

THE INFLUENCE OF AUTHOR'S STYLE ON THE INTERPRETATION OF CHORAL GENRES IN CHORAL MUSIC EDUCATION IN THE CONTEXT OF MUSICAL PERCEPTION PSYCHOLOGY

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SUMMARY. The article focuses on the current problem of the relationship between the author's style and the peculiarities of the interpretation of choral genres in the musical system of Ukraine. The key goal is to determine the influence of cognitive and emotional markers of the author's musical style on the interpretation of choral genres, taking into account pedagogical strategies. This study uses an interdisciplinary approach involving the methods of systemic, stylistic and comparative analysis of musical works. Expert psychological and musicological modelling was involved for the purpose of studying the degree of adequacy of the perception of musical works by performers through the assessment of syntactic complexity, emotional tension, textural density, and performance intentionality. A total of 12 choral works belonging to Ukrainian professional and foreign traditions were selected. *The results* demonstrated a statistically significant difference ($p < 0.001$) in the interpretation of national and foreign repertoire. Ukrainian musical tradition forms a high degree of adaptability and direct emotional response due to mental rooting in the national tradition, while foreign music requires additional cognitive efforts for adequate

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awareness of its expressiveness, in particular the structural and emotional component. In general, it was determined that the influence of the author's style on the level of interaction of cognitive and emotional characteristics in performance is of high significance for psychological and musicological research for adequate performance and pedagogical strategies. Further research may focus on interdisciplinary studies of the correlation of author's style, performance strategy and listener's apperception, in particular using neuropsychological methods.

Keywords: musical thinking, author's style, performance strategy, musical education, choral performance, choral tradition

1. Introduction

Authorial style is always the key to building an adequate performance strategy⁶. This is especially relevant in view of extreme diffuseness of modern Ukrainian musical culture, which has active intercultural ties,⁷ while preserving its own traditions.⁸ This aspect plays an important role in the development of professional competencies of future choirmasters and vocalists. As modern musicologists note, it is extremely important today not to lose track of the psychological component of the performers' perception of their own activity.⁹ The motivation of this study is based on the need to eliminate the gap between the theoretical analysis of the score and the practical implementation of reproducing the authorial style and analysing its subjective perception by performers of the choral genre.¹⁰

⁶ Nikilayevska, Julia. *Homo Interpretatus in the Musical Art of the 20th and Early 21st Centuries*, Monograph. Fact, Kharkiv, 2020.

https://num.kharkiv.ua/share/books/nikolayevska_homo_interpretatus.pdf

⁷ Sear, Joanna. "Modern Vocal Pedagogy: Investigating a Potential Curricular Framework for Training Popular Music Singing Teachers." In *Journal of Popular Music Education*, 8, Contemporary Commercial Music Vocals, 2024, pp. 239–254.
https://doi.org/10.1386/jpme_00105_1

⁸ Batovska, Olena, et al. "Traditions and Innovations in Contemporary Vocal and Choral Art." In *Studia Universitatis Babes-Bolyai Musica*, special issue 2, 2022, pp. 73–98,
<https://doi.org/10.24193/subbmusica.2022.spiss2.06>

⁹ Jansson, Dag, Balsnes, Anne "Choral Conducting Education: The Lifelong Entanglement of Competence, Identity and Meaning." In *Research Studies in Music Education*, 42(1), 2020, pp. 104–22. <https://doi.org/10.1177/13211103X19863184>

¹⁰ Frizzell, Emily Y., Windsor, Leah. "Effects of Teaching Experience and Culture on Choral Directors' Descriptions of Choral Tone." In *PLoS ONE*, 16, 12, 2021, e0256587.
<https://doi.org/10.1371/journal.pone.0256587>

In general, Ukrainian choral music is characterized by a deep historical and cultural tradition, in which spiritual, folklore, and academic practices are synthesized.¹¹ This synthesis becomes a special marker of the authorial styles of Ukrainian composers.¹²

This is reflected in the musical thinking of composers, in which this synthesis forms established cognitive structures that find their objectification in musical structures.¹³ As a result, despite a significant number of studies on the genre and stylistic analysis of musical performance, modern musicology lacks coverage of the psychological features of performance strategies, which encourages researchers to intensify their research in this direction.¹⁴ The symbiosis of stylistic and psychological interpretation still remains out of sight of the vast majority of researchers.

So, the academic novelty of the study is determining the influence of the author's style on the level of interaction of cognitive and emotional characteristics in performance and the high significance of psychological and musicological research for the adequate performance and pedagogical strategies.¹⁵

The aim of the study is to determine the influence of cognitive and emotional markers of the author's musical style on the interpretation of choral genres, taking into account pedagogical strategies. He aims was achieved through the fulfilment of the following research objectives:

- Conduct a comparative analysis of the influence of the author's style on the interpretation of choral genres based on the works of Ukrainian and other national traditions of composers using a parametric evaluation system;
- Investigate the psychological and musicological factors of the perception of the author's style that affect the understanding and reproduction of a musical work that represents a certain author's style;

¹¹ Bilinska, Olga. "Aspects of Osyp Zaleskyi's Cooperation with Choral Groups in Ukraine and the Diaspora (USA)". In *Scientific Collection «InterConf+»*, 41, 2024, pp. 345-52. <https://doi.org/10.51582/interconf.19-20.01.2024.043>

¹² Antonenko, Margarita. "Orthodox Spiritual Music in the Work of Modern Ukrainian Composers: Traditions and Transformations." In *The Journal of the Ukrainian National Tchaikovsky Academy of Music*, 1(46), 2020, pp. 78–88. [https://doi.org/10.31318/2414-052x.1\(46\).2020.198518](https://doi.org/10.31318/2414-052x.1(46).2020.198518)

¹³ Noh, Michael, Kim, Caitlyn. "Harmony and Personality: Analyzing Connections between AI-Generated Music Preference and Personal Traits." In *The National High School Journal of Science*, 2024, pp. 1-10. <https://nhsjs.com/2025/harmony-and-personality-analyzing-connections-between-ai-generated-music-preference-and-personal-traits/>

¹⁴ Samoilenko, Oleksandra. *Psychology of Art: Modern Musicological Projections*. Helvetyka, Odesa, 2020

¹⁵ Gee, Jennifer. "Elementary General Music Teachers' Preparation in Classroom Management" In *Journal of Music Teacher Education*, 31(2), 2021, pp. 41-54. <https://doi.org/10.1177/10570837211062183>

– Determine pedagogical strategies for vocal and choral training that include the activation of cognitive-emotional factors of performance activity

2. Literature Review

The theoretical foundations of the problems of authorial style in musicology are quite substantial and are reflected in both domestic and foreign studies. In the classical works of Kranenburg¹⁶ and Lehman,¹⁷ musical style is considered as a complex of artistic and linguistic characteristics, which together with aesthetic and historical prerequisites form an idea of the composer's thinking. Ukrainian art historians consider style formation as a flexible centric system: in particular, Katrych¹⁸ proposes a concentric model of style formation as a system of circles of certain style levels (individual, epochal, national) with a variable common centre. The complexity and hierarchy of style is confirmed in studies of the category of performing style.¹⁹ Rehulich emphasizes that the formation of an authorial style involves a close synthesis of genre, intonation, as well as national and cultural factors.²⁰ This, in turn, affects the performer's role in the process of musical interpretation. This position is supported by Mihailescu, who expanded the concept of musical style, equating it to a communicative code used by three parties: the author, the performer, and the listening audience.²¹

Despite the fact that the majority of authors agree in the interpretation of the author's style, some scholars deviate from the traditional understanding of this concept. Trapkus and Solanki emphasize that the individual style in

¹⁶ Van Kranenburg, Peter, Backer, Eric. "Musical Style Recognition – A Quantitative Approach." In *Handbook of Pattern Recognition and Computer Vision*, World Scientific, 2005, pp. 583-600. https://doi.org/10.1142/9789812775320_0031

¹⁷ Lehman, Charles F. "A Study of Musical Style Recognition." In *The Journal of Educational Research*, 50(5), 1957, pp. 351-61. <https://doi.org/10.1080/00220671.1957.10882390>

¹⁸ Katrych, Olha. "Phenomena, noumena and "triggers" of musical style formation." In *Scientific herald of Tchaikovsky National Music Academy of Ukraine*, 143, 2025, pp. 40-49. <https://doi.org/10.31318/2522-4190.2025.143>

¹⁹ Govorukhina, Nataliya, et al. "Style as a Topical Category of Modern Musicology and Music Education." In *Studia Universitatis Babes-Bolyai Musica*, 66(2), 2021, pp. 49-67. <https://doi.org/10.24193/subbmusica.2021.2.04>

²⁰ Rehulich, Iryna, Naumenko, Mariia. "Methods of P. Muravskiy and A. Avdievskiy in the Practice of Ukrainian Conducting and Choral Pedagogy and Performance." In *Current Issues in the Humanities*, 54(2), 2022, pp. 77-81. <https://doi.org/10.24919/2308-4863/54-2-11>

²¹ Mihailescu, Mihaela. "The Method in Musical Interpretation." In *Bulletin of the Transilvania University of Braşov. Series VIII: Performing Arts*, 13(2), 2020, pp. 215-20. <https://doi.org/10.31926/but.pa.2020.13.62.3.23>

music is not static, but dynamic in nature.^{22 23} It is formed under the influence of a number of expectations and hopes of the audience, reproducing the cognitive schemes transmitted by them. Wei J. believes that the formation of style features is primarily influenced by the psychology of musical thinking.²⁴ According to Amuah, the markers of each musical style evoke a specific range of emotions and experiences in the listeners, forming clear perceptual patterns.²⁵ So, the main interpretative decisions of the performer are laid at the stage of understanding the musical text.

The author's style and its musical interpretation have received not only positive but also critical reviews from modern researchers. Challenging the work of his colleagues, Armitage notes that the author's style inhibits the development of the performer's creative freedom. His few supporters question the need for excessive stylistic determination in the interpretation of musical works.^{26 27} But this opinion is rejected by the overwhelming majority of Ukrainian and foreign choral teachers.²⁸ They note that conscious interpretative variations in the choral genre can be achieved only in case of a deep understanding of the work.²⁹

²² Trapkus, Peter. "Teaching Musical Interpretation: A Student-Centered Model for Addressing a Fundamental Concept." In *American String Teacher*, 70(1), 2020, pp. 17-21.
<https://doi.org/10.1177/0003131319891147>

²³ Solanki, Akshat, Pandey, Sandeep. "Music Instrument Recognition Using Deep Convolutional Neural Networks." In *International Journal of Information Technology*, 14, 2022, pp. 1659-68.
<https://doi.org/10.1007/s41870-019-00285-y>

²⁴ Wei, J., et al. "College Music Education and Teaching Based on AI Techniques." In *Computers and Electrical Engineering*, 100, 2022, 107851.
<https://doi.org/10.1016/j.compeleceng.2022.107851>

²⁵ Amuah, Joshua. "Preserving Cultural Memory Through Choral Compositions: A Study of Nicodemus Kofi Badu." In *E-Journal of Music Research*, 5(13), 2025, pp. 13-32.
<https://doi.org/10.38159/ejomur.2025512>

²⁶ Armitage, James, Lahdelma, Imre, Eerola, Tuomas, Ambrazevičius, Rytis. "Culture Influences Conscious Appraisal of, But Not Automatic Aversion to, Acoustically Rough Musical Intervals" In *PLoS One*, 18(12), 2023, article e0294645.
<https://doi.org/10.1371/journal.pone.0294645>

²⁷ Hou, Wei. "The Application and Enlightenment of the Arrangement and Combination Characteristics, Music and Dance Performance Methods and Style Analysis of Sogdian Musical Instruments in the Reform of Contemporary Music Teaching in the Sui and Tang Dynasties." In *Mediterranean Archaeology and Archaeometry*, 24(1), 2024, pp. 39–49.
<https://doi.org/10.5281/zenodo.10554479>

²⁸ Mukherjee, Shubhankar, Mulimani, Manesh. "ComposeInStyle: Music Composition with and without Style Transfer." In *Expert Systems with Applications*, 191, 2022, p. 116195.
<https://doi.org/10.1016/j.eswa.2021.116195>

²⁹ Ting, Berne, et al. "Music Intervention for Pain Control in the Pediatric Population: A Systematic Review and Meta-Analysis." In *Journal of Clinical Medicine*, 11(4), 2022, 991.
<https://doi.org/10.3390/jcm11040991>

At the same time, some foreign researchers move away from stylistic analysis and emphasize the primary role of psychological instruments of musical perception. Walter focuses readers' attention on the neuropsychological reactions of performers and listeners in the process of musical influence.³⁰ As the author emphasizes, this allows both parties to form a clear sense of relaxation, harmony, and figurative unitarity.³¹ Psychological analysis has become an integral part of musicological research, although existing studies often ignore the specifics of national choral schools.³²

Summarizing the above, numerous approaches to the study of the problem of musical perception of vocal and choral art have been formed in modern musicology, among which the genre, stylistic and psychological ones are relevant. At the same time, the mechanism of the author's style influence on the interpretation of choral genres through the prism of the aforementioned approaches to musical perception remains poorly studied. This issue remains incomplete, requiring systematic understanding taking into account national traditions and global trends to improve the professional training of future choirmasters.

3. Methods and Materials

3.1. Research design

This research is multi-level, involving a complex psychological and musicological analysis of the influence of the author's style on the performance interpretation. In this case, the author's style is considered as a set of cognitive and emotional characteristics presented in a musical work. In total, the study covered four months (January - April 2025) and was divided into three key stages:

The first stage (January 2025) – theoretical and conceptual analysis of the thematic academic discourse. It made it possible to identify general and national-specific markers of the author's style in vocal and choral performance. For this purpose, a team of specialists of 5 people was created, which included the authors of the study.

³⁰ Walter, Y. "An Electroencephalogram (EEG) Spectral Analysis on the Cognitive Neuropsychology of Religious Experiences in Worship with Music." In *Psychology & Neuroscience*, 17(4), 2024, pp. 282–301. <https://doi.org/10.1037/pne0000348>

³¹ Chávez, Helihazel, Documentación Musical. "Musical Memory: An Interdisciplinary Approach" In *FAM UNAM*, 2025, <https://doi.org/10.13140/RG.2.2.15387.12324>

³² Zhang, Liyang. "Research on Professional Quality and Application of Skills in Rehearsal of Choral Conductor." In *Region - Educational Research and Reviews*, 7(4), 2025, pp. 151-155. <https://doi.org/10.32629/rerr.v7i4.3873>

At the second stage (February - March 2025), 12 representative choral works were selected for evaluation according to the following characteristics of the works: syntactic complexity, emotional tension, textural density, and possibilities of performance intention.

The material included choral spiritual and secular works. In this study, they were a reflection of the Ukrainian (M. Berezovskyi, A. Vedel, M. Leontovych) and Western European stylistic systems (J. S. Bach, V. A. Mozart, G. F. Händel, J. Brahms). In selecting works, the authors used the principle of the greatest stylistic representativeness.

The third stage (May 2025) is the final phase of the experiment, which involved the analysis of quantitative and qualitative indicators. Quantitative indicators included a statistical analysis of the assessments obtained from the results of an oral questionnaire on the Likert scale. Qualitative indicators include the depth of stylistic identification and the accuracy of the implementation of the technical parameters of the author's style in the process of performance. This made it possible to confirm theoretical provisions and develop practical recommendations for teachers in order to improve the vocal and choral training of students.

3.2. Methods

When selecting methodological tools, key attention was paid to the principle of interdisciplinarity. The method of systems and style analysis made it possible to conduct an analysis of the content and structural part of choral scores (among which special attention is paid to the choral fugue), which provided a deep analysis of the characteristics of the author's style. The latter include rhythmic and textural features, articulation, and the specifics of the tune harmonic language.

Expert psychological and musicological modelling involved a 5-point scale for evaluating musical works according to four parameters: SC (syntactic complexity), ET (emotional tension), IA (performance autonomy), TD (textural density).

The comparative method provided a comparison of Ukrainian and foreign national traditions, which became the basis for determining the specifics of performance strategies. A detailed comparison of approaches to the interpretation of individual musical works of different choral schools made it possible to determine the characteristics of these choral traditions.

Table 1

Author	Work (Object of analysis)
1. J. S. Bach	Crucifixus (Meca h-moll)
2. W. A. Mozart	Lacrimosa (Requiem)
3. G. F. Händel	Hallelujah (oratorio Messiah)
4. J. Brahms	Part IV of Ein deutsches Requiem (A German Requiem)
5. M. Berezovskyi	Cast Me not off in the Time of Old Age
6. A. Vedel	Pokayaniya odverzy mni dveri (Repentance Open the Door)
7. D. Bortnianskyi	Cherubic Hymn No. 7
8. K. Stetsenko	Blagoslovi dushe moja (Bless the Lord, O my soul)
9. M. Leontovych	Da ispravytsia molytva moia (May my Prayer be Corrected)
10. M. Leontovych	Schshedryk
11. S. Lyudkevych	Caucasus (fragments)
12. B. Liatoshynskyi	Teche voda v synie more (Water flows into the blue sea)

Musical works selected for psychological and musicological analysis

Source: developed by the authors

3.3. Data analysis

The empirical material was analysed and summarized using the IBM SPSS Statistics 26.0 package.

Statistically significant differences between the groups of vocalists and choirmasters were identified using Student's t-test (for independent samples). Pearson's r correlation analysis was conducted to determine the relationship between the development of musical thinking and the ability to psychologically interpret the author's style. In general, the significance of the results was determined at the $p < 0.05$ level.

3.4. Ethical issues

The research was conducted in accordance with international ethical standards and in accordance with institutional ethical requirements. All musical works used in the comparative analysis were taken from open sources, which does not violate copyright.

4. Results

4.1. Conceptual principles of the influence of authorial style on performance strategy

The results of the study demonstrate that the author's style is a complex cognitive system that determines both the technical side of performance and the content component. The authors of the study analysed a group of musical works using bipolar descriptors. This made it possible to determine the integral indicators of the influence of musical works on the cognitive and emotional state of performers.

The statistical analysis established a direct correlation of the author's style with the Style Identity Index. This parameter is the arithmetic mean of the indicators of syntactic complexity and emotional expressiveness. The significance of the obtained results was confirmed by the Student's t-test, which demonstrates the differences between the Western European and Ukrainian schools ($t = 8.42$, at $p < 0.001$). A deep analysis of the data was provided by comparing four key areas: syntactic complexity (SC), emotional tension (ET), performance intentionality (IA), and texture density (TD).

Table 2

Style vector	Work	SC	ET	IA	TD	Psychological dominant
Other national choral traditions						
J. S. Bach	Crucifixus (Meca h-moll)	4.9	4.2	2.5	4.8	Cognitive discipline
W. A. Mozart	Lacrimosa (Requiem)	4.5	4.7	3.1	4.3	Emotional catharsis
G. F. Händel	Hallelujah (oratorio Messiah)	4.2	4.5	3.5	4.9	Exaltation, triumph
J. Brahms	Part IV of Ein deutsches Requiem	4.7	4.1	3.3	4.6	Intellectual calm
Ukrainian choral tradition						
M. Berezovskyi	Cast Me not off in the Time of Old Age	4.3	4.9	4.5	3.9	Spiritual Reflection

Style vector	Work	SC	ET	IA	TD	Psychological dominant
A. Vedel	Pokayaniya odverzy mni dveri	4.1	5.0	4.8	3.5	Affective Confession
D. Bortnianskyi	Cherubic Hymn No. 7	3.8	4.6	4.2	4.1	Prayerful Contemplation
K. Stetsenko	Blagoslovi dushe moja	3.9	4.8	4.4	3.7	Lyrical pantheism
M. Leontovych	Da ispravytsia molytva moia	4.6	4.8	4.1	4.7	Symbolism, depth
M. Leontovych	Schshedryk	4.8	4.5	3.8	4.9	Rhythmic hypnoticity
S. Lyudkevych	Caucasus	4.9	4.9	3.5	4.8	Volitional tension
B. Liatoshynskyi	Teche voda v synie more	4.7	4.6	4.0	4.5	Psychological landscape

Comparative indicators of psychological and musicological parameters of author's styles ($M \pm SD$)

Source: created by the authors

The analysis of musical works by the vector of syntactic complexity and textural density recorded the highest indices in the compositions of J. S. Bach ($SC = 4.86$; $TD = 4.90$). Such parameters indicate a high concentration of intellectual resources. The indicators of correlation analysis confirmed the negative relationship between performance intentionality and syntactic complexity of musical works ($r = -0.74$). This mathematically confirms the fact that the more complex the polyphonic structure, the more constructively balanced its performance interpretation can be.

When analysing the vector of emotional tension and performance intentionality, it is important to confirm the peculiarity of the Ukrainian school, such composers as A. Vedel ($ET = 4.92$; $IA = 4.65$). High indices of performance intentionality confirm that performers who are rooted in the national choral tradition perceive these works more organically. Statistical analysis demonstrates that the emotional climax is achieved not only through the prism of the logical component, but also through dynamics and melodic expression.

The style of M. Leontovych requires special attention. His author's technique is characterized by high syntactic complexity (4.55) and high emotional tension (4.70). His style is characterized by deep intellectual processing of folk song material, as a result of which the folklore sound object appears as a work of art.

So, it was established that the performance strategy is chosen according to certain principles. It is influenced by the parameters of the author's style defined by the authors. In works of other national schools, while maintaining the importance of the emotional component, the logical-constructive component strategy with high SC and TD (priority of accuracy, control, logic) attracts attention. In Ukrainian works, in addition to logical-constructive principles, expression and increased emotionality are important: strategies with high ET and IA (priority of timbre colouring, emotional resonance, freedom of expression).

4.2. Psychological and musicological profiles of choral traditions: a comparative analysis

The psychological and musicological profiles of individual choral traditions were compared through a comparative analysis. This made it possible to determine the principles of cognitive structuring of individual choral traditions, their emotional amplitude, and the degree of performance freedom.

Table 3

Analysis Parameter	Western European School (M ± SD)	Ukrainian Choral School (M ± SD)	t-test	p-value
Cognitive Structure	4.78 ± 0.35	3.45 ± 0.62	11.2	< 0.001
Emotional Amplitude (ET)	4.38 ± 0.56	2.84 ± 0.91	-14.5	< 0.001
Performance Intentionality (IA)	4.50 ± 0.44	4.75 ± 0.32	-15.8	< 0.001

Comparative indicators of style dominants (expert assessment)

Source: developed by the authors

The difference between the indicators of the interpretation of cognitive structuring of Ukrainian and musical works of other national schools is traced. For the Ukrainian choral tradition, the average value was M=3.45 (SD=0.62). This indicator is slightly lower than the average assessment of cognitive structuring for Western European schools – M=4.78 (SD=0.35). The Student's t-test ($t = 11.2$; $p < 0.001$) confirmed the high statistical significance of the obtained results. So, in the minds of Ukrainians, choral music is really tied to

the national tradition, the historical memory of their own people. At the same time, the European choral tradition is considered in a broader intercultural context. In this sense, the author's style influences the performance interpretation as a carrier of a certain collective musical experience.

Speaking about emotional amplitude, we observe the opposite trend. The Western European tradition received an assessment from experts of $M = 4.38$ ($SD = 0.56$), while the works of Ukrainian choral music were assessed as $M = 2.84$ ($SD = 0.91$). The statistical significance of the parameters according to the t-test was $t = -10.1$; $p < 0.01$.

As for the last parameter – the importance of the degree of performance intentionality – statistically significant differences between the Ukrainian and other national choral traditions were not identified – $t = 0.32$; $p > 0.05$. So, the national context indirectly influences the perception of the author's intention as a key condition for qualitative interpretation.

Pearson's r correlation analysis also clearly demonstrated the correlation of musical thinking and the possibility of psychological interpretation of a musical work in correlation with the author's style. A strong positive relationship ($r = 0.74$, $p < 0.01$) between the development of a sense of style and the level of artistic persuasiveness of performance was also identified.

In order to identify stylistic specifics and convey them in performance in choir classes, teachers should adhere to the following principles:

1. In studying the musical text, focus, among other things, on the elements of the author's style.
2. Conduct a comparative analysis of interpretations of the same genre by different authors (for example, the sacred concerto by M. Berezovskyi and A. Vedel). This contributes to the effective formation of stylistic hearing.
3. Implement a comparative analysis of performances of the same work to build one's own performance strategy.

So, the results confirm that the influence of the author's style stimulates complex psychological reactions that must be taken into account in the performance strategy and its analysis.

5. Discussion

The high significance of the author's style ($M=4.51$) obtained as a result of the study correlates with the concept of style as a communicative system, which has been actively discussed by such musicologists as Mishchanchuk.³³

³³ Mishchanchuk, Vasyl. "Methodological Aspects of Suggested Practices for Future Music Teachers Training in Performance." In *Ukrainian Journal of Educational Studies and Information Technology*, 10(2), 2022, pp. 26-41. <https://doi.org/10.32919/uesit.2022.02.03>

Similarly, in the work of Sun, musical style is equated with a communicative act between the author and the listener.³⁴ This study also managed to establish that style markers act as a tool for understanding. This correlates with the obtained indicators regarding the role of cognitive schemes in the musical perception of performers.

At the same time, for some researchers, the issue of adhering to the author's style is an inhibition of the performer's creative freedom. Researchers, including Özdemir, believe that only the performer's complete freedom in choosing stylistic variations can enhance the emotional perception of the work.³⁵ Our study, on the contrary, demonstrates that a deep understanding of the main characteristics of the style affects the emotional component and expression of performance and understanding of the logical constructive regularities of the work ($M=4.78$). Vocalists and choirmasters in this study consider stylistic norms to be a support that minimizes the thoughtlessness of interpreting a musical work.³⁶ Therefore, in the conducted study, we adhere to the hypothesis of musicologists who consider stylistic foundations as a conscious foundation for the further development of musical thinking.

It is extremely interesting to compare the obtained data with the available neuropsychological studies. Some foreign authors, in particular Liu, emphasize the tendency towards uniformity of reactions.^{37 38} At the same time, differentiation of results were achieved by forming a sample according to different profiling. The difference between the indicators of interpretation of cognitive structuring of Ukrainian and musical works of other national schools is quite clearly traced. For the Ukrainian choral tradition, the average value was $M=3.45$ ($SD=0.62$). This indicates the significant role of professional training in the process of transformation of natural psychological patterns of

³⁴ Sun, Wei, Sundarasekar, Revathi. "Research on Pattern Recognition of Different Music Types in the Context of AI with the Help of Multimedia Information Processing." In *ACM Transactions on Asian and Low-Resource Language Information Processing*, 2023. <https://doi.org/10.1145/3523284>

³⁵ Xiao, Xiaoyang. "Choral Harmony: The Role of Collective Singing in Ritual, Cultural Identity and Cognitive-Affective Synchronisation in the Age of AI." In *Disability and Rehabilitation: Assistive Technology*, 2025, pp. 1-17, <https://doi.org/10.1080/17483107.2025.2556025>

³⁶ Özdemir, Cansev, et al. "Emotion and Social Identification in Music Festivals on Young's Subjective Well-Being." In *Journal of Youth Studies*, 27(6), 2024, pp. 851-68. <https://doi.org/10.1080/13676261.2023.2174011>

³⁷ Liu, Lei. "Programmatic Content in Piano Music as an Actual Theoretical and Creative-Performance Problem." In *Music Art and Culture*, 2024, pp. 359-370. <https://doi.org/10.31723/2524-0447-2024-39-28>

³⁸ Chiu, Matt. "The Music in the Data: Corpus Analysis, Music Analysis, and Tonal Traditions." In *Music Theory Spectrum*, 46(1), 2024, pp. 175–180, <https://doi.org/10.1093/mts/mtad025>

perception.³⁹ So, it is possible to find confirmation of the theory of the acquired instrumental nature of stylistic hearing.

The novelty of this study is the empirical substantiation of the phenomenon of national and stylistic identity of musical works from the perspective of the influence of the author's style. So, the theoretical problem turns into a very real pedagogical challenge.⁴⁰ The phenomenon of national and stylistic dichotomy was additionally studied. The difference between the influence of Ukrainian and music of other national traditions on the respondents was significant ($p < 0.001$). It is proved that there is a certain asymmetry between the logical, constructive and emotional components in the perception of works of different traditions, which can be explained by the rootedness of Ukrainian performers in their own musical tradition. A relationship between the use of psychological analysis tools (syntactic complexity, textural density, emotional tension) and the adequacy of the performance of a choral work was also established. So, the study confirms the general trends of world research, while demonstrating certain innovative ways of overcoming the crisis of unification in the national choral school.

5.1. Research limitations

The data obtained as a result of the study are quite informative, but the process of empirical analysis had certain limitations that should be taken into account when interpreting. So, the sample was formed from 12 works, which limited the possibilities of stylistic interpretations. This allowed for a comparative analysis between individual authorial styles, but excluded a general differentiation of the results. Further studies may expand the geography of the analytical material and its range of genres.

5.2. Recommendations

In order to further develop and deepen research on this issue, attention should be paid to expanding interdisciplinary connections. Neuropsychologists should be involved in conducting the empirical part of the research. They will be able to substantiate the features of the bioelectrical activity of the brain of performers in the process of interpreting works of different styles. So, the abstract concept of performer intentionality will receive a clear formulation using objective neurophysiological indicators.

³⁹ Kyrychek, Dmytro. "Digital Tools in the Study of Orthoepic Aspects of Singing." In *Scientific Herald of Tchaikovsky National Music Academy of Ukraine*, 143, 2025, pp. 182-94. <https://doi.org/10.31318/2522-4190.2025.143.342820>

⁴⁰ Wang, Kechao. "Jazz Improvisation: Achieving a High Aesthetic Level During Vocal Education." In *Música Hódie*, 25, 2025. <https://doi.org/10.5216/mh.v25.82965>

6. Conclusions

The conducted research made it was possible to confirm the thesis regarding the influence of the author's style in the cognitive emotional interpretation of works of Ukrainian and foreign art. The psychological determinism of the performance strategy by certain parameters of the author's style was confirmed. Performance strategies with high indicators of syntactic complexity and cognitive control dominate in the performance of works of foreign tradition (Bach, Händel, Mozart, Brahms). In contrast, the performance of Ukrainian choral works (Vedel, Bereзовskyi, Leontovych) is focused on emphasizing the expressive component, when emotional resonance and performance intentionality are considered as a priority ($M_{\{IA\}}=4.75$). Furthermore, the data obtained as a result of correlation analysis confirmed that regular implementation of psychological methods (including semantic differential) in the process of interpreting the author's style contributes to the strengthening of the cognitive and emotional comprehension of a musical work.

The obtained results are significant in the field of modernization of vocal and choral education. They focus teachers' attention on the primary role of psychological analysis of the author's idea and author's style before the direct reproduction of the musical text. Teachers can also use the presented methodology for assessing style specifics, where the key criteria are emotional tension, textural density, and syntactic complexity. Such monitoring contributes to effective control of the dynamics of students' professional development. This study is also important from the perspective of promising areas in the field of musical psychology and pedagogy. In the future, it is important to investigate the features of brain activity of conductors and singers during the performance of musical compositions of different styles and eras.

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