

DOI: <https://doi.org/10.34069/AI/2022.54.06.13>

How to Cite:

Dushniy, A., Salii, V., Storonska, N., Ulych, H., & Zaets, V. (2022). Performing musicology in the socio-cultural space of Ukraine of the XXI century: scientific and creative discourse. *Amazonia Investiga*, 11(54), 137-145. <https://doi.org/10.34069/AI/2022.54.06.13>

## Performing musicology in the socio-cultural space of Ukraine of the XXI century: scientific and creative discourse

### Виконавське музикознавство у соціокультурному просторі України XXI століття: науково-творчий дискурс

Received: June 14, 2022

Accepted: July 14, 2022

Written by:

**Dushniy Andriy**<sup>56</sup><https://orcid.org/0000-0002-5010-9691>**Salii Volodymyr**<sup>57</sup><https://orcid.org/0000-0002-3522-3787>**Storonska Nataliia**<sup>58</sup><https://orcid.org/0000-0002-6793-5199>**Ulych Hanna**<sup>59</sup><https://orcid.org/0000-0002-2747-8384>**Zaets Vitaliy**<sup>60</sup><https://orcid.org/0000-0002-1013-5270>

#### Abstract

At the present stage, performing musicology plays an important role in the formation and development of professional musicians. In the socio-cultural space of Ukraine of the 21st century, it continues the historical traditions of research on the formation of performers, but, at the same time, it undergoes serious transformations. The aim of the research is to identify the key, fundamental principles of performance skill in the context of today's realities, to determine the factors influencing the reformatting of the essential features of the creative activity of musicians. The methods of work were: analysis of scientific literature, systematization of methodological complex, method of analysis and synthesis, method of thematic analysis and critical approach to discretization of musical works. The results of the work allow us to assert about radical changes in the approach to art as such, as well as in the formation of professionals and their creative activity with a change in the basic parameters of the approach to music education. The

#### Анотація

На сучасному етапі виконавське музикознавство посідає важливу роль у формуванні і розвитку професійних музикантів. У соціокультурному просторі України XXI століття воно продовжує історичні традиції досліджень становлення виконавців, але, разом з тим, зазнає серйозних трансформацій. Метою дослідження є виявлення ключових, фундаментальних принципів виконавської майстерності в контексті реалій сьогодення, визначення факторів впливу на переформатування сутнісних особливостей творчої діяльності музикантів. Методами роботи були: аналіз наукової літератури, систематизація методичного комплексу, метод аналізу і синтезу, метод тематичного аналізу та критичний підхід до дискретизації музичних творів. Результати роботи дозволяють стверджувати про кардинальні зміни у підході до мистецтва як такого, а також у становленні професіоналів та їх творчій діяльності зі зміною базових параметрів підходу до

<sup>56</sup> Drohobych Ivan Franko State Pedagogical University Educational and Scientific Institute of Musical Arts Folk Musical Instruments and Vocals Department, Ukraine.

<sup>57</sup> Drohobych Ivan Franko State Pedagogical University Educational and Scientific Institute of Musical Arts Folk Musical Instruments and Vocals Department, Ukraine.

<sup>58</sup> Drohobych Ivan Franko State Pedagogical University Educational and Scientific Institute of Musical Arts Folk Musical Instruments and Vocals Department, Ukraine.

<sup>59</sup> Drohobych Ivan Franko State Pedagogical University Educational and Scientific Institute of Musical Arts, Ukraine.

<sup>60</sup> National Petro Tchaikovsky Music Academy of Ukraine Faculty of Folk Instruments Department of Bayan and Accordion, Ukraine.

institutionalization of art currently plays a leading role in the cultural socialization of masters, but today it is not decisive. With the development of progressive methods and approaches to education, modern technologies, globalization, the process of becoming a musician becomes easier, but access to the world of art without mediation opens wide horizons for promising musicians, and, at the same time, increases the level of competition for material and non-material incentives. The study offers a new perspective on performing musicology as a promising field for further scientific work, which will allow a better understanding of the peculiarities of the formation of musicians in the socio-cultural space of the 21st century.

**Keywords:** musical education, modernization, interpretation, socio-cultural field, recognition.

### Introduction

Like any term in the humanities disciplines, performance musicology has no single interpretation. It is defined by several basic features. First, performing musicology acts, in a certain way, the professionalization of the authors of scientific research, which is essential in the specification of this field of musicology. Secondly, it is a kind of method, an approach to music, that is, a view from the performer to the big picture of the performance with all its context. One of the important principles of performance-musicology is the cognition of performance alternatives in the presentation of the composition created by the author. In this type of research, the emphasis shifts to the individuality of the performer. The basis of this study is to prove the interdisciplinary essence of performing musicology, as it is based on a combination of research of different areas of scientific knowledge: music pedagogy, sociology, psychology, aesthetics, musical folklore, and several others. Taken together, they allow to create an idea of the essence of performance musicology and identify its key features at the present stage. It is impossible to lose sight of such an important aspect as the application of the results of the study. Their practical usefulness lies in the possibility of applying the principles and techniques described in the study in the process of performing practice. The combination of evidence from different scientific directions allows musicians to expand the range of professional orientation and to improve the skills of performative activity. The theoretical significance of the work consists in a comprehensive and detailed analysis of the

музичної освіти. Інституціоналізація мистецтва наразі відіграє провідну роль у культурній соціалізації майстрів, однак на сьогодні не є визначальною. З розвитком прогресивних методів та підходів до освіти, сучасних технологій, глобалізацією процес становлення музикантів полегшується, але, доступ до світу мистецтва без посередництва відкриває широкі горизонти для перспективних музикантів, та, в той же час, підвищує рівень конкуренції за матеріальні та нематеріальні заохочення. Дослідження пропонує новий погляд на виконавське музикознавство як перспективну галузь для подальшої наукової роботи, що дозволить краще зрозуміти особливості формування музикантів у соціокультурному просторі XXI століття.

**Ключові слова:** музична освіта, модернізація, інтерпретація, соціокультурне поле, визнання.

phenomenological syncretism of scientific and creative components of performance musicology in the context of contemporary socio-cultural space. To date, research in this area has been mostly specialized in nature. Encouraging a cross-disciplinary approach to research makes it necessary to reconsider the principles of further work in this direction, which in turn will increase the perspective of this research.

The essence of scientific and creative discourse, both performing and other types of art, is based on the paradigm of creativity, which in its essence requires the author to respond to the challenges of the dynamics of time and the variability of socio-cultural space. Performing craftsmanship is formed as a special type of communication generated in the process of fusion of creative potential and educational activity. This dialectical relationship creates the possibility of mutual adjustment of both elements of the performing process, which forms a unique and inimitable authorial style. Thus, the syncretism of theory and practice in its essence is formed through a constant communicative interaction that takes place not only in the musical environment but also outside it. In Ukraine, one of the main advantages of music education is a constant connection of theoretical and practical training, respectively there is a formation of its own communication system, which is aimed at the comprehensive development of the future musician's abilities, as well as a highly-skilled and professional creative personality.

### Theoretical Framework or Literature Review

Previous musicology studies have tried to reveal the essence of performance musicology superficially. In fact, in Ukrainian musicology, this direction is only acquiring its development, although it is actively developed by researchers. Its approach to music as a special way of interpreting the world forms a new image of reality, manifested in sound detection. Within the framework of performing musicology, of course, were formed certain patterns and features of musical art, confirming its special specific nature. Not the least role in studies of such a plan is the study of folk music. Modern techniques and methods of performance have brought this direction to a new level. Prospects of such studies are due to the actualization of the national question in the context of globalization processes. Modernization of traditional music contributes to its popularization, but at the same time, it loses its original characteristics, which explains the contradictory attitude of researchers to these processes. According to some researchers, there are revolutionary processes taking place in the musical environment. Society is reorganizing, preferring appropriation and amateur practices in music-making (Delalande, 2007). However, it is the aesthetics of sound that remains the key factor that is the main challenge for musical analysis. It is performance musicology that investigates the institutionalization of the musical sphere, the development of new forms of communication between the performer and the audience, etc. The horizontal social system promotes the intensification of relations based on exchange, they construct interaction in such a way that everyone is able to independently choose the direction of activity and ways of its implementation, while the aspect of belonging to certain institutional organizations or a certain circle of artists remains controversial because it still remains relevant from the position of socialization of the performer in the artistic environment (Pohjannoro, 2021). The competence of performance musicology in the modern dimension includes ethnic music. Ethno-cultural musical complexes even today play a large role in the musical art of countries. Against the background of globalization processes the issue of preservation of national identity, which is visually manifested in several features of material and spiritual culture, becomes relevant (Babii et al., 2021). Folk music preserves the historical flavor of the ethnic group and includes coded information about traditional culture. However, folk music, which synthesizes modern compositional solutions and folklore sources,

becomes more and more popular. This approach is based precisely on the individual characteristics of the author's worldview because exclusively his vision generates a musical work created at the intersection of different temporal cultures (Dushniy et al., 2019). The musical instruments that are used to create this type of music also change. The musical-instrumental complex, which affects the socio-cultural paradigm of the image of each individual instrument as traditional, is gradually changing. The most striking example is the emergence of electronic versions of familiar instruments (Suvorov et al., 2021). Performing musicology includes the study of the biological characteristics of musical performance and perception (Pletsan, 2021). Several factors affecting the ability of an individual to understand a piece of music are determined not only by psychological characteristics and level of musical awareness but also by anthropological factors, which in certain situations may limit the ability to grasp the subtleties of creative work. Also important for this study is the development of issues of performer recognition and criteria for evaluating their performance. The subjectivization of evaluative judgments creates a new field of discussion. If one defines professionalism by technical performance, there are criteria, techniques, by which one can analyze the level of training. However, in addition to this, researchers emphasize the emotional component of performance, which leads to the thesis of the consensual status of the recognition of the performer's skill.

### Methodology

The nature of the study has a theoretical basis, but in the context of the essence of the subject were used the results of practical research on performing musicology, which is inherent in the socio-psychological coloring. The work was done in three stages. The first stage of the study analyzed the scientific literature, directly or related to the topic of study. It involved establishing the semantic meaning of the performing musicology, identifying the essence and its characteristic features, the features of its functioning in the socio-cultural space in the XXI century. This stage included a direct selection of literature to support the hypothetical settings set by this study. The second stage included the formulation of the strategic goal of the work and the key provisions to be confirmed (or refuted) in the process of research. Determination of the objectives of the work involved the systematization of the methodological complex. At the final third stage was finally formulated the

results of the study and summed up the prospects of performing musicology as a potential-value scientific direction and subsequent searches in this science.

Theoretical and methodological justification of the relevance of performance musicology in the socio-cultural space of Ukraine at the present stage occurs by attracting several general scientific interdisciplinary methods and techniques. The study involved the use of methods of analysis and synthesis to identify the essential characteristics of performance musicology, induction and deduction to identify the essential features of the scientific field in general and its individual aspects, reductionism for theoretical treatment of complex philosophical and psychological characteristics of the performer within performance activity, method of logical generalization for a structured and coherent presentation of material, predictive for generalizing the research results, proving complex approach to the study determines its syncretic nature, which is transformed in the proof of the need for an interdisciplinary approach to the definition of functional features of performance musicology in a long chronological perspective.

Methodological development of the research of performing musicology in the socio-cultural space includes several more special methods. In particular, it uses the method of thematic analysis to determine the basic principles of functioning of performance musicology in various directions, theoretical-historical music analysis to determine the temporal transformations, which allows you to trace changes in the structure of musical knowledge and musical practice, music criticism, which uses a critical approach to Discretization of musical works, philosophy of music, creating a categorization apparatus, determining the principles of functioning of its individual The effectiveness of scientific research in this direction is determined by the degree of depth in the research topic and a more detailed study of the key aspects of the basic elements of a performance. Future research will include the development of this direction on specialized areas of musical art, on different performance practices, which are based on individual stylistic features. Special attention should be paid to the studies aimed at establishing the interdependence in the process of communication interaction between the performer and the listener, in the framework of which there is a special process of interpretation of a musical work. It should be noted the relevance of psychological and philosophical musicology, which defines a

theorized approach to the performing activity and interpret it through the functional purpose.

## Results and Discussion

Performing musicology in Ukrainian science acts as a relatively new direction of modern musicology. One of its fundamental essential features is syncretic character. Performing musicology synthesizes different aspects of scientific directions, which determines the essence of its interdisciplinary approach by Carlson and Cross (2021) to the study of performance skills. The educational process plays a leading role in the formation of future performers. It involves going through the basic steps of a series of problem-solving cycles, using the right resources and strategies. American researchers Sternberg and Kibelsbeck (2021) define the process of music education as a form of implementing solutions to basic tasks: mastering the theoretical base, performing practice, etc.

Accordingly, several additional approaches to musical activity emerges, where studies in psychology, sociology, pedagogy are involved, which, following the example of the analysis of the performing activity in the conditions of the educational process, justify the role of sociological theory in music education Karlsen (2021), the theory of musical intelligence and several other concepts of scientific knowledge. Music education acts as a key factor in the education of the individual, its creative development under the conditions of humanization and democratization of the educational process. The democratic approach to teaching contributes to the correlation of the basic principles of scientific synthesis, which is expressed in general theoretical and practical knowledge, skills, and creativity, which forms the creative approach and allows you to create a new one. Analysis of the value priority in the performing, pedagogical, scientific, and methodological basis forms the repertoire and further compositional direction (Dushniy et al., 2019).

Training within educational institutions promotes professional development and excellence, at the same time forcing constant support of the performing form. Practice within the musical realm is crucial. Performing contributes to the enrichment of the stage experience, shapes and continually improves one's own style, and provides an opportunity to assert oneself and present oneself as a professional. The creative discourse of musical

performance activity focuses on its essential characteristics. Yes, it involves constant development, regulating over time a more specialized vector of musical communication. Defining the context in which the creative activity takes place involves the realization of the semantic meaning of the cultural level, which is expressed in the understanding of the mechanism of interaction between the visual musical design and the conventional context. The common semantic meaning of the various components of musical performance can be understood because of the variability of forms of its functioning.

Creative practices acquire different meanings in the process of interaction between the author (performer) and the listener. The formation of the basic principles of the theory of musical interpretation is based on the development of the concepts of communication. The interpretation of a musical work consists in the determination of the central element of the compositional system, and further analysis of additional information and general conditions takes place. Interpretation of a piece of music occurs as the creation of a new reality under conditions of immersion in the atmosphere, which reveals the dominance of interpretive thinking. The study of musical interpretation encompasses key issues concerning musical performance. First of all, interpretive thinking is influenced by several factors: the lack of music education research that considers a specific work, performance interpretation, and the performative realities of the work; the traditional tendency to separate the education of future performers, teachers, and researchers and, as a consequence, different approaches to the presentation of educational material (Silverman, 2008).

An integral part of the performance activity of performance. The culturological approach to the phenomenon of performative work as an important means of actualizing the process of becoming a cultural subject acts as a determining factor for the formation of creative objects. Descriptive analysis of the creative sphere of musicology generates aesthetic-philosophical and moral aspects of competitive and performative performance, which attract the attention of researchers of performance musicology. Thus, several conditional and prescribed rules are created, defining the regulations of the performing activity. Competitive activity, as one of the types of performative, acts as a necessary event for the music performance. Researchers often refer to various organizational activities such as competitions, festivals, art projects - in the field

of practical performance, and, in parallel, on a theoretical basis, not the least role is played by participation in scientific and practical conferences (Dushniy et al., 2019).

Under pandemic conditions, the possibility of active performing activity becomes more difficult. This is one of the topics of modern research. One of the areas to address this issue, directly related to both professional creative activity and the educational process, is the topic of digitalization in the creative industries. Theoretical and methodological substantiation of the peculiarities of this process is based on illuminating the concept of evolutionary development of culture and transposition of creative space into the digital field. This approach is ambivalent, which, on the one hand, translates the need to meet the requirements of the time, acting as a driving force of innovation processes, and on the other hand, requires a lot of effort to implement the concept of digitalization of art, which will lead to a complete restructuring of the musical system, which in the conditions of its full digitalization, will lose the essential nature, produced by a long development process, characteristic features, and fundamental foundations. Now we are not talking about full digitalization, because at this stage it is a utopian idea, limited by the discussion of the question itself, however, today this method seems one of the possible means of functioning of the performing musicology in the conditions of a pandemic.

The issue of digitalization is directly related to the more global theme of modernization processes in the music sphere. There is a constant transformation of organizational forms, restructuring of the content context, methods, and ways of work. Under the conditions of democratization of the educational process new ways of creative activity are being formed. In addition to the theoretical and practical training of future performers, the emphasis is made on the creative component of the process of formation of a cultural subject. Thus, accordingly, preference is given to increasing the role of self-control and self-organization in the process of becoming a professional actor. Discipline at this stage acts as a key rule in the development of the necessary skills for the emergence of their own way of self-expression. Research on the performance and effectiveness of performers in the musical field uses performative activity as a way of examining sociocultural processes. The purpose of performative performance, above all, is to gain experience. In this case, experience involves more than just working through

technical skills. It includes several important cultural and social aspects. The emphasis may shift to the ability to communicate in the public space, where cultural and artistic socialization of the performer takes place. Thus, the issue of involving specialists from other fields for a thorough and comprehensive analysis of the activities of representatives of the musical sphere remains relevant. Performing art is interpreted differently by representatives of scientific directions: psychologists, culturologists, sociologists, art historians, and others. However, all of them do not exclude the communicative function of performing art as an important factor in the interaction between performer and listener, and between performers.

In 2020, American scientists conducted a study of the influence of performers' physical movements on the audience's perception of the quality of a musical piece at different levels of physical expression (Bland and Cho, 2021). Thus, a correlation was established between listeners' levels of musical awareness and perceptions of musical performance. The study found that listeners with some musical knowledge were less influenced by their visual perception when evaluating musical performance. At the same time, a study by McConkey and Kuebel (2021) in which the authors analyze the stress factor among musical performers, seems interesting in this context. They argue that high levels of stress among performers, especially students, are a phenomenon faced by all members of the music performance profession. However, little is known about how emotional competencies can be used as coping mechanisms to overcome performance stress. Researchers have attempted to understand and formulate strategies for coping with stressful situations. It has been determined that different factors can be sources of emotional stress, ranging from general life circumstances to the formulation of certain expectations or psychophysical tension. The study articulates a perspective on building stress resilience among musicians by recognizing the causes of anxiety, attempting to rationalize the irrationality of fear or arguments for coping with circumstances, maintaining a balanced mental state by maintaining a healthy lifestyle and seeking support.

Along with local organizational activities that empower the performing arts, we should mention the mainstreaming of the issue of globalization in the field of music. The emphasis in this direction is placed on the role of international cultural events or organizations. In addition to playing an

important integrative role in the processes of cross-cultural exchange of knowledge and experience, creating a powerful communication field for the demonstration of creativity, they have become a determinative indicator of professional development as defined by recognized representatives of the cultural community. The subjectivization of evaluative judgments of performing activity exposes the dual nature of the evaluation system: on the one hand, it is able to point out the advantages and disadvantages of the performer's work, allowing to turn constructive criticism into a resource for self-improvement, and on the other hand, makes the performer hostage to conditional standards.

Based on the thesis of the subjectivity of the categorization of the professional and the amateur, an interesting study for this topic is that of Adrian S. Norse and David Hargreaves, which analyzes respondents' evaluative judgments about greatness and professionalism of masters in six art forms. In the course of the musicology study, high positive correlations were found between the frequency with which subjects nominated works of art and the names of performers who were considered "greatest" (North and Hargreaves, 1996).

However, meeting the criteria of "greatness" is quite conditional, for it may not correspond to the subjective perceptions of the individual. As a result, it has been found that identifying the professional traits of a performer is nothing more than a derivative of a conventionally accepted consensus in a cultural environment. At the same time, the essence of this phenomenon, which lies in the definition of the level of professionalism as a measure of socio-cultural determinants, becomes clearer. It is accepted to understand what good taste is in seeing and appreciating art and what is bad taste. The general conventional context of judgments of greatness comes to the fore, reaping the forefront of one's own preferences. The elitist nature of the ability to determine the greatness of a work gives it a pretentiousness that psychologically forms a closed social institution whose authority includes evaluative judgments. In chronological retrospect, the mastery and significance of work have often been tested by time. The prerogative of art in this regard is its longevity. Works that have passed the test of time and meet the requirements of "majesty" remain immortal.

The dichotomy of the perception-performance program reveals the perspectives of the musical performer. The embodiment of a musical work involves triggering the processes of mirroring a

visual textual (in this case musical notation) object, which facilitates the encoding of expressive gestures into sounds, and vice versa, the decoding of sounds interpolates them into gestures. During performances with live music, performers make movements that accompany communicative expression with expressive and supportive gestures. In such circumstances, gestures allow for the listener's sensory engagement with the performance. This approach to performance musicology takes advantage of the psychosomatic features of human performance and perception. At this stage, the issue of interpreting the work again becomes relevant, because the difference between performance and perception risks creating a false dichotomy between the action (as an act of performance) and perception, which contradicts the generally accepted attitudes about the embodied paradigm of musical cognition. Accordingly, the person acting as a listener is a translator of the meaning of the work. She becomes already an intermediary in the formation of meaning. Such an intermediary in art is vital, because in its capacity to fill the gap between music, which is represented by encoded physical energy in the form of sound waves, but already at the mental level there is a transcription of the emotional and substantive components, an assessment of the intension.

The biological characteristics assigned to man by nature form certain limitations in a piece of music. First of all, several human body systems are responsible for the perception of music: auditory, motor-affective, cognitive, and others. In particular, limitations in the cognition of music can be justified by certain acoustic limitations, biomechanical resonators, etc. In this context, the overall picture of the performance, including performance and perception, is influenced by several factors: internal (both the performer with his level of skill, inner psychological world, the nature of the presentation of the piece, and the listener, with his sense of tact, level of sound perception, the efficiency of resonators), etc.), external (general conditions of the performance, the room where the performance takes place or open space, the sound acoustic system or lack thereof, architectural features of sound accompaniment, etc.). Musical participation of the listener lies in a complex system of interactive dynamics involving the presence of musical experience that contributes to a clearer awareness of the analytical component of the perception of a musical work (Schiavio et al., 2021).

It is performance musicology that is concerned with developing theoretical tools with which researchers can describe these key aspects of the musical performance-perception dichotomy in greater detail. These include the predictive function of performance musicology, the analysis of the parties' adaptability to performance, the socio-cultural environment, the interaction between listener and performer, and the aspect of reward, which can manifest itself in tangible and intangible rewards, such as recognition, further offers of performance, etc.

Returning to the contradictory nature of performance itself as a phenomenon of musical art as interpreted philosophically, it should be noted that performative activity itself exists in two dimensions. The first is a scientific dimension; it can be explained as unity. These are the fundamental principles of performance, which are worked out in the process of education and further development of the musician, it is a theoretical basis, which includes several musicological, cultural, and other disciplines, which provide the basis for the formation of consciousness of the performer. The second dimension is diversity. It manifests itself in the ways of using the acquired skills and abilities, creating your own unique style, or perfecting the skill. This is the creative aspect that serves as the basis for the creative space and allows the creation of the new. In turn, theoretical and practical sources of knowledge come from cognitive anthropology and individual experience (Bel and Bel, 1992).

The mix of stylistic and genre elements in the work generates a new author's work. In particular, performers often resort to pop and jazz compositions, adding dynamics to the work.

The very instrumental performance in its ethnic coloring acts as a reflection of the ideal sound image for a particular people. Polystylistic creative methods, actively used in modern compositional techniques, have become a kind of special way of generating the cultural integrity of a musical work.

Formally, the performing musicology, although it appears in Ukrainian music science as a relatively new scientific direction, however, has a fairly wide range of perspectives and is actively developing. Thus, in this context are carried out both general studies and more specialized, relating to individual areas of musical performance. The key principle of this direction of scientific knowledge is its interdisciplinary nature, the essence of which lies in the cross-

scientific approach to the demonstration of research results. Musicology is a special form of perception of cultural space, which includes different ways of comprehending reality with the help of musical systems. The sonic demonstration of the creative process is not the only subject area of performance musicology. It combines several interdisciplinary approaches that explore the individual characteristics of the performer and the listener, the concepts of their interaction, involving the determination of levels of professionalism of masters, etc. Comprehensive development of all possible directions will allow us to better understand the essence of the processes contributing to the changes in the modern sphere, and their analysis will allow us to speak about the positive and negative features of the cultural transformation processes.

### Conclusions

In the process of work, it was found that performing musicology today remains a relevant and promising area for further research. Its significance lies in the practical and theoretical values, as it implies a wide field for further research and application of achievements in professional or amateur performing activities. Performing art takes a leading place in the modern socio-cultural space of Ukraine because preserving the traditional content is disclosed in a new way in the spirit of modern trends. Dynamic temporal changes and constant technical development necessitate the development of adaptive abilities of musical art, expanding the range of its representation and further interpretation.

The personalities of the performer of a work, its author, are not ignored. They are actively studied in the framework of world studies. Specialists from different disciplines are actively involved in the development of problems of the performer's stress tolerance, his professional training, communication, perception of the analysis of performance results. Thus, the rationale for the interdisciplinary nature of research in the field of performance musicology because they use the wealth of philosophy, aesthetics, psychology, sociology, and several other sciences. Therefore, the syncretic approach, which became the basis of this work, is a key attribute of the analysis of the performing arts in the context of scientific and creative discourse.

Undoubtedly, musical pedagogy acts as one of the fundamental bases for the formation of musical performers. It shapes their worldview,

professional skills, and network of social connections, which further influence the formation of the performer's style and activities. Music education determines the direction in which the development of the artist takes place. Cognitive abilities are adapted to the perception of information received during the learning process and form the basis for combining acquired experience with one's own creative beliefs. Thus, at the intersection of well-established forms of skill acquisition and individual characteristics of the individual, a new personality is formed. The form of its manifestation, in turn, are performative activities that demonstrate the results of its work. Performing schools (in the broad sense) as one of the forms of institutionalization of the musical sphere contribute to the entry of future musicians into the existing cultural environment, they serve as a means of their artistic socialization. Performing activities stimulate the improvement of the performer's skills, contribute to the formalization of his musical and stylistic character, leveling with practice the psychological affective aspects that block the free presentation of the work, and prevent the full disclosure of creative potential. The essence of performing musicology lies in the interaction between performer and listener, their dialogue through the presentation and interpretation of a musical work. Subjects of interaction have the right to a democratic interpretation of the meanings of cultural space, and therefore it is an important not only psychological and emotional component but also anthropological, which determines the biological characteristics of perception. Performative activity is governed by several factors established in the course of the study. Not the least role in the process of musical performance is played by the overall context in which the demonstration of the work takes place. Yes, the nature of the activity is influenced by technical features: the acoustic capabilities of the room, the quality of musical instruments, technical design, etc. Such conditions form the environment for comfortable interaction between performer and listener.

Consequently, the dualistic content of the performing arts, combining a rigorous scientific and personal creative approach, contributes to the expression of the essential characteristics of musical art itself. The humanistic orientation of the performing activity is expressed in the interaction between the performer and the listener, which results in a dialogue between the creator of the performance and the interpreter. The interpretation of the work itself plays no small role in this process. The semantic



characteristics provided to it by the listener create images in the mind, which, in turn, shape the perception of the musical work. Therefore, not the least role is played by the interpretation of the content of art, because depending on what meaning was laid down, and whether the work requires an unambiguous reading depends on further analysis of the artist's work itself. However, it is in the peculiarity of people's interpretative abilities that the counterversionary essence of art is as such.

### Bibliographic references

- Babii, N., Hubal, B., Dundiak, I., Chuyko, O., Chmelyk, I., & Maksymliuk, I. (2021). Performance: Transformation of the Socio-Cultural Landscape. *Journal of Interdisciplinary Research*, 11(1), 129-133. [http://www.magnanimitas.cz/ADALTA/110117/papers/A\\_27.pdf](http://www.magnanimitas.cz/ADALTA/110117/papers/A_27.pdf)
- Bel, B., & Bel, A. (1992). "Fusion" performing arts: A plea for diversity. *Interface*, 21(3-4), 263-280. doi: 10.1080/09298219208570612
- Bland, M., & Cho, E. (2021). The effect of physical movement on observers' perception of musical quality in a choral performance. *Psychology of Music*, 49(6), 1449-1461. doi: 10.1177/0305735620959424
- Carlson, E., & Cross, I. (2021). Reopening the conversation between music psychology and music therapy. *Music Perception*, 39(2), 181-201. doi: 10.1525/mp.2021.39.2.181
- Delalande, F. (2007). The technological era of 'sound': a challenge for musicology and a new range of social practices. *Organised Sound*, 12(3), 251-258. doi:10.1017/s1355771807001926
- Dushniy, A.I., Zavalova, O.K., Dutchak, V.H., Stashevskiy, A. Ya., Zaets V.M., Strenacikova M., and Goncharova O. (2019). Priorities of work of Western Ukraine bayan-accordion players in the twenty first century: analysis and unification. The role of culture and art in social and humanitarian development of modern society: collective monograph. Liha-Pres, Lviv-Toruń, pp. 1-17. See also URL <http://catalog.liha-pres.eu/index.php/liha-pres/catalog/book/35>
- Karlsen, S. (2021). Assessing the state of sociological theory in music education: Uncovering the epistemic unconscious. *Philosophy of Music Education Review*, 29(2), 136. doi: 10.2979/philmusieducrevi.29.2.02
- McConkey, M. S., & Kuebel, C. R. (2021). Emotional competence within the stress coping strategies of music education students. *Journal of Research in Music Education*, 002242942110614. doi: 10.1177/00224294211061457
- North, A. C., & Hargreaves, D. J. (1996). Affective and evaluative responses to the arts. *Empirical Studies of the Arts*, 14(2), 207-222. doi: 10.2190/yqyh-xvmn-21ea-94ac
- Pletsan, K. (2021). Theoretical and methodological principles of digitalisation of cultural space in the process of creative industry development in Ukraine. *Culture and Arts in the Modern World*, (22), 85-102. doi: 10.31866/2410-1915.22.2021.235897
- Pohjannoro, U. (2021). Mind the body: Materiality and physicality in a composer's thinking process. *Psychology of Music*, 50(4), 1169-1183. doi: 10.1177/03057356211034916
- Schiavio, A., Maes, P.-J., & van der Schyff, D. (2021). The dynamics of musical participation. *Musicae Scientiae: The Journal of the European Society for the Cognitive Sciences of Music*, 102986492098831. doi: 10.1177/1029864920988319
- Silverman, M. (2008). A performer's creative processes: implications for teaching and learning musical interpretation. *Music Education Research*, 10(2), 249-269. doi: 10.1080/14613800802079114
- Sternberg, R. J., & Kibelsbeck, J. G. (2021). Teaching musical learning as problem-solving: Applying a theory of musical intelligence to musical instruction. *Psychology of Music*, 030573562110552. doi: 10.1177/03057356211055215
- Suvorov, V., Nazar, Y., Skakalska, Z., & Dushniy, A. (2021). Accordion in the context of contemporary musical culture. *Innovative solutions in modern science*, 17(3-47), 175-197. <https://naukajournal.org/index.php/ISMSD/issue/view/191>