

# Theoretical and practical foundations of concert and performance activity

## Fundamentos teóricos e práticos da atividade de concerto e de espetáculo



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**Abstract:** Since the concert and performance activity represents a flexible and mobile phenomenon, with inexhaustible possibilities of responding to what is happening in reality, the problem of an in-depth analysis of the concert and performance activity foundations, both theoretical and practical ones, continues to be a relevant topic for researchers. This is what prompted this study to address and explore this issue. The purpose of this study is to reveal a general picture of the phenomenon that concert performance represents and how its content and functioning are directly influenced by its practical and theoretical components. The materials for studying the main theme include information that reveals the evolution of the concert and performance art, its continuous modernisation and broadening of its scope. The methods used to study the

above-mentioned object are system analysis, the principle of deriving categories and generalising the data obtained by creating a panoramic picture reflecting the volume and multi-component nature of the phenomenon under study as a holistic system. The result of the work performed is, on the one hand, to establish a set of the most important categories – the elements of theoretical and practical components of concert and performance activity and, on the other hand, to form a picture-panorama which gives a general idea of the issue, its content and the ways of its implementation in the life of society.

**Keywords:** music, artist, art, creativity, artistic modus

**Resumo:** Sendo a atividade de concerto e espetáculo um fenómeno flexível e móvel, com inesgotáveis possibilidades de resposta ao que se passa na realidade, o problema de uma análise aprofundada dos fundamentos da atividade de concerto e espetáculo, tanto teóricos como práticos, continua a ser um tema relevante para os investigadores. Foi isso que levou este estudo a abordar e explorar esta questão. O objetivo deste estudo é revelar uma visão geral do fenómeno que a performance de concerto representa e como o seu conteúdo e funcionamento são diretamente influenciados pelas suas componentes práticas e teóricas. Os materiais para o estudo do tema principal incluem informação que revela a evolução da arte do concerto e da performance, a sua contínua modernização e o alargamento do seu âmbito. Os métodos utilizados para o estudo do objeto supracitado são a análise sistémica, o princípio da derivação de categorias e a generalização dos dados obtidos através da criação de uma imagem panorâmica que reflete o volume e a natureza multicomponente do fenómeno em estudo como um sistema holístico. O resultado do trabalho realizado é, por um lado, o estabelecimento de um conjunto das categorias mais importantes - os elementos das componentes teóricas e práticas da atividade de concerto e espetáculo e, por outro lado, a formação de uma imagem-panorama que dá uma ideia geral da

questão, do seu conteúdo e das formas da sua implementação na vida da sociedade.

**Palavras-chave:** música, artista, arte, criatividade, modus artístico.

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## Introduction

In order to show the voluminous picture-panorama of concert-performance activity, a deep and thorough understanding, disclosure and assimilation of the principles that form it as an integral system are required. The two leading building blocks, which have become the foundation of the phenomenon in question, are its theoretical and practical spheres. It is precisely these that fully reveal the mechanism for shaping and realising the creative work of artist musicians. The history of artistic performance has provided the basis for valuable scientific works in the field of art history and has served as a ground for conclusions and hypotheses that contribute to the progress and modernisation of performance art. In turn, theoretical works, which often constitute a whole school of the art of performing, are of immense help to beginners in terms of imparting knowledge about the patterns of performance art, contributing, through the experience accumulated by predecessors, to improve their technical training in a shorter time, at an early stage of learning the basics of playing. At the present time, performing culture in general, as well as the skills of the future artist-musician, represents an integrated professional-personal sphere. In this field there is a fertile ground for realising artistic skills, developing them to the highest level and acquiring brilliant performing competence (Szostak 2022).

All this enables future generations of musicians and performers to develop a deeply artistic approach to comprehending and interpreting the content of works, thus contributing to their professional and creative growth. Performance activity, and concert performance in particular, is a phenomenon with a complex internal structure. It consists of such necessary components as motivation and demand, cognitive and informational, operational and technological, creative and active (Mihalyuk 2014). All of these aspects are realised by combining a solid scientific-theoretical base of knowledge in the field of musical performance and, directly, practice, in the process of which improvement of mastery takes place. Both

the theoretical and practical foundations of concert and performance activities are also united by a common concept that implies both the intensification of national and general humanistic, general cultural consciousness of performers, and the discovery of deep creative individuality, reflecting the originality of the interpretive thinking of musicians (Mihalyuk 2020). The fundamental basis for the theoretical and practical foundations of concert and performance activity is the system for shaping the professionalism of future artists (Ohanezova-Hryhorenko *et al.* 2021).

It includes such stages as: orientation and motivation (the formation of an enduring interest in the future profession); cognitive and informational (acquiring the necessary knowledge and practical skills); transformational and technological (the implementation of one's own interpretation); individual and creative (independent comprehension of the composition content and its unique presentation) (Musaelyan 2018; Fonariuk *et al.* 2023). Particular attention should also be paid to creating a harmonious unity in the process of developing the emotional and cognitive aspects of shaping the personality of future musicians-performers. It provides a high-quality level of interpreting works of art according to their artistic and aesthetic content (Linenko *et al.* 2019; Seok *et al.* 2021). Finally, concert and performance activity, as a voluminous and versatile type of activity, in the process of forming its foundations, assumes the presence of such components as the integration of this sphere into the life of society, as well as its inseparable and deep connection with other branches and directions of social consciousness and practice (the principle of interdisciplinary links) (Dobrovolska 2019; Amangazykyzy *et al.* 2021). In this way, the constituent parts of such a phenomenon as concert and performance activity can be defined and characterised. It prompts a coherent and orderly picture of its content and ways of realising it in different eras, as well as in different national and stylistic schools.

The purpose of this study is to reveal a general picture of the phenomenon that concert and performance activity represents

and how its content and functioning are directly influenced by its practical and theoretical components.

## Materials and Methods

The problem of exploring the theoretical and practical foundations of concert and performance activity is a complex and multifaceted phenomenon in both art and science (musicology). Each aspect of this sphere (theoretical and practical), in turn, contains categories that make up a coherent system of both foundations. The underlying purpose of this study is to find, define and reveal the overall picture of the elements that have become pivotal in concert performance. Thus, the field of theoretical coverage of the nature of music and performance art implies the presence of a spectrum of branches: the history of performance; its methodology; pedagogical principles; the psychological image of the artist; the national and stylistic interpretation of the performed work's content. The practical field consists of such components as the technical apparatus; performance techniques that extend their possibilities and transform depending on the era, the traditions of a particular school, the individual style of the composer; the instruments; the environment (acoustic space) where the concert performance is held. By defining the categories that make up the "apparatus" of theoretical and practical foundations of concert and performance activity, researchers have the opportunity to study this phenomenon extensively and comprehensively.

In particular, when comprehending the historical path of the contemporary state of music and performance art, a holistic picture of the formation, complication, renewal and enrichment of this phenomenon becomes evident. At the same time, the primary sources of this phenomenon, which were the prerequisites for the multifaceted and significant mastery of the modern stage, and at the same time – the evolutionarily determined sequence of emergence of certain techniques for concert interpretation, are revealed. Studying the methodological basis of concert

and performance activity makes it possible to comprehend the significance of a particular playing principle, its manner, to feel their artistic, stylistic, epochal and logical conditionality. One of the fundamental links in the concert and performance activity, alongside those mentioned above, involves music pedagogy and music psychology. Music pedagogy has as its main objective the gathering and preserving the experience of the great masters of art belonging to the older generations, as well as shaping the skills of interpreting more complex, modernised material. Music psychology focuses on the psychological profile, the temperament of the artist – the factors that are essential to the depth and success of a musician's perception, comprehension and presentation of the composer's message to the audience. The interpreter's penchant for a certain repertoire and the nature of the performance depends on them. This stimulates interest in the study of this aspect by art historians.

Finally, the scientific comprehension of national and stylistic roots of composer and folk art, on the one hand, contributes to spiritual and aesthetic enrichment of a musician-performer and, on the other hand, to understanding the regularity of the use of various playing techniques and expressive effects in the works. The practical basis of the concert and performance activity requires the existence of a certain technical apparatus and the conditions for its further development. The performer's apparatus is the basis on which the next aspect of the field in question is realised – the performance techniques. The category of practical concert activities – performance techniques – is multifaceted and mobile, following and mirroring the renewal of the music foundation. One of the leading elements in the practice of performing on stage is also the toolkit. This aspect implies multivariance, both in terms of the timbres used and their combinations.

Equally important to the implementation of an art project is the environment in which it takes place. It provides the acoustic and energetic background that complements and significantly enriches the impact of the music on the listeners. In this way,



the identification and determination of the categories that constitute the theoretical and practical foundations of concert and performance activity contributes to the discovery and comprehension of this field in its entirety and its multifaceted nature. The complex of such significant elements, which form an integral system of the phenomenon in question, turns the art project into a multi-vector phenomenon capable of influencing various branches of public consciousness and the life of society as a whole. It was possible to distinguish the above categories through analysis of the materials dealing with concert and performance activities, and to systematise them by revealing the inner content and characteristics of a particular component. All of these, in turn, form one large-scale and multifaceted structure, united by the notion of “musical and performing art”.

## Results

The theoretical and practical foundations of concert and performance activity are based on a flexible, deeply organic unification of the fundamental categories of musical art and on a thoroughly elaborated development of each of them. As the material presented above shows, there is a significant number of them, which has led to the division of the components under consideration into groups. Table 1 provides a list of the leading components in the theoretical area of the concert and performance activity.

**Table 1 - Categories of the theoretical basis of the concert and performance activity**

Category name	Characteristics of the category content and its meaning
Historical aspect	Acquiring, maintaining, preserving and transmitting concert-performance experience to new generations. The key to seeing the work as a holistic phenomenon in different eras and creating new means of expression and techniques of interpretation.
Methodological aspect	An analytical approach to identifying and selecting the most appropriate principles for reflecting the ideas and images of a piece of music in the process of its concert performance. The key to effective song learning and successful artist preparation for performance.



Pedagogical aspect	A basis for developing mastery of interpretation. The key to acquiring and accumulating the techniques and skills necessary for a concert performer on stage.
Psychological aspect	The conditionality of the artist's interaction with a certain type of composition, his or her propensity to reveal the images closest to him or her in terms of temperament and psychological constitution. The key to finding a "native" idea, an image that helps the performer realise his or her talent and skill in the most effective way.
Stylistic aspect	A reflection of the traditions of a particular creative school, era or national traditions. The key to understanding the essence of the works' content and the possibility of revealing it in depth in the process of interpretation.

Table 2 illustrates the components of the practical basis of the concert and performance activity. Each of them fulfils a different function in forming a coherent system for the performance concept of a piece of music.

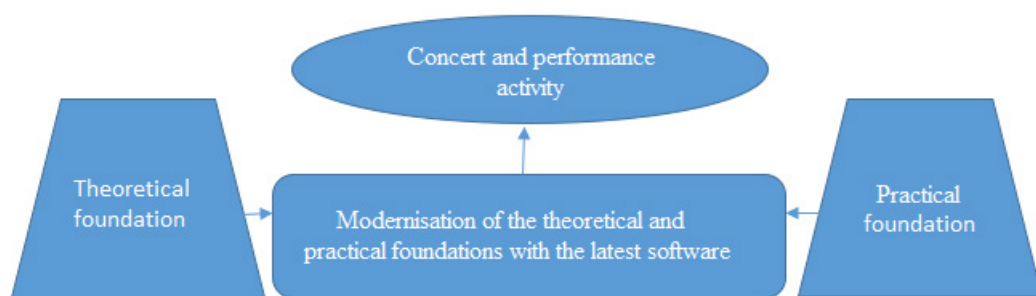
**Table 2. The practical basis categories of the concert and performance activity**

Category name	Characteristics of the category content and its meaning
Technical apparatus	Natural gifts, psychophysiological and muscular-motor propensities. The key to developing the natural abilities and acquiring, through training, perfect performance technique.
Performance techniques	A base of practical interpretation options. The key to the possibilities of deep reflection of compositional thought and the creation of many new, more complex playing techniques, as well as realising the talents and ambitions of the performers
Tools	The material basis for the music performance. The key to creating a vast panorama of timbre colours, to discovering the timbres' combination, drama and semantic meaning.
Performance environment	Spatial-acoustic base. The key to forming an optimal phonological atmosphere, to experimenting in creating different variations of background images, in the process of realising an art project.

Thus, in the process of exploring the problem stated in the title of this study, categories of the theoretical and practical foundations of concert and performance activity became clear. They are, as the characterisation of each show, fundamental

components of the phenomenon in question. The collection and compilation of sources relating to this topic and their systematic analysis made it possible to draw a unified and generalised picture of the subject under study. Figure 1 provides a schematic illustration of how the process of interpreting a piece of music on stage looks like, and what components are necessary to do so. Attention is also drawn to the element of the following picture-panorama as a technological renewal of fixation, preservation and presentation of all components that make up the unified system of the concert and performance activity at the present stage of its study and realisation.

**Figure 1 - Theoretical and practical foundations of concert and performance activity**



It should be noted that between the theoretical and practical spheres of the creative act as a unit of concert and performance activity there is both a unity and a boundary, as well as a difference that makes up the specificity of each of them. Both branches of the concert and performance activity mirror each other: the theory of interpretation is an atlas guide to the most striking achievements of musical artistry, while the practice of interpretation is an implementation of the fundamental conclusions and hypotheses of the branch of musicology that studies the concert performer's mastery. The best way for these two sectors to interact is through the principle of mutual complementarity, mutual enrichment and mutual promotion of the rise of performance to ever higher levels of professionalism. Factors of contradiction between these facets of the creative act arise when either one (or more) of the foundation

links, or all simultaneously, cease to recognise and consider the importance of the content, characteristics and significance of the other sphere components. Thus, if the pedagogical aspect of performance theory does not consider and aim to thoroughly comprehend the distinctive technical apparatus of the future stage artist, there can be no effective learning process.

When the principles of interpretation, being one of the leading categories of performative practice, are not in touch with a deep mastery of the methodological aspect of its theoretical branch, the preparation for the concert and the performance may not have the desired effect, both for the artist and for the audience. Also, the lack of understanding by the musician of his or her own psychological constitution, the system of emotional perception and response to the nature of the musical work leads to the levelling of brightness in showing the content of the composition and the presentation of its material. Finally, the transmission of national character as well as the style of a particular era and school has to be directly and deeply linked to such aspects of performance practice as playing techniques and tools, otherwise the essence of the creation, its idea and significance in the context of cultural history will remain undiscovered. Currently, there is also a new phenomenon that combines the theoretical and practical foundations of the creative act. This is the latest engineering and technical software for information and communication equipment. It facilitates both a flexible and in-depth perception of musical performance techniques and the creation of a modern creative project capable of engaging the mass audience.

Scientists have discovered the effectiveness of media-based comprehension of musicology. They are known to provide a high-quality fixation of the visual aid used as the main source of knowledge. Information technologies facilitate the widespread dissemination of the video base, making it easy to use as a learning tool. In the context of distance education, caused by the need to comply with sanitary measures, online broadcasting of lessons, concert performances and lectures is of paramount importance

to maintain cultural progress (Leonavičienė and Burinskienė 2021). The artists' creativity continues to be in demand, and their performances continue to be seen by a large audience of art connoisseurs. Finally, modern computer equipment implements modernised, colourful and effective forms of presenting basic information for the theory of interpretation (Chung 2003). As for the practical field of concert performance, it should be noted that video projections are gaining in popularity, especially in Western Europe and the United States (USA). They can be used throughout the show (as an element of the stage design) as well as in individual performances. In the initial phase, video projection was used as a background component. The audience was thus immersed in the performance and perceived the story and the mood of the song being performed more deeply.

This method has been widely used in mixed concerts, where the optimum technique is a holistic scenery that combines all the episodes of the programme. There is also the option of using video projection as a broadcast video. This approach is successfully implemented in story concerts. With the development of computer technology, the static images that provided the background to the art project have been replaced by dynamic images. They are not only chosen according to a certain performance, but also prescribed by the director, according to the character of the piece of music. Such video effects have been borrowed from the film industry and are called "footages". The interaction of artists with video material is also actively practiced. 3D (3-dimensional) Mapping – a video projection technique using specialised hardware and software that can be used to project video onto flat screens, walls, surfaces with distorted geometries and building elevations – is gaining popularity in particular. Such performances are of great interest to audiences because they contain elements of a colourful, exciting show and are unusual and original (Musaelyan 2018). Thus, a picture of the concert and performance activity is presented, on the one hand, as a voluminous, multifaceted and integral system, and on the other hand, as a complex mechanism, the coordinated interaction of its parts leading to the perfection of the interpretation.

## Discussion

In exploring the theoretical and practical foundations of concert and performance activities, specialists focus on different aspects of this phenomenon, highlighting its individual sides and facets. In particular, one group of academics is examining the issue of the ecology of space for organising a live concert performance. They carried out a case study of several art projects held, separately, in a small hall (Glasgow's "King Tut's"), a medium-sized hall (Edinburgh's Royal Hall) and a large venue, the 12,000-seat SSE (Scottish & Southern Energy) Hydro. The task of the analysts was to identify the influence that the atmosphere of the concert venues has on the performance process and the audience in general (Behr *et al.* 2016). The practice of distance learning in the music faculties of institutes and academies of fine arts is monitored and students' views on this phenomenon are evaluated. Researchers conclude that there is a need to provide the learning process with a modern engineering and technology base, providing the opportunity to gain the fullest possible knowledge and experience from mentors. However, the system of face-to-face teaching is recognised by both educators and learners as the best system and they argue for its return after the removal of the precautions that have conditioned the distance approach to education (Ozer and Ustun 2020; Hromchenko 2022).

The problem of improving the artistic, aesthetic and vocational training of future concert performers is also fundamental. The specialists who deal with the development of this field identify three leading directions for the formation and development of a new generation of artists within the walls of educational institutions: equipping the educational process with the necessary equipment (information and communication technologies); flexible repertoire policy (diversity of content and technical palette of works, encouraging an interest in mastering new styles); interdisciplinary links between purely performing musical disciplines and the subjects of general humanitarian and theoretical cycles. Researchers also

consider the options for online learning under the COVID-19 pandemic (COronaVIrus Disease 2019) and try to create one that combines a coherent presentation of learning materials, their orderliness, harmony in terms of balancing elements of the overall picture of knowledge and information, integrity and, as a consequence, universality. Great importance is also given to improving the overall level of professional competence of teachers (Kondratenko *et al.*, 2021). Another phenomenon deeply researched is the projection of intonation hearing into professional algorithm of an artist, particularly a musical performer (his or her professional creative process), which involves inclusion in the artistic immanent process of synaesthesia mechanism – a unique mental property of a musician's natural talent – to absorb external information of different origin (sound, colour, temperature, space, etc.) in a special, sensual way. (Oganezova-Grigorenko 2017; Berehova 2022).

Here the principles of transpersonal humanistic psychology are analysed, in particular such categories of its musicological branch as the psychology of art, the psychology of the creative process, and the psychology of musical thinking. Acting in harmonic unity, they contribute to the manifestation of artistic talent, both in the display of the artistic image and in a series of technological ways of achieving musical and intonational resonance in role-image (Ohanezova-Hryhorenko 2020). One can also observe an approach to the study of concert performance such as focusing on its particular sphere. Thus, the professional phenomenon of “vocal-performance universalism”, relevant to contemporary art practice, is explored. The great role of repertoire diversity in the programme of artists of the Kharkiv Regional Philharmonic Society (performances of opera, jazz, pop music) is emphasised, encouraging and, at the same time, forming a universal vocal-performing complex. It includes a range of requirements concerning the performer: achieving technical and stage freedom of presenting images, mastering the art of improvisation (including dialogue with the audience), vocal stamina, as well as vocal and performing aesthetics and the ability to transform and change within the framework of a concert performance. A system



of pedagogical influence on future artists contributes to the successful mastering of the universal vocal-performance complex. It is based on phonopedia, a technique aimed at activating and coordinating the neuromuscular apparatus of the larynx with special exercises (loosening the lower jaw and broadening the range), correcting breathing and shaping, in general, the learner's personality (Gigolayeva-Yurchenko 2019).

The importance of approaching such quality of performance as spontaneous improvisation is highlighted in the work of C. Ford (1995). According to the specialist, it has two sources: avant-garde jazz and the experimental, now classical, practices of the 1960s. The Thames Valley University provides the basis for discussions on the implementation of collective improvisation, the basis of which is interval and rhythmic modus cells. The very process of such performance (on a voluntary, free of charge platform) is carried out (in the form of individually prepared plans), bringing together the ethical and musical experience of the ensemble members and developing their mutual sensitivity and respect for each other. The issue of mastering improvisation in the process of music education is equally relevant to researchers E. Siljamaki and P. Kanellopoulos (2019). Thus, one of their leading tasks is to study and critically analyse trends in the scientific exploration of this issue (from 1985 to 2015). As a result, specialists have identified a map of different pedagogical trends aimed at revealing creative possibilities and shaping students' improvisational skills: the individual's departure from the "comfort zone" and setting creative tasks before oneself; the individual's finding of natural origins, his or her return to the humanistic roots of being; the use of improvisation as a method of musical training; the preservation and updating, modernisation of classical traditions; the application of improvisation as an incentive for creative realisation and artistic growth (Podoliak 2018).

The need to maintain and strengthen the positions of creative thinking in music education institutions is covered by scholars L. Navarro and H. Chacon-Lopez (2021). In particular, they conducted an experiment on the subject of "improvisation" with



participants aged between 8 and 11, where the piano was used as the main instrument, to which other varieties of instrument were added when necessary. The criteria for evaluating the talents and the results of mastering the programme of this event were: perceptual dimensionality; flexibility of thought and approach to the performance; originality; adherence to the syntax of the pieces performed. The result of the experiment showed the effectiveness of the introduction of improvisation methods in the acquisition of music and performance disciplines by future artists at an early stage of training. A great deal of attention has been paid by researchers to the issues of studying the development and formation of creative thinking skills in the process of learning to play an instrument, in particular the piano. For this purpose, the practice of extending the traditions of the classical teaching repertoire and visualising the ideas, images and characters depicted in the music is being introduced. This fact helps to develop the ability to hear and perceive the material of compositions (their leading layer - the melody) and to form the skills of reproducing the compositions, through memorising them, improving technical performance capabilities and individual creative "processing". It is also the basis for students' successful learning in other disciplines, particularly computer science (YANG 2021b).

The issue of using soft keys as a basis for developing piano playing skills is also raised. In particular, its study contributes to a deep understanding of the physiology of the fingers' operation, revealing the specifics of their interaction with the keyboard through their touching techniques (ZHANG 2020). One of the most pressing and serious themes in the life of society is the process of how music influences the formation of positive, constructive qualities in individuals, and how art acts as a means and purpose for the development of both the individual and society as a whole. This problem is analysed by the scholar H. Yang (2021a). In particular, the specialist draws attention to the need for mobilising the student's positive emotions in relation to the instrument (piano)

lesson and getting into a psychological state that is appropriate to the life situation in which he or she finds himself or herself. According to him, the solution is to introduce audio technology (multimedia education) which improves the quality of lessons and students' comprehension of the materials (SABATAYEVA *et al.* 2018). The field of educational psychology and its direct impact on the learning process of future pianists is explored by W. Qi, X. Dong, X. Xue (2021). Through an experiment, they sought to identify factors that influence students' attitudes towards music learning, in particular piano performance. One of them was the factor of the teacher encouraging students' interest in the subject and their activities, as well as the initiatives coming from the students (the "Pygmalion effect"). It is the stimulus for successful learning and for acquiring the necessary performance skills.

A continuation of the study of "educational psychology" can be found in the work of specialists V. Poulter and T. Cook (2020). It raises the issue of developing both foundational competence and confidence regarding one's own capabilities among future teachers at an early stage of their professional career. Attention has also been paid to investigating the relationship between the approach to teaching music to young children and the effectiveness of the learning process. A deep understanding of this complex phenomenon proves to be one of the fundamental factors for the successful mastering of the profession by future specialists in the field of musical performance. The key to contemporary musicology, and in particular to the theoretical basis of concert and performance activity, is also a renewed and deeper, expanded approach to the study of sound as one of the most powerful units of musical language. Thus, it is seen from an ecstatic-materialist perspective, as a material mass or element unfolding in time (Grebosz-Haring and Weichbold 2018). The comprehension of certain sound configurations realised in the air and having a sensory impact on the audience is analysed by V. Santarcangelo and R. Wanke (2020). The scientists thus investigate the process of perception and its various stages, including the earliest one.

They simultaneously conclude that musical practice, particularly concert performance, shapes the way to the listener through the development of certain artistic configurations that reflect innate mechanisms of anticipation and information reception.

This idea is also discussed in the study by R. Wanke and V. Santarcangelo (2021). The authors examine in particular the relationship between certain sound configurations and visual, tactile sensations as they are perceived. As part of the external structure of artistic and aesthetic impact, these configurations activate the acoustic-physical forces and energies by which the artistic modus is decoded in “conceptual space” and evokes memories of a higher order. The idea of an imminent creative process of processing author information by a musician-performer from the perspective of intonation perception has been explored in a study of the structure of an artist’s musical talent (Ohanezova-Hryhorenko 2020). The mechanism of mastering musical material is presented as a scheme of creative algorithm, decomposed into intuitive-musical and professional-organisational modules, each of which has its own functional load in the immanent process of the artist’s interpretation of a musical work.

The issue of fixing and processing certain artistic modes (musical codes) created by the composer within digital systems also turns out to be relevant to the research environment. The purpose of engineering here is to ensure the safe preservation of the material and, at the same time, to be in an organic synthesis with the live performance of the work, helping to realise the expressive features of the author’s idea.

The technology for creating a musical code, particularly for controlling accompaniment, visual effects during a performance, as well as principles for incorporating it into live performance practice, is one of the leading themes in contemporary music science. Thus, specialists develop an electronic system capable of perceiving artistic modus, reading it and reproducing it in different volumes (Greenhalgh *et al.* 2016). Finally, scholars analyse examples of compositions which combine the techniques of classical virtuoso

performance and computer game. A case in point is the composition of "Climb!" for Disklavier and the digital interactive engine, which was developed in conjunction with the score. The engine combines a system for recognising music trigger phrases and responding to them, as well as a dynamic digital score renderer (Kallionpaa *et al.* 2017). As the material above demonstrates, scholars are actively and thoroughly exploring various aspects of the theoretical and practical foundations of the concert and performance activity. However, the topic of studying this phenomenon as a single coherent system remains open.

## Conclusions

The theoretical and practical foundations of musical and performing activity are multi-component, multi-vector areas that require in-depth scientific study. On the basis of the materials provided by musicological science in general and modern times in particular, the fundamental categories that constitute a coherent set, both in music theory and in artistic practice, have been identified and characterised. The components of the first of these branches, as shown by the results of the study process, are: the history of performance; its methodology; pedagogical principles; the psychological profile of the artist; the national and stylistic nature of the work. The second branch includes, according to the analysis performed, such elements as: technical apparatus; performance techniques; tools; and the acoustic environment. On the one hand, the factors that unite the cycle of theoretical and special performance disciplines, indicating their commonality, and on the other hand, examples of contradictions due to the divergence of fundamental leading objectives in achieving a perfect mastery of interpretation have proved relevant and require in-depth disclosure in study practice.

A fundamental significance for modern culture in general, and for this study in particular, is the consideration of the particular role and significance of modernisation processes in the study

of both areas of the concert and performance activity and their realisation in the life of society. In particular, the intensive use of information and communication technologies in musicology has influenced the creation of models that are optimal for mastering a wide range of information, and their dissemination around the world. The connection of the latest engineering and technical equipment to the live concert and performance process has turned it into a colourful and dynamic show, thanks to which the interest in high art and its popularity in modern society have increased considerably. Ultimately, the future of this phenomenon is seen as a profound synthesis of the achievements of classical performance schools, national traditions, stylistic trends of individual countries and historical periods, discoveries of contemporary composers and the latest means of recording, preserving and broadcasting them, including for an audience of millions.

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## Authorship contribution

All authors contributed to the study conception and design. Material preparation, data collection and analysis were performed

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