STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA



Special Issue 1/2026
JULY

ISSN (print): 1844-4369;
ISSN (online): 2065-9628; ISSN-L: 1844-4369
©2026 STUDIA UBB MUSICA
Published by Babeş-Bolyai University
https://studia.reviste.ubbcluj.ro/index.php/subbmusica

REFEREES:

Univ. Prof. Dr. Gabriel BANCIU, "Gh. Dima" National Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr. Habil. Adrian BORZA, "Gh. Dima" National Music Academy, Cluj-Napoca, Romania
Univ. Prof. Dr. Habil. Stela DRĂGULIN, Transilvania University of Braşov, Romania
Univ. Prof. Dr. Habil. Ildikó FERENCZINÉ ÁCS, University of Nyíregyháza, College of Music, Hungary
Univ. Prof. Dr. Habil. Nicolae GHEORGHIȚĂ, National University of Music, Bucharest, Vice-Rector for Research and International Affairs, Director of Centre for Nineteenth-Century Music Studies (CNCMS), Romania
Univ. Prof. Dr. Olguța LUPU, National University of Music, Bucharest, Romania
Univ. Prof. Dr. Habil. Noémi MACZELKA DLA, Pianist; University of Szeged, Former Head of the Arts Institute and the Department of Music Education, "Juhász Gyula" Faculty of Education, Hungary
Univ. Prof. Dr. Habil. Mirela MERCEAN ȚÂRC, University of Oradea, Faculty of Arts, Department of Music, Oradea, Romania
College Prof. Dr. Péter ORDASI, Former: University of Debrecen, Faculty of Music, Hungary
Univ. Prof. Dr. Habil. Lucian Emil ROȘCA, West University of Timișoara, Faculty of Music and Theater, Department of Music, Timișoara, Romania
Univ. Prof. Dr. Habil. Mădălina Dana RUCSANDA, Transilvania University of Braşov, Romania
Univ. Prof. Dr.; Dr. H. C. Valentina SANDU-DEDIU, National University of Music, Bucharest, Romania
Dr. Habil. Elena Maria ȘORBAN, Scientific Researcher grade I, „Gh. Dima" National Music Academy, Cluj-Napoca, Romania
Acad. Univ. Prof. Dr. Péter TÓTH, DLA, University of Szeged, Vice Dean of the Bartók Béla Faculty of Musical Arts, Hungary; Member of the Hungarian Academy of Arts - Head of the Music Department – Budapest, Hungary
Acad. Univ. Prof. Dr. Habil. Judit VÁRADI, University of Debrecen, Faculty of Music, Hungary; Public Member of the Hungarian Academy of Science – Budapest, Hungary

EDITOR-IN-CHIEF:

Univ. Prof. Dr. Habil. Gabriela COCA, Babeş-Bolyai University,
Reformed Theology and Music Department, Cluj-Napoca, Romania

PERMANENT EDITORIAL BOARD:

Associate Prof. Dr. Éva PÉTER, Babeş-Bolyai University,
Reformed Theology and Music Department, Cluj-Napoca, Romania
Associate Prof. Dr. Miklós FEKETE, Babeş-Bolyai University,
Reformed Theology and Music Department, Cluj-Napoca, Romania
Lecturer Prof. Dr. Noémi MIKLÓS, Babeş-Bolyai University,
Reformed Theology and Music Department, Cluj-Napoca, Romania

Studia UBB Musica is the Review of the Babeş-Bolyai University of Cluj-Napoca,
Faculty of Reformed Theology and Music, Music Department. Romania
Dean: Univ. Prof. Dr. Habil. Olga LUKÁCS

Front cover:

BASCHENIS, Evaristo: Still-life with Instruments, 1667-77
Oil on canvas, 108 x 153 cm. Gallerie dell'Accademia, Venice
Source:
Web Gallery of Art, searchable fine arts image database

STUDIA UBB MUSICA, LXXI, Special Issue 1, 2026 (p. 59–82)
(RECOMMENDED CITATION)
DOI: 10.24193/subbmusica.2026.spiss1.04

INNOVATIVE APPROACHES IN THE PERFORMANCE OF A MUSICIAN: THEORY AND PRACTICE

NATALIYA BYELIK-ZOLOTAROVA[1], OLENA BATOVSKA[2], NATALYA ZOLOTARYOVA[3], YULIIA IVANOVA[4], OLENA ZAVERUKHA[5], TETIANA SUKHOMLINOVA[6]

SUMMARY. The current needs in the modernization of the system of performing interpretation and the search for mechanisms for its optimization necessitate a review of approaches to the professional activity of musicians. The creation of favorable conditions for the development of the performers' creative potential and the multifaceted realization of their unique talent is of particular relevance. The aim of the study is to reveal and substantiate the content, significance and effectiveness of the application of innovative approaches to the creation of performing interpretation of a musical work. The study employed both practical (monitoring of the interpretation of a musical work) and theoretical (analysis, comparison, synthesis) methods. The study established that a mixed system of performing interpretation the most progressive, optimal and oriented towards the individuality of the music performer, as it combines the principles

[1] *PhD in Art Studies, Professor, Head of the Department of Choral and Opera-Symphonic Conducting, Faculty of Performance and Musicology, Kharkiv I. P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine; Email: nata.llyia28@yahoo.com*

[2] *Doctor of Sciences in Art Criticism, Professor of the Department of Choral and Opera-Symphonic Conducting, Faculty of Performance and Musicology, Kharkiv I. P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine; Email: batolena2@gmail.com*

[3] *PhD in Art Studies, Associate Professor of Special Piano Department, Performance and Musicology Faculty, Kharkiv I.P. Kotlyarevsky National Universary of Arts, Kharkiv, Ukraine; Email: natalya.zolotaryova12@meta.ua*

[4] *PhD in Art Studies, Associate Professor of the Department of Choral and Opera-Symphonic Conducting, Faculty of Performance and Musicology, Kharkiv I. P. Kotlyarevsky National University of Arts; Email: ijulia65@gmail.com*

[5] *PhD in Art Studies, Associate Professor, Head of the Department of Academic and Pop Vocal, Faculty of Musical Art and Choreography, Borys Grinchenko Kyiv Metropolitan University, Kyiv, Ukraine; Email: olena.zaverukha28@kubg.edu.ua*

[6] *PhD in Art Studies, Associate Professor of the Department of Academic and Pop Vocal, Faculty of Musical Art and Choreography, Borys Grinchenko Kyiv Metropolitan University, Kyiv, Ukraine; Email: tetiana.sukhomlinova11@kubg.edu.ua*

©2026 STUDIA UBB MUSICA. Published by Babeş-Bolyai University.
This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

of several approaches — traditional academic and innovative. It provides for a full multifaceted implementation of approaches that contribute to the successful performing interpretation: interdisciplinary synthesis and the mechanism of creative interaction of the pianist, soloists, and choral group, knowledge of the achievements of various performing schools in the world, application of conditions for improvisation and implementation of non-standard solutions during a performance on stage. The key components of optimizing the professional activity of performers were identified: auditory experience and research of musical primary sources; ensemble music-making practice; genre and stylistic diversity of the repertoire. The prospects for studying this problem are determined by the openness of the performing interpretation processes to innovative principles and their commitment to preserving and implementing the fundamental principles of the classical academic tradition of performance.

Keywords: musical work; performing interpretation; genre; style; semantics; texture

1. Introduction

Musical performance of the twenty-first century is looking for the most effective ways to optimize the processes of renewal and enrichment of approaches to creating performing interpretation in various fields. For the successful resolution of such issues in the field of piano and choral performance, such aspects as the motivation of performing musicians to realize their unique creative potential through a creative approach to interpretation in the course of rehearsal work and during a concert performance are of great importance. These facts have determined the relevance of researching innovative approaches to creating performing interpretation.

In the context of modern culture and art, there are a number of problems that scholars are trying to find solutions to. One of them is directly related to the achievement of a perfect ensemble among musicians of instrumental and choral groups. It is necessary to establish and highlight the key methodological aspects of creating a harmonious, balanced and coherent sound of all elements of the texture. These include individual timbre lines, each having its own unique manner of performance.[7] An important problem of modern concert and performance practice is the process of reproducing the uniqueness of a

[7] Svitylo, Svitlana. “Preparation of lectures on musical arts in the class of vocal ensemble.” In *National Academy of Managerial Staff of Culture and Arts Herald,* 3, 2021, pp. 180-184. https://doi.org/10.32461/2226-3209.3.2021.244480, https://www.researchgate.net/publication/357287489

certain genre. Musicians are focused on finding and choosing the most optimal type of interpretation for deep communication with the authors of the works. In this context, the fact that the genre basis of music combines two large-scale principles: a spectrum of functions and a structure (archetype).[8]

The basic aspects of the characteristics of a professional music performer include personality and its traits, professional skills, cognitive and psychological factors of professional identity, learning experience, social competence, and interpersonal relationships. All these components are deeply interconnected and are formed in the context of certain objective conditions.[9] The importance of addressing the specifics of the performance of musical works is emphasized. In particular, the problem of interpretation arises as a phenomenon of culture in general and unique creativity belonging to the personality of artists. It is considered as a complex artistic phenomenon, the components of which are: the creative activity of an individual professional; the process of highlighting the concept of a work; the study of the features of the historical period to which it belongs; rendering of the performers' worldview.[10] In the context of the above-mentioned factor, the problem of the specifics of the creative activity of musicians becomes relevant. Its goal is the creation of a composition through interpretation. Being unique, the performance of different artists includes such aspects as: creative-search, interpretative, and performing-embodying orientations.[11] This, in turn, contributes to solving another problem – the formation of an artistically independent performing version of a musical work. Its foundation is the process of performing music and its analysis, which makes it possible to highlight the characteristic structural and stylistic features of the composition.[12]

The problem of accumulating the most important resource of pianists is also significant. This is a unique creative phenomenon called the artistic

---

[8] Shapovalova, Liubov V., Serhaniuk, Liudmyla I., Nikolaievska Yuliia V. Kopeliuk, Oleh O. "Genre in the Music Communication System and the Artist's Mission." In *Linguistics and Culture Review*, 5 (S4), 2021, pp. 218-233. https://doi.org/10.21744/lingcure.v5nS4.1575

[9] Concina, Eleonora. "Effective Music Teachers and Effective Music Teaching Today: A Systematic Review." In *Education Sciences*, 13(2), 2023, 107, https://doi.org/10.3390/educsci13020107

[10] Kotlyarevska, Olena I. *The Variational Potential of Musical Works: The Cultural Aspect of Interpretation*. PhD in Arts. Tchaikovsky National Music Academy of Ukraine, Kyiv, 1996. http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe

[11] Moskalenko, Viktor. "On the Specifics of Musical Interpretation." In *Kyiv Musicology: Collection of Articles, National Music Academy of Ukraine named after P. I. Tchaikovsky*, 2, 1999, pp. 4–15.

[12] Moskalenko, Viktor. "On the Creative Mechanisms of Musical Interpretation." In *Lectures on Musical Interpretation*. Academy of Ukraine named after P.I. Tchaikovsky, Kyiv, 2013, pp. 154-180. https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf.

energy of interpreters. According to the researchers' conclusions, it is based on the pianist's repertoire preferences, which reflects the originality of his or her performing style.[13] This statement is also true for horal conductors. However, the problem of implementing innovative approaches to the formation of performing interpretation in the fields of piano and choral art still needs research. Its comprehensive solution became the foundation of this article.

The novelty of the study is identified innovative principles of performing interpretation as an effective and multi-component system. Several aspects responsible for the quality of performing interpretation in the field of piano and choral art are hypotheses of the success of their application in practice. This is the modernization and systematic nature of the processes of creating interpretations based on interdisciplinary synthesis, where the principles of the traditional academic approach to rehearsal work and concert performances are combined with innovative ones.

The aim of the research is to reveal and substantiate the content, significance and effectiveness of innovative approaches to creating a performing interpretation of a musical work.

The aim involves the fulfilment of the following *research objectives:*

- Explore the spectrum of interactive approaches to the performing interpretation as a holistic complex system;
- Identify its key blocks and analyze the content and significance of each of them;
- Reveal the characteristics of interactive approaches to performing interpretation;
- Identify the most progressive direction of creating performing interpretation and its components.

2. Literature Review

The issues of performing interpretation are considered by scholars from different perspectives. One of its key categories is the individual style of performing works. It consists of such components as: dialectical, ontological, and musical-functional aspects of the realization of the interpreter's creative ideas. Shaping style reflects the first of the mentioned aspects. The second

[13] Chernyavska, Marianna, Ivanova, Iryna, Timofeyeva, Kira, Syriatska, Tetiana, Mits, Oksana. "Artistic Energy of the Performers in the Mirror of Their Repertoire Preferences." In *Studia Universitatis Babeş-Bolyai Musica*, 68(Special Issue 2), 2023, pp. 165-179. https://doi.org/10.24193/subbmusica.2023.spiss2.10, https://www.researchgate.net/publication/373066571

aspect involves an individual approach and a separate study of the composer's and performer's means of expression. The last aspect symbolizes the specifics of the performer's reading of the author's idea encrypted in the musical text, which is associated with the imperceptible fact of deep interaction between the composer and the interpreter.[14] In particular, the types of texture of musical works are of particular importance for the interpreter, because they are a roadmap for both the structure and the dramatic content of the compositions.

The analysis of the named resource of musical expressiveness by performers helps them to discover a unique concept of works for themselves, but also to form the process of interpretation as a deeply artistic phenomenon capable of presenting the author's idea in the most vivid way.[15] In such conditions, an "authentic performance strategy" arises. Its foundation is a clear reference point to the details of the composer's text, which may belong to different stylistic eras and schools. The "protective" approach to the author's complex of interpretation techniques retains its strength due to its synthesis with the tendencies of academic orientation in the field of performance practice of the last third of the 20th century.[16] It is also worth paying attention to the fact that musical performance is a unique translation of a certain musical and intonation model, which is accompanied by a semantic setting. It, in turn, concentrates in itself generalized auditory and muscular-motor representations recorded in memory, which reflect the creative perception of music and convey its original interpretative version.[17]

In a broad sense, performing interpretation is a complex artistic phenomenon consisting of a number of semantic aspects of the content of the composition and the features of its transmission. The perception of the aforementioned fact forms such a universal concept as the performer's "communicative strategy". Its role is not only to reveal the author's concepts and find the means of their implementation in sounds, but also to create the environment where communication takes place between the interpreter and the audience. The multi-vector nature of the concept of interpretation, where

[14] Katrych, O. "Stylistic Aspects of Musical Performance Interpretation." In *Scientific Bulletin of the P. I. Tchaikovsky National Music Academy of Ukraine,* 5, 2000, pp. 59–65.

[15] Moskalenko, Viktor. "On the Artistic Function of Texture in Music." In *Scientific Bulletin of the P. Tchaikovsky National Music Academy of Ukraine, Musicology: From the 20th to the 21st Century*, 7, 2000, pp. 56–65.

[16] Nikolaievska, Yuliia V. "The Auhtentic Performing Strategy and iIs Modern Tansformations." In *Baroque's Art in Performance Projections, Aspects of Historical Musicology,* 10, 2017, pp. 180–198. https://aspekty.kh.ua/vypusk10/aspekty_10_13_%D0%BD%D0%B8%D0%BA%D0%BE%D0%BB%D0%B0%D0%B5%D0%B2%D1%81%D0%BA%D0%B0%D1%8F.pdf

[17] Moskalenko Viktor. Lectures on musical interpretation. Study guide. National Music Academy of Ukraine named after P.I. Tchaikovsky, Kyiv, 2013. https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf

the composer's, performing, receptive and hermeneutic strategies acquire significance, serves as the foundation of the concept of homo interpretatus.[18]

In its context, there are also "the personality of the performer", "artistic energy", which have a unique composition and are inextricably linked with each other.[19] This reveals the specifics of interpretation, its semantics, because certain features of artistic psychotypes determine the nature of accentuation in relation to the genre, style, and conceptual components of a musical work.[20] In general, the performance process represents the interaction of such important elements of true art as creativity and continuous learning of creativity, its improvement.[21] Besides, it integrates the subject of interpretation (musicians-performers), its object (musical work), performance and its result (perception of music by performers and the audience).

The greatest space for creative experiments and the formation of an individual style of the performer is opened by the sphere of the variable potential of works, including dynamics, tempo, articulation, phrasing, agogics, and the figurative sphere.[22] A similar opportunity is provided by the fact of creating a musical composition based on the texts of writers. While interpreting it, the performer brings his or her own creative mark to various episodes of such a work, demonstrating a new reading of the author's concept.[23] A diverse repertoire, in terms of stylistic directions and genres in the practice of modern performers, also contributes to the active use of innovative means of performing interpretation. These include: the principle of expanding the genre-stylistic range, the principle of enriching the technical means of presenting musical

[18] Nikolaievska, Yuliia V. "A Communicative Strategy as an Important Issue in Interpretology. In *Problems of Interaction between Art, Pedagogy, and Theory and Practice of Education: Collection of Scientific Articles*, 46, 2017, pp. 94–110.

[19] Shapovalova, Liudmyla. "Performative Reflection as an Object of Interpretology." In *Problems of Interaction of Art, Pedagogy, Theory and Practice of Education*, 20, 2007, pp. 218–229.

[20] Syriatska, Tetyana O. *Performative interpretation in terms of the psychology of the musician-artist's personality*: PhD in Arts. Kharkiv State University of Arts named after I.P. Kotlyarevsky, Kharkiv, 2008.

[21] Sumarokova, V. "Composer's Creativity as an Object of a Performing Musicology." In *Kyiv Musicology: Collection of Articles, National Music Academy of Ukraine named after P. I. Tchaikovsky*, 7, 2001, pp. 171–179. http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?I21DBN=LINK&P21DBN=UJRN&Z21ID=&S21REF=10&S21CNR=20&S21STN=1&S21FMT=ASP_meta&C21COM=S&2_S21P03=FILA=&2_S21STR=Nvnmau_2014_110_5

[22] Tkach, Yulia. "Specifics of Conducting Interpretation in Choral Performance." 2012. https://parafia.org.ua/biblioteka/kultura/spetsyfika-dyryhentskoji-interpretatsiji-u-horovomu-vykonavstvi/

[23] Govorukhina, Nataliya. "The Principles of Interpretation of the Poetic Primary Source in Ballads by F. Schubert, S. Moniuszhko, H. Wolf on Goethe's Text «Kennst du das Land»." In *Studia Universitatis Babeş-Bolyai*, 67(Special Issue 1), 2022, pp. 103-113. https://doi.org/10.24193/subbmusica.2022.spiss1.07

material, the principle of shaping the timbre texture of the works being performed, the principle of pronouncing the literary text in the context of the choral score.[24]

According to the authors of the study, the named components of the performing activity of musicians of the 21st century are the most important components of the trend of innovative enrichment of interpretation. This trend is aimed at high-quality multifaceted implementation of the capabilities of both the technical and emotional apparatus of performers, in particular, pianists, choral conductors, which contributes to the preservation of the best traditions of musical art and the progress of world culture in general. So, the strategy of innovative updates of the process of performing interpretation is a complex multifaceted phenomenon. This prompts the authors of this study to reveal its content, significance and effectiveness in the field of choral and piano performance.

3. Materials and Methods

3.1. Research design

In the study, performing interpretation is considered as a complex system that combines a number of components. Each of them is of key importance for the realization of the work through its rendering to the audience. This study consists of four consecutive stages. *The first stage* of the study involved establishing the key aspects of the innovative model of performing interpretation. These aspects were identified as the most important components for the successful realization of the professional and creative potential of performers. *The second stage* was a comparative analysis of traditional and innovative methods of rehearsal preparation and transmission of music by interpreters on stage. *At the third stage*, generalizations were made of all the obtained results regarding the content, role, and significance of the resources of the innovative approach to the performing interpretation as a complex single system that has unlimited prospects for world musical culture in general. *At the fourth stage,* the authors proposed one of the versions of the stage performance of The Fantasy (Fantasia) C minor for Piano, Vocal Soloists, Mixed Chorus, and Orchestra, Op. 80 by Ludwig van Beethoven in the context of an innovative approach to its interpretation.

[24] Batovska, Olena, Byelik-Zolotaryova, Nataliya, Ivanova, Juliia. “Modern Global Trends in the Development of Choral Performance.” In *Studia Universitatis Babeş-Bolyai Musica,* 68(2), 2023, pp. 235-256. https://doi.org/10.24193/subbmusica.2023.2.17

3.2. Research sample

The object of the study is a wide range of innovative approaches to concert performance of musical works in the current context. The most important principles of the traditional academic direction of performance interpretation were also considered. Stage versions of the performance of one of the most large-scale works – Fantasy (Fantasia) C minor for Piano, Vocal Soloists, Mixed Chorus, and Orchestra, Op. 80 by Ludwig van Beethoven – by pianists of different cultures, stylistic directions, and philosophical views on the author's idea and methods of its translation were reviewed. These include: Yu. Novikov, P. Aimard, E. Rodriguez, H. Grimaud, L. Andsnes, K. Bezuidenhout, B. Chamayou.

3.3. Methods and materials

The study used practical and theoretical methods of studying the problem. Revealing of the characteristic features of the interpretation of music through listening to the performance of artists in the form of a recording was of key importance among the practical methods. Theoretical methods include: analysis, comparison, synthesis. The key components of the modern system of performing interpretation were highlighted with the help of analysis. Their content and significance were revealed by using comparison. The synthesis method contributed to the demonstration of innovative approaches to the realization of the professional and creative potential of performers as a holistic panorama.

4. Results

The results of the study show that performing interpretation consists of the following stages:

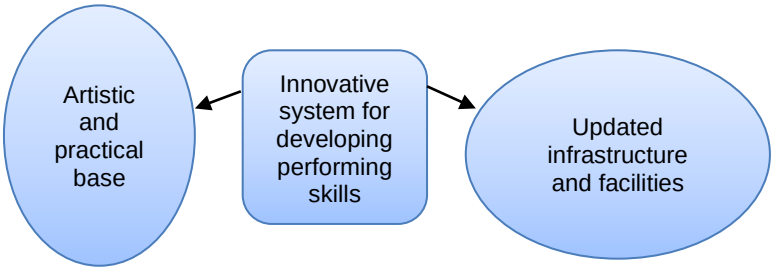
- compiling a concert programme;
- conducting a conceptual analysis of selected studies by the performer to form a concert version of his or her interpretation;
- a rehearsal process to embody the performing interpretation into sound artistic images;
- performing implementation – a stage version of the interpretation of the work.

An innovative approach to the performing interpretation is based on the synthesis of two blocks that complement each other. These are the artistic and practical base as well as infrastructure and facilities (Figure 1).

The artistic and practical base of an innovative approach to the multifaceted realization of the potential of musicians is their active participation in cultural and educational events of various content. Among them, the organization of performances and master classes should be noted.

In addition, communications with various social groups and the implementation of projects significant for society are built based on the use of musical art resources. The infrastructure and facilities aspect consists in developing the most effective ways of conducting rehearsal work and concert performances of professional musicians in the field of piano and choral performance against the background of the extraordinary growth of technological capabilities for creating a stage environment, notation, editing, and broadcasting of musical works. It also includes the use of multimedia resources in order to obtain a wide panorama of the qualitative characteristics of the sound of music and optimize the process of mastering the repertoire as a whole.

Figure 1



Innovative learning system and its basic blocks
Source: created by the authors

The use of innovative technologies in synthesis with the system of academic methods of skill development brings dynamics and a sense of a new format of activity to the process of realizing the creative potential of professional pianists and choir conductors. They set up a creative, exciting and comfortable environment for rehearsal and concert activities. At the same time, the role and significance of the classical principles of professional activity of both a pianist and a choir conductor become even more significant. Their presence not only gives a feeling of a direct connection with the tradition of the academic school, but also emphasizes its flexibility, the ability to be updated due to enrichment with modern means of presenting musical works. Among them, it is necessary to point out the expansion of the genre and style palette of the repertoire, the testing of various means of intonation, the

construction of individual phrases and compositional themes, the approach to performance as a complex phenomenon, where the technical arsenal of the interpreter, his or her socio-psychological and acting abilities are synthesized.

As for innovative techniques of interpretation, pianists actively use digital pianos and samplers, interactive performances based on computer programmes and MIDI controllers, prepared piano, and extended techniques (Table 1). Innovations in piano performance are new approaches to playing that arise under the influence of technology, changing aesthetic tastes, and a rethinking of the pianists' role. They expand the boundaries of traditional techniques and the sound palette of the instrument. So, the practice of performance gradually becomes more voluminous, enriched with various techniques, synthesizing the development of the performer's devices and the full multifaceted realization of his or her psycho-emotional nature through a wide palette of shades of the instrument's sound.

Table 1

Name of innovative means of performance	Content and principles of operation of innovative means of performance
Digital Pianos and Samplers	Modern digital pianos not only simulate acoustic sound, but also enables experimenting with different timbres, apply effects, and record your own performances. Thanks to sampling technology, pianists can reproduce the sounds of any instrument, which makes them almost universal.
Interactive Performances	The use of computer programmes and MIDI controllers allows pianists to interact with visualizations and electronic sounds in real time. This turns a solo performance into a multimedia performance, where music is complemented by light and video sequences.
Prepared Piano	This approach popularized by composer John Cage involves placing various objects (rubber bands, nails, coins) on or between the strings of the instrument. This changes its timbre, allowing for unusual, percussive, and exotic sounds that make the piano sound like an entire orchestra.
Using Advanced Techniques	Pianists experiment with unconventional ways of playing, such as: playing inside the piano, striking the strings, plucking, stroking to create new sound effects, clusters (playing groups of adjacent notes simultaneously, often with the palms or forearms), improvisation, and interaction (modern pianists often move away from a rigidly fixed score, integrating elements of improvisation, which makes each performance unique, and actively collaborate with performers from other genres, from jazz to electronic music, creating hybrid art forms).

Updated techniques for interpreting works for piano

Innovations in choral performance are new approaches to the interpretation, singing techniques, and presentation of music by a choir. These changes arise under the influence of technological progress and changing aesthetic and cultural paradigms. They open up new opportunities for the choirmaster, choir artists, and listeners, expanding the boundaries of traditional choral art (Table 2).

Table 2

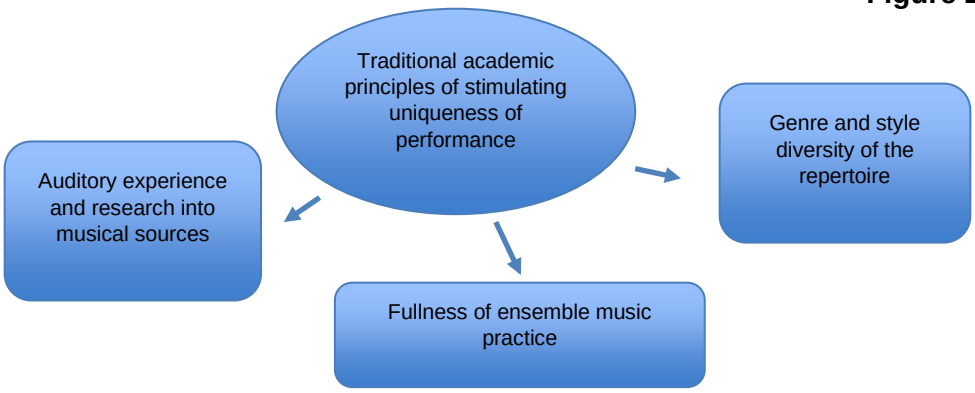
Name of innovative means of performance	Content and principles of operation of innovative means of performance
Electronic amplification and sound processing	Using microphones for each singer or group enables controlling the balance, dynamics, and timbre of the choir. Audio processing software (DAW) makes it possible to apply effects such as reverb or delay, which creates new sound spaces. This is especially true for modern music, where academic and electronic elements are combined.
Visualization of the content of musical works	Video projections, lighting effects and interactive installations are used during the concert, turning the performance into a multimedia show. This helps to create a deeper emotional connection with the audience and visualize the musical content.
Experiments with space	Choirs are increasingly performing in unconventional locations (factories, train stations, galleries), taking advantage of the acoustic features of the space. Choir members can be located not only on stage, but also throughout the room, which creates the effect of “sound immersion” for the listeners.
Integration with other types of art	Choir groups collaborate with pianists, dancers, actors, video artists and poets, creating synthetic performances. This expands the expressive capabilities of the choir, making it part of a creative performance. Video clips, installations, happenings are created.
Experiments with the capabilities of the human voice	Sound effects: whispers, clicks, growls, whistles, which make the sound more diverse; use of vocal improvisation: moving away from a rigidly fixed score, which gives the performance an element of unpredictability

Innovative techniques in the field of choral performance

Innovations in piano and choral performance allow modern musicians to be not just interpreters, but true co-creators who rethink the traditional instrument and expand its capabilities. This process allows them to remain relevant in the modern cultural space, where the boundaries between genres and types of art are becoming increasingly blurred. Besides, the aforementioned strategy for forming a performing interpretation promotes communication with professional musicians from other cities and countries, as well as participation in online competitions and festivals.

It should be noted that a number of traditional academic principles for stimulating the uniqueness of interpretations are distinguished by their effectiveness (Figure 2). Searching, listening and analyzing different versions of the performance of a certain work, studying the era to which it belongs, contribute to the performer finding the interpretation option that is closest to its authentic sound. In turn, ensemble practice in various contexts helps to develop such professional qualities as rapid adaptation to creative situations and circumstances. It leads the performer to find a collective whose aesthetics are close to him or her and where he or her can realize his of her own artistic ideas. The variety of genres and stylistic directions also stimulates the development of performing skills at the highest level.

Figure 2



Traditional academic principles for encouraging uniqueness of performance
Source: created by the authors

Among the traditional academic resources of performing practice, one should mention such aspects as an individual approach to the quality of sound, the construction of the dramaturgy of the work, the logic of the sequence of its sections, climax zones, the transmission of a general dynamic plan, within which creative experiments regarding dynamics are possible. The field of choral performance involves the implementation of a number of approaches that play a key role in the process of performing interpretation. This is the improvement of the conductor's manual technique and various types of singing aimed at training the vocal apparatus, the accumulation of experience in the means of interpreting works, the development of unique timbres of choir artists, and ensemble singing skills.

In general, the renewal of the principles of modern performance of musical works is based on a number of principles. This is a synthesis of various subject areas; the mechanism of creative interaction between a pianist and a choir, a conductor and soloists; the perception of the achievements of various performing schools in the world; the study of the spectrum of unique sound direction effects that accompany concert activities; the use of improvisation, the search for non-standard solutions in a particular situation.

The importance of the synthesis of various subject areas is determined by the fact that it contributes to the in-depth high-quality mastering of the complex technical arsenal of top-level performers, the awareness and multifaceted disclosure of the artistic idea of the original source, the formation of an ensemble feeling, and the implementation of innovative approaches to interpretation. So, a choirmaster achieves perfect knowledge of the score due to professional piano performance skills. These skills are developed in piano classes and reading choral scores, which allows finding gestural expressions of musical images during the interpretation of a choral work, which contributes to the full multifaceted rendering of the composers' concepts.

We emphasize that the cooperation of a conductor and a pianist concertmaster requires the latter to respond to the conductor's ideas, including innovative ones, through the study of the basics of conducting in higher education institutions, the study of the main principles of choir management practice. This allows the pianist to easily and quickly read the artistic intentions of the choirmasters and to be in a harmoniously coordinated ensemble with them in terms of the expression of climaxes, tempo, and dynamics. It should also be noted that pianists participate in a choir during their studies, which develops their valuable skills of singing in an ensemble, a sense of its diverse timbre palette, and the ability to hold their part. Moreover, such practice opens up opportunities for them to build the skills of drawing and characteristic features of touch when interacting with the keyboard, to translate polyphonic works even deeper and brighter. The integration of various subject areas into a single space is one of the most important parts of the innovative system of piano and choral performance.

The practice of creative interaction between pianists, choir conductors and singers provides an effective solution to several essential issues. The former is related to the process of improving the specific professional skills of a performer of a certain direction. This distinguishes the nature of his or her activity from the methods of work of musicians of another specialty. It is a well-known fact that the hands are the key technical resource of both pianists and conductors. However, the process of interpretation requires the pianist to master certain exercises that contribute to the activation of each finger, hand, and its flexibility on both hands. At the same time, the conductor needs

freedom of expression through full mastery of the gesture system. The plane for working with sound for a pianist is materially tangible (keyboard), while for a conductor it is imaginary.

The content of a musical work, its images, the nature of their disclosure directly affect the quality of the pianist's interaction with the instrument in terms of dynamics, speed, specifics of strokes and texture plan. Here, a significant role is played by the relationship between the weight inherent in the hands and the level of mobility of both the hand itself and the forearm and shoulder. At the same time, the strength of the fingers is concentrated on their weight, in the activity of the blow and preparation for it. For the most effective contact with the keyboard, the pianist must take into account the tempo set by the author of the piece being performed. As it accelerates, the hand movements shorten and become more measured. This contributes to the auditory sensation of flight during the presentation of sound complexes that differ in individual internal content. To realize creative ideas and concepts proposed by composers, the pianist must find a shape of the fingers that allows flexible use of the mechanisms of their opening and, conversely, their collection. The hand connects the fingers with other parts of the pianist's apparatus; it must be flexible to ensure performance at various tempos.

In the practice of conducting, the hand is quite often independent. It ensures the performance of music at a fast pace, increases the overall dynamics of the sound, and even contributes to the relief display of solo episodes of a choral composition. Besides, the hand can contribute to smooth sound control in conducting. If it is necessary to soften the blow, or, conversely, express it as brightly as possible, the hand enters into interaction with the hand as a whole. In this case, the forearms are activated, which helps to more clearly perform the timing, as well as give the gestures a unique shade that contributes to the transmission of the artistic idea. The shoulder performs a supporting function in relation to the work of the conductor's hands, providing flexible transitions between movements of different amplitude. The technical arsenal, more broadly – the performing skill of pianists – is reflected in the nature of playing the instrument, and conductors – in the specifics of gestures.

The second issue is responsible for the gradual emergence of artistic mutual influence of different directions of musical art. Synchronicity, balance of sound and, at the same time, expressiveness of each part are formed, the ability to move to a more subdued performance in the case when the performer's musical material becomes the background of the main theme. Being part of a large number of musicians, a pianist or choir conductor has the opportunity to master a significant arsenal of means of interpretation, principles of its creation in genre, style, and dramaturgical aspects. In this context, individual direction for each concert performance finds its reflection.

It involves a number of gestures among both choirmasters and pianists. These can be classical methods of rendering a musical idea: showing the culminating rise by playing *crescendo* on the piano and expanding the amplitude of the conductor's gestures, fixing the *forte* dynamics by relying on the pianist's keyboard and various points in the practice of choir conductors.

However, when updating the means of musical language, entering the world arena of various composer schools, and modernizing the repertoire of creative groups, a bright palette of interpretation techniques appears that require an individual approach to their realization on stage. In such cases, a pianist, choir conductor, or singer finds a unique creative solution that contributes to the expressive display of the author's concept. In this way, an individual creative project arises. Here, joint rehearsal work and concert performances are practiced, because it suggests how to create a harmonious ensemble in the above conditions. The advantages of a mixed strategy for a performing interpretation – based on classical and modern technological principles – are in several of its qualities. In particular, this is a significant amount of information about a particular work or repertoire in general, the opportunity to virtually feel like a performer performing a concert, and at the same time perceive a unique long-standing spectrum of academic traditions.

Interpretation is an artistic phenomenon that synthesizes objectivity and uniqueness. Objectivity is in the traditions of respectful attitude to the composers' concept, their original text. Uniqueness renders the individual style of the performer. The example of the performance of Fantasy (Fantasia) C minor for Piano, Vocal Soloists, Mixed Chorus, and Orchestra, Op. 80 by Ludwig van Beethoven demonstrates this fact: each of the musicians reflected the synthesis of the author's idea, its spirit and musical text in line with his or her own unique perception of the work, and the listeners. The pianist Yu. Novikov in this work synthesizes the tenderness inherent in individual episodes and the declaration of drama filled with extraordinary inner strength. The features of meditation are reflected in the interpretation of music by Pierre-Laurent Aimard. Eliane Rodriguez in her performance raises an expressive appeal to the audience through the display of the deeply dramatic context of the Fantasy. Hélène Grimaud demonstrates the skill of operating with dynamics, tempos, and showing contrasting pictures of a single plot. Leif Ove Andsnes in the Fantasy combines features of the classicist style, due to the ease of performing fast passages, and the brightest tendencies of romanticism, thanks to the relief display of a wide palette of human feelings. Christian Bezeidenhout conveys features of philosophical reflection, narration in the Fantasy. Bertrand Chamayou shows contrasting juxtapositions of images, emotional shades of the Fantasy.

In the performance version of N. Harnoncourt (1929–2016), the phenomenon of synthesizing the stylistic features of classicism and romanticism is traced, which is manifested, on the one hand, through the transparency of the texture and lightness, the display of each of the timbre groups, spectacular tutti, while on the other – through emotional lyrics.

Esa-Pekka Salonen (born 1958) gives the work an individual dramatic plot thanks to the functional interpretation of timbre. Salonen approaches the work as a complex theatrical performance. This is manifested in the individualization of each group of instruments (timbre series), which has its own "role" or plot line. Such freedom of performance results in a genre shift, when the work becomes similar to a rhapsody. All lines of choral, orchestral and piano texture act as components of a single system, deeply united with each other. Oliinyk V. (born 1974) demonstrates each of the stages of the disclosure of L. Beethoven's idea in the Fantasy through structural dramaturgy, a certain sequence of climaxes. His performance style also translates into a holistic monolithic space in which the orchestral, choral and piano components are synthesized. The work is perceived as a "monolithic space". The orchestra and choir do not simply coexist, but merge into a single whole.

Pablo Heras-Casado (born 1977) focuses on such aspects of the work as the vastness and depth of the concept, themes, and images. It is noteworthy that in the process of performing L. Beethoven's Fantasy, the conductor conveys a number of features inherent in the composer's creative work. These are dynamism, lightness, and liveliness, which are manifested not only in individual timbre lines, but also in the general textural plan.

Harnoncourt N. (conductor) and P. Aimard (pianist) vividly convey both the classicist features of this work (clarity, clarity of each timbre line, transparency of texture, lightness of sound, which change with the saturation of the pages that broadcast the triumph of light forces), and the artistic principles of the following romanticism (rich and expressive figurative-psychological palette, a wide scale of dynamic shades, concentration on episodes of lyricism and silence). Regarding the interpretation of the choral part of L. Beethoven's Fantasy, N. Harnoncourt adheres to the principle of a relief display of solo parts (in the form of an expressive melodic and thematic interplay between male and female voices) and a union where the variety of timbre colors is preserved. In this regard, P. Aimard supports the conductor's position, as he brilliantly conveys the brightness of the solo piano sound and its inseparability from the orchestral and choral texture in episodes where all parts (piano, choir, orchestra) act as a monolith.

Salonen E. (conductor) and H. Grimaud (pianist) reveal a wealth of dynamic shades to the listeners. The style of their performance is close to rhapsody. Lyrical episodes of L. Beethoven's Fantasy resemble islands of meditation.

Oliinyk V. (conductor) and Yu. Novikov (pianist) conveys drama, which is the sphere opened by the composer in the most versatile way. They reveal the various stages of its formation during the sounding of the work from latent anxiety to the final triumph. In this regard, the pianist and conductor, who directs the orchestral and choral parts of the performance, act as artistic like-minded people, which contributes to the birth of a bright individual interpretation of the famous work. In a harmonious tandem, Casado P. (conductor) and K. Bezeidenhout (piano) were able to show the emotional (more broadly, pathetic) world of L. Beethoven's music in a multifaceted way.

The uniqueness of the performance provides a wide scope for testing and multifaceted implementation of innovative projects. One of the options for implementing innovative trends in the process of performing L. Beethoven's Fantasy is to create an environment that reflects the content of the poetic text of the composition. This goal can be achieved by using a number of methods of an innovative approach to interpretation. These include a multimedia series that represents the concept of the authors of the text and music; conducting the performance of the participants in the performance in conditions that most vividly convey the mood of the text and music.

5. Discussion

The positive results of the use of innovative technologies, in particular mobile applications, in the process of developing performing skills are confirmed by Acevedo and Mendoza.[25] They emphasize the fact of creating comfortable conditions for musicians' rehearsal work on their basis. The conductor and chorus master most fully and multilaterally reveals the concept of the work being interpreted, thanks to the combination of such levels as ideological, analytical, and creative - performing. Such a synthesis contributes to the study and knowledge of the composer's artistic idea, as well as its expressive conveyance to the listeners.[26] In a broader sense, contemporary conductor-choral performance is a complex phenomenon. It combines the spheres of a historical approach to the study of works, theoretical analysis of their genre-structural and stylistic features, as well as actual performance

[25] Acevedo, Miguel, Mendoza, Jorge. "Music Software with a Machine Learning-Based Feedback System as an Alternative for Initial Piano Study in Children." In *Inteligencia Artificial Revista Iberoamericana de Inteligencia Artificial*, 27(73), 2024, pp. 92-110. https://doi.org/10.4114/intartif.vol27iss73pp92-110

[26] Byelik-Zolotarova, Nataliya. "Two Choruses on H. Skovoroda's Poems" by Vitalii Kyreiko: Conductor's Concept." In *Culture of Ukraine*, 78, 2022, pp. 79–86. https://doi.org/10.31516/2410-5325.078.10

practice, which involves a unique reading of the primary source by the interpreter.[27]

According to modern scholars, the process of studying such a creative phenomenon as musical performance is a combination of a number of algorithms, each playing a significant role in preparing a concert version of the interpretation. These include emotional and aesthetic programme; content field programme; textural plan of the performance of the work, which serves as the foundation of the artist's performances. Emotional and aesthetic programme is an analysis of emotional impressions and their aesthetic evaluations. The content field programme of the work provides a number of principles for its reflection in the dramatic plan of the works and the translation of the genre and style features of the composition. Both programmes help the performer to build a textural plan of the stage version of the work.[28]

An innovative approach to the means of interpretation forms such large-scale categories of the work as its genre, style, sound character through a unique manner of presenting musical material, as well as dramaturgy (form creation).[29] The performer's deep disclosure of the encrypted content of music samples with the help of innovative resources also plays a significant role. The spectrum of proto-intonational situations, which serve as the foundation of the musician's artistic imagination and the formation of the textual basis of compositions, represents the subtext of the work and contributes to finding unique options for its interpretation.[30]

---

[27] Byelik-Zolotarova, Nataliia. "Choral Performance Art as a Category of a Modern Choral Studies." In *Kharkiv I. P. Kotlyarevsky National University of Arts*. *Aspects of Historical Musicology,* XXXI, 2023, pp. 184–206. http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbu/cgiirbis_64.exe?I21DBN=LINK&P21DBN=UJRN&Z21ID=&S21REF=10&S21CNR=20&S21STN=1&S21FMT=ASP_meta&C21COM=S&2_S21P03=FILA=&2_S21STR=asismy_2023_31_10

[28] Vecher, Dmytro. *Performative Analysis of a Musical Work: Theoretical and Practical-Methodological Aspects (based on the example of a pianist-interpreter).* PhD in Art History. National Academy of Sciences of Ukraine; M.T. Rylsky Institute of Art Studies, Folklore and Ethnology, Kyiv, 2007.

[29] Shilin, Gao. " "Winter" by I. Shamo – I. Franko, Performed by the Kharkiv Philharmonic Chamber Choir Conducted by V. Palkin." In *IV All-Ukrainian Scientific and Practical Conference "Conducting and Choral Education: Synthesis of Theory and Practice."* Planeta-Print LLC, Kharkiv, 2020, pp. 14–17. https://repo.num.kharkiv.ua/server/api/core/bitstreams/8afa80f8-dfba-4615-9de0-8ca5ead0fd9d/content; Shilin, Gao. "The Specifics of Performing a Cappella Choral Opera (based on the example of I. Shamo's "Yatran Games")." In *Choral Conducting Education: Synthesis Of Theory And Practice Materials Of The VI International Scientific And Practical Conference.* Kharkiv I.P. Kotlyarevsky National University of Arts, Kharkiv, 2019, pp. 60–62. https://repo.num.kharkiv.ua/items/36be48f3-ae06-4361-9828-d0fe8280dd28

[30] Moskalenko, Viktor. "Musical Work." In *Lectures on Musical Interpretation*. Academy of Ukraine named after P.I. Tchaikovsky, Kyiv, 2013, pp. 107-132. https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf

Innovative technologies contribute to the creation of comfortable conditions for performing interpretation. It is necessary to pay attention to the fact that their resources produce a creative approach in the process of rehearsal work on musical works. Our study shows that this occurs on the basis of motivation through a creative environment, in the context of which the musicians' desire to achieve the full realization of their ideas through performance arises. This involves, at its first stage, the emergence of musicians' motivation for performances in front of an audience, the desire to convey the concepts of composers of different times, stylistic directions, and philosophical views to humanity. At the second stage, all the necessary information regarding the content of the works and the features of their interpretation in a concert is mastered.

At the third stage, the performer develops his or her individual strategy regarding such aspects as interpretation technique, artistic expressiveness, interaction with other musicians and listeners.[31] Highlighting of the principles of the creative practice of contemporary conductors is no less essential for the successful formation of performing interpretation by choirmasters. It consists of a number of mechanisms for translating the concept of works, which act as a kind of metaphor. The leader of the collective shows a certain artistic image of the composition or its character with the help of some change in the traditional meaning of a number of gestures. However, this approach helps to more clearly reveal the deep meaning, subtext of the author's idea, becomes its semantics.[32] It should be noted that the work-principle and the work-given directly interact in the process of interpretation. This enriches them, provides prospects for the emergence of a wide range of performance options and helps to confirm the identity of this musical work to itself.[33]

An innovative approach to performance interpretation also consists in such a principle as the performer's ability to work in different genre areas, which gives his or her creative work uniqueness.[34] The preservation of

[31] Kosinska, Natalia. "Analysis of the Results of Experimental Research of Stage Culture Formation of Future Teachers of Music Art in the Vocal Training Process." In *EUREKA: Social and Humanities*, 1(1), 2020, pp. 56-61. https://doi.org/10.21303/2504-5571.2020.001141

[32] Meissl, Katharina, Sambre, Paul, Feyaerts, Kurt. "Mapping Musical Dynamics in Space. A Qualitative Analysis of Conductors' Movements in Orchestra Rehearsals." In *Frontiers in Communication,* 7, 2022. https://doi.org/10.3389/fcomm.2022.986733

[33] Moskalenko, Viktor. "Musical Thinking." In *Lectures on Musical Interpretation*. Academy of Ukraine named after P.I. Tchaikovsky, Kyiv, 2013, pp, 60-89 https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf.

[34] Syatetsky, Kornel. "Creative and Performing Activity of Opera Singer Alexander Gromysh in the Cantata and Oratorio Cycle." In *Grail of Science*, 7, 2021, pp. 313-316. https://doi.org/10.36074/grail-of-science.27.08.2021.062

artistic traditions in the context of innovative approaches to modern piano and choral performance is of paramount importance. Such an approach allows for the fruitful development and integration of classical traditions into modern performance practice. As evidenced by the discoveries of specialists in the field of musical art, innovative principles of performance interpretation are gaining popularity and distribution in the modern world. They have prospects for more active application in the practice of musicians of various directions. This is emphasized by the authors of this study, as according to its results, music performers discovered for themselves the advantages of turning to innovative resources in the course of rehearsal work. Therefore, the obtained results correspond to the hypotheses of the study, which predict the effectiveness of introducing aspects of dynamization of rehearsal work and concert performances into musical performance practice. At the same time, they indicate the appropriateness of expanding the general arsenal of knowledge and skills, interdisciplinary synthesis, and creating conditions for the realization of the unique abilities of the individual in the field of pianism and choral performance.

5.1. Limitations

It should be noted that this study has limitations. They are determined by the authors' appeal to one of the works of world classical music. This is Fantasy (Fantasia) C minor for Piano, Vocal Soloists, Mixed Chorus, and Orchestra, Op. 80 by Ludwig van Beethoven. It is appropriate to monitor the effectiveness of the use of resources of an innovative approach to performing interpretation in relation to compositions of different styles and genres, composition of musicians, and historical period.

5.2. Recommendations

The authors of the study recommend organizing tracking and analysis of the realization of innovative principles of performing interpretation in the field of orchestral performance in general and individual instruments, in particular, string, wind, and percussion instruments.

6. Conclusions

The results of the study show that the system of an interactive approach to the performing interpretation is a complex multifaceted phenomenon. Its leading blocks – artistic, artistic and practical, as well as infrastructure and

facilities – have their own unique content and significance. It was found that the modern system of the formation of performing interpretation is becoming flexible, universal. The most effective is the mixed system of preparing a concert version of musical works. It combines the principles of several approaches – traditional academic and modern engineering technological. Elements of an innovative approach to the performing interpretation among pianists are: digital pianos and samplers, interactive performances, prepared piano, the use of advanced techniques. Conductors use such a range of innovative means as: electronic amplification and sound processing, visualization of the content of musical works, experiments with space, integration with other types of art, experiments with the capabilities of the human voice.

The mixed system of forming a performing interpretation has become the most progressive, optimal and focused on the individuality of the music performer. It involves the full multifaceted implementation of a number of approaches that contribute to the successful realization of the performer's individual ideas, both in the field of pianism and choral art. These include: interdisciplinary synthesis and the mechanism of creative interaction of the pianist, soloists, and choral collective, knowledge of the achievements of various performing schools of the world, unique effects of advanced audio and video directing that accompany the concert activities of pianists, conductors, and the choir led by them, the use of conditions for improvisation and the implementation of non-standard solutions during a performance on stage. This also manifests itself in the methods of neuroactivation of the complex system of performer's resources.

The main components of the optimization of the processes of making a stage version of musical works were identified: auditory experience and research of musical primary sources; the volume of the practice of ensemble music making; genre and stylistic diversity of the repertoire.

The academic novelty of the study is the identification of innovative approaches to the creation of a concert version of musical works as a complex holistic system. The key components of this system, their content and role in the context of the realization of their concepts by performers were established. The practical significance of the study is that its results can become the foundation for the modernization of the processes of musicians' rehearsal work. This is possible through the use of various software tools and multimedia resources, which will create conditions that motivate performers in the context of searching for original solutions. The prospects of the study are the influence of interactive principles of a performing interpretation on positive indicators of the psychological state of music performers. They also influence the motivation to create their own compositions, arrange folklore and famous melodies from

classical or pop music, as well as the formation and development of a unique performance style.

REFERENCES

Acevedo, Miguel, Mendoza, Jorge. “Music Software with a Machine Learning-Based Feedback System as an Alternative for Initial Piano Study in Children.” In *Inteligencia Artificial Revista Iberoamericana de Inteligencia Artificial*, 27(73), 2024, pp. 92-110. https://doi.org/10.4114/intartif.vol27iss73pp92-110

Batovska, Olena, Byelik-Zolotaryova, Nataliya, Ivanova, Juliia. “Modern Global Trends in the Development of Choral Performance.” In *Studia Universitatis Babeş-Bolyai Musica,* 68(2), 2023, pp. 235-256. https://doi.org/10.24193/subbmusica.2023.2.17

Byelik-Zolotarova, Nataliia. “Choral Performance Art as a Category of a Modern Choral Studies.” In *Kharkiv I. P. Kotlyarevsky National University of Arts*. *Aspects of Historical Musicology,* XXXI, 2023, pp. 184–206. http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?I21DBN=LINK&P21DBN=UJRN&Z21ID=&S21REF=10&S21CNR=20&S21STN=1&S21FMT=ASP_meta&C21COM=S&2_S21P03=FILA=&2_S21STR=asismy_2023_31_10

Byelik-Zolotarova, Nataliya. “Two Choruses on H. Skovoroda’s Poems” by Vitalii Kyreiko: Conductor’s Concept.” In *Culture of Ukraine*, 78, 2022, pp. 79–86. https://doi.org/10.31516/2410-5325.078.10

Chernyavska, Marianna, Ivanova, Iryna, Timofeyeva, Kira, Syriatska, Tetiana, Mits, Oksana. “Artistic Energy of the Performers in the Mirror of Their Repertoire Preferences.” In *Studia Universitatis Babeş-Bolyai Musica*, 68(Special Issue 2), 2023, pp. 165-179. https://doi.org/10.24193/subbmusica.2023.spiss2.10, https://www.researchgate.net/publication/373066571

Concina, Eleonora. “Effective Music Teachers and Effective Music Teaching Today: A Systematic Review.” In *Education Sciences*, 13(2), 2023, 107 https://doi.org/10.3390/educsci13020107

Govorukhina, Nataliya. “The Principles of Interpretation of the Poetic Primary Source in Ballads by F. Schubert, S. Moniuszhko, H. Wolf on Goethe’s Text «Kennst du das Land».” In *Studia Universitatis Babeş-Bolyai*, 67(Special Issue 1), 2022, pp. 103-113. https://doi.org/10.24193/subbmusica.2022.spiss1.07

Katrych, O. “Stylistic Aspects of Musical Performance Interpretation.” In *Scientific Bulletin of the P. I. Tchaikovsky National Music Academy of Ukraine,* 5, 2000, pp. 59–65.

Kosinska, Natalia. “Analysis of the Results of Experimental Research of Stage Culture Formation of Future Teachers of Music Art in the Vocal Training Process.” In *EUREKA: Social and Humanities*, 1(1), 2020, pp. 56-61. https://doi.org/10.21303/2504-5571.2020.001141

Kotlyarevska, Olena I. *The Variational Potential of Musical Works: The Cultural Aspect of Interpretation*. PhD in Arts. Tchaikovsky National Music Academy of Ukraine, Kyiv, 1996.
http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe

Meissl, Katharina, Sambre, Paul, Feyaerts, Kurt. “Mapping Musical Dynamics in Space. A Qualitative Analysis of Conductors’ Movements in Orchestra Rehearsals.” In *Frontiers in Communication,* 7, 2022.
https://doi.org/10.3389/fcomm.2022.986733

Moskalenko Viktor. Lectures on musical interpretation. Study guide. National Music Academy of Ukraine named after P.I. Tchaikovsky, Kyiv, 2013.
https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf

Moskalenko, Viktor. “Musical Thinking.” In *Lectures on Musical Interpretation*. Academy of Ukraine named after P.I. Tchaikovsky, Kyiv, 2013, pp, 60-89
https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf.

Moskalenko, Viktor. “Musical Work.” In *Lectures on Musical Interpretation*. Academy of Ukraine named after P.I. Tchaikovsky, Kyiv, 2013, pp. 107-132.
https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf.

Moskalenko, Viktor. “On the Artistic Function of Texture in Music.” In *Scientific Bulletin of the P. Tchaikovsky National Music Academy of Ukraine, Musicology: From the 20th to the 21st Century*, 7, 2000, pp. 56–65.

Moskalenko, Viktor. “On the Creative Mechanisms of Musical Interpretation.” In *Lectures on Musical Interpretation*. Academy of Ukraine named after P.I. Tchaikovsky, Kyiv, 2013, pp. 154-180.
https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf.

Moskalenko, Viktor. “On the Specifics of Musical Interpretation.” In *Kyiv Musicology: Collection of Articles, National Music Academy of Ukraine named after P. I. Tchaikovsky*, 2, 1999, pp. 4–15.

Nikolaievska, Yuliia V. “A Communicative Strategy as an Important Issue in Interpretology. In *Problems of Interaction between Art, Pedagogy, and Theory and Practice of Education: Collection of Scientific Articles*, 46, 2017, pp. 94–110.

Nikolaievska, Yuliia V. “The Auhtentic Performing Strategy and iIs Modern Tansformations.” In *Baroque’s Art in Performance Projections, Aspects of Historical Musicology,* 10, 2017, pp. 180–198.
https://aspekty.kh.ua/vypusk10/aspekty_10_13_%D0%BD%D0%B8%D0%BA%D0%BE%D0%BB%D0%B0%D0%B5%D0%B2%D1%81%D0%BA%D0%B0%D1%8F.pdf

Shapovalova, Liubov V., Serhaniuk, Liudmyla I., Nikolaievska Yuliia V. Kopeliuk, Oleh O. “Genre in the Music Communication System and the Artist’s Mission.” In *Linguistics and Culture Review*, 5 (S4), 2021, pp. 218-233. https://doi.org/10.21744/lingcure.v5nS4.1575

Shapovalova, Liudmyla. “Performative Reflection as an Object of Interpretology.” In *Problems of Interaction of Art, Pedagogy, Theory and Practice of Education*, 20, 2007, pp. 218–229.

Shilin, Gao. ““Winter” by I. Shamo – I. Franko, Performed by the Kharkiv Philharmonic Chamber Choir Conducted by V. Palkin.” In *IV All-Ukrainian Scientific and Practical Conference “Conducting and Choral Education: Synthesis of Theory and Practice.”* Planeta-Print LLC, Kharkiv, 2020, pp. 14–17. https://repo.num.kharkiv.ua/server/api/core/bitstreams/8afa80f8-dfba-4615-9de0-8ca5ead0fd9d/content

Shilin, Gao. “The Specifics of Performing a Cappella Choral Opera (based on the example of I. Shamo's “Yatran Games”).” In *Choral Conducting Education: Synthesis of Theory and Practice Materials of the VI. International Scientific and Practical Conference.* Kharkiv I.P. Kotlyarevsky National University of Arts, Kharkiv, 2019, pp. 60–62. https://repo.num.kharkiv.ua/items/36be48f3-ae06-4361-9828-d0fe8280dd28

Sumarokova, V. “Composer’s Creativity as an Object of a Performing Musicology.” In *Kyiv Musicology: Collection of Articles, National Music Academy of Ukraine named after P. I. Tchaikovsky*, 7, 2001, pp. 171–179. http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?I21DBN=LINK&P21DBN=UJRN&Z21ID=&S21REF=10&S21CNR=20&S21STN=1&S21FMT=ASP_meta&C21COM=S&2_S21P03=FILA=&2_S21STR=Nvnmau_2014_110_5

Svitylo, Svitlana. “Preparation of lectures on musical arts in the class of vocal ensemble.” In *National Academy of Managerial Staff of Culture and Arts Herald,* 3, 2021, pp. 180-184. https://doi.org/10.32461/2226-3209.3.2021.244480 https://www.researchgate.net/publication/357287489

Syatetsky, Kornel. “Creative and Performing Activity of Opera Singer Alexander Gromysh in the Cantata and Oratorio Cycle.” In *Grail of Science*, 7, 2021, pp. 313-316. https://doi.org/10.36074/grail-of-science.27.08.2021.062

Syriatska, Tetyana O. *Performative interpretation in terms of the psychology of the musician-artist's personality*: PhD in Arts. Kharkiv State University of Arts named after I.P. Kotlyarevsky, Kharkiv, 2008.

Tkach, Yulia. “Specifics of Conducting Interpretation in Choral Performance.” 2012. https://parafia.org.ua/biblioteka/kultura/spetsyfika-dyryhentskoji-interpretatsiji-u-horovomu-vykonavstvi/

Vecher, Dmytro. *Performative Analysis of a Musical Work: Theoretical and Practical-Methodological Aspects (based on the example of a pianist-interpreter).* PhD in Art History. National Academy of Sciences of Ukraine; M.T. Rylsky Institute of Art Studies, Folklore and Ethnology, Kyiv, 2007.