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Performing musicology: retrospective, methodological principles, looking to the future

Музичне виконавство: ретроспектива, методологічні принципи, погляд у майбутнє

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Written by:

Dushniy Andriy³⁵<https://orcid.org/0000-0002-5010-9691>**Boichuk Antonina**³⁶<https://orcid.org/0000-0001-5401-8343>**Kundys Ruslan**³⁷<https://orcid.org/0000-0002-6374-4811>**Oleksiv Yaroslav**³⁸<https://orcid.org/0000-0002-1542-4928>**Stakhniv Roman**³⁹<https://orcid.org/0000-0002-3659-781X>

Abstract

The history of performing musicology is a vast panorama of traditions in the context of national schools and styles of certain eras. It provides a key to deciphering individual and widely used techniques. Her legacy helps not only to comprehend the process of the formation of the art of outstanding representatives of world musical performance, but also opens up unlimited prospects for the further development of performing skills and enriching it with new content. In this article, the author collects and studies materials on the topic of research. The purpose of this publication is an analysis of sources (the quality effects model), revealing the history of performing musicology and its key methods which give grounds for constructing hypotheses regarding the prospects of this direction in the context of world (including Ukraine's art) culture. The author gives different types of performing musicology analysis including integrative, systematic and comparative methods. It's a base for the aim of this work which consists of the creation of hypotheses connected with the performing musicology's future.

Анотація

Історія музичного виконавства - це велика панорама традицій в контексті національних шкіл і стилів певних епох. Це дає ключ до інтерпретації окремих та широко застосовуваних прийомів. Спадщина музичного виконавства допомагає не лише осмислити процес становлення мистецтва видатних представників світового музичного виконавства, а й відкриває необмежені перспективи для подальшого розвитку виконавської майстерності та збагачення її новим змістом. У цій статті автор збирає та вивчає матеріали на тему дослідження. Метою даної публікації є аналіз джерел (модель якісних ефектів), розкриття історії музичного виконавства та його ключових методів, що дають підстави для побудови гіпотез щодо перспектив цього напрямку у контексті світової (зокрема української мистецької) культури. Автор наводить різні види аналізу музичного виконавства, включаючи інтегративний, системний та порівняльний методи. Це є основою досягнення мети даної роботи, що полягає у створенні гіпотез, пов'язаних з майбутнім музичного виконавства.

³⁵ Head of Folk Musical Instruments and Vocals Department Educational and Scientific Institute of Musical Arts Drohobych Ivan Franko State Pedagogical University, Drohobych, Ukraine.

³⁶ Educational and Scientific Institute of Musical Arts Drohobych Ivan Franko State Pedagogical University, Drohobych, Ukraine.

³⁷ Department of Directing and Choreography Lviv Ivan Franko National University, Lviv, Ukraine.

³⁸ Department Faculty of Musicology, Composition, Vocals and Conducting; Department of Folk Instruments Lviv Mykola Lysenko National Music Academy, Lviv, Ukraine.

³⁹ Department of folk music instruments and vocals Educational and Scientific Institute of Musical Arts Drohobych Ivan Franko State Pedagogical University, Drohobych, Ukraine.



Keywords: performing art, musical science, systematic and comparative analysis, polyanalysis, history and methods of performing musicology.

Introduction

The main goal of the article is to open a panorama of performing musicology in the past, at the moment and to make prognose for future. It is a conception of our publication. It is based on exploration of the history of performing art and performing practice. This theme is actual because performance has its long way of evolution and a lot of schools, styles, and national traditions. Performing musicology is a branch of musical science which is developing dynamically today. The figure of musician-performer has its own special place in modern musical culture. Different questions connected with the theory and the history of the performing art is actually for modern musicology (Garratt, 2018). This article is based on different resources connected with the musicology of performing art. There are different types of performing musicology analysis: systematic, comparative analysis and a prognose of the subject's development in the future. There are different aspects of its exploration. Among them we can mark such as the aspect of performing-analytical thinking projection and the aspect of connection between the way of organization of musical material and composer's stylistic thinking, the aspect of semantics in a musical work and the aspect of intonation's analysis, the aspect of performer's co-creation with the composer and the aspect of neo-folklore in the performing artistry (Stelmashchuk, 2021). The aspects of future musicians-performers' disclosure as a person and the aspect of insurance, the cultural direction, the aspect of the performance training of future music teachers and the aspect of an integration of different elements into the subject of performing musicology researched by scientists of Ukraine. The themes of performing skills (particularly, concert performance skills) and interpretation are researched by Plokhotniuk and Ivanova (Plokhotniuk, 2016; Ivanova, 2017). It also becomes very important for performing musicology, the aspect of interdisciplinary (Lobova et al., 2020). The aspect of Ukrainian performing art as a component of spiritual culture and the aspect of students' national self-consciousness in the process of learning and performing, the aspect of methodology connected with the formation of performing culture of future music teachers are in the sphere of interest's author by Mihalyuk (2019). The aspect of cognitivism in this sphere is explored

Ключові слова: виконавське мистецтво, наука про музику, системний та порівняльний аналіз, поліаналіз, історія та методи музичного виконавства.

by Haumann (2015). The process of implementing an ethnic tradition in performing practice is researched by Morgenstern (2019). In contemporary performing musicology opened the aspect of using the innovative technologies in musical art too (Ward, 2019). Scientists demonstrate the deep connection between social life and musical culture. Particularly they note the process of forming art societies (Garratt, 2018; Dunkel, & Schiller, 2020; Campbell & Stewart, 2005). The best traditions of historical approach to the performing musicology are continuous by Garratt (Garratt, 2016). But all these valuable sources need to be integrated in one big analytical sphere. And this sphere is a new method of performing musicology's exploration at the moment and in future. So methodology of the research we share in this article is a collection and analysis of thesis and main thoughts from works dedicated to the performing musicology and a creation of performing musicology's development hypothesis. It's also an aim of this work. Methodology of the publication includes also principles connected with the search of systematization of all material we have today. The main method of the exploration and the making of the author's own hypothesis here is an analysis including its different types. In order to implement it the author finds works which are close to each other with their goals of exploration and with a picture of performing art they describe. We give a system of performing musicology aspects and make a conclusion which shows the main vectors of development in this sphere of culture.

Methodology of the study research model

Method

In this article the author uses different types of performing musicology analysis. Among them it can talk about integrative, systematic and comparative analysis. The first one is supposed to unite similar materials from different sources. It gives an opportunity to explore the main principles of performing musicology research taking place in different countries and different periods of time. It also provides the base for the next type of the analysis, which is the systematic one. It allows to make the sources' groups, which

have their own general context. The context describes the main sides of the performing musicology sphere, uniting similar principles of different branches of musical art. The last type of the analysis helps to find the depth of every component of performing science because the comparative analysis shows a real number of important questions connected with musicology in the past, at the moment. The author of this publication also implements the method of hypothetical analysis which is based on searching and learning performing musicology's materials. All these types of musical science exploration have two main sources. They are empirical and scientific methods. The first of them gives a lot of valuable materials because it is based on search and collection information from the cultural life of society. The second of them needs to use deep theoretical research of all sources scientists get by empirical method. So these two ways of performing musicology exploration are in deep connection with each other. These main and important methods include a number of necessary components. Among them we can provide such as: principle of search; principle of experiment; principle of monitoring; principle of description; principle of analyses; principle of classification. Principle of search is a mechanism of getting a wide and deep knowledge of a subject. It finds the implementation mainly in such spheres of performing musicology as history of it, national and spiritual traditions. Principle of experiment is very important for getting results of the exploitation in such spheres of performing musicology as developing student's concert skills and the integration of different components of study. Principle of monitoring provides scientists with information connected with the future musician's personal development and integrative process between performing practice and society's life. Principle of description makes a panorama one of the performing musicology spheres such as formation of the social art groups. Principle of analysis is unique for all sciences and for performing musicology particularly. It takes place in research of different components of performance such as intonation, the performer's psychological image, the quality level of cultural direction in process of learning, the historical pictures of performing art and the innovative technologies' implementation in it. Principle of classification is a way to systematisation all materials the author got during research. The fact of using all these principles shows that performing musicology as a branch of science has a serious foundation of union between musical practice and analytical thinking. So the main methods of performing

musicology's exploration (the search of the most important sources connected with performing science and practice; monitoring, description, analysis and systematization of all materials) are united with the author's conception of a new principle of research which is called polyanalysis.

Results and discussions

Spheres and problems of performing musicology

It was the time when performing musicology made the monitoring, fixed and explored only one theme, one problem connected with the process of performance. It had its own positive side, because this principle gave a deep answer for one big question. This question was addressed to improvisation. Then, this sphere of musical science began to fill with knowledge from other disciplines. The basis of it was the fact that performing musicology researches the creative realisation of human resources. And it needs to explore the components of a person's development in the process of learning and performing practice. In accordance with it scientists began to pay attention to other sciences such as pedagogy, psychology, sociology. It made the subject of performing musicology wide enough. It gave opportunities to take answers for more different questions addressed to the performing arts' nature.

At the moment performing musicology is a wide scientific sphere. There are many serious themes and problems in the field of specialists' interest. Performing musicology as a subject is in a deep connection with pedagogy, psychology, sociology, and innovative technology today.

A number of scientists research the problems of performing musicology in the light of pedagogical practice. Particularly it noted an importance of the systematic continuous improvement of the student's performing technique. Plokhotniuk works in this branch and shares her points of view: the students get experience in the process of interpreting works on stage. This fact plays a leading role in training the future generation of performing arts masters in Ukraine. This is facilitated, to a large extent, by familiarizing young performers with the depth of the figurative content and the spiritual and value orientations of composers of different eras, national schools and styles (Plokhotniuk, 2016).

Scientists also see an importance of keeping the best traditions of cultural direction in the

pedagogical sphere. Mikhaliuk explores the main questions of this direction in her dissertation: the practice of modern higher education requires the creation of the necessary conditions to ensure the cultural direction of performance training of future music teachers, as well as for in-depth knowledge of the educational potential of Ukrainian piano art. These conditions can be implemented by methodological principles of student motivation. The purpose of the orientation-motivational stage is to ensure a conscious interest in the performance of future music teachers. Mihalyuk (2019) notes a role of national self-consciousness in the field of musical training: there is activation of students' national self-consciousness in the process of learning and performing Ukrainian piano works; providing dialogue bases of interaction of the teacher and the student in the course of mastering of domestic piano heritage. Performing musicology is also in a deep connection with psychology. The process of interpretation supposes different emotional statements of musicians and this fact influences the picture of performing art. It has become one of the main performing musicology branches which studies such categories as person in performance and the image of interpreter. The problem of learning about a person in music is researched by Mykhailiuk: the professional training of students of higher music and pedagogical educational institutions should be aimed not only at professionals but also at the personal growth of the future music teacher (Mihalyuk, 2019). The problem of analyzing the performer's psychological image is explored by Siryatska. It determines the character of the images of those compositions, which the master turns to and, in fact, the style of his interpretation. This raises the question of disclosing and studying the psychology of personality, the realization of its unique potential in the process of performing activities. The interpreter's characterization reflects the peculiarities of his game. This fact explains the relevance of the psychological and analytical approach to the study of performing activities as a specific sphere of creativity Stelmashchuk (2021).

A wide panorama of the evolution of the connections between psychology and music gives scientist Haumann. In his work there is one of the modern directions in musicology. It's cognitive musicology. This sector of musical science has its main goal and task, which consists of the research of the historical-scientific presuppositions in the psychology of music. The author offers an overview of basic empirical research, which belongs to the end of the 19th

century and the beginning of the 20th one. The historical overview focuses on the early development of ideas and discoveries in the psychology of music during the late 19th century, and the first decades of the 20th century (Haumann, 2015, p. 12). He opens a very important idea, connected with the psychology of perception music by performers and listeners. That makes a new form and methods of musical research because the scientists work in a wider field. It's the interdisciplinary sphere. "Cognitive Musicology is a fairly recent sub-discipline of musicology that suggests drawing on disciplines outside traditional musicology, to study and explain musical phenomena. It finds its primary approaches to music in the interdisciplinary fields of the Cognitive Sciences. The goal of the Cognitive Sciences is to study how humans apply and respond to any kind of information. In Cognitive Musicology, the basic theory is that music may be understood as a type of information that humans perceive. To study how humans process any information in the world in which we live, the Cognitive Sciences combine theories and research methods from the humanities and the natural sciences, such as psychology, semiotics, computer science, and neuroscience" (Haumann, 2015, p. 13). He speaks about different methods of describing cognitive psychology. He shows not only qualitative methods of understanding the process of perception music but the ones which belong to the theory of music. "Theoretical methods in Cognitive Musicology combine theories of musical structures with theories of how the human mind processes musical information. These interdisciplinary theories provide theoretical tools to analyze the perceptions and experiences of the tonal and rhythmic structures in music. Also, theoretical methods are applied, to analyze associations of music and meanings, beyond the domains of sounds and musical structures" (Haumann, 2015, p. 14). The author also uses neurophysiological methods of musical perception's exploration. He provides measurements of brain activity as people listen to, or play music (Haumann, 2015, p. 16). Method of computer modeling helps him too. He gives a deep and wide picture of cognitive musicology as a science. "Cognitive Musicology is a relatively new field. However, it has a partial, 150-year historical scientific background in the tradition of the psychology of music. The psychology of music and Cognitive Musicology combine the study of music with investigations into the psychological mechanisms underlying music perception and performance" (Haumann, 2015, p. 45). He completes the steps of this direction and gives a logical system of it. This

system is deeply connected with the historical methods of musical science (Tuchowski, 2021).

Performing musicology as a part of human culture is supposed to be in touch with social life. Scientists describe and analyse the leading role that the arts organizations are playing in society life. They make a monitoring of the influence of new technologies to contribute to communication between groups of visual artists with different backgrounds and cultural experience throughout and beyond regional places. Particularly they describe the work of the Flying Arts society in Australia (Campbell & Stewart, 2005). An unusual research in the musicology sphere offers scientist Garratt from Great Britain. He analyses musical art and performing art too in a social life context: how have the relationships between music and politics changed over time and across cultures, and are the familiar tools we use in dealing with them fit for purpose? Garratt's work helps to understand how these fields interact, offering a rigorous reappraisal of key concepts such as power, protest, resistance, subversion, propaganda, and ideology. He explores and evaluates a wide range of perspectives from contemporary political theory, engaging with an array of musical cultures and practices from medieval chant to rap. In addition, it discusses current ways in which the relationships between music and politics are being reconfigured and re conceptualized (Garratt, 2018). This kind of research is interesting for another scientist. Dunkel and Schiller are learning the problem of populism in the cultural life of society (Mani, 2021). They note that populism has been researched from a great array of disciplines in the humanities and social sciences over the last decades. Scientists discovered this deep and serious question in the sphere of musicology (particularly in the branch of popular music). The theme "Populism and music" as they explain have been intricately connected at least since the nineteenth-century populist movement in the United States and popular music studies have a long tradition of research into music and politics, subcultures and counter-cultural movements that challenge the hegemonic 'power bloc'. So, the scientists are exploring a range of international and interdisciplinary contributions from different perspectives, including popular music studies, ethnomusicology, and cultural sociology (Dunkel & Schiller, 2020).

Performing musicology also demonstrates its deep connection with historical, intellectual and spiritual cultures of humanity. The problem of historical reading of performing arts traditions is opened by Garratt. He explores the role of organ

music and organ performing art during the First World War. Garratt notes that organ music tends to be associated with religion rather than politics, and with order and continuity rather than violence and upheaval. But if the organ was worlds apart from the horrors of the trenches, its associations with religion, stability and the established order gave it a powerful ideological heft. The organ was one of the primary musical emblems of nationhood in Germany and Austria in the period of First World War (Stefan Schmidl). Garratt revealed to us that German organ works from the war years engage more extensively, and often more overtly, with religious national narratives. Within German organ music, such narratives can be divided into three overlapping categories, each of which approaches the meaning and significance of the war through the lens of particular Christian concepts: 1) apocalyptic narratives offering prolepsis or anticipatory stories of victory, religious awakening and societal transformation; 2) narratives presenting the war as a test and sacrificial process leading to a purer, redeemed nation; 3) narratives of individual sacrifice and transfiguration" (Garratt, 2016, p.391). It is an example of great historical exploration of performing art and composer practice. But not only this way of performing musicology research is known.

Scientists learn the presence and implementation of such elements as intellectuality in performing musicology. It can be intellect in its classical version and also the newest type of the one: the innovative technologies. As for the first type we can introduce the work of Sumarokova. The intellectuality here is a power of thought in performing art. There are several aspects that are very important for performing musicology as a science. The scientist opens:

- the aspect of connection between the way of organization of musical material and composer's stylistic thinking;
- the aspect of intonation's analysis (the analysis of monotheism);
- the aspect of performing-analytical thinking projection.

Musical style is analyzed in the projections of performing-analytical thinking; composer's style is studied as a prerequisite for performing interpretation (Sumarokova, 2014). The bridge between classical and innovative intellect of performing musicology exploration is a work of Atanasovski. He explores the challenges of the "affective turn" and maps new avenues of music research with the help of semiotic models.

Atanasovski shares four paths of enquiry, in deviation from the semiotic models: the discovery of the non-signified materiality and its potentiality to generate affects, the potentiality of affect to de-signify, the ability of sign machines to catalyze the production of intensities and, finally, the power of social machines to overcome the produced affect through non-discursive mechanisms (Atanasovski, 2015). He argues that the affective turn in musicology can provide a different structuring of a view from without and a view from within, calling both for finely tuned “close reading” and for the ability of the researcher to grasp the performative context. The most important thing he has opened is the post disciplinary as a fact of modern musicology of performing arts. He notes that the cited examples of contemporary sound and music studies prove the complexity and variegation of the challenge which effective turn presents to our disciplines. The semiotic models are both divergent amongst themselves and asking for a different kind of analysis compared to what we are used to – different methods and competences through which we truly enter into the post disciplinary age. He made a conclusion that the effective turn challenges us to restructure and extend both the view from without and the view from within the music itself (Atanasovski, 2015).

The newest type of performing musicology`s intellectual sphere is the software used in learning process and performing practice. Scientist Ward implements the exploration in this branch. He notes that the newest system of distance learning is an effective method of contemporary performing practice realisation. He concentrates his attention on the Irish musical culture, but this material is actually for other countries (Ward, 2019). He gives statistical information about the place of software in this sphere: the Internet is now a central resource in the transmission of Irish traditional music, with over 80 per cent of Irish traditional musicians citing that they use online resources. The Online Academy of Irish Music (OAIM) is a website that offers online tuition, and employs innovative virtual pedagogies including Virtual Classrooms, Virtual Sessions, Jam Sessions and Virtual Reality Sessions. Through ethnographic means and focusing on the OAIM as a case study, this article highlights the connection between music and social learning in the ITM tradition (Ward, 2019).

One of the most important branches of performing musicology is national spiritual culture. It was introduced in the work of

Sumarokova. She gives a number of categories of it:

- the aspect of semantics in a musical work;
- the aspect of neo-folklore in the performing artistry;
- the aspect of spiritual and national musical traditions.

These are all aspects that illuminate the context of contemporary musical practice (Sumarokova, 2014).

The component of performing musicology`s spiritual culture is the ethnic traditions which opens in the work of Morgenshtern. Felix Morgenstern from the University of Limerick began to explore a theme connected with Irish Traditional Music in Germany. The German performance context contributes important new understandings of the routes that Irish musical practices have taken globally. There is a process of the study of Irish traditional music as part of the ethnomusicological project. There is the exploration of the ethnic-national and diasporic terrains of musical identity construction and negotiation. There is an elucidation of a recursive interplay between discourses and musical practices, and trace how this crucial intersection has informed the German engagement with Irish traditional music both historically and in the present (Magalhães & Pires, 2019). The project identifies agents that fashion, control and disrupt these narratives, and uncovers trajectories through which these processes unfold. The ethnographic responses of interlocutors in relation to larger bourgeois late Enlightenment and Romantic discourses have profoundly tethered folk music to the cultural enterprise of nationality in Ireland and Germany (Morgenstern, 2019). At the moment it is a new era of performing musicology. This subject goes through the transformation and becomes an integrative musical science which unites different spheres of human life. In this way are scientists: Mykhailiuk, Garkusha. They note that there is a fact that musical pedagogy, performing art and psychology are connected with each other. There is a practice result of it. It reveals psychological and pedagogical features of the process of performing interpretation music as a synthesis of musical education and artistic creativity. The peculiarities of music performance, on which the author's method of formation of musical-performing thinking is based, are revealed too (Garkusha, 2016). Performing culture of a future music teacher is defined as an integrated professional and personal property that characterizes a high level

of mastery of artistic knowledge, musical performance skills, pedagogical competencies, which is expressed in the ability to artistically sound and pedagogically appropriate interpretation of the content of a musical work, activity of person's professional and creative growth (Mihalyuk, 2019). So, performing musicology as a science needs to be renovated with the principle of integration of different branches of human life in it. The aim of the article is to make analysis (systematic, comparative) of the performing musicology's main sources and to propose her own hypotheses of development in this subject in the future.

Analysis (The sources systematisation and comparison)

The author of this article sees a great importance of all these works. In this publication she uses different principles of performing musicology exploration. Among them there are searches for necessary materials, systematisation and classification of it all, and the method of comparing different conceptions and scientific points of view to the performing musicology. She makes synthesis of all conceptions researching performing musicology.

All the sources divide into groups in accordance with the main thought (the idea) of their content. It's systematic analysis.

One of the groups unite performing musicology and other disciplines: history, psychology, sociology. It's an interdisciplinary group.

There are aspects it consists of:

- the aspect of historical approach in performing musicology;
- the aspect of interaction between performing musicology and the social life context;
- the aspect of the forming art societies;
- the aspect of an integrated professional and personal property;
- the aspect of the analyzing the performer's psychological image.

The other group describes different sides of musical pedagogy connected with the performing art. It's a group of pedagogical ideas and methods. There are aspects it consists of:

- the aspect of methodology connected with the formation of performing culture of future music teachers;
- the aspect of future musicians-performers' disclosure as a person;

- the aspect of the presence the necessary conditions to ensure the cultural direction of performance training of future music teachers;
- the aspect of students' national self-consciousness in the process of learning and performing;
- the aspect of the instilling of students' concert performance skills.

In the performing musicology sphere there is a very deep theme connected with the main source for every nation. The theme opens people's ancestry and its history, its life with the help of knowledge of the spiritual culture. It's a group of spiritual (cultural and ethnic) traditions. There are aspects it consists of:

- the aspect of ethnic musical art's practice;
- the aspect of neo-folklore in the performing artistry;
- the aspect of Ukrainian performing art as a component of spiritual culture;
- the aspect of spiritual musical traditions;
- the aspect of semantics in a musical work.

The most popular now is the group which researches innovative processes in human life. It's a group of innovations.

There are aspects it consists of: the aspect of the innovative technologies in performing musicology

But the biggest group is the one which explores different questions connected with the theory of performing musicology. It's a group of theoretical thoughts. There are aspects it consists of:

- the aspect of performing-analytical thinking projection;
- the aspect of the interpretation;
- the aspect of intonation's analysis (the analysis of monotheism);
- the aspect of connection between the way of organization of musical material and composer's stylistic thinking;
- the aspect of semiotic models' exploration performing musicology as the post disciplinary research;
- the aspect of performer's co-creation with the composer.

It must be noted that the deep and extensive questions of performing musicology are learned by Ukrainian scientists. They are interesting in instilling of students' concert performance skills, analyzing the performer's psychological image, performing-analytical thinking projection,

intonation's analysis, connection between the way of organization of musical material and composer's stylistic thinking, performer's co-creation with the composer, spiritual musical traditions (Ukrainian performing art as a component of spiritual culture) (Table 1). This table gives us a picture of one of the most important spheres of human culture. So modern performing musicology gives a lot of valuable

materials. These sources open a wide panorama of history, methods and help to make hypotheses for the future. The author can share her own point of view too. Performing musicology begins its new life in human culture context. It becomes a science which integrates different disciplines. So this period of time, which is the post disciplinary era, offers new decisions and branches in the sphere of learning the performing musicology.

Table 1.
Comparative analyses of explorations from Ukrainian and foreign sources.

Ukrainian performing musicology	Foreign performing musicology
<ol style="list-style-type: none"> 1. Scientists learn in their works several questions at the same time. 2. Specialists deeply research contemporary themes. 3. Authors of scientific publications unite in their works elements from different spheres of cultural, social life. 4. Scientists pay a lot of attention to the problem of preparing the future musicians. 5. Specialists see a great importance of presenting the elements of spiritual and national traditions in the process of students' learning. 	<ol style="list-style-type: none"> 1. Scientists as a rule explore one theme (one main question). 2. Specialists research contemporary spheres connected with innovative technologies. 3. Authors of scientific publications do not often unite elements from different spheres of life. 4. The problem of preparing the future musicians is not a priority for foreign performing musicology. 5. The theme of saving spiritual and national traditions in the process of students' learning does not take such a wide place in contemporary musical science.

Source: author's development

It is necessary to use polyanalysis in order to get full answers for all questions standing before scientists now. This type of exploration can give the map of contemporary performing musicology today. It opens wide perspectives for musicians, scientists in different spheres and unites them in work connected with the exploration of music.

Conclusions

This article has given a description, systematization, classification and comparative analysis of a wide panorama of scientific points of view, exploration's process, principles and results. There were different pedagogical methods too. There is a lot of material connected with the learning of performing musicology and practical work of musical teachers, specialists of innovative technologies. It is possible to see that performing musicology integrates other disciplines too. Making the analyses of all the material we have come to the conclusion that there are main aspects' group of realization performing musicology's methods. They are: an interdisciplinary group; a group of pedagogical ideas and methods; a group of spiritual (cultural and ethnic) traditions; a group of innovations; a group of theoretical thoughts.

The last group of performing musical aspects is the biggest one because it collects, explores, analyses different questions connected with musical science. All of the groups are important and actually enough but the last one gives a wide picture of this sphere of human culture. It integrates discoveries of other groups such as an interdisciplinary group, a group of pedagogical ideas and methods, a group of spiritual (cultural and ethnic) traditions, a group of innovations. All of them help to open wide the world of performing musicology and give valuable thoughts connected with the future of this sphere. We suppose that it will be the center of performing musicology's development in the future too. It has optimal opportunities in accordance with its own nature. It reacts to all innovations in society. It also includes mechanisms of reception and scientific transformation of all phenomenological cultural spheres. This field is wide enough. It consists of different components, such as people's spirit and pedagogical traditions and achievements, artist's psychology, the world of digital technologies. So this group of performing musicology aspects has wide perspectives but it must remember that it's foundations are all other groups of the musical science and practice. We have to note that Ukrainian scientists made great work in this direction. They have given us a lot of valuable

material connected with the research of musical pedagogy, psychology of performing art, the nature of people's ethnic and spiritual sources. We also share our hypothesis for the future of performing musicology. We have come to the conclusion that it will be an interdisciplinary sphere, which makes synthesis of all achievements from pedagogy, psychology, sociology, modern technology too. That's why a conception of polyanalysis is actually not only this time but also in the future. All disciplines constantly and continuously develop. It has great influence on every scientific and practical sphere. This fact is connected with development of the performing musicology too. It must be noted that in modern society there is an important component of life. That component is a deep and wide connection between practical and theoretical work of different schools and between empirical and scientific methods of exploration. It gives opportunities for collaboration of scientists from different countries. This cultural communication will bring (as we suppose) a new quality in the process of learning, collection and systematization of materials, scientific analyses and will give new deep discoveries, which help to get not only national but also world culture's achievement.

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