

## INTERPRETIVE ABILITY OF A VOCALIST-PERFORMER: ESSENCE AND COMPONENTS

### *CAPACIDADE INTERPRETATIVA DE VOCALISTAS-PERFORMERS: ESSÊNCIA E COMPONENTES*

### *ІНТЕРПРЕТАЦІЙНА ЗДАТНІСТЬ ВОКАЛІСТА-ВИКОНАВЦЯ: СУТНІСТЬ ТА СКЛАДОВІ*

#### **Olha Ohanezova-Hryhorenko**

ORCID 0000-0003-3359-459X

A.V. Nezhdanova Odesa National  
Academy of Music  
Odesa, Ukraine  
[oganezova5olga@gmail.com](mailto:oganezova5olga@gmail.com)

#### **Anatolii Nosulia**

ORCID 0000-0002-3003-6472

A.V. Nezhdanova Odesa National  
Academy of Music  
Odesa, Ukraine  
[avn.odma@gmail.com](mailto:avn.odma@gmail.com)

#### **Xing Yu**

ORCID 0009-0008-8188-638X

A.V. Nezhdanova Odesa National  
Academy of Music  
Odesa, Ukraine  
[thestoryofxing98@gmail.com](mailto:thestoryofxing98@gmail.com)

#### **Guan Zehao**

ORCID 0009-0000-7711-2367

A.V. Nezhdanova Odesa National  
Academy of Music  
Odesa, Ukraine  
[794790872@qq.com](mailto:794790872@qq.com)

#### **Hua Qiwei**

ORCID 0009-0007-5451-9798

A.V. Nezhdanova Odesa National  
Academy of Music  
Odesa, Ukraine  
[506729386@qq.com](mailto:506729386@qq.com)

**Abstract.** The article reveals the essence of the interpretation of vocal works, examines the concept of the activity of a performing musician, its properties and qualities. It is shown that the interpretation of any musical work in any conditions (performance, concert performance, studio recording, etc.) requires the vocalist to have a deep understanding of the author's intention, the ideas of the composer and the poet, and, accordingly, the possibility of their high-quality translation to the audience through the voice as his creative apparatus. It was concluded that the breadth of interpretation of musical works by different performers is determined by a complex combination of a number of factors, the main of which should be considered the level of preparation of the performer of musical works and the level of his cultural perception of music as a whole, which implies certain properties that are defined in the article as aspects of vocalist' interpretive ability.

**Keywords:** interpretive content of a musical work, vocalist-performer, competence, musical interpretation, performing interpretation, creative individuality of a vocalist, vocal performance, interpretive abilities of a vocalist, art education, intonation hearing.

**Resumo.** O artigo revela a essência da interpretação de obras vocais e examina o conceito da atividade do músico intérprete, suas propriedades e qualidades. Demonstra-se que a interpretação de qualquer obra musical, em qualquer condição (performance ao vivo, apresentação em concerto, gravação em estúdio, etc.), exige do vocalista uma compreensão profunda da intenção do autor, das ideias do compositor e do poeta e, conseqüentemente, a capacidade de transmiti-las ao público com alta qualidade por meio da voz como seu instrumento criativo. Conclui-se que a amplitude da interpretação de obras musicais por diferentes intérpretes é determinada por uma combinação complexa de diversos fatores, sendo os principais o nível de preparo do intérprete e o nível de sua percepção cultural da música como um todo. Isso implica em certas propriedades que são definidas no artigo como aspectos da habilidade interpretativa do vocalista.



**Palavras-chave:** conteúdo interpretativo de uma obra musical, vocalista-performer, competência, interpretação musical, interpretação performática, individualidade criativa de um vocalista, performance vocal, habilidades interpretativas de um vocalista, educação artística, audição entonativa

**Анотація.** У статті розкривається сутність інтерпретації вокальних творів, розглядається поняття діяльності музиканта-виконавця, її властивості та якості. Показано, що інтерпретація будь-якого музичного твору в будь-яких умовах (виконання, концертне виконання, студійний запис тощо) потребує від вокаліста глибокого розуміння авторського задуму, ідеї композитора та поета, і, відповідно, можливості їх якісного донесення до аудиторії через голос як його творчий апарат. Зроблено висновок, що широта інтерпретації музичних творів різними виконавцями визначається складним поєднанням ряду факторів, головним з яких слід вважати рівень підготовки виконавця музичних творів та рівень його культурного сприйняття музики в цілому, що передбачає певні властивості, визначені в статті як аспекти інтерпретаційної здатності вокаліста.

**Ключові слова:** інтерпретаційний контент музичного твору, вокаліст-виконавець, компетенція, музична інтерпретація, виконавська інтерпретація, творча індивідуальність вокаліста, вокальне виконавство, інтерпретаційні здатності вокаліста, мистецька освіта, інтонаційний слух.

## 1. INTRODUCTION

Modern vocalists, who are at the beginning of the process of forming competences in themselves, which are necessary for the high-quality conduct of professional vocal and performance activities in the future, are faced with the need for the correct organization of educational processes, taking into account the need for the formation of the ability to interpret the author's intention in the performance of musical works. The correct organization of the educational processes of a modern vocalist involves not only the structuring of artistic education processes, but also, more importantly, the meaningful filling of these processes.

Musical art acts as one of the means of displaying the widest palette of human emotional experiences of various directions in combinations of sounds, therefore, the quality and meaningfulness of the interpretation of a musical work is of significant importance in the possibility of conveying to the viewer the full spectrum of emotions laid down by the author of the musical work at the stage of its writing (Halushka et al., 2024).

The relevance of the declared topic is determined by the obvious importance of the training of vocalists from the point of view of high-quality education in them of the ability to interpret music in accordance with the main ideas and meanings of the authors - the composer and the poet. Therefore, the analysis of the main problems of the process of interpretation of a musical work, its original components, which are the basis for the high-quality embodiment of a musical work by a vocalist, is the goal of our essay. To understand this problem, we believe it necessary to consider the vocalist's ability regarding the process of interpretation and its components.

## 2. THEORETICAL FRAMEWORK OR LITERATURE REVIEW

The combination of theoretical and practical research contributes to a more complete disclosure of the declared topic and the formation of conclusions regarding the semantic content of the interpretive ability of the vocalist-performer, the specificity of its aspects. The results of the study testify to the high significance of the high-quality interpretation of the musical work by the vocalist in the process of perception of the creative product by the listener.

The conclusions are of practical importance for teachers of educational institutions where training, education, and upbringing of future vocalists-performers take place, as well as for vocalists who, by the nature of their professional activity, are constantly faced with the urgent need to reflect in musical works and thanks to musical works the author's idea, embodied in the intonation palette of a musical work own creative outlook, increasing the level of



performance of artistic tasks, and, as a result, expanding the possibilities of expressing the meanings of a musical work.

The interpretation of any musical work in any conditions (performance, concert performance, studio recording, etc.) requires the vocalist to have a deep understanding of the author's intention, the composer's and poet's ideas, and, accordingly, the possibility of their high-quality translation to the audience through his creative apparatus – the voice. The semantic completeness of any artistic work, including a musical one, is a rather relative concept and is determined by the depth of the ideas laid down by the author, the mastery of the implementation of these ideas in the musical text, and, necessarily, the performance capabilities of a particular vocalist, the level of his skill.

Any musical work contains a huge intonation palette, which determines the multiplicity of artistic interpretations of this work and the variety of interpretive possibilities (Christensen & Gomila, 2018). The breadth of interpretation of musical works by different performers is determined by a complex combination of multiple factors, among which the level of preparation of the performer of musical works and the level of his cultural perception of music as a whole should be considered the main ones, which implies certain properties that we define as aspects of the vocalist's interpretive ability.

Speaking about the general aesthetic aspect of the vocalist's interpretive ability, it should be emphasized that the interpretation of the work involves the mandatory inclusion of the performer's creative imagination, the peculiarities of his artistic vision regarding the author's text and the possibilities of its artistic expression. The difference in artistic interpretations of a musical work is determined by the performer's system of views, the traditions in which he exists, and in which he was brought up as a musician.

The aesthetic values of the art school where a specific vocalist studied have a significant impact on the quality of the interpretation of an artistic work, since namely aesthetic values determine not only the skill of conveying artistic images of music, but also determine, by and large, the meaningful content of the performance content. Accordingly, the level of perception and empathic immersion of the viewer is also largely determined by the artist's aesthetic values, precisely because the artist's personality is always “seen” in any author's material.

In the context of the topic, we understand aesthetic values not simply as features of the school, but as signs of artistic feeling – a special existence in the field of aesthetics, as a peculiar form of “beauty”, in our case – musical beauty. According to O.I. Samoilenko, in art, the aesthetic assumes “responsibility” – as a responsibility for understanding, for the multidimensionality of the correspondence of a human act to “higher meaningful instances” – “ideal Over-addressees” (Samoilenko, 2003, p. 73). The problem of a creative individual's striving for higher meanings, for involvement, in the most global sense, forces to turn to humanistic psychology, which considers the human personality as a holistic entity that has, first of all, a system of ideas about itself and is capable of changing itself through awareness of external challenges.

For a vocalist, as a creative individual, the self-concept is basically the awareness of own personality as a professional personality. The most important function of the self-concept is to ensure the internal consistency of the individual, which for the artist necessarily embodies the professional aspect and means the path to oneself, building own Self-concept, built on the obligatory interweaving of personal and professional aspects.

The artist's striving for professional and personal self-realization, which for him are inseparable, is the central property of the artistic nature, it is the desire to express his “Self” to the world through professional activity. However, not just to express, but with the help of this expression to “get closer to self”. Because the artist understands “world” not only as external forces and challenges, but first of all, as his inner world, which for the artist is more mysterious and interesting than the external world.

For a true artist, the inner world is more interesting, as the one given by God, the alternative to which is the external world built by mankind. That is why the artist intuitively searches for higher meanings in artistic activity, learns about the world in those categories that “cannot be touched with hands” - this is, first of all, music. Due to the “intangibility” of music, the vocalist intuitively captures his Contents, his harmonious states, his highest ascents of Spirit.

It is precisely this understanding that the artist achieves through professional activity. Each embodied musical image for the vocalist is a drop in the source of Living Water, in each musical image the vocalist approaches the Higher Meanings, with which he saturates his own human essence. Moreover, the closer the vocalist is to the Self-concept, the less the number of “obstacles” of the outside world interests him, the more the focus of his attention shifts from the wide field of social realization to the field of finding personal Meanings.

On this occasion, O. Samoilenko generalizes that the aesthetic characterizes the relationship to the content, as the expediency of human life, content orientation, expressed in a holistic experience (Samoilenko, 2003). A. Maslow calls such a state self-actualization – full use of talents, abilities, opportunities (cited in Raigorodskiy, 1999, p. 379). Paraphrasing, one can say that for a vocalist, aesthetic experience is the content of his life and a means of his world knowledge/world understanding. The artistic nature perceives the world through feeling “on one’s own experience” (the experience of experiencing music). Experiencing the feelings caused by music as his own ones, the vocalist finds his real personal relationship to the outside world and to himself. “To be yourself means to discover unity and harmony... The real “Self” is something that can be discovered in individual’s own experience, and not something that is imposed on him”, - C. Rogers writes (cited in Raigorodskiy, 1999, p. 369).

In this context, we will consider the vocalist’s ability of interpretation as a set of certain aspects that determine the success of the creative process of reproducing the author’s material in a live performance by the vocalist on stage.

### 3. METHODOLOGY

For well-founded conclusions on the declared topic, a systematic analysis of the peculiarities of the interpretation of various works by different performers depending on their individual qualities and level of skill (based on the research materials of various authors), an analysis of the peculiarities of the upbringing of a vocalist in the conditions of the modern education system and modern professional challenges, a comparison of the conclusions of various authors-researchers of the problem of interpretation, justification of the special intonation nature of the process of interpretation by a vocalist are offered.

### 4. RESULTS AND DISCUSSION

#### **The technological aspect of the vocalist’s interpretive ability**

Of great importance for the result of the interpretation is the banal level of technological training of the performer and the level of his performing skill, which includes not only technical skills, but also the successful experience of coordinating these skills with purely performing assets. The level of musical training of the vocalist and his skill play a leading role both in creating a general performance image and in the performance of a specific piece of music and in the quality of conveying the author’s meaning of this piece to the audience. In this context, first of all, it is about the technical training of the vocalist, therefore, the level of mastery of his musical instrument – the voice.

The presence of such a technical level provides an opportunity to use the vocalist’s interpretative capabilities to the fullest extent, both in revealing the author’s idea and in embodying personal meanings through the author’s score, expanding the original author’s



content with own vision of the features of the musical text and own psychophysical capabilities of the voice. The author's concept of a musical work can undergo significant changes, depending on the level of the musician's performance skills, on his original natural abilities for artistic expression and the ability to express his own position, his own vision in the language of art.

The long process of training a vocalist involves the gradual formation of his ability to self-expression in music and the ability to interpret the intention of the authors of a musical work (in vocal works, it is a composer and a poet) directly in the process of performance. The effective flow of the process is facilitated by the gradual development of abilities for sensory perception, internal understanding, creative processing and the subsequent embodiment of musical material directly in the process of stage performance. Thus, the professional profile of a vocalist-performer is gradually being built, which involves a certain phased education of a professional who is capable of a high level interpretation of musical works even of the highest level of technical and semantic complexity.

The interpretive content of a musical work involves the formation of a high-quality approach to the performer's perception of a musical work, awareness, internal processing and subsequent performance. However, all these stages take place in strict accordance with the traditions of the school to which the performer belongs. The school that forms the vocalist, its traditions and preferences significantly influence the interpretive content of a particular musical work performed by a particular vocalist-performer.

It is known that the formation and upbringing of a high-quality professional performer, capable of a convincing level of interpretation of a musical work, requires the inclusion in the training process of a large number of mechanisms of an aesthetic, cultural, musicological, theoretical, acting nature, etc. (Mandro et al., 2024; Morska et al., 2024). Therefore, the final result of the "creative birth" of a high-quality master of vocal and performing arts, capable of interpreting the musical work of any author at a high artistic and technical level, largely depends on the joint work of teachers of various fields of education (Haire & MacDonald, 2021).

### **The intonation aspect of the vocalist's interpretive ability**

Intonation in music is the starting point for all possible stage communications – sound, visual, plastic, color, light, etc. Intonation is an informative and emotional source of vocal art. Musical intonation, in the sense of the sound embodiment of a musical text, is the basis for performance interpretation, as it consists of a whole spectrum of unique experiences of the author, and performance intonation incorporates the intonation of the author's text and the intonation of the vocalist-performer's own experiences.

The author's musical intonation determines the atmosphere of the scene, the rhythm and dynamics of the presentation of the storyline, the characters of the musical images, both in the opera and in individual vocal works. And the performing intonation embodies this whole set, enriching the given musical material with own feelings (Ohanezova-Hryhorenko, 2018).

The talent of a vocalist is based on a "meta-ability" that is deeply connected namely with this type of professional activity - intonation hearing. A vocalist's intonation hearing is a fundamental ability that determines the structure of talent and serves, in a certain sense, as a motivation for interpretation (Ohanezova-Hryhorenko, 2020).

Intonational hearing is not only a psychological mechanism for perceiving and 'deciphering' meaningful parameters of music, but also a trigger of "synesthetic and muscle-motor associations, which have an intermodal character: at the same time, auditory perception appears to be connected with visual, color, spatial, tactile, tactile sensations" (Ohanezova-Hryhorenko, 2020, p. 97). Namely in this way, the intonation hearing "recognizes" in the musical material the transformation of a musical image – an operatic character, an artistic image

in chamber music; from the intonation hearing the vocalist extracts the plastic, musical, timbral, etc. consistency of professional algorithms.

For a vocalist, intonation hearing, which is specifically aimed at perceiving the emotional and meaningful aspects of music, is decisive in realizing the connections of various verbal and non-verbal artistic “languages” (Ohanezova-Hryhorenko, 2020). Thus, intonation hearing acts as the leading artistic and performing ability of the vocalist, because it allows not only to perceive content-sound information, but also to reproduce it, create a new one and skillfully convey it to the viewer, so that it is perceived and understood.

Therefore, we can claim that intonation hearing is the basis of the creative process of vocal performance. Intonation hearing, as an internal sensory form of awareness of musical material, forms and directs the process of artistic thinking. Intonation is a universal basic category that underlies all musical forms, styles, and genres.

Scientists, researching the properties and significance of intonation hearing for understanding the nature of musical perception and performance reproduction in various formulations, claim that emotion is intoned, a musical image is a deeply intonational image. In music, the content of culture is constantly encoded with the help of its translation into intonation range (Jamalpour et al., 2024).

In this regard, intonation appears as a comprehensive feature of culture, its communicative possibility. Intonation, which is subject to artistic processing in a specific theme, finds new properties: reflecting the generalized socio-emotional content, it is conceptualized, becomes a “single and unique spiritual act” (V.K. Sukhantseva); intonation, as a matrix of music, is “the smallest figurative and substantive element of music” (L.P. Kazantseva); intonations in music act as a “figurative-content unity that exists in a non-verbal-sound embodiment and functions with the help of the experience of musical-content and non-musical associative ideas” (V.N. Kholopova) (cited in Ohanezova-Hryhorenko (2018)); intonation is a direct output of the creative process, the result of progress from ideal ideas, searches, establishing – “groping” to the formed material integrity, fixed in a single musical form (V.G. Moskalenko) (Moskalenko, 1994, p. 15).

Thus, based on the opinions of researchers of musical intonation, we can assume that musical intonation is some integral influence, which is recognized as a general meaningful impression, as well as a linguistic unit.

For a vocalist, intonation hearing is the main tool in reading a musical score. In the process of enlivening the musical image on the stage, intonation hearing controls the vocal voice, timbres of the voice, articulations, movements, acting technological process, combining them, mutually saturating them with information, “bringing to the common denominator” all aspects of the stage product. Thus, we claim that intonation hearing for the vocalist, as an internal cognitive instance, is a source of sensory knowledge of information, is a tool thanks to which the artist “gives birth” from himself to a real, fantasized new living substance - a musical image.

With the help of intonation hearing, as a general basic “meta-ability”, the vocalist’s creative apparatus is capable of harmonious reproducing of the entire technological process of performing and experiencing a musical image on stage. Let us note that this creative process takes place not only in the conscious sphere, but also actively involves the unconscious reserves of the performer’s creative apparatus. There is something that controls the process of producing a new living creation - a musical image - from the “parental” artistic organism. This “something”, in our opinion, is the professional skill of a vocalist, which is based on intonation hearing, the elements of which are combined and connected with each other based on impressions of intonation hearing.

Intonation hearing is the fundamental ability of a vocalist. Namely the intonation hearing “launches” the development and work of all the vocalist’s creative algorithms, reveals the semantic content of the musical material, and helps the singer to imbue the musical text with

personal meanings. Intonation hearing programs the vocalist's creative algorithm in the most practical sense: intonation hearing perceives and "understands" (often unconsciously) received sound information, assimilates it, creates a potential image of character based on musical impressions, "enlivens" this image with his artistic personality.

Embodying occurs through the same mechanism of intonation perception, but only in reverse – the colors of the artist's voice, his timbral and articulation palette, determined by acting tasks, broadcast the specific emotions of the operatic character to the audience, and are "recognized" by the audience through the vocal and plastic "intonation" of the musical image by the singer (Ohanezova-Hryhorenko, 2020).

It should be noted that those of the vocalists who have a pronounced intonation hearing almost always choose a circle of professional activity that provides the opportunity to use the information extracted by intonation hearing in a wider range of stage manifestations. Only the sound score and conventionality of all non-verbal manifestations are not enough for them. Their creative apparatus, their organism reacts to the musical material not only at the level of voice and sound, but also at the level of plasticity and rhythm, their psychophysical apparatus is in dire need of "truth" in stage art, that is, active participation in the process of the actor's means of expression.

### **Spectator aspect of the vocalist's interpretive ability**

Listeners perceive music not only with an auditory device, but also with a sensory device, while the listener's ability to perceive music, the ability to transform the composer's ideas and own experiences into certain sound and plastic images is a more important ability in the matter of the influence of musical interpretation on the public.

At the same time, the role of the performer can strengthen the viewer's impression, weaken it, or even completely eliminate it. Although, Gilbert believes that the aspect of perception of a musical piece, which is directly related to the role of the performer in this process, plays only a secondary role (Gilbert, 2021). However, we disagree with this statement. The performer, acting as the interpreter of a musical work, fills the created musical forms with new energies of artistic creative processes.

A high-class performer has a developed ability to find in the entire multiplicity of the intonation palette of a musical work the only correct performing intonations, which are significant from the point of view of the author's intention and the accuracy of its artistic embodiment (Cuddy et al., 2020).

Achieving such a level of mastery requires talent and years of persistent training, which is mandatory for the development of the ability to intuitively feel the author's concept of a musical piece and correctly interpret it in performance. In this process, the general level of musical and communication culture of the performer acquires special importance, which is expressed in his ability to correctly assess the level of preparation of a potential audience of listeners to perceive the style, genre, intonation palette of a particular work, as well as in the ability to correctly convey the author's idea within the framework of own creative reading interpretation.

Surprisingly, but the duration of the piece's performance and the general preparedness of the audience are among the main factors of the success of the performance of a musical piece that is, the audience's acceptance of the performer's interpretation. As masters of professional performing arts say, the audience should leave the concert "a little hungry". In other words, the performer must acutely feel the period of time when the audience is able to perceive his work with desire, and not bring the viewer to the point of "fatigue from impressions".

Also of great importance in the success of a creative product is the style of performance of the proposed piece of music, which is unique in each specific case and inherent only to one, specific performer.

The combination of these factors largely determines the success of the performance in the audience, its ability to correctly perceive the emotions and moods of the music conveyed by the performer. Undoubtedly, in order to achieve the level of readiness of the audience for the perception of a certain creative product, the performer must be able to “hold the attention of the audience” (the term of the acting school of K. Stanislavskyi) (Raigorodskyi, 1999), the willful control of which at the level of the large-scale composition of a musical work is the most important component of performance skill.

The performance style inherent in a certain artist is characterized by a certain intensity of energy expenditure, a typical rhythm and the level of expression of emotional experiences embedded in a musical work (Dassa & Harel, 2019).

The composer, creating a piece of music, forms in his imagination a unique picture of artistic images, which gradually form into a single sound within the framework of a three-dimensional, multi-layered picture. With a high-quality performance - the artistic embodiment of an author’s work by an artist - external and internal sound images create an organic whole, which is partly unified and partly contradictory in its artistic diversity. It depends on the performer the ability to convey to the audience the entire multiplicity of the sound palette of a musical work, with the correct placement of accents on specific, especially significant accents from an artistic point of view.

A special flavor is the author’s performance of a musical work, which involves the sequential presentation of ideas and artistic concepts conceived by the author himself within the framework of musical notation (Pfordresher, 2019). The interpretation of the author’s idea in this case acquires unique, hidden from the unprepared listener original creative impressions and motives that directed the composer to the “birth” of a musical work.

In this case, the author’s experiences, as well as associations of a non-musical nature, related to specific events from the composer’s life, the echo of which was transferred by him to the sheet music and reflected in the sound during the performance of the piece, find their most complete reflection. The spirituality of the performer is transmitted to the listeners, evoking in them a whole range of corresponding experiences, which are also caused by the performance skill of the author.

When writing a piece of music, the composer constructs bright, moving and lively images in his mind, which are transmitted to the audience through performance. They come together during the sound embodiment and have a complex effect on the audience, causing in it an internal need to rethink what was heard (Abrahan et al., 2021).

The presence of multiple components of the process of skill development in the performance of musical works leads to the search for new opportunities and options for improving the abilities of performers to interpret the author’s intention of the composer. In this context, the ability to correctly perceive the essence of the artistic intention of the author of the work and to faithfully implement it directly during the stage performance is especially important. In the end, this is what determines the success of a piece of music in terms of arousing the audience’s interest.

### **The educational aspect of the vocalist’s interpretive ability**

The modern reality, formed in the musical culture during its historical development, contains a large number of artistic works of various genres, styles, and directions of classical and popular music. Selection made with high quality and careful analysis of various options for performing musical works provides an extensive basis for researching the peculiarities of building the interpretive content of a musical work, which is extremely important from the point of view of improving the education of performing professionals in the music industry.

Every professional musician, while still being at the stage of learning the basics of the profession in an educational institution, has the opportunity to choose from the entire breadth



of the proposed repertoire the closest to him for performing compositions of certain styles, certain directions of both classical and modern music, in order to gradually hone his own skill in their performance (Haire & MacDonald, 2021).

Such a variant of the distribution of creative efforts can be considered the most productive, in comparison with the outdated approach, which consists in the standard memorization of typical musical works, selected by the provisions of the program of a musical professional educational institution, without taking into account the individual characteristics and qualities of the student's talent. The education plan, contrary to the outdated strategy, taking into account all the natural capabilities of this particular student, taking into account the peculiarities of the modern professional vocal and performance field, provides an opportunity for the future professional vocalist to gradually create his own models of attracting the attention of the audience to specific works, to his own manner of performance, which, in turn, is related to the need to find and improve own performance style.

In this context, the presence of a performance school and proper conditions for the training of a qualified musical performer are of primary importance (Gallardo et al., 2021). The performer's repertoire is formed taking into account his individual preferences, the level of his professional training and, in fact, the ability to convincingly interpret the works of specific authors. As a rule, the basis of a vocalist's performance repertoire consists of works defined, first of all, by his type of voice, his performance specialization (opera, chamber music, musical theater, jazz, etc.), then by his nationality, the prevailing themes of musical works, which is significant for the essence of his creative personality.

The artist's achievement of the heights of mastery in the perspective of accurate interpretation of the author's idea in the embodiment of a musical work is a complex and multifaceted process that requires a lot of effort, both on the part of the future performer himself and on the part of his teachers-mentors (Baro et al., 2019).

The concept of personal and professional growth of a musician presupposes that he has a pronounced desire to achieve a high level of mastery in interpretation the embodiment of the author's artistic idea with his creative apparatus. The basis of this process is the performer's ability to empathize with the emotions expressed by the sheet music and the talent for their convincing embodiment during the performance on stage, which involves conveying to the listener the emotions set by the author in full. It should be noted that not all representatives of creative professions are capable of personal and professional growth, which in itself significantly hinders the process of developing the competencies necessary for the high-quality interpretation of the author's idea in the performance process.

The interpretive content of a musical work in its performing aspect requires the ability of a musician to constantly keep up with the times, taking into account the latest trends in the musical world and picking up innovations in musical pedagogy, using in practice innovative pedagogical trends related to the education of professional musicians and finding ways to improve their performance skills. And this, in turn, implies the musician's ability for constant self-study and self-education, both in the professional field and in the personal field. The development of this ability to the required level eventually leads the performer to the ability (practically at the reflex level) to quickly assess the difficulties of interpreting any work and the possibility of accurately conveying the author's concept during a public performance (Trondalen, 2019).

The sequence of education of a future musical performer is directly dependent on his age characteristics, and this process is directly related to the peculiarities of his personality formation as a whole. The younger the performer, the easier it is for him over time to achieve the formation of competencies of a sufficient level for the qualitative expression of the author's idea of a musical work. Although, this point of view is quite controversial. Based on the

experience of outstanding performers, their expressive competence only gains color and completeness over time.

It is also known that personal experience directly enriches the performer's creative apparatus with new emotions and meanings. However, this formula works only on those artists who are originally gifted in the field of artistic expressiveness. It is possible to develop this ability, but it cannot be formed in the absence of natural talents. In our opinion, the age dependence of the effectiveness of the process is explained by the physiological laws of the human body: if a child is used to keeping his back straight from a young age, it becomes a reflex for him. This is also the case in artistic education - if from childhood the teacher emphasizes that interpretation is a technical embodiment + expressive embodiment, then the future artist already grows up with an almost conditional reflex of the mandatory combination of technical and expressive components as the basis of the interpretation of a musical work. In any case, raising a musical performer capable of reaching a significant level in the creation of high-quality interpretive content is a long process, and the sooner it starts, the better it will be for the performer himself from the point of view of his creative growth.

The performer's interpretative potential lies in the ability to convey to the listener all the diversity of the palette of the musical work recorded in notational expression, convey the ideas of the author, his worldview, based on a specific combination of musical notes. Achieving this is not easy - preparation a high-level musical performer requires years of regular training, subject to purposeful efforts on the part of the student himself.

The art of performing a piece of music is the combination of sound and meaning. Musical performance, as a form of art, is designed to build an interpretative form of a musical work that is convincing for the audience on the basis of full auditory and sensory perception. In turn, this presupposes the focus of the educational process on the study and formation of certain knowledge and certain operational skills, methods and technologies used by physiology, consciousness, perception, in the general sense, the executive apparatus during the multifaceted and complex process of transforming a set of auditory stimuli, cultural, aesthetic, art historical ideas in the phenomenon of performing musical culture.

Any creative environment forms its own ideas about the permissible signs and quality of artistic interpretation of a musical work and the competences of the performer, which are sufficient to ensure it at a certain level. Musical culture knows many examples of high-level performers who skillfully convey to the audience a diverse palette of author's emotions and experiences when performing a work on stage. The performance aspect has always been and will be of great importance in the process of expressing the author's idea in the performance of music, regardless of styles, genres, and directions.

## 5. CONCLUSION

The level of professional training of the performer, his ability to accurately interpret the author's intention are of primary importance when creating the interpretive content of a musical work by the performer directly during a stage performance.

It is necessary to take into account the peculiarities of the world perception of the author of the musical work and its performer, the coincidence of which is extremely successful from the point of view of ensuring the necessary level of perception of the musical work by the listeners and the successful process of the creative act of "communication" between the performer and the audience.

In whole, the interpretive potential of the performer is determined by the following aspects: general aesthetic; technological; intonation; spectator, educational.



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