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## **THE PHENOMENON OF MUSICAL PERFORMANCE IN THE CONTEXT OF PROFESSIONAL TRAINING OF STUDENTS OF ART SPECIALITIES: CREATIVE AND DISCURSIVE ASPECT**

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### **ABSTRACT**

The present study was conducted to investigate the peculiarities of the ideological load of musical performance during the educational process in artistic educational institutions. The research methodology involved a survey among students and teachers of music education institutions in Ukraine. The main results showed that the integration of a creative approach into the educational process contributes to the development of students' individual performance skills, broadens their artistic outlook, and stimulates creative thinking. Attention was focused on the fact that it is important not only to perform a piece of music in a technically perfect manner, but also to be able

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to convey certain ideas, emotions, ideological or cultural concepts through music. The study showed that discursive practices, in particular an analytical approach to musical material, allow students to gain a deeper understanding of the artistic and technical aspects of performance. In addition, the study confirmed the importance of interdisciplinary and intercultural interaction in the formation of professional competence of future performers. Attention was focused on the need to form a professional world-view and certain moral values in students so that they, in turn, could convey ideas and emotions when performing certain musical compositions. The results pointed to the need to update educational programs by incorporating creative and discursive elements, which in turn would allow adapting to modern challenges in the field of art education.

**Keywords:** Moral and ethical values, world perception, professional self-awareness, musical educational institutions, students of artistic specialities.

## **SANAT UZMANLIKLARI ÖĞRENCİLERİNİN MESLEKİ EĞİTİMİ BAĞLAMINDA MÜZİKAL PERFORMANS OLGUSU: YARATICI VE SÖYLEMSEL YÖN**

### **ÖZ**

Bu çalışma, sanatsal eğitim kurumlarında müzik performansının ideolojik boyutlarını incelemek amacıyla yapılmıştır. Araştırma yöntemi, Ukrayna'daki müzik eğitimi kurumlarında öğrenciler ve öğretmenlerle yapılan anketleri kapsamaktadır. Elde edilen bulgular, yaratıcı bir yaklaşımın eğitim sürecine dahil edilmesinin, öğrencilerin bireysel performans becerilerini genişlettiğini ve yaratıcı düşünmeyi teşvik ettiğini ortaya koymuştur. Müzik parçasını yalnızca teknik açıdan kusursuz icra etmenin yeterli olmadığı, müziğin fikirleri, duyguları ve kültürel-ideolojik kavramları aktarabilme gücünün de önemli olduğu vurgulanmıştır. Çalışma, özellikle müzik materyaline analitik bir yaklaşım olan söylemsel uygulamaların, öğrencilerin performansın sanatsal ve teknik yönleri hakkında daha derin bir anlayış kazanmalarına olanak tanıdığını gösterdi. Ayrıca çalışma, gelecekteki icracıların mesleki yeterliliğin gelişiminde disiplinlerarası ve kültürlerarası etkileşimin önemli rol oynadığını ortaya koymuştur. Öğrencilerin müzikal anlatım gücünü artırmak için mesleki bir dünya görüşü ile ahlaki değerlerin kazandırılmasının gerekliliği vurgulanmıştır. Sonuçlar, sanat eğitimi alanında çağdaş zorluklara uyum sağlanmasına olanak verecek şekilde,

eğitim programlarının yaratıcı ve söylemsel öğeler içerecek şekilde güncellenmesinin gerekliliğini ortaya koymuştur.

**Anahtar Kelimeler:** Ahlaki ve etik değerler, dünya algısı, profesyonel öz farkındalık, müzik eğitim kurumları, sanat dalları öğrencileri.

## INTRODUCTION

The relevance of the study lies in the irreversibility of globalization and the technological progress of the learning space, which promotes new opportunities for the development of creative competencies in students. In their work, Wesseldijk et al. (2024) studied the interaction between genetic factors and environmental influences in the process of acquiring musical skills. The researchers concluded that the outcome of practice sessions varies depending on polymorphisms, which confirms the theory of the importance of the genetic component in the learning process. Pelletier (2024) studied the role of sleep in enhancing musical performance and the development of a performance style. The author investigated how sleep affects cognitive function, memory, and concentration, which are key aspects for music students.

Music performance has been significantly transformed over the past half century due to the digitalization of the artistic music space (Tkachenko, 2022). As a result, various online platforms are changing not only the ways in which artists and audiences interact, but also the nature of musical events themselves and the structure of cultural interactions. Ma's (2024) study aimed to substantiate the effectiveness of social entertainment robots in supporting collaboration between musicians, as well as in improving their musical performances through the integration of technology. The author focused on the importance of sensor technologies and data processing at the edge of the network. Zhang et al. (2024) focused their study on the development of a system that uses wireless sensors to collect data on musicians' performance and movement. The collected data is then used to adapt the virtual environment in real time, creating new opportunities for interaction between performers and listeners.

Garofano et al. (2022) investigated the relationship between stimulus-related neural oscillations and musical learning, in particular, the performance of polyrhythmic percussion. The study opens up new perspectives for understanding how music affects the brain and how this knowledge can be used in neurorehabilitation and improving music skills in students. Cheng et al. (2024) conducted a systematic review of neural synchrony in musical activities, focusing on brain-brain interactions

during musical performances and collaborative music practices. The authors emphasized that such synchronization can occur as a result of joint music performance, when participants have to simultaneously monitor their colleagues' playing, react to changes, and synchronize their actions to achieve harmonious performance. Musical performance contributes to the improvement of cognitive skills, which in turn affects academic performance in other areas (Poluboiaryna, 2023). García-García et al. (2024) proved that music training has a positive impact on mathematical creativity, opening up new perspectives for the development of educational methods that promote creative thinking in mathematics through musical practices.

The aim of the study was to investigate the translation of emotions and ideas by students during the performance of a particular piece of music. Research objectives are:

1. Substantiating the concept and history of the concept of “musical performance”.
2. Conducting a survey among students and teachers of music educational institutions of Ukraine.
3. Studying the peculiarities of emotional regulation of musicians during public performances.

## **MATERIALS AND METHOD**

The analysis was used to study in detail the various components of music performance: technical, aesthetic, psychological, and cultural aspects. The interdisciplinary nature of the study made it possible to examine the phenomenon of music performance from the point of view of various sciences, namely psychology, musical art, history, and pedagogy.

The historical and genetic approach made it possible to trace the development of music performance as a phenomenon in its historical context. This method was important for understanding the evolution of musical traditions and techniques, as well as for identifying the impact of historical events on the formation of a performing school.

One of the leading research methods was the creative-discursive approach, which allowed us to focus on the analysis of the development of students' individual creative style, to analyse their approach to interpreting musical works and performing repertoire. This approach facilitated the analysis of how students verbalize their interpretative strategies, emotional intentions, and stylistic preferences. It involved a series of structured reflective assignments and semi-structured interviews in which students described their rationale for artistic choices during musical performance. This

method complemented quantitative data from surveys by offering insight into the subjective dimensions of artistic development.

A survey was conducted to study students' attitudes towards music performance, their personal experience in the learning process, and their level of satisfaction with the educational programs. The survey was conducted online using Google Forms. The survey was distributed to students of music colleges and academies, and 203 students from music schools in seven regions took part: Lviv, Kyiv, Uzhhorod, Kharkiv, Ivano-Frankivsk, Cherkasy, and Odesa. The survey conducted among students of artistic specialties provided quantitative data on the assessment of curricula and the development of performance skills by students of artistic education. All procedures performed in the study were by the 1964 Helsinki Declaration and its later amendments. The scientific research can be implemented in its current form, No. 990745, 23.03.2025.

The evaluation of the results was based on the derivation of graphs of the ratio of various indicators, including the level of anxiety in students during performances, depending on the fear that drives the student. The survey was analysed based on Fisher's criterion. The survey designed for students contained the following questions:

1. What teaching methods are most conducive to your creative development?
2. What, in your opinion, should be improved in the educational program for better development of musical creativity?
3. Do you experience anxiety before or during public performances?
4. What exactly are you afraid of?
5. How do you manage your anxiety?

A separate survey was conducted for music teachers in order to obtain quantitative data to assess trends in arts education, particularly in the field of music performance, and to collect creative teaching methods. The questionnaire for teachers included the following questions:

1. What methods do you use to develop students' creative abilities?
2. Do you think that the current educational program sufficiently integrates a creative and discursive approach?
3. Do you use modern technologies in the process of teaching music disciplines? If so, which ones?
4. What, in your opinion, can be improved in the approach to teaching music performance to develop students' creativity?

The survey was distributed on teaching forums on social media. 193 teachers from music educational institutions in Odesa, Kharkiv, Lviv, Kyiv, Uzhhorod, Cherkasy, and Kryvyi Rih took part. The survey results were analysed using Fisher's criterion.

## **RESULTS AND DISCUSSION**

### **Transformations of Music Performance through the Lens of Historical and Cultural Change**

In the context of historical development, musical performance has acquired various forms and styles, reflecting both the individuality of the artist and the collective experience of the era. In the period of antiquity and the Middle Ages, music performance was ritualistic in nature and was closely linked to religious rites and cultural traditions. For example, in Ancient Egypt, Greece, and Rome, music was used in temple ceremonies, as well as in military and social events (Kongyratbay, 2022; Koniratbay et al., 2023).

Medieval music in Europe was mainly represented by church choirs. Monasteries became centres for the development of musical art, where clergymen performed choral psalms and masses (Us, 2023). Gregorian chant is one of the most important genres of this period, which emphasized the collective nature of musical performance. At the same time, there were also travelling musicians, such as troubadours and minstrels, whose work spread beyond the church walls and reflected secular themes (Sapozhnik, 2024).

With the onset of the Renaissance, music ceased to be an exclusively religious phenomenon and became part of secular culture. At this time, there was a growing interest in individual performance, which highlighted the personal talents of musicians. The genre of instrumental music was born, requiring a higher level of technical training of performers. This period was marked by a shift from the anonymity of medieval composers and performers to a more individualized approach, where the performer acquired the status of a creative interpreter of music (Satin, 2024). The growing complexity of musical works, especially in polyphonic genres, required high technical training and developed musical sensitivity.

Baroque performance was characterized by an emphasis on improvisation, which gave performers the opportunity to interpret musical works individually (Serhaniuk et al., 2024). The musical performance was interpreted as a presentation of one's own emotional states through the sounds recorded by the composer or through improvisation (Leech, 2017). Since the concept of

improvisation implies different interpretations of a certain theme, and it was important for the performer to take into account his or her own emotional state, it was probably the first time in the history of musical art that an improvising performer had the opportunity to fully immerse himself or herself in his or her own inner world and adapt the theme to his or her emotional state (Lukyanenko and Krepak, 2022).

The classical music of the eighteenth century had a significant impact on the formation of standards of musical performance. The art of orchestration reached its peak, and the role of the conductor became central to the performance of great symphonic works. At this time, music education institutions were developing, contributing to the professionalization of musicians. Performers of classical music obeyed the strict canons laid down in the scores, but each of them had their own interpretive style. Concert culture also developed during this period: public performances became an important element of the musical life of cities. Musical performance was no longer limited to court or church circles, but became accessible to a wide range of listeners. The importance of the Classical era in the context of the formation of the concept of musical performance lies precisely in the popularization of public music performances and the increasing accessibility of music (Kobilova, 2022).

The Romantic era in music brought new approaches to performance, focusing on emotional expression and individualism. It was at this time that solo concerts appeared, where musicians performed not only as performers of the sounds recorded by the composer, but also as authors of their own performance style. Works of this period often require a great deal of emotional commitment from musicians, making the performance process more personal and subjective (Kelly et al., 2021). The main idea of Romanticism is the broadcasting of the artists' own inner world, and the concept of musical performance is precisely aimed at presenting certain ideas, emotions, and their own world-view and understanding through compositions.

The diverse development of musical art in the twentieth century had a significant impact on music performance. Electronic instruments, sound recording, and radio broadcasting were introduced, opening up new opportunities for musicians. At the same time, experimental movements such as avant-garde and minimalism changed traditional ideas about performance. Performance becomes not only a technical process, but also a philosophical understanding of musical material (Gienow-Hecht, 2022). It is in the twentieth century that it is extremely important for performers to have a good understanding of the stylistic features of the musical work they perform, as numerous new

trends in music emerge. For example, minimalism implies immersion in a certain emotional wave, and it is important to make sure that the music conditionally envelops the listener.

Musical performance in the twenty-first century is characterized by a variety of styles and genres, as well as interactivity between the performer and the audience. Globalization and the development of Internet technologies have enabled musicians to perform on virtual platforms and reach a global audience (Nosenko, 2024).

Contemporary music performance is marked by significant transformations, driven by various socio-cultural, technological, and economic factors. This phenomenon covers a wide range of genres, styles, and forms, from classical music to popular genres such as rock, pop, hip-hop, and electronic music. Among the main features of contemporary music performance are technological integration, changes in stylistic approaches, and new social practices that shape music culture.

The use of electronic instruments, digital platforms for recording and distributing music, and various sound processing software allows musicians to create new sounds and experiment with performance forms (Rexhepi et al., 2024). Today's artists can record, edit, and publish their music from anywhere in the world, creating new opportunities for creative expression and collaboration between artists from different countries. For example, streaming platforms such as Spotify, Apple Music, and YouTube provide instant access to music, which changes the perception of performance as a process that can now take place in real time and in a virtual space.

Contemporary music performance is witnessing a change in stylistic approaches. Musicians are increasingly combining different genres and styles, creating unique sounds that may contain elements of folklore, classical music, jazz, and electronic music (Poltoratskiy, 2024). This process leads to a blurring of the boundaries between genres and provides listeners with the opportunity to enjoy a wider variety of musical content. At the same time, such experiments contribute to the development of new subcultures and forms of performance that go beyond traditional notions of music (Guliyeva and Kopanitsa, 2024).

In addition, the social interaction between artists and listeners has changed. Social media has become a powerful tool for promoting music and creating communication platforms where artists can interact directly with fans (Zheng et al., 2023). Interaction on social media often leads to the creation of new forms of concerts, such as streams and virtual performances, which have become especially popular during the COVID-19 pandemic.

## **Influence of Creativity on Quality Performance and the Role of Creative Approach to Teaching in the Training of Music Students**

The main problem of music performance in the twenty-first century is that existing educational programs often focus on the technical aspects of music performance, leaving out important aspects of interpretation and an innovative approach to performing music, which in turn limits students' opportunities in their future professional activities and adaptation to modern labour market requirements. Among the main problems of higher music education at the present stage, Tkach et al. (2023) identify the following:

- formation of the artist's culture;
- realization of the possibilities of the performing apparatus and expansion of its boundaries;
- preservation, study, and practical application of the heritage of prominent representatives of the national and world performing school;
- synthesis of traditions and innovation in the context of modern education;
- comprehension of trends in world academic culture;
- awareness of national musical culture as part of the global space that forms its uniqueness.

The twenty-first century is marked by the rapid development of technology, so music performance is now possible not only for people but also for artificially created programs. Human performance can have an individuality of expression, due to the emotional or ideological load that a particular person puts into the work, based on their own life experience and worldview.

Creativity, as a psychological phenomenon, plays a key role in the process of performing music, providing not only technical skill but also emotional and expressive dimensions of performance (Novosiadla, 2023). The inner world of a musician, consisting of his or her experience, emotions, perceptions, and interpretations, forms the basis for creative manifestations on stage. The concept of creativity can be interpreted as a musician's ability to adapt to different performance conditions, respond to changes in the audience, and collaborate with other musicians (Zhao and Zhang, 2024). A good performance is not limited to technical aspects; it also involves conveying inner feelings and emotions through music. Performers who are highly creative are better able to convey the nuances of emotional states inherent in music.

A study by Kondratska et al. (2021) shows that musicians who actively develop their creativity are capable of deeper and better interpretations. Such performers often have the ability to self-reflect, which allows them to critically evaluate their performance and look for new ways to improve it.

This process, in turn, contributes to the development of their individuality as performers and improves the quality of their performance.

Another important aspect is that creativity is often associated with risk. Musicians who are willing to experiment and introduce new elements into their performance may face uncertainty and possible failure. At the same time, musicians with limited creativity can perform music technically perfectly, but without emotional colouring, which makes their performances less expressive and memorable.

Performance quality is also affected by various factors related to the social and cultural context. For example, musicians performing in groups need to be able to collaborate, which also involves elements of creativity. Interacting with other musicians requires the ability to listen and respond to their actions, which can lead to new ideas and creative solutions.

Ukrainian musical traditions, with their strong emphasis on expressivity, folk-rooted ornamentation, and improvisational nuance, provide a culturally rich foundation for shaping students' individual performance styles. These traditions, which merge oral transmission with formal academic training, inherently support a creative-discursive pedagogy by fostering interpretive freedom and emotional engagement. Integrating such national stylistic features into the theoretical framework reinforces the relevance of the creative-discursive approach in the Ukrainian context, where students are not only taught technical proficiency but are also encouraged to internalize and reinterpret a deeply symbolic musical heritage.

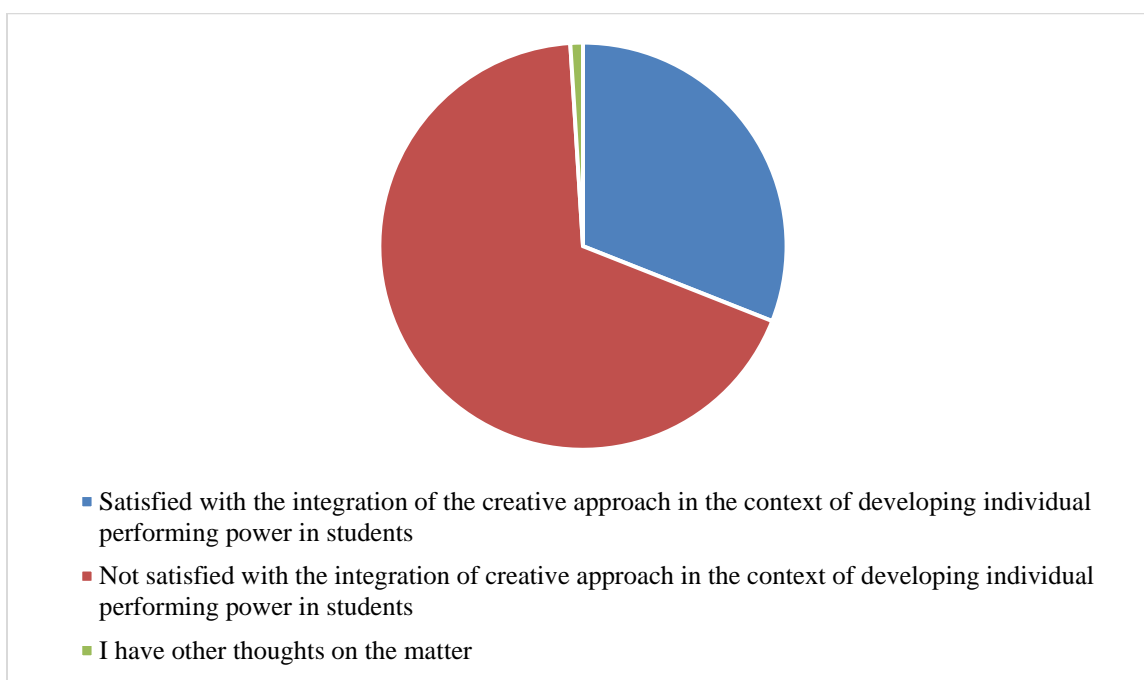
It is also worth noting that a musician's inner world is shaped by their education, experience, and cultural environment. Musicians with diverse backgrounds can draw inspiration from a variety of sources, which stimulates their creativity (Kelmendi, 2024). For example, studying in different musical traditions can broaden a performer's horizons and give them new tools to express their emotions. Creativity and a developed inner world are critical aspects that influence the quality of music performance. They provide musicians with the opportunity to experiment, express emotions and create unique interpretations that resonate with the audience.

For teachers, the process of forming their own individual style in students is quite difficult, as it is important not to spoil the ideas that the student already has, not to supplant their own opinion on certain moments of performance and at the same time to direct them to the right path to finding the ideological grain that the composer laid down in a particular piece of music and which needs to be

developed and conveyed to the audience (Ding, 2024). The formation of a performance style is not a static phenomenon; it involves a dynamic interaction between technical skills, emotional perception of music, and the influence of the teacher. One of the key aspects of developing an individual performance style is technical improvement (Bahno and Serhiichuk, 2024). Students must master the basic technical techniques of playing the instrument, which gives them freedom in performance. However, it is very important for the teacher to realize that technique alone cannot be the basis of style. The emotional aspect and the musician's ability to interpret are important, which forms their personality on stage (Xianxiao, 2024). It is important to encourage students to express themselves in the classroom so that they can discover their emotions and use them in performance (Watkins and Sco, 2012).

The pedagogical methods used by teachers also influence the formation of an individual performance style. They can include both traditional and innovative approaches. For example, improvisation is one of the methods that helps to develop students' creative thinking and individuality. Teachers can use methods that encourage experimentation with music, which contributes to the development of a unique performance style. It is also important to consider the influence of cultural context on performance style. Students who have studied in different cultural traditions can integrate elements of these traditions into their performance, allowing them to create new and original interpretations.

According to a survey conducted among teachers of educational institutions in Ukraine, only 31% believe that the current educational program integrates a creative and discursive approach to a sufficient level. 68% are convinced that the music education system should devote more time to the development and formation of students' inner world, so that later students can put certain ideas and/or emotions into their performance (Graph 1).



*Graph 1. The level of teachers' satisfaction with the integration of creative approaches in the process of forming students' own performance style.*

In modern music performance, it is important to consider how different ideas and emotions can be transformed into a sound form, which in turn affects the listener's perception of the work. One of the first steps in integrating ideas into performance is to analyse the piece of music itself. The performer must examine the structure of the composition, its melodic, harmonic, and rhythmic features. This process allows understanding the main themes and motifs of the piece, which can be associated with certain emotions or concepts. The second important aspect is the emotional preparation of the performer. Psychological aspects, such as stress levels, self-esteem, and intrinsic motivation, can influence how well a performer is able to express emotions through music (Bilton et al., 2021).

Integrating ideas and emotions also requires communication between the performer and the listener. A performer who successfully conveys emotion can create a deeper connection with his or her audience. This connection is usually formed through non-verbal elements of the performance, such as facial expressions, facial expressions and energy on stage.

### **Peculiarities of Emotional Regulation of Performers during Public Speaking**

Musical activity is often accompanied by stress and anxiety, especially when preparing for a concert. Therefore, music performance requires a lot of work on one's own emotional state, in particular during public performances. Musical performance requires not only technical skills, but also the ability to effectively manage their emotions.

The process of emotional regulation requires knowledge of one's own physiological characteristics of stress and anxiety (Bandur and Sidiropulo, 2023). The ability to manage one's emotional state contributes to increased productivity for musicians and a higher probability of a successful performance. In addition, emotional regulation allows musicians to create a deeper emotional connection with their audience.

Emotional regulation of performers during public performances can be achieved through various mechanisms. For example, by using cognitive strategies that include rethinking the situation. Performers can use positive affirmations to change their negative thoughts. Breathing exercises, muscle relaxation, and light training are also important. These methods help to reduce physiological signs of stress, such as increased heart rate or muscle tension, which has a positive effect on the overall state of the performer. Social support is also important, as it involves communicating with fellow musicians or friends who can support, inspire, and encourage effective public performance and generally boost the performer's confidence. Social support is extremely important in the music space, as numerous stressful situations and unhealthy competition have a negative impact, especially on the formation of music students, their personal world-view, and understanding of the world and their individual performance style (Musgrave, 2023).

Professional musicians use various emotional regulation strategies, which are often individual and proven by experience. The role of the teacher who has experience in music performance and can guide the student in the right direction is important.

Musicians who effectively regulate their emotions present a higher quality of performance, including better focus on music, accuracy of performance, ideological and emotional expression. At the same time, those who are unable to control their emotions are more likely to experience problems such as technical errors and reduced interaction with the audience. In addition, physiological manifestations of stress, such as sweaty hands, can interfere with the process of playing a particular musical instrument.

One of the most important ways to regulate one's emotions is to get a good night's sleep, which helps reduce stress and emotional tension and allows musicians to stay focused and calm while performing. During sleep, the brain actively processes and stores information and restores its functions. This process is especially important for musicians, as quality sleep improves cognitive abilities, concentration, and memory, which in turn affects performance. In addition, sleep affects hormone levels, such as cortisol, which is responsible for stress. Insufficient sleep can lead to increased levels of stress and anxiety, which can negatively affect emotional regulation (Olfati et al., 2024). Musicians who are well rested are able to cope more easily with negative emotions and stress that can arise during public performances. Performers who take care of their sleep can cope more effectively with emotional challenges during public performances, which has a positive impact on the quality of their performances (LeBlanc, 2010). In order to increase success in music performance, it is important to be aware of the importance of sleep and implement strategies to improve it.

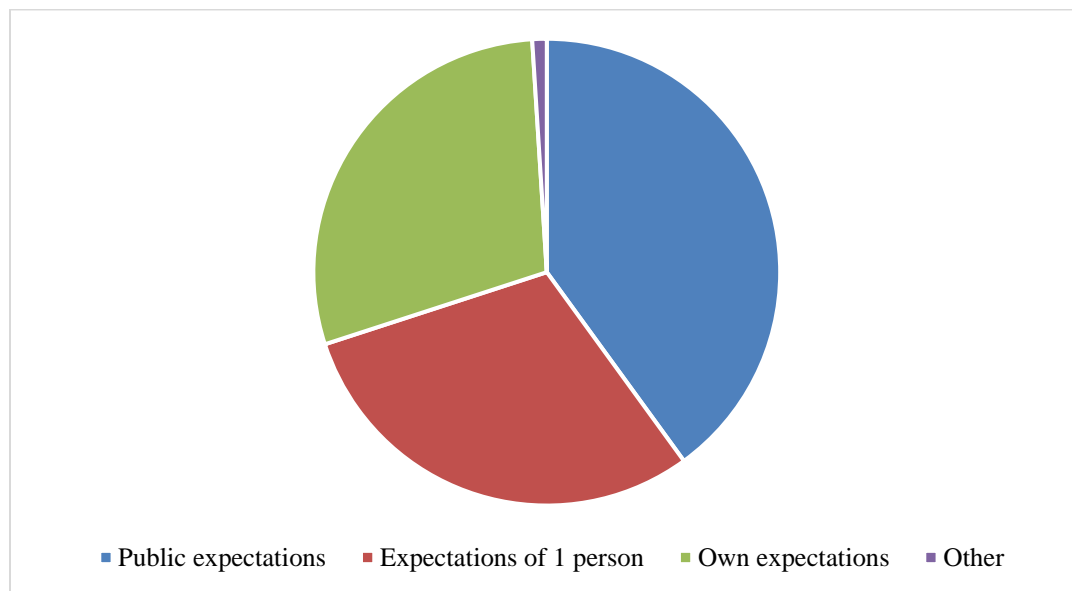
The theory of performance anxiety is an important part of the psychology of music performance. This theory examines how emotional and psychological factors affect musicians during public performances, focusing on the anxiety, fear, and stress that can occur at this critical moment. Musical anxiety is defined as a specific form of anxiety that musicians experience before or during the performance of music. It can include physical symptoms such as increased heart rate, sweating, trembling, as well as psychological aspects such as fear of failure or judgement from the audience. It's worth noting that people with high levels of anxiety in general may be more prone to musical anxiety. Musicians with less performance experience or who perform less frequently may experience higher levels of anxiety than experienced performers. For example, young musicians and music students are more likely to experience high levels of anxiety due to a lack of confidence and limited stage experience.

Musical anxiety is a complex phenomenon consisting of physiological, psychological, and social components. Musical anxiety can have both positive and negative effects on the quality of a musical performance, depending on its level. High levels of anxiety can lead to poor technical skills, memory loss, and physical symptoms that can interfere with performance. For example, hand tremors or muscle tension can make it difficult to play an instrument. A slight level of anxiety can serve as motivation to prepare and increase concentration during performance. An interesting

phenomenon of musical anxiety is the use of music therapy for students of music education. Music therapy helps students to focus on internal processes such as breathing and physical relaxation, which are important aspects for overcoming stress. An experiment by Clements-Cortés et al. (2024) proved the effectiveness of music therapy in treating students' anxiety and stress before important concert performances.

Music anxiety is more often experienced by students of musical institutions. Therefore, the process of stress before a public performance in students differs from the musical anxiety of a mentally and physically formed person. de Lima et al. (2024) investigated the factors associated with anxiety during musical performances in adolescents. In general, adolescents are prone to low self-esteem, perfectionism, fear of failure, and high expectations of themselves, which negatively affects their mental state, especially before important musical events. Adolescents are more acutely aware of the need for approval and the fear of negative evaluation, which affects their confidence. Therefore, musical anxiety in adolescents is often associated with a peculiarity of the mental state of age.

As a result of the study, a diagram was obtained, according to which 98% of music students experience anxiety before public performances, which is associated with fear of judgement in 40%, with fear of not meeting the expectations of a certain person (often a teacher) in 30%, with fear of not fulfilling their own performance plans in 29% (Graph 2).



*Graph 2. Fear of judgement among music students during public performances.*

Thus, musical anxiety is almost always associated with the fear of not meeting the expectations of the public, a particular person, or even one's own. In fact, in this case, stress before a public performance is beneficial, as it helps one to take a responsible attitude to the process of preparation and training, but excessive worries can interfere with the performance. In this case, it is important to take time to emotionally regulate oneself, or to consult a specialist to work with one on one's fear of judgement.

Music performance as a concept plays an important role in the development of musical art. In general, the process of music performance itself is a kind of intermediary between the composer and the audience, so the role of the performer is important in terms of accurately reproducing the composer's intent (Soylu Bağçeci, 2024). Musical performance was formed over a long period of time and generally corresponded to the peculiarities of the world-view of a particular era, for example, in the Middle Ages, the traits of a musician's personality were not so clearly visible in the performance of works. This thesis is emphasized by Ashurov (2020) in his study. Music performance has reached a new level due to the interest of listeners in the personality of the composer and performer. This interest began to emerge in the Renaissance, but became more pronounced in the Romantic era.

The importance of forming moral values in music students is pointed out by Dalagna et al. (2020). The authors considered the importance of individual interpretation, technical training and creative thinking of musicians, as well as analysed specific musical styles and their features in the context of professional performance. In general, the inner world of musicians is the basis for generating creative ideas and their high-quality transmission during musical performance. That is why professional musicians value not the technically difficult part of a piece, but the complexity of the implementation of the ideological load. Professional musicians are interested in meanings, emotions, and ideas, not in opportunities to show off their technical skills (Hudymenko, 2024). However, without a technical base, a performer will not be able to realize a certain emotion when performing a piece of music, so it is important to take into account the two components of music performance when teaching.

When teaching, it is important for the teacher to inspire the student to search, rather than immerse them in their own ideas and world-view (Shmarko and Hrechanyk, 2023). The value of the inner world, especially in the artistic space, lies in the individuality of moral beliefs, ideas, and emotional

involvement in the process. Therefore, it is important for the teacher not to impose but to show different ideas. In his study, Lu (2024) proposed to use the latest technologies to develop an individual curriculum for a particular student. Such a solution is appropriate in the context of developing music performance skills, because in this way the teacher will be able to consider the genetic, cultural, and mental characteristics of each student and promote the effective development of music performance skills. In their work, Wang et al. (2024) studied the role of music in teaching dance and emphasized the connection between music and choreography, precisely through the ideas that art helps to capture and convey to others. This process is important for performing musicians, as the ability to catch an idea, rethink it, and transmit it to the audience is a long and difficult process.

Forming an individual performance style in students is a complex process that requires a comprehensive approach from teachers (Zelenin et al., 2023). This process involves the development of technical skills, emotional sensitivity, and interpretation, as well as the use of various pedagogical methods. The integration of cultural elements also plays an important role in shaping a unique performance style, which allows students to become not only masters of their craft but also creative individuals in the world of music.

Thus, the process of integrating ideas and emotions into the performance of a piece of music is a complex task that includes analysing the musical structure, emotional preparation of the performer, and integration of external ideas. This process not only improves the quality of the performance but also ensures a deeper perception of music by the listener, making the musical performance a real artistic experience. Performers who successfully implement the idea laid down by the composer are able to transform a simple sound play into an emotionally rich and conceptually deep performance.

The theory of music performance anxiety is an important aspect that examines the impact of emotional and psychological factors on musicians. Understanding this theory not only helps musicians manage their anxiety but also helps teachers and psychologists create a supportive environment for musicians' development. Using strategies to reduce anxiety can significantly improve the quality of performance and the overall experience of music performance. In their study, Daikoku et al. (2024) emphasize the ability of music to influence the emotional state of the listener and thus highlight the importance of music therapy as a way of emotional self-regulation.

Another study by Cheng et al. (2024) places emphasis on the positive impact of music therapy on emotional regulation.

The empirical findings of this study underscore the multidimensional nature of musical performance in the professional training of students of art specialities. The data revealed a strong connection between students' emotional self-regulation and the quality of their performance.

## **CONCLUSION**

The study revealed the main features of the development of the phenomenon of musical performance in the context of different eras, from antiquity to the eighteenth century. This study pointed out that the concept of musical performance is multifaceted and has evolved in response to changes in culture, society, and technology. The study helped to trace the historical development of this phenomenon, which demonstrates the close connection between music, its performers, and the environment in which they work. Performance not only reflects the technical and artistic capabilities of musicians but also affects their mental and emotional well-being, making it an important area for further research.

The study highlighted that emotional regulation is a critical aspect of music performance that has a significant impact on the quality of public performances. Musicians who successfully manage their emotions are able to create a deeper emotional connection with their audience, reduce anxiety, and increase performance. Understanding the mechanisms and strategies of emotional regulation can help musicians improve their performances and find a balance between technical performance and emotional expression. According to a survey, 98% of students experience anxiety before public performances. Music students have anxiety before a public concert because of a possible negative assessment by the public in 40%, by one person in 30%, and by themselves in 29%.

The results of the study showed that contemporary music performance is a dynamic and multifaceted phenomenon that reflects changes in technological, cultural, and social contexts. Its features, such as technological integration, genre mixing, social interaction, and activism, indicate that music remains a powerful tool of expression and influence in the modern world. These factors are shaping new approaches to music performance and consumption, which continue to evolve in the context of globalization and digitalization of the artistic space. A survey conducted among teachers of music education institutions in Ukraine showed that only 31% of teachers are satisfied

with the current education system, in particular with the aspect of integrating a creative approach into the development of students' own individual performance style, and 68% believe that Ukrainian music education currently requires the introduction of other methods to implement the educational process.

The study was limited by the fact that the survey was conducted on the basis of artistic educational institutions of Ukraine. In addition, only a certain number of students took part in the survey, which probably affected the results of the study. The study was focused on one cultural environment, namely Ukraine, which also affected the results. The cultural context clearly influences the historical development of the phenomenon of musical performance, and continues to bring its own peculiarities to the music education of a particular national environment in the eighteenth century. The study has prospects for further research in its various aspects. Further research may focus on the development of effective pieces of training and methods that improve emotional regulation in musicians, or the formation of new teaching methods to further integrate the creative approach of teachers.

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## EXTENDED ABSTRACT

Bu araştırma, sanat öğrencilerinin mesleki gelişimlerinde müzik performansının çok yönlü doğasını inceler. Özellikle yaratıcı ve söylemsel boyutlara odaklanarak sanatsal oluşumları nasıl etkilediğini değerlendirir. Hızlı teknolojik ilerleme ve eğitimsel dönüşümün karakterize ettiği bir

çağda, müzik performansına yönelik geleneksel pedagojik yaklaşımlar yeniden değerlendiriliyor ve yeniden kavramsallaştırılıyor. Çalışma, küreselleşmiş bir eğitim ortamının çağdaş zorluklarıyla başa çıkarken müzik performansının öğrencilerin mesleki yeterliliklerine ve sanatsal algılarına nasıl katkıda bulunduğunu anlamının hayati ihtiyacını ele almaktadır.

Müzikal performans, teknik yeterlilikten daha fazlasını ifade eder; yaratıcı ifadenin, duygusal zekânın, entelektüel anlayışın ve kültürel duyarlılığın karmaşık bir sentezini bünyesinde barındırır. Bu araştırma, bu unsurların eğitim ortamlarında nasıl etkileşime girdiğini ve bunların öğrencileri çağdaş sanat pratiğinin taleplerine hazırlamak için nasıl etkili bir şekilde geliştirilebileceğini incelemektedir. Araştırma, küreselleşmenin ve teknolojik yeniliğin müzik eğitimi ve performansının geleneksel parametrelerini kökten değiştiren geri döndürülemez eğilimleri göz önüne alındığında özellikle zamanındadır. Bu araştırmanın temel amacı, öğrencilerin müzik performansı sırasında duygu ve düşüncelerini müzikal ifadelere nasıl dönüştürdüklerini incelemek: Müzik performansının teorik bir yapı olarak kavramını ve tarihsel gelişimini kanıtlamak; Ukrayna müzik eğitim kurumlarındaki öğrenciler ve eğitimciler arasında kapsamlı anketler yürütmek ve müzisyenler arasında kamusal performanslar sırasında duygusal düzenlemenin özelliklerini incelemektir.

Bu çalışmada kullanılan metodoloji, profesyonel sanat eğitimi bağlamında müzik performansının kapsamlı bir analizini sağlamak için birden fazla bilimsel yaklaşımı entegre etmiştir. Öğretmenlerin yalnızca %31'i yaratıcı yaklaşımlardan memnun olduğunu belirtmiştir. Araştırma tasarımı, performans becerilerinin gelişimini çoklu perspektiflerden incelemek için hem nitel hem de nicel yöntemleri birleştirilmiştir. Müzik performansının teknik, estetik, psikolojik ve kültürel boyutlarını incelemek için analitik yaklaşımlar kullanılırken, disiplinler arası bir çerçeve psikolojik, sanatsal, tarihsel ve pedagojik mercekler aracılığıyla incelemeye olanak sağlanmıştır. Tarihsel-genetik bir yaklaşım, müzik performans geleneklerinin ve tekniklerinin daha geniş tarihsel bağlamları içindeki evrimini izlemeyi mümkün kılarak, tarihsel gelişmelerin çağdaş performans uygulamalarını nasıl şekillendirdiğine dair değerli içgörüler sağlanmıştır. Yaratıcı-söylemsel yaklaşım, öğrencilerin bireysel sanatsal stillerinin gelişimini, müzik eserlerine yönelik yorumlayıcı yaklaşımlarını ve repertuar seçimlerini analiz etmeye odaklanmış ve farklı performans kimliklerine katkıda bulunan yaratıcı becerilerin geliştirilmesine vurgu yapılmıştır.

Veri toplama amacıyla, Ukrayna'nın yedi bölgesindeki müzik eğitim kurumlarındaki öğrencilere ve öğretmenlere çevrimiçi anketler dağıtılmıştır: Lviv, Kyiv, Uzhhorod, Kharkiv, Ivano-Frankivsk, Cherkasy ve Odesa. 203 yanıtın toplandığı öğrenci anketinde, yaratıcı gelişime elverişli öğretim metodolojileri, eğitim programlarında gerekli iyileştirmeler, performans kaygısı deneyimleri, belirli korku tetikleyicileri ve kaygı yönetimi stratejileri ele alınmış, birçok bölgeden müzik eğitimcilerinden 193 yanıtın toplandığı öğretmen anketinde, öğrencilerin yaratıcı yeteneklerini geliştirmek için kullanılan yöntemler, mevcut eğitim programlarının yaratıcı ve söylemsel yaklaşımları ne kadar iyi entegre ettiğine ilişkin değerlendirmeler, müzik eğitiminde modern teknolojilerin kullanımı ve öğrenci yaratıcılığını artırmak için müzik performansını öğretme yaklaşımlarını iyileştirmeye yönelik öneriler incelenmiş, anket verileri Fisher kriteri kullanılarak analiz edilerek anlamlı örüntüler ve korelasyonlar belirlenmiştir.

Araştırmada, müzik performansının antik çağlardan yirmi birinci yüzyıla kadar geçirdiği evrim incelenerek, onun çok yönlü yapısı ve kültürel, sosyal ve teknolojik değişimlere duyarlılığı ortaya konulmuş, bu tarihsel analiz, müzisyenler, performansları ve faaliyet gösterdikleri daha geniş sosyo-kültürel ortamlar arasındaki yakın bağlantıları ortaya konmaya çalışılmıştır. Çalışma, performansın salt teknik bir icraatın ötesinde, hem icracıları hem de izleyicileri önemli ölçüde etkileyen psikolojik ve duygusal boyutları da kapsadığını doğrulanmıştır.

Yaratıcı pedagojik yaklaşımların entegrasyonu, öğrencilerin bireysel performans stillerini geliştirmede, sanatsal bakış açılarını genişletmede ve yenilikçi düşünmeyi teşvik etmede önemli bir faktör olarak ortaya çıkmıştır. Araştırmada, teknik mükemmelliğin tek başına yeterli olmadığı; öğrencilerin performansları aracılığıyla fikir, duygu ve kültürel kavramları iletme kapasitesini de geliştirmeleri gerektiği vurgulanmış, öğrencilerin hem sanatsal hem de teknik performans yönlerine ilişkin anlayışlarını derinleştirmek için müziksel materyale yönelik söylemsel analitik bir yaklaşımın kullanılmasının önemli olduğu, disiplinler arası ve kültürler arası etkileşimin ise kapsamlı mesleki yeterlilik oluşturmak için gerekli olduğu ortaya çıkmıştır. Çalışmada; öğrencilerin performansları aracılığıyla fikir ve duygularını etkili bir şekilde iletmelerini sağlayacak tutarlı bir mesleki dünya görüşü ve etik çerçeve geliştirmenin önemi vurgulanmıştır. Anket sonuçları, mevcut eğitim uygulamaları ile en uygun pedagojik yaklaşımlar arasında önemli bir fark olduğunu ortaya koymuş, öğretmen katılımcıların yalnızca %31'i, bireyselleştirilmiş performans stilleri geliştirmek için yaratıcı yaklaşımların mevcut eğitim sistemine entegre

edilmesinden memnuniyet duyduğunu ifade ederken, %68'i Ukrayna müzik eğitiminin eğitim sürecini iyileştirmek için metodolojik yenilikler gerektirdiğine inanmıştır.

Araştırma, duygusal düzenlemeyi performans kalitesinin kritik bir belirleyicisi olarak tanımlanmış ve müzisyenlerin izleyicilerle bağlantı kurma, kaygıyı yönetme ve teknik icrayı duygusal ifadeyle dengeleme kapasitesi üzerinde önemli etkileri olduğunu belirtmiştir. Anket verileri, öğrencilerin %98'inin topluluk önünde gösteri yapmadan önce kaygı yaşadığını ve bunun belirli tetikleyicilerinin değiştiğini ortaya koymuş, %40'ı olumsuz topluluk önünde değerlendirmeden, %30'u belirli bir kişiden eleştiri almaktan ve %29'u da kendi olumsuz öz değerlendirmelerinden korkmuşlardır. Çalışmada, duygularını başarıyla düzenleyen müzisyenlerin izleyicilerle daha derin bağlar kurduğu, performans kaygısının azaldığı ve performans kalitesinin arttığı ortaya konmuştur. Duygusal düzenleme mekanizmalarını ve stratejilerini anlamak, müzisyenlerin performanslarını iyileştirmelerine ve teknik hassasiyet ile duygusal ifade arasında optimum dengeyi yakalamalarına yardımcı olmak için önemli olarak belirlenmiş, araştırma, çağdaş müzik performansının tanımlayıcı özelliklerini belirlenmiş, teknolojik entegrasyon, tür melezleşmesi, gelişmiş sosyal etkileşim ve sanatsal aktivizm gibi özellikler, teknolojik, kültürel ve sosyal bağlamlardaki daha geniş dönüşümleri yansıtarak, müziğin modern toplumda ifade edici ve etkili bir ortam olarak kalıcı gücünü göstermiştir. Çalışmada, bu faktörlerin giderek küreselleşen ve dijitalleşen bir sanat ortamında müzik performansı ve tüketimine yönelik yaklaşımları sürekli olarak yeniden şekillendirdiği tespit edilmiştir.

Araştırma bulguları, müzik eğitimi müfredatının geliştirilmesi için önemli çıkarımlara sahiptir ve sanatsal eğitimdeki çağdaş zorlukları ele almak için yaratıcı ve söylemsel unsurları içeren güncellenmiş eğitim programlarına ihtiyaç olduğunu göstermektedir. Çalışmada, müzik öğrencilerinde duygusal düzenlemeyi geliştirmek için özel eğitim modülleri ve metodolojileri geliştirilmesi önerilmiş, bu sayede hem psikolojik iyilik halleri hem de performans kaliteleri artırılabilmiştir. Çalışmanın belirlenen sınırlılıkları arasında Ukrayna eğitim kurumlarına odaklanan coğrafik yapı yer almış ve bu durum, bulguların diğer kültürel bağlamlara genellenebilirliğini potansiyel olarak kısıtlamıştır. Örneklem büyüklüğü önemli olsa da, Ukrayna müzik eğitimi içindeki deneyimlerin çeşitliliğini tam olarak temsil etmeyebilmektedir. Ukrayna'ya özgü kültürel yapıların, sonuçların evrensel genellenebilirliğini sınırlayabileceği belirtilmelidir.

Gelecekteki araştırma yönleri arasında müzisyenler arasında duygusal düzenlemeyi iyileştirmek için etkili eğitim programları geliştirmek ve değerlendirmek, yaratıcı yaklaşımları daha da bütünleştiren yenilikçi öğretim metodolojileri tasarlamak ve uygulamak, evrensel ilkeleri ve kültüre özgü uygulamaları belirlemek için müzik performansı eğitimindeki kültürler arası farklılıkları araştırmak ve teknolojik entegrasyonun müzik performansı eğitimi ve uygulaması üzerindeki uzun vadeli etkilerinin araştırılması yer almıştır.