march to a solemn march. He dedicated the Eighth Sonata to Alexander I. It is characteristic that it was in 1799 that the great Niccolò Paganini was born in Genoa, although his style belongs to Romanticism. Some features of the Empire style can be noted in his art: a precise rhythm, a refined technique, contrasting changes in mood, the overwhelming majority of major keys, etc. And since it was Romanticism that replaced the Empire style, one can observe borderline elements between them.

Romanticism was a literary movement in art that began in the late 18th to early 19th century in Germany, influenced by the Great French Revolution and events like the fall of the monarchy and bourgeois revolutions in France. This period marked a loss of faith in a hopeful future and a rise in pessimism and nihilism among people, which was reflected in art. Unlike classicism and the Enlightenment, which focused on antiquity, Romanticism turned to the Roman period and emphasized the individual's inner world, feelings, and love, leading to many sentimental, dramatic, and tragic themes in the art of this time.

While this movement mainly influenced literature, music, and painting, architecture also adapted to changing trends. Rather than strict forms, architecture embraced diversity and complexity. Different styles were mixed, resulting in eclecticism and polystylism, with various neo movements like neo-Gothic and neoclassicism emerging. Romanticism looked back to the past for inspiration, incorporating elements from ancient Egypt, Rome, and medieval Gothic architecture. Romantic

architects skillfully integrated these styles into new buildings, which often stood alongside historic monuments, such as the designs by urban architect Valadier in Piazza di Poppolo, Rome. "The square is surrounded by exedras crowned with statues of the Four Seasons. In the center of the square are two fountains: Neptune and the Tritons and Rome between the Tiber and Anienne. The sculptures date back to the first half of the 19th century and were made by Gnaccarini, Labourer, Stocchi, Baini and Ceccarini" [4, p. 65].

Paris is known as a romantic city, featuring a district called "New Athens," where artists from that era lived. This area has a unique architectural style with no balconies and many porticoes and columns. Key romantic buildings in Paris include the white Basilica of Sacre-Coeur on Montmartre, designed by architect Paul Abadie in a Romano-Byzantine style; the National Book Depository; the National Library; and the Library of Sainte-Genève, created by architect Henri Labrouste. The Romantic style influenced both the exteriors and interiors of buildings, catering to wealthy people and creatives who decorated their homes to reflect their beliefs and inspire their work, using smooth lines, soft colors, and draperies in their decor.

Romanticism emphasized human feelings, especially through music, marking it as the "age of music." Unlike the optimistic focus of Classicism and the Enlightenment, romantics viewed the world through a more pessimistic lens, favoring twilight and night, which inspired musical genres like Nocturnes and the "Moonlight" sonata. While Beethoven is mainly seen as a classic composer, his "Moonlight" sonata is a romantic work, and his Ninth Symphony introduced a new genre. Franz Schubert, known as the first romantic composer, passed away young and experienced unrequited love. Despite his short life, he created a vast number of works, establishing the song's importance alongside other musical genres.

Disappointment in life has made themes like death, fate, and otherworldly forces interesting, leading to legends about mermaids, Lorelei, and the Faustian-Mephistopheles idea. Composers such as F. Liszt, G. Berlioz, and Saint-Saëns were drawn to these themes. The "demonic" image was well represented by Italian violinist Niccolò Paganini, who had a unique appearance with his tall, thin frame, long arms, fingers, and flowing hair. Paganini not only changed how artists were viewed but also introduced new techniques in violin playing. His contributions included double notes, harmonics, rapid alternation of playing styles, and more. His influence can be seen in works from various composers across different genres, such as F. Liszt's Six Grand Etudes, F. Chopin's Variations in A major, and works by R. Schumann, J. Brahms, and E. Ysaÿe, among others. Some composers specifically focused on his Caprice No. 24, including W. Lutosławski and S. V. Rachmaninoff, who created the Rhapsody on a Theme of Paganini.

The idea of death was often associated by romantics with the theme of Dies irae, not only as a symbol of the prophecy of the Last Judgment, "...for Christian medieval knowledge, the Sibyl is a prophetess about Christ, the end of the world, etc.; this is how she is mentioned in the famous medieval sequence of the 13th century Dies irae" [12, p. 388], but also as a theme of Doom, Fatum. But if the theme of Dies irae in the Middle Ages sounded like a chorale of male voices, then romantics often assign this theme to brass fortissimo, which symbolize the apocalyptic "trumpet call". Pre-romantic features in this sense can be heard in Mozart's Don Giovanni in the scene of the Commander's appearance. Moreover, Don Giovanni himself expresses another feature of romanticism: the struggle of a strong, super-personality, which dies, but leaves behind a heroic memory. Napoleon Bonaparte was such a person in the Romantic era, in France he was sung in all forms of art and to this day the French have a cult of Napoleon, both in painting and architecture.

"Piano" Paganini can be called Franz Liszt, whose artistic ideals were formed in the mainstream of French romanticism, in communication with V. Hugo, O. Balzac, G. Heine, he was the first to give "Clavirabends" - concerts at which only piano music is played. A student of K. Czerny in piano (and through him Beethoven himself), in composition Antonio Salieri, the genius of Liszt made a revolution in the art of piano, used all the possibilities of the piano to reproduce orchestral sounds. In his hands, the piano had orchestral power and timbre diversity, recreated opera and symphonic scores.

A great improviser, Liszt created a new genre – piano transcriptions of opera and symphony themes, and also brilliantly “reproduces” violin playing techniques on the piano, for example, “Grand Etudes after Paganini. His “Campanella” is no less popular than the part from the violin concerto by N. Paganini. Liszt’s keyboards played symphonies by Beethoven and the Fantastic Symphony by Berlioz, overtures to William Tell by Rossini and The Magic Marksman by Weber, songs by Schubert, organ preludes and fugues by Bach, as well as opera paraphrases and fantasies (on themes from Don Juan by Mozart, operas by Bellini, Donizetti, Meyerbeer, and later Verdi), transcriptions of fragments from Wagner’s operas, etc. After Liszt’s stunning success in Odessa, the Odessa Vedomosti of July 23, 1847 wrote: “Liszt... here is the word, here is the only sound in which the delight of our public has now merged... Liszt – and everything is forgotten: Italian opera, French theater, and a benefit performance... with a powerful push he suddenly knocks us off the track of everyday life and, exciting us, carries us along with him” [11, p. 7]. Liszt the conductor popularizes the works of his predecessors and contemporaries.

During the romantic era, new concert styles emerged where composers and performers, like N. Paganini and G. Wieniawski, showcased their own music. These musicians often created opera transcriptions for piano or orchestra. For example, Paganini transcribed themes from pieces like "The Witch" and variations from Rossini's opera "Moses. " Wieniawski also wrote a fantasy based on Gounod's opera "Faust. " Alongside traditional symphonies, F. Liszt introduced unique compositions like the one-part symphonic poem, piano concerto, and sonata, featuring the concept of monothematicism. Notable figures like Liszt, Schumann, and Berlioz engaged in transcriptions and journalism, reflecting the romantic spirit.

Romanticism embraced themes of unattainable dreams, unrequited love, and the artist's isolation, leading to a love for dreams and fantasies. Works such as Liszt's nocturne "Dreams of Love," Schumann's "Dreams," and Chopin's Nocturnes illustrated this escape into imagination. This resulted in compositions like Berlioz's "Fantastic Symphony" and Schumann's "Fantastic" and "Forest" scenes. Additionally, song cycles by Schubert inspired works like Schumann's "Love of the Poet" and "Love and Life of a Woman. "

Romantic music greatly includes the contributions of Frederick Chopin, a Polish composer known as the "singer" of the piano. Unlike his contemporary Franz Liszt, who was more extroverted and dramatic, Chopin was introspective and philosophical. Liszt favored loud dynamics, reaching up to FFF, whereas Chopin's music was often softer, using mainly mf dynamics. While Liszt expressed emotions derived from others, Chopin’s music was a personal outpouring of his own feelings. Chopin composed three four-part sonatas that contrast with Liszt's one-part sonatas, notably featuring the famous funeral march in one.

Chopin also created new musical forms, including nocturnes, ballads, and mazurkas. The Romantic period saw significant changes in the instrumental piano concerto, which expanded in size and form and took on a more symphonic character. For example, Brahms' four-part concerto differed from the classical three-part structure and paved the way for new forms, including the Double Concerto for violin and cello.

At the same time, Italian opera evolved in the early 19th century with composers like Gioachino Rossini, Vincenzo Bellini, and Gaetano Donizetti. Their operas tended to focus on simple stories about everyday life and used memorable melodies, contrasting sharply with the more serious and philosophical German operas of the time. Rossini, known for his light and witty style, created popular comic operas such as "The Italian Girl in Algiers," "The Turk in Italy," and "The Barber of Seville. "

"The Barber of Seville," while resembling Mozart's "The Marriage of Figaro," marked a transition in opera from earlier styles to romantic opera-drama. Rossini innovated by using extended arias instead of recitatives, transferring the accompaniment from the harpsichord to the orchestra, and assigning roles traditionally sung by sopranos to basses. These developments influenced future genres and paved the way for composers like Giuseppe Verdi and Richard Wagner, each creating their own distinct branches of operatic style.

In romantic opera, the characters became more relatable, representing contemporary people with real emotions. The orchestra took on a new, active role in the storytelling, a concept pioneered by Rossini and later expanded by French composers and other leading figures in operatic history.

The synthesis of romantic architecture and music – an opera house of stunning beauty and acoustics, one of the most beautiful in the world – the Grand Opera (1862-1875, architect Charles Garnier) – is an example of typical polystylistics: “this new Opera should be considered as a kind of “mutant”, and that is why it is fascinating and defies classification. Garnier called upon all the best that had been created in the art of all previous eras, extracting the elements he needed, rethinking and using it all for his own purposes. In classicism he drew grandeur and harmony, in the Italian Renaissance – color and humanism, in the baroque – liveliness and plasticity of movement, in romanticism – dreaminess and freedom, in rationalism – sincerity and common sense. Thus Garnier created a new synthesis, “making his own honey”. His palette was nourished by the art of all times, which makes him related to the eclectics. However, he did not engage in slavish imitation; remaking everything according to his ideals, he constructed his masterpiece, where the luxurious whole is more beautiful than all its constituent elements, and it is precisely for this reason that his palace defies classification” [10, p.8-9]. “Garnier became the “composer” of his “Opera”, from forms and materials – to the delight of the spectators. He is the author of the only opera in its genre, an opera made of stone! The entire ensemble of rooms surrounding the auditorium receives an unprecedented development until now and wins, both in area and in luxury, in comparison with the hall, which is only the center of the sanctuary. In essence, the entire palace is theatrical. And even the spectators in it become actors, participate in the performance, in the direction of the demiurge Garnier, as soon as they step onto the grand staircase, as if onto a stage” [10, p.10]. Already in the 20th century, in 1964, the ceiling of the auditorium was painted by Marc Chagall, depicting the Musical Olympus with fourteen composers and their works, who wrote: “I wanted to reflect above, as in a mirror, in the form of a bouquet, the dreams, the creations of actors, musicians, remembering that below the colors of the spectators’ outfits rage, to sing like a bird, without theory and without techniques” [Painting of the Paris Opera], 1980, p. 187. [10, p. 10]. During the years of the creation of the Garnier Theatre, Richard Wagner became the author of his tetralogy "The Ring of the Nibelungs" (1845-1874), and Giuseppe Verdi - "Aida" (1871) and "Requiem" (1874).

This period is late romanticism, featuring new styles like neoclassicism and impressionism. The Garnier opera model is housed in the Orsay Museum of Impressionism in Paris. Many paintings by famous impressionist artists, such as E. Manet and E. Pissarro, were initially rejected and shown in the "Salon of the Rejected. " Debussy's symphonic prelude "Mid-afternoon of a Faun" (1894) symbolizes impressionism in music.

While impressionism is not present in architecture, its elements of volume, air, space, and depth are reflected in impressionist music. These musicians drew upon impressionist artists' ideas and incorporated features from romantic composers, depicting nature with musical colors, light, and night scenes, such as Debussy's "The Sunken Cathedral" and Ravel's "Moonlight. " The theme of the East was popular for its bright colors and exoticism, leading to many oriental intonations. Impressionism also paved the way for modernism in the 20th century.

Each historical period influences art styles, sometimes gently and other times dramatically. The turn of the 19th to the 20th century marked a significant shift, moving from the romantic style of the 19th century, which was characterized by its slow rhythm and emphasis on nature, to the fast-paced, urban-focused capitalist 20th century. This new era introduced urban life, technological advancements, and changes in clothing and hairstyles, leading to the rise of "business" styles. Art, naturally, adapted to these changes. Initially, new concepts did not always receive acceptance; for instance, in architecture, the Eiffel Tower faced opposition from notable French writers who signed a petition against it.

Architects began designing varied concert hall shapes with careful attention to acoustics. Unique venues were built or adapted for musical performances. While earlier music mimicked nature

sounds, 20th-century compositions incorporated mechanical sounds, like car and ship horns. Youth, driven by a rebellious spirit, led fashion and trends during this pivotal time. In the 1910s and 1920s, a group of young French composers known as "The Six" emerged. Composers like Louis Durey and Francis Poulenc sought to move away from the romantic and impressionistic styles, focusing on art that reflected daily life.

Their music embraced the rhythms of modern technology and aimed to balance emotion and reason, a hallmark of classic French artistry. They rejected overly complex forms common in romantic music, preferring simpler structures reminiscent of Haydn and Rameau. The group's philosophy emphasized reviving traditional diatonic scales instead of relying on the chromaticism of romanticism, which had reached extremes with composers like Schoenberg. Jean Cocteau, their ideological leader, criticized the excesses of their predecessors.

Erik Satie, who was known for his eccentricities, contributed by introducing unconventional pieces, like "Three Pieces in the Form of a Pear." His ballet "Parade" included everyday noises car sirens and typewriter sounds that shocked audiences and critics alike but did not deter him or his collaborators. Satie's work embodied the spirit of modern life and emphasized the sounds of common places. The concept of "furniture" music emerged, becoming the backdrop for daily experiences, and in 1923, Honegger's "Pacific 231" uniquely depicted a train's movement through music.

In art, both the desire for primitivism and the demonstration of ugliness and cacophony are manifested. This applies to both music and other types. Although there are, of course, very talented modern works that amaze the imagination with their flights of thought and fantasy. But all modern achievements would be impossible if they did not have centuries of searches and discoveries behind them. Conclusions. Thus, having traced the evolution of the styles of Western European architecture and music, as complementary types of art, symbols of material and spiritual principles, we observe stylistic continuity, when in the depths of the previous style the next one was born, appearing at the junction of eras, and architects and composers represented both styles, being exponents of the characteristic features of each. At the same time, in the historical excursion, the contrast of eras and styles in art is visible: alternation of stormy, dynamic and calm, orderly, contrasting in color. Thus, the harmony of ancient Greece was replaced by the stormy dynamics and colorfulness of Ancient Rome; the Middle Ages were imbued with restraint in thoughts, movement and shades, replaced by the Renaissance with its brightness, freedom; the whimsical and capricious Baroque style balanced classicism with its proportionality, symmetry, harmony in everything; then the era of "storm and stress" - Romanticism; at the junction with it and new modern trends of modernism, Impressionism appeared in music and painting as a trend of modern art. Consequently, the history of art develops in accordance with changes in people's lives, and in a spiral: the new comes, borrowing the ideas of the previous; and adapting them to the realities of the new time. The main criterion for the viability of art, in particular, architecture and music, is the preservation of harmony, the unity of form and content, adherence to style. Therefore, we can say that the concept of style includes both historical aspects (the style of the era), and national, inherent to this or that people, nation, but also individual, characterizing this or that master, architect, painter, composer.

Awareness of the stylistic continuity of architecture and music makes it possible to develop them in new conditions, since they have always gone hand in hand, complementing and enriching each other. In 1877, the British art historian Walter Pater noted: "All art strives to become music", and architecture, of course, is no exception - built on rhythms and harmony, it consists of elements equivalent to chords, such as: columns, arcade, triforium, galleries, etc. Music borrows from architecture the harmony of form, volume, stability.

In the process of evolution, architecture and music developed common stylistic features concerning composition, form, decor. In architecture, stairs perform, in addition to the functional (implementing a method of movement to a great height of structures) and decorative role (playing both the form, the material of the steps of the stairs, and their frame). In music, the steps of the scale also play a "cementing" role. The "building material" of works consists of their sequences: intervals,

chords. Just as the harmony, completeness of the form of architectural structures, calculated by the architect and executed by the builders, a musical work also has architectonics, conceived by the composer and realized by the performers; space, in which this or that work fits, volume. Common to both types of art is time - compressible and expandable, mobile and frozen: in architecture, necessary for familiarization and study, understanding, awareness and emotional perception; in music - for creation, performance and listening, understanding and "acceptance". In addition, time also presupposes historical "censorship": the concept of the eternal or temporary value of this or that phenomenon. In this regard, style has one of the fundamental meanings [37 - 42].

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ЕВОЛЮЦІЯ СТИЛІВ У ЗАХІДНОЄВРОПЕЙСЬКІЙ АРХІТЕКТУРІ ТА МУЗИЦІ

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Анотація. У статті порушується питання стильової еволюції у західноєвропейській культурі, представленій архітектурним та музичним мистецтвами. Висувається ідея про співвідношення матеріального та духовного засад у архітектурі та музиці. Автор досліджує загальні тенденції та відмінності в цих видах мистецтва, проводить паралелі архітектурних споруд та музичних творів у певну епоху у різних країнах. Досліджується зв'язок релігійної ідеї у розвитку музичних форм і жанрів та у культових спорудах.

Визначаються категорії стилю, його характерні риси в історичному, національному, культурологічному аспектах. У дослідженні демонструється закономірність «прикордонних» стильових напрямів та його найяскравіших представників. Також аналізуються приклади стильової ретроспективи пізніших епох стосовно більш ранніх, включаючи давні епохи.

Автор проводить аналогію між музичними ладами та ордерами в архітектурі; між ступенями ладу, як музичного поняття, та ступенями у будинках, а також архітектурними категоріями та деякими елементами будови людського організму. Приділяється увага значенню акустичних аспектів, звукових вібрацій в архітектурі та музиці, а також колористики у будинках та музичних творах, включаючи «програмну» музику та інтер'єр. Наводяться приклади еволюції різних музичних жанрів, і навіть музичних інструментів. Розглядається естетичний аспект деяких музичних інструментів як складових оздоблення.

Проводяться паралелі між декором архітектурних будівель та орнаментикою у музиці, у зв'язку з певним стильовим напрямком. Розглядаються моменти формоутворення – основний сполучної архітектури та музики, еволюції форми у цих видах мистецтва. Еволюція стилів в архітектурі та музиці проглядається на тлі історичних подій, що формують стильову наступність.

Ключові слова: стиль, еволюція стилів; загальний енергоінформаційний простір; риторичні постаті, християнська символіка; архітектоніка музичних творів; композиція в архітектурі та музиці; полістилістика; мода та стиль.