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The impact of globalization on performance musicology: Challenges and opportunities for music education in the 21st Century

Соціокультурні аспекти виконавського музикознавства у контексті глобалізації музичної освіти

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Abstract


Contemporary globalisation has a significant impact on the development of musical art. The aim is to analyse the socio-cultural aspects of performing musicology in the context of globalisation of music education. The implementation of this study involves the use of the following scientific methods. The content analysis and the method of systematization were used. The results of the study demonstrate that contemporary performing music trends in the arts are important components of socio-cultural spaces. They reflect not only the social transformations caused by globalisation of music that are taking place in society, but also have a direct impact on the formation of the artistic trend in general. It is demonstrated that there are bilateral relations that consist in the complex


Анотація


Сучасна глобалізація має значний вплив на розвиток музичного мистецтва. Метою є аналіз соціокультурних аспектів виконавського музикознавства в контексті глобалізації музичної освіти. Виконання даного дослідження передбачає використання наступних наукових методів. Зокрема, йдеться про контент-аналіз фахової літератури, метод систематизації. Результати дослідження свідчать про те, що сучасні напрямки виконавської музики в мистецтві є важливими складовими соціокультурних просторів. Вони відображають не лише соціальні трансформації, викликані глобалізацією та цифровізацією музики, які відбуваються в суспільстві, а й безпосередньо впливають на формування мистецького напрямку в цілому.

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coexistence between music and society. It is also determined that in modern conditions, the main practical task of today's performers is to convey their thoughts and feelings to the audience. The conclusions emphasise that in order to work effectively with modern artistic, educational and musicological environments, future specialists should master various means and methods of performing expression. It is recommended to deepen the use of digital technologies to achieve a new level of performance skills.

Keywords: intercultural integration, interdisciplinary methods, music, performing arts research.

Introduction

Music and performing arts in modern globalised socio-cultural spaces have undergone significant transformations in the early twenty-first century. First of all, we are talking about the expansion of the genre stylistics of performers, the use of modern digital transformations and the increasing role of innovative technologies in musical creativity. Other important aspects of our time include the need for appropriate modernisation of artistic and performing music education, the development and intensification of festival and competition movements, and the integration of local schools and traditions into global music and performance environments. All these factors, on the one hand, lead to a growing scientific interest in the study of the contemporary development of music and performing arts, taking into account the current views of anthropocentric and cultural approaches.

On the other hand, the practical aspect of performance remains important, which affects not only theoretical science but also forms new methodological foundations and assessments of the creative potential of performers in the musical arts. Undoubtedly, this aspect also influences the formation of relevant pedagogical principles, methodological and scientific literature, changes to curricula, and their updating to meet the requirements of the labour market.

The use of new concepts opens up opportunities for a comprehensive study of music and performing arts through the projections of anthropological analysis, identifying the specifics of performance processes, substantiating the cultural relevance of music and

Показано, що існують двосторонні відносини, які полягають у складному співіснуванні музики та суспільства. Також визначено, що в сучасних умовах основним практичним завданням сучасних виконавців є донесення своїх думок і почуттів до глядача через дії на сцені. У висновках підкреслюється, що для ефективної роботи в сучасному художньо-освітньому та музикознавчому середовищах майбутнім фахівцям необхідно володіти різноманітними засобами та прийомами виконавської виразності для точної реалізації задуманих стилістичних чи образних елементів.

Ключові слова: міжкультурна інтеграція, міждисциплінарні методи, музичне мистецтво, дослідження виконавчого мистецтва.

performing arts education (the place of national traditions in the modern globalised world), and studying the peculiarities of the functioning of performing schools as expressors of established cultural traditions. Another relevant issue for further consideration is the organisation of music and concert practices that take into account the modern requirements of employers in the field of music and the conditions and changes in the contemporary socio-cultural reality.

Music and performance schools of our time function as a cultural tradition, so their specificity lies in their focus on preserving professional music and performance experiences, implementing various aspects of artistic creativity, in particular in the context of direct interpersonal communication. Performing schools, which are a phenomenal manifestation of artistic cultures, unite the creative unity of many representatives and successors, form appropriate sets of teaching methods that characterise the changes in the modern globalised world, which should be taken into account in the future.

Therefore, the purpose of the article is to investigate the socio-cultural aspects of performing musicology in the context of globalisation of music education. the realisation of the proposed goal involves the following tasks: to study the impact of globalisation on musicology, to highlight the patterns of interpretation and perception of a musical work in the social space, to determine in which aspects globalisation has had a decisive impact on performing musicology.

Literature Review

The researchers analysed various aspects of performing musicology. Much attention has been paid to current trends in musicology. In particular, Green (2014) traced cross-cultural changes in the teaching of contemporary music against the background of global aspects. Bower (2023). He traced the modern aspects of the development of musicology as a science and an academic discipline.

In addition the study by Harrison (2023) investigated the process of self-expression during the performance of musical compositions, both instrumental and vocal. Wiley & Watt (2019) summarised the experience of teaching musicology with the use of modern digital technologies. It was also important to summarise the Ukrainian vector of education development (Hysa et al., 2023; Dushniy et al., 2022).

The second important area of research is the analysis of global trends in the development of cultural paradigms and the place of music in these trends. Thus, Rudenko & Kharkov (2023) highlighted the main trends in the philosophical understanding of educational traditions and the impact of globalisation on these processes. Bhandari (2023) traced the future trends in social development and the integration of music into it. Kertz-Welzel (2015) analysed the comparative aspects of musicology in the context of the globalised world. These studies make it possible to determine the foundations of modern global transformations of musicology.

It is important that Guo et al. (2020) emphasised the relevance of combining music with the environmental sphere, which allows for a new assessment of the possibilities of music therapy, the development of music services, etc. In contrast to this view, Boddie (2023) proposed a statement about the constancy of musical tastes, so that the fascination with new trends in musical art, understanding of its creative essence and influence on creative development are not subject to current trends in socio-political life, environmental activism, and the search for strategies to combine the social environment with music. This discussion is important from a theoretical point of view, as it demonstrates the role of music in public life, explaining how society and the realities of life influence music, and how its existence is separated from everyday life, as it belongs primarily to creative people for whom the problems of our time give way to creativity.

The analysis of the scientific literature has shown that the performing arts are included in a fairly wide range of studies, however, comprehensive cultural studies of the performing arts in the realities of the modern development of socio-cultural environments remain relevant. The study of music and performing arts, in addition to covering the processes of performing work in general, also includes other phenomena, studies of music education, concert life, criticism, musical instruments, means of reproducing performing arts, music information carriers, etc. These issues will require further analysis.

Methodology

The study of music and performing arts and its place in modern society is based on a qualitative approach. It involves the involvement of modern scientific literature containing relevant thoughts and provisions, its analysis and a detailed consideration of research concepts.

The necessary scientific information was collected in several stages. At the initial stage, the most relevant scientific and metric databases of journals containing materials on the problems of contemporary music art and its place in anthropological paradigms were selected. For this reason, the main attention was paid to the scientific and metric databases Scopus, Web of Science, ERIH+, Crossref, and Worldcat.

The search in the relevant databases was carried out using the following keywords: cross-cultural integration, interdisciplinary methods, transcultural art, and musical anthropology. The small number of results obtained led to a certain expansion of the search and the addition of new keywords that detailed the educational features and role of music and performing arts in modern society (art education, modernity, digitalisation, innovation, training).

The search resulted in the identification of 262 relevant studies, which were pre-sorted based on the review of abstracts and analysis of keywords contained therein. Then the process of analysing the content of the works began: those studies that did not contain references to the socio-cultural aspects of performing musicology were eliminated. Using this approach, 75 literature items were selected.

The next step was to apply the exclusion criteria. We are talking about further consideration of those works that met the following requirements:

1. The study contains information that is directly related to the purpose of the research.
2. The study deals with the current state of performing musicology and its role in socio-cultural development.
3. The work deals with innovative technologies, relevant educational trends, cultural and anthropological significance, etc.
4. The study is devoted to highlighting the necessary methodological tools.
5. The study includes a review of modern scientific literature that is directly related to the research topic and on the basis of which certain generalisations can be made.

Using these criteria, 30 scientific papers were selected.

The chronological range of scientific papers included in the proposed study is from 2015 to 2024, which makes it possible to take into account the current positions of scholars.

Data analysis

An important method used for the preparation of the relevant study was the method of content analysis of the literature, which was used to systematise the information collected from the scientific literature. The application of the systematisation method made it possible to summarise the results of contemporary transcultural art and identify certain socio-cultural aspects of performing musicology. The application of the prognostic method made it possible to propose some possible scenarios for the further development of performing musicology in the modern realities of globalisation.

The proposed study also has certain limitations. First of all, we used English-language studies, which is due to the high citation indices of these works. At the same time, it is possible that important information was also contained in articles or monographs published in other languages. Although the proposed scope of the

historiography review would have touched upon fresh and relevant thoughts written in non-English-language works, there is a possibility that some national aspects were left out of the research. Another important limitation is related to the global nature of the study, which aims to analyse global major trends. Obviously, the problem of concretisation requires considerable attention, and further research should be devoted to the local study of the performing arts.

The validity of the results was obtained by using different types of sources and checking the relevant references. Different points of view on the existing problems are taken into account, which makes it possible to continue researching this important area of social, artistic and educational life.

Results and Discussion

Contemporary performing music is an important component of the socio-cultural space. In particular, it reflects not only the social changes taking place in society, but also affects the very nature of these relations. Thus, modern scholars have determined that there is a two-way relationship, which is a complex interaction between music and society (Smith & Peters, 2023). It should also be recognised that music is an integral part and characteristic of any culture or people.

Like any artistic phenomenon, a piece of music evokes a large number of associations: this is the depth of its impact on the audience and the performers themselves. Contemporary researchers prove that a musical image, even if it depicts a phenomenon, still evokes not just one association, but several perceptions. In this context, the dual nature of art is noticeable, when its creation is associated with the personality of the author, and the fruits of his work are in the public domain (Martynenko et al., 2023). As a result, there are at least four main types of interpretations of a musical work: audience, performer, musicologist, and author's (i.e., the composer's own intention).

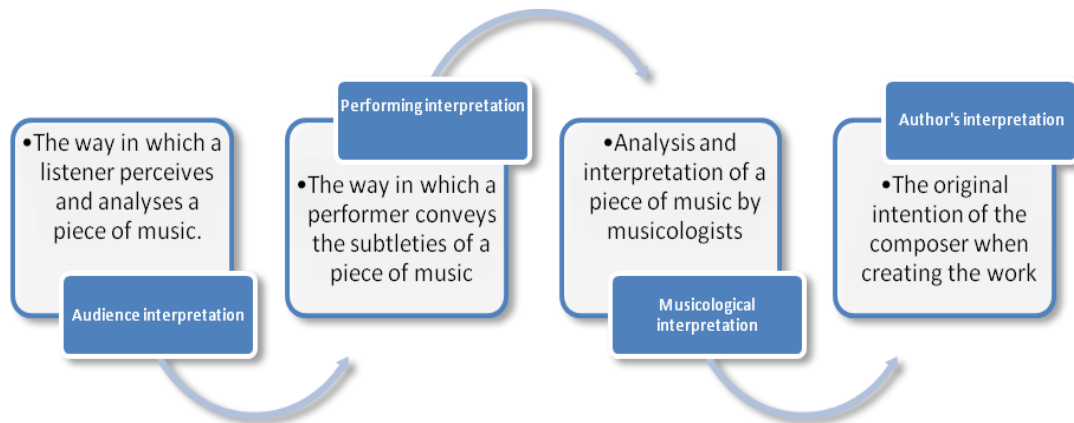


Figure 1. Scheme of interpretations and perception of a musical work in the social space.

Source: author's development

For this reason, the language of a piece of music is an important complex communication tool in the modern socio-cultural space and performs several important roles, including information

transmission, communication, cognition, expression of feelings and emotions, formation of thinking, and representation of human experience (see Table 1).

Table 1.
Functions of the musical language

Functions of the musical language	Description
Communication function	Musical language is a means of communication between people.
Data transmission and storage function	Music allows you to transmit and preserve cultural and historical information.
Function of expressing feelings and emotions	Through music, people can express their feelings and emotions.
Formation of thinking	Music helps to develop thinking and imagination.
Accumulation of human experience	Music accumulates and transmits the experience of previous generations.
A means of cognition	Music helps in the process of understanding the world and oneself.
National self-identification	Musical language contributes to the formation of national identity.
Preserving and passing on experience and traditions	Music preserves and transmits the traditions and experience of the musical culture of the people.
Immersion in the semiosphere field	Musical language is integrated into the semiosphere - the space of cultural signs and meanings.
Dependence on the socio-cultural system of society	Musical communication is conditioned by the entire socio-cultural system of society.

Source: author's development

Thus, the musical performance language, as a set of means of musical expression, is an important part of musical communication and is conditioned by the entire socio-cultural system of society.

perception develops into a different quality of creativity.

Performing arts, as an important type of musical art, has the ability to play the role of a medium for inspiration in any field of human activity (Ockelford, 2023). For this reason, the performance of music should be at such a level that the impression of its perception has great potential. When the human senses of seeing and hearing are activated, i.e. when the process of distortion is particularly overwhelming, then

Performing activity should be different from musicology, which is addressed mainly to the inner ear of a professional. For this reason, the field of performing musicology plays an important role, a concept that is interpreted differently by scholars (Karlsen, 2021). Performing musicologists are specialists who study not only analyse, but also critically examine and interpret various aspects of musical performance. Their professional activities cover a wide range of important aspects, including the historical evolution of performance practices, the

study of different styles and techniques of performers, and the study of the multifaceted influence of social and cultural context on music.

In order for a piece of music to be heard, not just listened to, it must be original and especially performed. Therefore, the authors of the article believe that performing musicology should be a science of music and its power of influence on both the performer and the audience (Sharif, 2023). The creative activity of the future musicologist is the core of the space of art, the coordinates of which are infinite in their length. Such a system of space is man-made, as it is created by the researcher himself. On the other hand, such a space is constructed by existing art objects and represents a structure that is capable of constant self-development (Pletsan, 2021). A space that is both self-organised and organised is a synergistic view of art as a system as a whole.

At the same time, it should be noted that the main practical task of the performer is to convey his or her thoughts and feelings to the audience through actions on stage. To do this, future musicologists should learn to use various means and methods of performing expression to accurately embody

the intended stylistic or figurative elements, intellectual and emotional content of the musical work itself. By implementing this approach, the future musicologist will learn to explore the unique mechanism of reproducing and perceiving a piece of music from their own perspective (Helena Vieira, 2021).

Also, future performers should learn to explore the mechanism of music reproduction and perception, perceiving the thoughts and ideas of composers as an advisory voice. Thus, the modern training of future professionals faces a challenging task. At the same time, the process of adapting performing musicology to modern globalised educational standards is a process that ensures the integration of national musical traditions into an international context (Boddie, 2023). This allows not only to preserve one's own cultural identity, but also to increase the competitiveness of graduates in the modern global market. Thus, for the effective training of performing musicologists, global educational standards play an important role. Figure 2 shows the main requirements of global educational standards in the field of music.

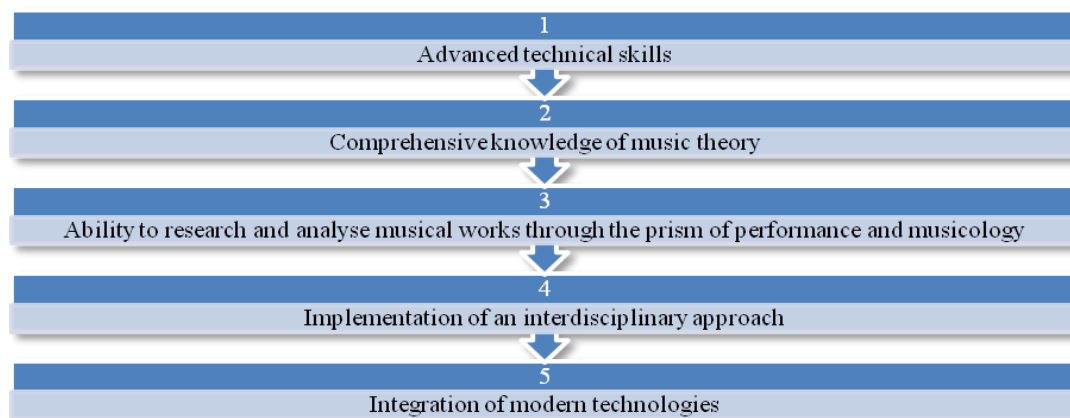


Figure 2. Main requirements of global educational standards

Source: Author's development

In order to comply with global educational principles, modern music education institutions usually undergo international accreditation (for example, NASM in the USA or AEC in Europe). In this way, diplomas and qualifications are recognised internationally.

A general trend in globalised music education is the integration of modern technologies. Taking into account the ever-increasing requirements for musicology specialists (against the background of the development of the performing arts), innovative methods of education play an important role, contributing not only to

theoretical skills but also to practical ones. Contemporary researchers prove that modern innovative technological tools play an important role in the process of adapting performing musicology to global educational needs (Guo et al., 2020).

Innovative technologies make it possible to effectively implement learning from any location. In this way, students not only receive new knowledge from teachers, but it also facilitates the ability of students to acquire knowledge and practice at home. Another important area is the use of virtual reality

technologies. In particular, various virtual masterclasses from musicians and leading teachers from around the world help to develop practical and research competences. Innovative software for analysing and recording music is an important tool for developing the professional skills of future musicologists of performing arts (Govorukhina et al., 2021).

A separate area of professional competence development for future musicologists is the internationalisation of curricula, which involves the inclusion of research and analysis of different cultures and styles. This approach not only develops a high level of knowledge among students, but also helps to broaden their musical outlook and intercultural communication skills, which are now in great demand in the modern professional world (Vasil, 2020).

At the same time, another area of globalised education is the development of academic mobility, which allows students to gain experience in different social and cultural environments. This, in turn, enriches traditional methods of teaching musicology and improves the quality of music education in general (Smith & Peters, 2023). Thus, given the development of modern performing music, the process of adapting musicology to global educational standards contributes to improving the quality of education and ensuring the competitiveness of graduates.

The results obtained have shown that the activities of a musicologist are completely different in nature from those of a performer. Their critical research activities define a wide range of research aspects, including the historical development of performance practices, the study and interpretation of performers' styles and techniques, and the study of the influence of the socio-cultural context on music (Boddie, 2023). On the other hand, the performing concept is based not only on the study of the composer's intention, but also on the musicologist's interpretation of it.

For this reason, in modern studies, it is determined that the key subject of research for a modern musicologist is the unchanging essence of a particular piece of music, that is, what is preserved in various professional performances, which is the whole composer's work (Horton, 2020; Medic, 2022). At the same time, it is worth agreeing with the argument that the performer's musical ideas can in no way replace or negate the need for theoretical musicology. However, it should also be acknowledged that an excessive

theoretical division of spheres of influence can in some cases hinder the very process of interpenetration of the branches of musicology.

At the same time, the study confirms the thesis of contemporary scholars that the research work of the performer should also take its place in music science. This is due to the specifics of the theoretical art of interpretation, which should have its own theoretical and methodological basis (Won, 2020). The results also demonstrate the importance of using innovative tools and technologies in the training of professional musicologists. The paper determines that, given the development of modern performing music, the process of adapting performing musicology to global educational standards contributes to improving the quality of education and ensures the competitiveness of graduates in general. Innovative approaches (interdisciplinary, personality-oriented) and modern digital technologies have been found to play an important role in this process.

These theses have been confirmed in a number of contemporary works. In particular, these ideas are consistent with Vasil (2020), who describes the role of interdisciplinarity in music teaching. In general, contemporary scholars also recognise the significant impact of digital technologies on globalised education. Hysa et al. (2023) described the importance of digitalisation and its main components in the education and science system. The authors also described the main challenges of digitalisation, primarily related to cybersecurity. These statements are supported by studies that directly address cybersecurity issues in the modern digital space (Lysenko et al., 2024). In general, modern scholars agree with the thesis that modern digital technologies are driving science and education (Milicevic, 2015; Rossikhin et al., 2020).

Some studies have also found that innovative tools generally improve students' research skills (Mandanici et al., 2023). In addition, the study by Kuzheliev, Zherlitsyn, Nechyporenko, Lutkovska & Mazur (2023), which describes the problem of implementing distance education in Ukraine, found that electronic technologies make the learning process more optimised and develop students' independent skills, which also correlates with this study. On the other hand, we agree with those researchers who believe that digital music and computer technologies have their own specificity, which is a new integrated digital type of music and computer activity. The latter is a set of actions for the formation,

processing, interpretation and reproduction of musical and artistic material in digital format.

At the same time, the implementation of this activity involves professional training, the formation of musical and digital knowledge, skills and abilities. However, the study also has certain limitations. First of all, English-language studies were used, which is due to the high citation indices of these works. At the same time, it is possible that important information was also contained in articles or monographs published in other languages. Although the proposed scope of the historiography review would have touched upon fresh and relevant thoughts written in non-English-language works, there is a possibility that some national aspects were left out of the research. Another important limitation is related to the global nature of the study, which aims to analyse global major trends. Obviously, the problem of concretisation requires considerable attention, and further research should be devoted to the local study of the performing arts.

Conclusions

Thus, the critical research activities of contemporary musicologists of the performing arts define a wide range of research aspects, including the evolution of performance practices, analysis and interpretation of styles and techniques, and determination of the influence of social and cultural contexts on music. The main subject of research for a contemporary musicologist is the unchanging essence of a particular piece of music - that which is preserved in various professional performances, representing the whole composer's creation. In the current circumstances of globalisation and the development of digital technologies, it is extremely important to form an appropriate musical performance language, the universality of which determines the impact on the socio-cultural system of society.

Musicology studies, as an important element of contemporary musical art, have the ability to be an important environment for manifestations of inspiration in any sphere of human existence. Performing work differs from musicological work, which is addressed to research paradigms. Therefore, the areas of performing musicology, as a discipline that not only analyses but also critically examines interpretations of musical performance, performance, biography and the integration of cultural heritage into the global artistic space, are becoming important.

Given the wide range of individual aspects, including the historical traditions of performance practices, the combination of different styles and techniques of performers is part of the impact of globalisation, which partially blurs the distinction between cultures and peoples. Given this influence of globalisation, in order to work effectively with modern artistic, educational and musicological environments, changes should be made in teaching methods so that future specialists have good cross-cultural competencies, know various means and methods of performing expression to accurately implement the intended stylistic or figurative elements.

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