

AESTHETICS AND PHILOSOPHY OF THE PERFORMANCE INTERPRETATION OF THE AUTHOR'S CONCEPT OF A MUSICAL WORK

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SUMMARY. The presented research is aimed at revealing the theoretical and philosophical methodological basis of the art of performance interpretation from the perspective of the procedural triad composer-performer-listener. In the process of interpretation, the performer acts as an active carrier of internal needs and motivations, which have a physiological, psychological, moral, and aesthetic as well as volitional nature. This division is quite conditional as these processes occur simultaneously and interact with each other. Each person is more or less inclined to a certain meaningful aspect, which forms an individual approach to the interpretation of the work. Thus, the needs of the performer (during the conscious search for the sound embodiment of the interpretation at the stage of practical implementation) resolve the most important issue: the ratio of the author's and performer's concepts.

Keywords: performance interpretation, individuality, author's vision.

Introduction

When analyzing the temporal specificity of musical works, musicologists often turn to the comparison of music with other types of art, such as painting and sculpture. In these fields, the work of art created by the

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author exists in a specific temporal context, where the role of the creator is established but not completed at that stage. For example, in painting, the function of performer is taken over by another artist when he reproduces or restores a painting. As for musical and performing creativity, here the performer acts as a permanent co-creator, a continuous embodiment of the author's work (live performance). Each of these artists, relying on the author's vision and intention of the composition, strives to reproduce the original (primary source of interpretation) as accurately as possible with the help of their skill and specific artistic means, while achieving an aesthetically perfect artistic expressiveness. Thus, a criterion for evaluating the skill of the interpreter is formed, regardless of whether he/she is a painter-reproducer, restorer or musician. Here we precisely mean the aspect of interpretive embodiment because each of the artists himself/herself generates and embodies his/her own needs in art.

In musical performance practice, reproduction is always subject to certain conventions in the use of means of figurative embodiment of the composition (in the broadest sense). If we assume the possibility of musical notation, which would fully reflect all aspects of a musical work, then musical interpretation as an artistic phenomenon would cease to exist, and its function would be fulfilled only by reproduction. In this case, the role of a musician-performer would become redundant. However, this is impossible because the meaningful depth of even one tone (sound), both on a tempered and untempered instrument, cannot be fully conveyed by musical notation. Modern technical means allow the composer to accurately determine the frequency of sound vibrations, but what to do with such parameters as the attack of the sound, its duration, termination and interaction with other sounds? These aspects belong to the specifics of performance interpretation and are an integral part of it.

The intonation insight of the performance largely depends on the understanding of the composer as a creative personality. Practice shows that the interaction (creative communication) of a musician-performer with a composer is ambiguous in its direction and effectiveness. In some cases, the performer admires the talent and originality of the composer's language, eager to realize the author's interpretative intentions. In other cases, the composer, during direct communication, often listens to the performer, taking into account his/her knowledge of the instrument, experience and skills. In such cases, the composer and the performer act as co-authors of the interpretation of the musical work. Sometimes, while a composer is listening to his/her own work performed by a musician, he/she discovers new facets of his/her work and adds a remark such as "that can also be possible". This is the essence of performance interpretation, which exists in two dimensions:

in the personality of the composer, his/her will and aesthetic preferences, as well as in the context of the implementation of performance means. This vector of understanding of performing arts has theoretical and practical potential. Research, systematization and generalization of issues related to performing interpretation in various aspects and contexts allow, first of all, to expand the theoretical field of performing musicology, and secondly, to actualize the professional competences of modern performers.

Literature Review

Significant scientific experience has been accumulated in the direction of understanding the professional interpretive thinking of a musician-performer in particular. This experience involves a searching multidisciplinary toolkit and methodology, which is generally philosophical, theoretical and cultural, sociological, etc. Important works in this context include studies by such authors as M. Davydov³, V. Samitov⁴, M. Krausz⁵, V. Moskalenko⁶, I. Pyaskovsky⁷, N. Korykhalova⁸ and others.

As a result of analysis and synthesis, concretization and generalizations, theoretical and experimental studies, various theories regarding the interpretive thinking of a musician-performer have appeared. These theories consider it as a single process that integrates all levels of mental activity; as mental activity in the form of concepts that reflect the determination of thinking by specific types of activity; as methodical recommendations for the formation of thinking in the process of education and upbringing. However, to date, the process of interpretive thinking in the context of the formation of professionally oriented thinking of a musician-performer does not yet have sufficient scientific justification.

A musician-performer is a person who not only reproduces what already exists, but also contributes his/her productive significance to the triune process "composer - performer - listener". This triad is multi-combined in its formation and embodiment as a holistic phenomenon, which is multifaceted in the variant multiplicity of possible interpretations of works and depends on many influential factors – both, natural and acquired.

³ Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist*. Kyiv, Musical Ukraine, 2004, 240 p.

⁴ Samitov, Viktor. *Theoretical foundations of professional thinking of a performing musician as a criterion of professional skill*. Lutsk, Volyn regional printing house, 2011, 272 p.

⁵ Krausz, Michael (ed.). *The Interpretation of music: philosophical essays*. Oxford: Oxford University Press, 1993, 288 p.

⁶ Moskalenko, Viktor. *The creative aspect of musical interpretation (to the problem of analysis)*. Kyiv, Muzinform, 1994, 157 p.

⁷ Pyaskovskiy, Igor. *The logic of musical thinking*. Kyiv, Musical Ukraine, 1986, 180 p.

⁸ Korykhalova, Nataliya. *Interpretation of Music*. Leningrad, Music, 1979, 207 p.

Discussion

In the broadest sense, art is a multifaceted and multifunctional phenomenon. It not only reflects the historically determined process of human activity, but also denotes the emotional system of a person, which is formed in various types of his/her creative activity (in various forms and various means of visual and artistic creativity), which also have an inverse specific effect on all human sense organs and the person's feelings. Art is the primary source of the intellectual and emotional development of the musician's creative individuality, his/her desire for aesthetic conversations, communication, self-knowledge through a deeper awareness of the surrounding reality.

Interpretive thinking performs important functions when it is reproductive and productive, meaning capable of preserving the intellectual and emotional experience of previous generations and at the same time generating new relevant artistic assets. This question is difficult because it cannot be resolved by comparing only "reproductive - past" and "productive - present".

In musical performance, it is necessary to determine, first of all, essential-conceptual assimilation relations between "reproductive" and "productive" in the interpretation of a musical work. But here the question arises: if all interpretive intentions are purely reproductive, then what will be the further development of the performer's productive intentions? Or if they are not needed, how to use the "reproductive" function of art in the generation of new pictorial-artistic combinations? In other words, the interpretation of new artistic achievements is not a function of reproduction (it will, in the best case, be only a copy of the existing one), but is the implementation of a new interpretative-productive aspects, which is precisely what constitutes the functional orientation of the aspirations of the musician-performer. "Musical performance really creates a special, specific type of artistic and creative activity, which is different from the artistic and creative activity of a composer. The subjects of these types of activities - a composer and a musician-performer, have a number of special specific opportunities, embedded in both compositional and performing talent. The content of the activity in the first case is the creation of a musical work, in the second - its performance interpretation"⁹.

Therefore, performing art is a system of aspirations and motivational directions of an artist whose spirituality and humanity are embodied in the interpretation of a work of art in the form of certain personal qualities. Thus,

⁹ Korykhalova, Nataliya. *Interpretation of Music*. Leningrad, Music, 1979, p. 155.

if the interpreter thinks conservatively and reproductively, then the spectrum of his/her emotional communication with the composer is reduced to a minimum. Conversely, if the interpretive thought is enlightened by creative searches and intellectually realized feelings, then the emotional-intellectual spectrum of communication will be limitless.

At the same time, several more questions arise regarding the implementation of interpretive intentions:

1. How are the aspects that must be interpreted recorded in the text?
2. What is the attitude of the author of the musical work to the generally accepted traditions (standards) of recording sheet music?
3. Can (or should) these traditions exist?

To the extent that each system unit, word, motif, phrase, remark conveys the information of the author's intention, this information is so accurate in relation to the nature of creativity and personalities of different composers. We know how complicated the process of creating and realizing the author's own philosophical and artistic relationship to reality is, and how important it is for the performer-interpreter to understand this process. In this context, it is worth paying attention to the correct opinion of N. Korykhalova: "There is no single correct interpretation and there cannot be because the musical piece is actualized among individual performance options. If we assume that among this multiplicity of interpretations only one is the bearer of "musical truth", this means depriving performing art of its right to exist"¹⁰. Such conclusions are confirmed by scientific studies that emphasize the improvisational nature of performance interpretation.

After analyzing the attitude of the composer to his/her own works, which changes during his/her creative life, it can be stated that similar processes occur in the performer who over time also revises and changes his/her interpretations of musical works. If the composer is a creative person who is constantly in search of new artistic solutions, then the performer can follow a similar path in the interpretative activity.

This means that the composer cannot always remain unchanged in the choice of means of musical expression because his/her emotional reactions and artistic impressions change over time, which prompts him/her to search for new ways of realizing creative ideas. Practice proves that the composer's thought is constantly developing (modifying) in search of more refined, perfect nuances of the embodiment of creative intentions in the reflection of comprehensive life assets and their intellectual understanding. Therefore, the variability of reality naturally adjusts the creative worldview of both the composer and the performer.

¹⁰ Korykhalova Nataliya. *Interpretation of Music*. Leningrad, Music, 1979, p. 172.

When interpreting a specific piece of music, the performer must first of all understand the psychological state and thoughts of the author, which are reflected in this piece. This will be an adequate detection of the interpretive intentions when applying expressive means in the real sound of the musical canvas. On the other hand, when analyzing the formation of the composer's personality and his/her creative stages and multifacetedness, the performer must adjust his/her actions accordingly, improve his/her own interpretive flexibility in response to the constant evolution and continuous modifications of the composer's style. After all, style, as you know, transforms over time. However, mastering the key features of the composer's style, in particular the originality of his/her musical rhetoric, the performer can determine the necessary set of performing means of expression, which must be directed in two parallel directions: general stylistic and technological as the genre features of each work predict and require appropriate interpretive solutions. For example, if the stroke determines the character of the sound (according to M. Davydov), and the sound reflects the character of the composer's thinking, then, of course, the change in the author's thoughts and feelings also affects the change in the character of the sound, namely, the stroke. This is how the character of a particular work is formed. In our opinion, this is manifested both in the small-scale horizontal and vertical structures of the musical work, which helps to find the optimal character of performance speech. During the creative process, the composer chooses the means of musical expressiveness to convey his/her intentions to the listener. In some cases, he/she does not attach importance to the subtleties of stroke and technological embodiment of his/her own artistic concept, in others – he/she gives detailed instructions for execution. The performer, regardless of the presence or absence of detailed author's instructions, relies on the main elements of the composer's musical language when determining stroke, timbre and articulation means: mode, harmony, counterpoint, music texture, rhythm, etc. Thus, music texture modification primarily provides information regarding the correction of imagery, the nature of sound design, emotional states, contrast, and dialogicity. This process reflects the composer's thought, which determines the corresponding variability of motivational and emotional states, which in a single-factorial embodiment limit performance possibility.

The music texture also reflects the author's temperament and character, manifested through statics or modifications and the intensity of textural changes. However, it is important to distinguish textural changes that reflect the composer's personal traits, and meaningful textural transformations aimed at optimally revealing a certain artistic image. Thus, the textured outline is twofold: on the one hand, it is a means of self-expression of the author's emotional and intellectual states, on the other

hand, it reflects the figurative depth of a specific musical work. Such a division is quite conditional as personal and creative reincarnation exist in one person as a creator (composer) and at the same time, in another person as a co-author (performer) who is able to deeply feel and interpret the author's vision.

Textural changes reflect both the personal and stylistic thinking of the composer and the understanding of the artistic image (for example, in R. Schuman's work "Carnival"). The performer, comparing different approaches to textural changes, discovers the stylistic features of the composer's thinking and receives guidelines for determining the appropriate performing means of expressiveness (stroke articulation, dynamics, agogics, etc.). In addition, even with a monotonous music texture (due to dynamic flexibility, harmonic mobility, variability of syncopation, metro-rhythm), the artistic imagery, emotional expressiveness and content of the work can acquire different characteristics (for example, in K. Weber's work "Perpetual Motion").

The professional excellence of the interpretive actions of a musician-performer is reflected in the mastery of a certain performance tool, which must be skillfully combined with other elements of expressiveness, creating logical sound connections (the process of assimilation based on the main and obvious aspects). This approach allows the performer in each specific situation to find the most productive ways of expressing his/her personal vision and attitude to the musical work, to achieve the desired result and to present his/her performing individuality. In this context, the definition of strokes, together with the awareness of the tempo-metro-rhythm and the intonation expressiveness of microstructural constructions, is analogous to both the definition of the intonation directionality within the limits of ludo-harmonic trends in the proper tempos, and the definition of the appropriate tempos to preserve the expressiveness of intonation. Such conditions for revealing the interpretive methodological essence of expressive means require the following from the performer: relevant theoretical knowledge, a culture of feelings and technological self-sufficiency.

The interpretation of music and the cultural level of its perception by the listening audience are not always unambiguous. In this regard, I. Pyaskovsky notes: "At the psychophysiological level, the perception of musical and auditory processes also includes experiences that are not directly related to sound"¹¹. These considerations raise important questions about performance interpretation and the level of listening perception. Should they be identical and is it possible? What is the essence of interpretive intentions in this aspect? In this case, we note only one thing:

¹¹ Pyaskovskiy, Igor. *The logic of musical thinking*. Kyiv, Musical Ukraine, 1986, p. 43

performing practice is full of variants of interpretive searches and decisions, each of which is formed under the influence of specific circumstances (acoustic conditions, level of culture of the listening audience).

In front of the audience, the performer feels a special responsibility for the professionalism of his/her interpretation. However, given the variety of professional approaches to music perception (because everyone interprets in his/her own way), the performer on stage brings his/her individual vision to the work. Even if it does not meet generally accepted standards, confidence in one's own interpretation and mastery of its implementation inspires the listener and breaks existing stereotypes. Thus, the conclusion is obvious: there should be no stamps as the performing nature is genetically predisposed to the perception of the beautiful new aspects. In this regard, it is enough to compare the interpretations of J. Bach's "Well-Tempered Clavier" performed by S. Richter, E. Gilels and T. Kravchenko. Their performance versions differ in tempo and intonation expressiveness, but they are the same in the confidence of the interpretation and the integrity of what is presented. This testifies the conscious formation of individual interpretive approaches. The confidence of the interpretation provides the listener with an emotional reserve for the emergence (generation) of new sensations, motivations, for mobility in one's own activities.

The process of a composer's creativity is always individual, and the performer must deeply understand the author's intentions based on the relationship of all the author's means of expression, both musical and paramusical. The opinion of M. Davydov deserves special attention as he emphasized: "It should be taken into account that auditory intonation-timbral-rhythmic, agogic, articulatory, dynamic and other representations are not reduced only to the rational determination of tonality, tension and co-tension of close and distant intervals or other elements of architecture of the work because, firstly, they have a subjective and personal attitude to the performed material, secondly, they are aimed at the perception of the imagined listener (audience) taking into account his/her culture; thirdly, they can change under the influence of the pop performance of the performer, the acoustic conditions of the concert hall, the reaction of the listeners, etc. Therefore, it is important to distinguish between ideal connections, i.e., in ideas, from real ones in live sound"¹².

Actively acting on hearing and consciousness, music is able to express the emotional state and various nuances of human experiences. Like other forms of art, in music, artistic emotions play a decisive role, not

¹² Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist*. Kyiv, Musical Ukraine, 2004, 240 p.

random ones. Music appeals to the feelings that are characteristic of all people and each person in particular, and it educates an artistic and aesthetic attitude to reality, inspires creative work and unites people spiritually. This orientation is the basis of creative interpretive searches.

Conclusions

1. Interpretation, in accordance with its aesthetic purpose, carries the ideas of the composer and performer, constantly aimed at enriching the artistic tastes of both, those who perform and those who perceive a musical work.

2. The artistic significance of the interpretation is based on the understanding of the functional, structural, and systemic foundations of musical creativity in general, as well as on their understanding by the musician-performer in particular.

3. Interpretation does not exist outside the personal will of the interpreter as the individual mental qualities of the performer and his/her personal orientation in the musical space affect the intellectual and emotional processes of perception and realization of his/her creative preferences.

4. The search for performance means of expression depends on the intellectual and emotional potential and professional experience of the performer.

5. The artistic mastery of virtuoso mastery of performing means of expression is one of the prerogatives regarding the expedient, productive reproduction of the artistic and figurative content of the performed musical work.

6. Mastering the intellectual, sensory and image content of a musical work is a key element of the essence of the art of interpretation. This is the most difficult aspect of the performance interpretation process as the sheet music does not directly convey the emotions and musical intention of the author, leaving their interpretation to the discretion of the performer.

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