

THE EVOLUTION OF NATIONAL PERFORMANCE ART: MUSICAL INTERPRETATION IN THE CONTEXT OF TRADITION AND MODERNITY

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SUMMARY. The subject of this research is the essence of performing interpretation, which is considered an integral part of the functioning of a musical work from its creation to its presentation to the audience. The research methodology is based on a comparative analysis of historical and music-theoretical sources, an analysis of approaches to the definition and classification of different types of interpretation. The research compares the performing interpretation with other types of interpretation of contemporary music – composer's and sound director's interpretation. Interpretation is considered in relation to the concept of performance – if performance implies the physical act of playing a musical instrument or singing, the concept of interpretation is the ideal image of a musical work formed by the performer in the process of studying it. A comparative analysis of various definitions of the concept of interpretation allows us to conclude that the basis of interpretation is a thought process, understanding of its intonational features, including the

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analysis of the musical text, studying the circumstances of the composition of the work, stylistic and genre features. The issue of the correlation between the individual and the traditional in the course of forming an interpretation is important: the performer must take into account all the features of the musical text, the traditions of performing music of the relevant era and the relevant genres, while within the framework of traditions, the performer always has the space to bring his or her own individual understanding and performance characteristics. The issue of objective analysis of interpretations based on sound recordings is raised. Given the complexity of objective auditory analysis, we believe that the development of software that will allow us to identify agogic and dynamic features of performance at the level of individual sounds in musical phrases is a promising direction.

Keywords: interpretation, musical performance, musical art, intonation.

Introduction

The development of musical culture in recent centuries has been closely interconnected with the creative activity of composers, performers and listeners. In contemporary art criticism, this interrelation is usually considered as a triad, in which composing activity is perceived as a process of creating a certain product – a musical work, listening activity is perceived as a process of consuming this product and performing activity are perceived as an intermediary between the composer and the listener. “Today, and as of 2020, it is safe to say that we consumers are listening to music more than ever in history” – in such a way Berbineau⁶ emphasizes the quantitative aspect of consumption.

However, this approach is slightly simplified since it does not take into account the communicative and semantic aspects of musical activity, which consists of the joint creation of meanings through the sound continuum of a musical work. The communicative and semantic aspect remains a distinctive feature of art, which distinguishes it from the industry and services and forms its peculiarity associated with a complex system of connections between the participants in the creative process – authors of a musical work, performers and listeners. “Art remains an effective channel for transmitting culturally significant meanings, even in a modern information or digital society” - (Shibiko⁷, 11)

⁶ Berbineau, C. *Music Consumption Today: Behaviours, Sources and Discovery: A 360 Analysis of Music Consumption as of 2020, from a Consumer Perspective in the Streaming Era*. Master's thesis, IÉSEG School of Management, 2021. <https://www.ieseg.fr>

⁷ Shibiko, O. S. “Transmitting Culturally Significant Meanings through Art.” *Cooperation and Sustainable Development*, edited by A. V. Bogoviz et al., vol. 245, Springer, 2022. https://doi.org/10.1007/978-3-030-77000-6_53

emphasizes. Given the fact that musical art operates mainly with conventional signs, the issue of understanding and interpreting the meaning of a particular musical work becomes a crucial matter of both music theory and performance practice, which has evolved over the centuries of musical history. The purpose of this research is to reveal the specifics of interpretation as a process of performing reading and broadcasting the meaning of a musical work.

Literature review

The analysis of scientific works of recent years shows a variety of approaches to interpretation as a performing activity, composing activity, and the field of artificial intelligence.

In the context of musicianship, the definition of musical interpretation was formulated by V. Moskalenko⁸ as “an intellectually organized creative activity of musical thinking aimed at revealing the expressive and semantic possibilities of a musical work”. Later, the researcher devoted a separate study to the role of the listener in the communicative process and came to the conclusion that listening to music “is one of the most powerful and democratic tools for the formation and renewal of individual and collective intonation and auditory thesaurus”, without which “the formation and development of the very category of a musical work would be impossible” (Moskalenko⁹, 8).

Volkomor¹⁰ considers the peculiarities of interpretation in the context of the specifics of sound recording, which is “an alternative to acoustic performance and its traditional fixation of the acoustic continuum” and at the present stage is “positioned... as an analogue of an acoustic work”. This scientific work continues the research of Diachenko, who first presented the sound engineer as an interpreter, in the process of which the creation of “the structure and acoustic form of a sound composition takes place, the author’s idea is realized with the help of technological means; this is an artistic process in which the sound engineer is a creatively active co-author of the performer

⁸ Moskalenko, V. *Lectures on Musical Interpretation*. Kyiv, 2013. <https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf>

⁹ Moskalenko, V. G. “The Listener in a Musical Work.” *Scientific Bulletin of the National Music Academy of Ukraine Named After P. I. Tchaikovsky*, no. 135, 2022, pp. 8–16. <https://doi.org/10.31318/2522-4190.2022.135.270992>

¹⁰ Volkomor, V. “Musical Interpretation in the Context of the Art of Recording.” *National Academy of Culture and Arts Management Herald: Science Journal*, no. 4, 2020, pp. 155–159. <https://doi.org/10.32461/2226-3209.4.2020.219149>

and the composer” (Diachenko¹¹, 12).

From the perspective of cognitive processes, the concept of interpretation is considered by González et al.¹². The researchers distinguish between the direct performance process on a musical instrument (which they call “real” performance) and inner ear work (which the researcher calls “imagined performance”), and conclude that inner ear work causes “greater magnitude and extent of dysconnectivity”.

Interpretation is considered not only in the performing aspect but also in the composer’s one. For example, Hasanov¹³ compares the peculiarities of interpreting the spiritual content of Psalm 8 in the choral works “Lord, Our Lord” by Yevhen Stankovych and “Psalm 8” by Oleksandr Yakovchuk. The author comes to the conclusion that the composers revealed the figurative-emotional, semantic and semantic potential of the psalm text in different ways; the differences in interpretation relate to the choice of genre, performing cast, text selection, embodiment of figurative content, emotional content, textural techniques.

Some articles explore musical interpretation in connection with related art forms. For example, Warren investigates the influence of music on the perception of visual art. The author conducted an experiment in which participants first viewed works of art without music, and then with different musical fragments. The goal was to determine what factors contribute to the connection between music and art, including emotions, theme, plot, and tempo of the music. The authors conclude that music is “helpful in developing an appreciation of the artwork, with the music chosen by the expert significantly more helpful than that chosen based on the crowdsourcing data” (Warren¹⁴, 57).

¹¹ Diachenko, V. V. *Creative Activity of Ukrainian Sound Engineers in the Second Half of the 20th Century – Early 21st Century: Theory, History, Practice*. Abstract of candidate dissertation, Kyiv, 2018. <https://uacademic.info/ua/document/0418U001406>

¹² González, A., Gamundi, A., and González, J. J. “Brain Responses to Real and Imagined Interpretation of Tonal versus Atonal Music.” *Music Perception*, vol. 41, no. 5, 2024, pp. 326–347. <https://doi.org/10.1525/mp.2024.41.5.326>

¹³ Hasanov, R. G. “Psalm No. 8 in Ukrainian Choral Music of the Late 20th – Early 21st Century: Analysis of Composers’ Interpretations.” *Bulletin of the National Academy of Cultural and Arts Leadership*, no. 3, 2024, pp. 212–217. <https://doi.org/10.32461/2226-3209.3.2024.313319>

¹⁴ Warren, P., Mulholland, P., and Barker, N. *Music and Art – A Study in Cross-Modal Interpretation*. The Open University, 2024.

A separate modern area of research is devoted to the possibilities of artificial intelligence in the field of music interpretation. The latest in this area is the article by Zong¹⁵, in which the author compares the creation of music based on a given text by professional musicians and artificial intelligence. The authors focus on the problem of interpreting textual instructions for generating music and conclude that music generation by artificial intelligence has not yet yielded the expected results. The authors propose training models on real examples of musical communication or using large language models (LLMs) to improve the understanding of musical instructions.

Materials and Methods

The research is based on a critical analysis of scientific, historical, and theoretical sources related to the phenomenon of musical interpretation. In order to ensure maximum completeness and objectivity of the review, monographic works, articles in professional journals, music sources, and documentary materials were studied.

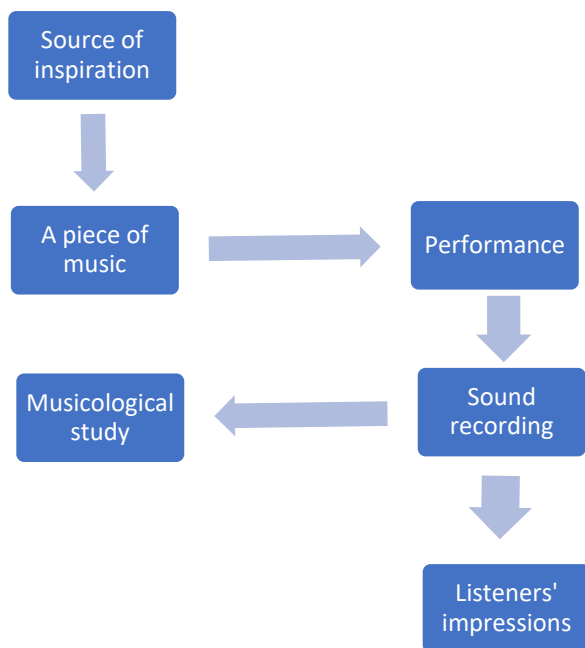
The analysis was carried out using the methods of comparative research, historical and critical approach, and intertextual analysis. This approach makes it possible to trace the evolution of the concepts of musical performance and identify key trends in the interpretation of musical text.

Results and Discussion

The concept of interpretation in musical art has various definitions that can cover the performing, composing, and sound engineering processes. This diversity of interpretation reflects the complex ontology of a musical work, which can be represented by the following diagram (Figure 1).

¹⁵ Zang, Yongyi, and Yixiao Zhang. "The Interpretation Gap in Text-to-Music Generation Models." *arXiv*, 14 July 2024, <https://arxiv.org/abs/2407.10328>

Figure 1



Ontology of a musical composition.

Source: author's development

Accordingly, the concept of interpretation can refer to any of the stages of a musical work's development. In addition to the performance interpretation itself, there are composer's, sound director's and musicologist's interpretations, and intermediate or integrated interpretations that simultaneously include several of the above types are also possible.

The concept of composer's interpretation implies writing a piece of music based on a particular source. The theoretical understanding of this type of interpretation was formulated by S. Liudkevych in the early XX century on the example of composing musical works based on the words of Taras Shevchenko (Melnychuk¹⁶). S. Liudkevych believed that a composer, starting to work on

¹⁶ Melnychuk, O. "Musical Interpretation of Taras Shevchenko's Poetry in the Works of Composers of the 19th – Early 20th Century." *Bulletin of Lviv University. Series: Art Studies*, no. 15, 2014, pp. 81–88. <http://publications.lnu.edu.ua/bulletins/index.php/artstudies/article/view/3163>

a musical work, should “get used to Ukrainian folk songs, their poetic and musical content and form, their interconnection and relations” (Ludkevych¹⁷, 128). The comparison of interpretations of the same poetic works by different composers is of great interest to researchers. An example is the analysis of composers’ interpretations of biblical texts by O. Yakovchuk and Y. Stankovych by Hasanov¹⁸, which revealed that although the composers used the same text of the psalm as a basis, they revealed its figurative and emotional, semantic and content potential in different ways. The differences in interpretation were manifested in the choice of genre, performing cast, textural techniques, etc. While Stankovych creates a solemn and uplifting interpretation of the psalm, using a choral concerto for mixed a cappella choir, Yakovchuk chooses a chamber form of a choral miniature for tenor solo and male choir, emphasizing the meditative nature of the text.

The composer’s interpretation can be combined with the performer’s one, forming an integrated type of interpretation, which Thom¹⁹ calls “constructivist”, and it involves certain significant changes in the text of the performed work by the performer.

Since the XX century, sound recording has become an important part of the communication process, allowing to capture of a performer’s interpretation as a sound image on the storage media in order to ensure the possibility of its further reproduction. In this case, the final result depends not only on the performer but also on the sound engineer. The sound engineer acts as an intermediary “between the sound image of a musical work and its final version in an acoustic form stored on a storage medium in the form of a phonogram” (Diachenko²⁰).

Ultimately, musicological interpretation involves creating a version of a musical work in a “non-musical, most often verbal language” (Moskalenko²¹). Musicological interpretation, in turn, can be scientific (focused on analysis) and artistic (targeted at music lovers).

¹⁷ Ludkevych, S. “On Compositions Based on the Poetry of T. Shevchenko.” *Research and Articles*, Music Ukraine, 1976, pp. 127–131.

¹⁸ Hasanov, R. G. “Psalm No. 8 in Ukrainian Choral Music of the Late 20th – Early 21st Century: Analysis of Composers’ Interpretations.” *Bulletin of the National Academy of Cultural and Arts Leadership*, no. 3, 2024, pp. 212–217. <https://doi.org/10.32461/2226-3209.3.2024.313319>

¹⁹ Thom, P. “The Interpretation of Music in Performance.” *The British Journal of Aesthetics*, vol. 43, no. 2, 2003, pp. 126–137. <https://doi.org/10.1093/bjaesthetics/43.2.126>

²⁰ Diachenko, V. V. *Creative Activity of Ukrainian Sound Engineers in the Second Half of the 20th Century – Early 21st Century: Theory, History, Practice*. Abstract of candidate dissertation, Kyiv, 2018. <https://uacademic.info/ua/document/0418U001406>

²¹ Moskalenko, V. G. “The Listener in a Musical Work.” *Scientific Bulletin of the National Music Academy of Ukraine Named After P. I. Tchaikovsky*, no. 135, 2022, pp. 8–16. <https://doi.org/10.31318/2522-4190.2022.135.270992>

We propose focusing on performance interpretation. The concept of performance interpretation refers to the performance of a piece of music by instrumentalists or vocalists. This type of interpretation implies that performers receive an identical musical text, however, the peculiarities of agogic and dynamics, which are extremely difficult to capture by traditional notation techniques, remain individual for each performer. The definition of a performer's interpretation can be presented in the following table (Table 1).

Table 1

Author	Definition
Moskalenko ²²	"Creative activity of musical thinking organized by the intellect, aimed at revealing the expressive and semantic possibilities of a musical work"
Silverman ²³	"The act of 'bringing one's whole being – intellectual, social, cultural, artistic, physical, emotional and personal – into the performing event"
Rimas & Rimas ²⁴	"The act of interpretation is the transformation of a musical work from its situation of potential into real being—by giving it an appropriate sound form"
Riabukha ²⁵	"A systematic means of cognizing the semantic and communicative connections between the composer's idea and its sound realization by the performer"; "a creative act, a specific type of cultural creation, an individual principle of reproducing the sound image of the world through the prism of the inner spiritual world of the performer-interpreter"

Definitions of musical interpretation.

Source: compiled by the author.

²² Moskalenko, V. *Lectures on Musical Interpretation*. Kyiv, 2013. <https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf>

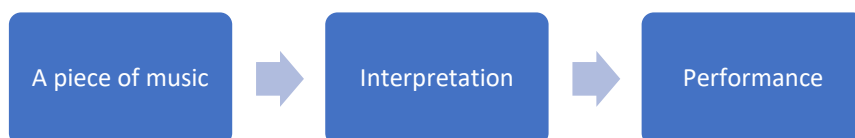
²³ Silverman, M. "Musical Interpretation: Philosophical and Practical Issues." *International Journal of Music Education*, vol. 25, no. 2, 2007, pp. 101–117. <https://doi.org/10.1177/0255761407079950>

²⁴ Rimas, J., and Rimas, J. Jr. *Etudes on the Philosophy of Music*. Palgrave Macmillan, 2024. <https://doi.org/10.1007/978-3-031-63965-4>

²⁵ Riabukha, N. "Performing Interpretation as a Method of Understanding a Musical Work." *Bulletin of the Kharkiv State Academy of Design and Arts*, no. 16, 2009, pp. 135–142. https://scholar.google.com.ua/citations?view_op=view_citation&hl=uk&user=jp6-0CAAAAAAJ&citation_for_view=jp6-0CAAAAAAJ:QIV2ME_5wuYC

A comparative analysis of these definitions makes it possible to conclude that some definitions emphasize the performance result (Silverman, Rimas), while others emphasize the thought process (Moskalenko, Riabukha). The common thing is that interpretation is considered as an intermediate link between a piece of music as a certain ideal object and its performing materialization as a certain material - sound and, partly, visual - object that we perceive with our senses. Schematically, the correlation between a piece of music, interpretation, and performance materialization can be represented by the following diagram (Figure 2).

Figure 2



The process of interpretation in the ontology of a musical work.

Source: author's development

The interpretation is usually considered as a certain result, which in modern conditions can be recorded in the form of an audio or video recording, allowing researchers to describe or compare the peculiarities of the interpretations of certain performers. At the same time, as a final product, an interpretation is not created instantly but emerges in the process of a musician's long work on a piece of music. The question of what stages the process of studying a piece of music can be divided into and at which stage the peculiarities of interpretation are actually formed is important.

Kong identifies three stages: preliminary familiarization, technical practice, and preparation for the concert stage. The researcher characterizes "preliminary familiarization" as the creation of a mental artistic image based on "ideas about the form, style, melody, harmony, rhythm, mode of the work, as well as the available means of musical expression". This stage, according to the researcher, is crucial for "correct interpretation," which requires awareness and consideration of the traditions in which the work was written (Kong²⁶, 253). The technical stage includes practicing intonation and rhythmic components.

²⁶ Kong, Z. "Musical Interpretation as a Manifestation of Creative Self-Expression." *National Academy of Culture and Arts Management Herald: Science Journal*, no. 3, 2020, pp. 250–254. <https://doi.org/10.32461/2226-3209.3.2020.220143>

The third stage involves the formation of the vocalist's readiness for a concert performance of the work, practicing performance techniques, taking into account the figurative and semantic content of the vocal composition.

A slightly different approach is presented by Shumska et al.²⁷. The researchers also identify three stages of studying a piece of music, with interpretation being the second stage after choosing the repertoire and before the actual performance. They also emphasize the importance of music-theoretical and music-historical knowledge of performers, which affects the nature of the performance. In other words, "the performer's analysis of the musical work and the very content of the music is a necessary pre-stage of creating a performing interpretation," after which "the interpreter proceeds to the individual and stylistic embodiment of his or her own understanding of the figurative and emotional content of the musical work" (Pototska²⁸, 242).

The study by Mateos-Moreno²⁹ similarly presents three stages: preliminary understanding of the music, creative reinterpretation of the score, and transformation of the interpretation into a new artistic product. The study also emphasizes that interpretation is "not just the reproduction of notes, but the process of comprehending and conveying meaning that is not in the score".

Movahed identifies the following levels of mastery of a musical work: structural, aesthetic, and dynamic. The structural level is aimed at identifying the hierarchy of motifs and melodic units, the aesthetic level is aimed at studying the historical features of performance, and the dynamic level is focused on controlling the flow of energy in music through tempo and meter. The researcher encourages performers "to consider the vital position of the body in the dissemination and management of the flow of energy through musical performance" (Movahed³⁰, 6).

Thus, the interpretation of a particular work crystallizes gradually, in the course of the performer's study of the musical work, and its features are formed in the course of the performer's careful study of the musical style and compositional features of the given piece of music.

²⁷ Shumska, O., Oleshko, V., and Oleshko, T. *Theory and Methodology of Ensemble Performance: Educational-Methodical Manual*. Kharkiv, 2020.

²⁸ Pototska, O. V. "Performance Analysis of a Musical Work as a Necessary Component of Interpretative Activity." *Current Problems of History, Theory, and Practice of Artistic Culture*, vol. 36, 2016, pp. 235–245. http://nbuv.gov.ua/UJRN/apitphk_2016_36_28

²⁹ Mateos-Moreno, D. "Towards a New Understanding of the Score-Performance Dilemmas: A Holistic Hermeneutic of Musical Interpretation." *Revista de Pensamiento y Cultura*, vol. 11, 2024, pp. 157–181. <https://doi.org/10.31207/colloquia.v11i.168>

³⁰ Movahed, A. "Toward a Practical Model for Interpretation in the Performance of Western Classical Music." *Journal of Fine Arts, Drama, and Music*, vol. 25, no. 2, 2020, pp. 25–36. <https://www.researchgate.net/publication/376046286>

It is also worth emphasizing the distinction between interpretation and performance. While performance is the physical act of playing an instrument, interpretation is the ideal image of performance that a musician seeks to realize (Simonetta³¹). At the same time, performance is inseparable from interpretation. The performer does not just reproduce the musical text but gives it meaning based on his or her own understanding and emotional experience (Rimas & Rimas). It is “the ability to comprehend what is interpreted” (Thom³², 133) that is the main and most general feature of interpretation.

That is, the performance is the materialization of the ideal image, the sound embodiment of the interpretation.

Moreover, according to the viewpoint of Mateos-Moreno, performance is not only the result of interpretation but also a continuation of this process. The author considers the process of performing a piece of music as “symbolic interactionism,” which involves the formation of the meaning of a piece of music through its concert performance. “In a concert setting, performers interpret music not only for an audience but also inevitably for themselves, suggesting that the flow of musical communication is more accurately characterized by reciprocity rather than a singular direction” (Mateos-Moreno³³, 163). In other words, each new act of performance modifies the meaning of a piece of music through a change in context and the interaction of authors, performers, and listeners.

In an attempt to find out how this ideal image is formed and what underlies its formation, Moskalenko believes that the key to forming an ideal image of a musical piece is its understanding. By understanding, the researcher means the task of “intellectual comprehension of the essential features of objects and phenomena”. Such a conscious comprehension of the essential properties of a musical work “makes it a unique phenomenon in the system of artistic creativity” (Moskalenko³⁴, 74).

As we noted above, understanding is formed on the basis of studying stylistic features, as well as historical and biographical information about the author of the work. At the same time, there is a deeper interpretation based

³¹ Simonetta, F. “Music Interpretation Analysis: A Multimodal Approach to Score-Informed Resynthesis of Piano Recordings.” *arXiv*, 2022. <https://arxiv.org/abs/2205.00941>

³² Thom, P. “The Interpretation of Music in Performance.” *The British Journal of Aesthetics*, vol. 43, no. 2, 2003, pp. 126–137. <https://doi.org/10.1093/bjaesthetics/43.2.126>

³³ Mateos-Moreno, D. “Towards a New Understanding of the Score-Performance Dilemmas: A Holistic Hermeneutic of Musical Interpretation.” *Revista de Pensamiento y Cultura*, vol. 11, 2024, pp. 157–181. <https://doi.org/10.31207/colloquia.v11i.168>

³⁴ Moskalenko, V. *Lectures on Musical Interpretation*. Kyiv, 2013. <https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf>

on the interpretation of musical art as a semiotic process. Dilthey defines understanding as a process “in which we cognize a certain inner meaning from signs sensually given from the outside” (Dilthey³⁵, 35).

According to the viewpoint of Mateos-Moreno, musical symbols and notation are such a sign system. At the same time, symbols of notation “communicate within their cultural and social contexts, enriching our understanding of musical interpretation beyond mere textual analysis” (Mateos-Moreno, 168). In other words, musical notation not only conveys information about which notes are to be played or sung by the performer but also provides certain information about the social and cultural context of the composition.

The question arises, what is the mechanism of conveying meaning in a piece of music? The answer to this question is provided by the theory of intonation. Intonation is considered “to some extent analogous to a word in language, but with the difference that, unlike language, whose words have certain fixed meanings, intonation conveys only an attitude” (Novska³⁶). However, if in speech the meaning is conveyed through the meaning of the words of the language, in music it is directly expressed in sound images (Moskalenko³⁷, 20). In other words, if the function of speech is to denote, then the function of music is to express. At the same time, the same way that communication through language is important for the participants of communication to understand it, the auditory experience of listeners is significant for understanding musical intonation. Intonation makes it possible to capture a person’s state of mind, the nature of his or her temperament, and attitude to a particular situation or event. Intonation is a manifestation of a deep psychological process aimed at activating and explicating the positive aesthetic factors of human consciousness; it involves archetypal sensory states that provide creative stylistic possibilities for the process of understanding in its broad life-creating and specific musical and expressive purpose (Yezerka³⁸).

An important issue in interpretation is the correlation between adherence to tradition and individual performance. “Is there a single ‘right’ way to perform a work, or does each performer add their own unique contribution?” - this is how Rimas & Rimas formulate this question.

³⁵ Dilthey, W. “The Emergence of Hermeneutics.” *Modern Foreign Philosophy. Trends and Directions*, 1966, pp. 33–60, Kyiv.

³⁶ Novska, O. R. “The Category of Emotionality in Modern Piano Performance.” *Southern Ukrainian Art Studies: Scientific Journal*, no. 3, 2024, pp. 109–114. <https://doi.org/10.24195/artstudies.2024-3.16>

³⁷ Moskalenko, V. *Lectures on Musical Interpretation*. Kyiv, 2013. <https://knmau.com.ua/wp-content/uploads/V.-Moskalenko-Lektsiyi-z-muzichnoyi-interpretatsiyi-Navchalnij-posibnik.pdf>

³⁸ Yezerka, A. “The Interpretation Phenomenon in a Mirror of a Musicological Discourse.” *Music Art and Culture*, no. 23, 2016, pp. 279–289. <https://doi.org/10.31723/2524-0447-2016-23-279-289>

The dilemma of the individual and the traditional can be defined in another way. For example, Xiong & Fan³⁹ formulate it as a dilemma of attention to historical conditions (repetition of authentic sound, use of authentic instruments and techniques) and the performer's creative freedom (adding modern techniques, changes in tempo, dynamics, phrasing, arrangement, etc.) S. de Ruijter⁴⁰ presents this dilemma as a dilemma of fidelity to tradition and personal creativity of the performer, and the balance between tradition and creativity is ongoing. A similar question is formulated in Zhukova's dissertation research: "What is the extent of the performer's creative independence? Where do the "inviolable possessions" of the author's thought end?".

Familiarization with the collection of classical music recordings made by various musicians shows that even in the conditions of fidelity to tradition, finding a single "correct" way of performance is impossible. The reason is, firstly, the impossibility of conveying all the nuances of performance desired by the composer with the help of traditional music notation, and secondly, the absence of the only possible interpretation of a work is often foreseen by the author himself. As an example, one can cite Rachmaninoff's performance of his own Prelude cis-moll, in which the composer departs quite significantly from his own author's remarks, for example, in the Agitato section in his own performance interpretation (Classical Masterpieces, 2014), the fast tempo is not set in measure 14, as written in the notes but in measure 18. A greater variety of interpretations of their own compositions can be found among jazz musicians. As an example, we will cite the published recordings of B. Evans Waltz for Debby Take 1 (Bill Evans, 2010) and Take 2 (Classic Mood Experience, 2022), which reveal a certain difference in intonation from the first bars of the piece - the beginning of "Take 1" looks a bit more impulsive due to accelerations, while the beginning of "Take 2" is dreamier.

Thus, we believe that the solution to this dilemma lies in the fact that even within this style and the musical text presented by the author, the performer retains the possibility of individual interpretation and space for individual imagination, and, therefore, individual freedom of interpretation should not be opposed to the author's intention, but should complement it: "both tradition and modern searches as an artistic phenomenon should form a single whole" (Zhukova⁴¹, 13). At the same time, if a performer wishes to

³⁹ Xiong, Q., and Fan, J. "Legal and Musical Interpretation: On the Historical and Systematic Elements." *Naveiñ Reet: Nordic Journal of Law and Social Research*, no. 6, 2015, pp. 149–184. <https://doi.org/10.7146/nnjlsr.v0i6.111058>

⁴⁰ Ruijter, S. de. "Embracing the 'Wrong' in Classical Music Interpretation." *Journal of Trial & Error*, vol. 3, no. 2, 2023. <https://doi.org/10.36850/h3yn-bd82>

⁴¹ Zhukova, N. A. *Interpretation as a Component of Musical Creativity: An Aesthetic Aspect*. Doctoral dissertation, Taras Shevchenko National University of Kyiv, 2003. <https://uacademic.info/ua/document/0403U001458>

show a greater degree of individual freedom, he or she can use such practices as creating arrangements, “remixes,” fantasies, or other author’s works of a similar genre that point to the musical source and not only performer’s but also composer’s interpretation.

The approach proposed by P. Thom, according to which interpretation covers a range of possibilities from adequate to constructive, is promising. The researcher considers these possibilities of interpretation in terms of the meanings that the performer can bring to the interpretation. In the case of adequate interpretation, “the bearer of meaning pre-exists, and its meaning is discovered in the process of interpretation”, while in the case of constructive interpretation, “making of meaning is at the same time a making, or a changing, of the bearer of that meaning” (Thom⁴², 133). The researcher considers jazz performers, who widely use improvisations on given themes, to be examples of “constructive” interpretation, however, he notes that features of “constructive” interpretation can also be found in classical performances if one carefully compares the musical text of the work with the actual performance. In this way, constructive interpretation acquires the features of the composer’s interpretation, but, unlike the latter, it usually does not involve fixing certain improvisations or changes to the author’s text in the notes, and, thus, remains in the realm of the performer’s interpretation.

The analysis of individual interpretations of a piece of music by different performers remains a largely unsolved issue. While the musical text recorded in the form of musical notation provides all the possibilities for objective analysis, the peculiarities of interpretation can only be recorded in a sound recording, which, although amenable to auditory analysis, usually raises questions about its objectivity and accuracy. We foresee the prospects for objective analysis of sound recordings in the development of computer technologies that will make it possible to establish with greater accuracy the temporal and dynamic characteristics of certain nuances, such as, for example, tempo and agogic deviations within a musical structure, the volume ratio of individual sounds within a melody, timbral characteristics, etc.

Conclusion

In performing music, interpretation is the process of creative comprehension of a musical work, which is formed as a result of thoughtful study of the musical text, study of the stylistic features of the relevant era and performing traditions. Being an ideal object, interpretation materializes in the act of performing a piece of music.

⁴² Thom, P. “The Interpretation of Music in Performance.” *The British Journal of Aesthetics*, vol. 43, no. 2, 2003, pp. 126–137. <https://doi.org/10.1093/bjaesthetics/43.2.126>

The task of interpretation is to create a sound image of a musical work that is offered to listeners either directly during a concert performance or indirectly through the creation of a sound recording on appropriate media. Interpretation implies a certain level of creative freedom for the performer so that each piece of music potentially provides for an almost unlimited number of possible interpretations. At the same time, the set of possible interpretations is limited by the requirements of adherence to the author's text, author's style and criteria of quality performance, which are more or less strictly set by the audience.

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