

## PERFORMANCE POETICS AS AN IMALOGICAL VISION OF A CONTEMPORARY MUSICAL WORK

<sup>a</sup>BOHDAN KYSLIAK, <sup>b</sup>LIUDMYLA SHAPOVALOVA,  
<sup>c</sup>RUSLANA VAVRYK, <sup>d</sup>DMYTRO HUB'YAK, <sup>e</sup>SERHII  
DAVYDOV

<sup>a</sup>Ivan Bobersky Lviv State University of Physical Culture, 11,  
Kostyushka Str., 79000, Lviv, Ukraine

<sup>b,e</sup>Kharkiv I. P. Kotlyarevsky National University of Arts, 11/13,  
Maidan Konstytutsii, 61003, Kharkiv, Ukraine

<sup>c</sup>National Academy of Ground Forces named after Hetman Petro  
Sahaidachnyi, 32, Heroiv Maidanu Str., 79012, Lviv, Ukraine

<sup>d</sup>Ternopil Volodymyr Hnatiuk National Pedagogical University,  
2, Maxyma Kryvonosa Str., 46027, Ternopil, Ukraine

email: <sup>a</sup>bogdankuslyak@gmail.com, <sup>b</sup>refleksiaua@gmail.com,

<sup>c</sup>ruslana\_vavrik@ukr.net, <sup>d</sup>hubjakdmytro@gmail.com,

<sup>e</sup>davydovjazz@gmail.com

**Abstract:** The article considers features of musical performance in the context of imalogical vision. It is emphasized that in the process of performance, musical work can acquire extensively new meanings and functions. On the basis of contemporary examples, it is shown how imalogical vision of a musical work, shaped within performance poetics can become a tool of cultural diplomacy and soft power. The study employs interdisciplinary approach, combining vectors of musicology, philosophy, and political science.

**Keywords:** musical performance; performance poetics; interpretation; post-structuralism; cultural diplomacy.

### 1 Introduction

In the modern situation, it is impossible to overestimate the importance of understanding “*our*” and “*strangers*”, which from the moment of the “beginning of globalization” (“the explosion of globalism”) suddenly had to become “equal to each other”. The idea of equality and equivalence of all people, who must collectively adapt to the limitations of “their” planet, calls into question the images of various cultural communities in their originality and difference from other communities. This idea challenges the very concept of cultural identity, which has hitherto served as the basis for the unity of certain groups. The fundamental condition for the coexistence of more than seven billion people in an increasingly crowded world seems to be recognition and respect for the value of the “other,” which is best implemented in art, and especially in music, and is described within the framework of imalogy.

It should be noted that the concept of “imalogy” relatively recently entered the circulation of the humanities. This is a scientific discipline whose subject of study is the images of “others”, “alien” nations, countries, cultures that are foreign to the perceiving subject. The image of the “stranger” is studied in imalogy as a stereotype of national consciousness, i.e., as a stable, emotionally rich, generalized figurative idea of the “alien”, formed in a specific socio-historical environment [15]. It follows from this that imalogy not only reveals the image of the “stranger”, but also, in connection with the processes of reception and evaluation, characterizes the perceiving subject himself, i.e., reflects national identity and own value system.

Imalogy is interdisciplinary in nature: its sources are language, culture (both mass and elite), various types of art, literature, folklore, data from semiotics, ethnolinguistics, ethnopsychology, ethnography, ethnology, cultural studies, history, political science, etc. By studying the data obtained from these sources of materials, imalogy strives to generalize them and develop a certain general paradigm for the reception of “strangers” in the space of one or another national consciousness. Imalogy has its own specific features in music, where performing poetics has an incomparably greater space for interpretation and experimentation than it is possible, for example, in literature.

The general conceptual task of imalogy is to create an objective image of a perceived object. At the same time, imalogy strongly depends on the personality of the perceiver, on his subjective

view, and existing stereotypes. In turn, the professional competence of a performer of modern musical works presupposes the ability to form such performance poetics in the process of performing any musical work that it will be able to convey the artistic image of the original as closely as possible, refracting it through the lens of the cultural “matrix” of the audience. The imalogical vision, in essence, involves carrying out of a kind of PESTLE analysis [2] of the audience, in order to select the appropriate style and vector of interpretation, subtle features of performance poetics.

In this context, studies devoted to postmodern artistic communication in music are of interest. In them, the features of the relationship between the artist and the viewer are derived from the specifics of the postmodern subject, and the possibilities of mutual understanding between the performer and the listener are considered in the intersemiotic, multilingual space of postmodern musical works, which include the stylistic features of many different cultural texts. Structuralism, according to Barthes, is looking for not just a subject, but a new, highly intelligent *homo significans*, a signifying person, a producer of meanings - meanings in the specific understanding of poststructuralists, that is, those that are secondary in relation to form and are not expressed, but rather produced [19].

The simultaneous existence of such a multitude of cultural texts in a work cannot but affect its form. The specificity of postmodern music is determined by special spatio-temporal relations: the line between the individual and the whole is blurred, each moment of musical time contains both a disappearing past and an advancing present-future. Therefore, it is difficult to determine whether a given time moment belongs to the past or the future. It is in a state of timelessness, eternity. The classical musical form, which embodied completely different ideas about space and time, where there is always a dramatic clash of contrasting themes, development, climax, reprise, becomes unacceptable. The horizontal deployment of thematic material in postmodern music does not make sense, because here every moment is the main one. The form turns into an open structure [22]. The main thing about open form is that it gives complete freedom of co-creation to the listener. It is not complete, is open to many interpretations and readings, its existence is an endless expansion and renewal. The thesis about the “death of the author” expressed by Barthes is confirmed very convincingly by postmodern music by the very fact of the presence of polystylistics in it.

Understanding performance technique in a broad sense as art, it is logical to recognize its involvement in new forms of modern thinking of composers, especially their worldview and way of embodying new content. About this connection of art with the socio-historical and spiritual context of the era, experts write the following: “The second half of the 20th century brought a lot of new things to musical culture, both in terms of content and form. The cataclysms of wars, major social and revolutionary changes, profound changes in social relations, an unprecedented leap in science and technology, the development of outer space were reflected in the works of literature, painting, music... The new era caused the emergence of new images and means of their embodiment in art” [16].

Musical matter, embodied in works of art, acquires a real sound through the performer. Art, and, in particular, musical art, makes it possible to analyze, understand, and feel the deep foundations of culture, and, thereby, comprehend the ongoing processes at a new level. Musical performance, which embodies new phenomena of general cultural development, is interpreted as a creative process in culture [19]. The performing musician, as a creative person, is a direct participant in the cultural creative process. Understanding the interaction within musical communication (composer, performer, listener) through a musical work provides the possibility of a new look at the

internal mechanisms of the development of modern culture and cross-cultural interaction.

The imalogical aspect of national self-determination, from which the basic distinction "I – Other" follows, is comprehended in a historical context in the work of J. Lierssen "*Poetics and Anthropology of National Character (1500-2000)*". However, as evidenced by the developments of comparative scientists, imalogical categories are not limited to the framework of such a dichotomy. J.-M. Mura identified two types of the category "The Other," which he designated as "stranger" and "foreigner". Other researchers prefer the terms "alter" and "alius", where "alter" is an artistic image constructed on the basis of positive or negative ethnic or national stereotypes, while "alius" is located outside the framework of a particular group, nation or culture and is represented as an artistic image with symbolic or metaphorical functions [17].

For a long time, the topic of interaction between musical cultures and civilizational communities remained on the periphery of theoretical understanding. Attention was focused mainly on questions about the essential nature of music as a type of artistic and aesthetic activity. But today, the poetics of musical performance has become one of the elements of soft power, the formation of a national image, and this cannot be ignored. In turn, the study of this phenomenon on a scientific basis is possible precisely on the basis of imalogy.

## 2 Method

Understanding the current situation in culture as a synthesis or dialogue of cultures determines the need to turn to the idea of dialogue and polyphony, as well as the theory of interaction of cultures. Sociological aspects of musical culture and intercultural communication are studied from the perspective of the sociology of music. Within the framework of an interdisciplinary approach, the provisions of the theory of nonlinearity are used. Research from the standpoint of the science of music involves the use of approaches of reintegrated musicology, which arises at the intersection of ethnomusicology, classical musicology, and anthropology.

The study used the method of philosophical comparative studies, the method of categorical analysis, the hermeneutic method, as well as axiological and anthropological approaches. The work is based on the general scientific principles of historicism and objectivity, the unity of the historical and logical, the ascent from the concrete to the abstract and from the abstract to the concrete.

## 3 Results and Discussion

Giving his understanding of the image, Baudrillard identified its four main functions: the image reflects reality; the image masks and distorts reality; the image masks the absence of reality; the image has no relation to reality, being pure fiction [5; 6]. Commenting on the interpretation of the image proposed by J. Baudrillard, R. Barnett expresses a conceptual position: both the creator and the perceiver of the image can put their own idea into it, use it in relation to their own goals [4, p. 331]. The second conceptual position of Baudrillard and Barnett is the assertion that "the image generates its own reality" [4, p. 332].

Thus, we come to the following conclusions: the system of images shapes a person's views; the author's creation of an image introduces the creator's own goals and attitudes into its content; a person perceives the world through images, and the perception of this world often depends on the content of the image; imalogy, due to its universality, has become an independent discipline. This is noticeable in the example of the author's vision of the cities of the world: E. Hemingway's Paris is fundamentally different from G. Miller's Paris, P. Ackroyd's London - from Charles Dickens' London.

At the same time, "an alien musical culture, with close interaction, always reveals itself more fully and deeply in the eyes of the "other" culture. For one meaning, as a rule, having

met and exchanged with another meaning, through dialogue and interpenetration, can comprehend its depth and learn the hidden sides of the "other" culture. The dialogical nature of cultures (in our case, musical ones) gives rise to searches in the field of art history and philosophical methods. From here, opportunities arise for a variety of comparative, hermeneutic studies to identify the contexts of "eternal themes" and problems in art, to deepen historical excursions, and comprehend pressing social and philosophical problems" [11].

Musical performance is one of the ways of intercultural communication that most fully reveals the "spiritual axiomatics" of a particular culture, the originality of its "cultural code". Acting as an element of "soft power," musical performance in different contexts experiences the effects of this contradictory phenomenon, which includes both the spontaneity and openness of culturally specific self-expression and the vector of political and ideological manipulative influence.

For the modern theory of "soft power", as well as for the earlier theory of the "cultural revolution", the fact that music is one of the broadest "platforms" of cultural influence is especially important: to understand it, no other language is needed except the language of the music itself. "Soft power" from a "naive" and "manipulative" perspective uses the resource of musical performance for political purposes, promoting a positive perception of the image of its country by a wide foreign audience [18].

When interpreting a musical composition, the performer not only reproduces the composer's intention in sounds, but also continues to develop the dramaturgy of the work. Reproducing the author's content, the musician simultaneously rethinks it in accordance with his subjective worldview and individual experience, thereby "finishing" what was not said by the author, explaining equally important aspects of the plot that are hidden from the naked eye. And as a result, in each performance a performance content arises, which is new each time (there is no identical reading of the text) [7]. The mystery of the performer's creative process lies in this unique, individual vision and understanding of the plot at a given specific moment. In confirmation of this, one can cite the statement of the world famous cellist, conductor, composer P. Casals: "The performer, whether he wants it or not, is an interpreter and reproduces the composition in his interpretation" [15]. Despite the fact that interpretation represents different versions of the author's content, the role of the performer, as a creator of music, is no less significant. Some scholars stress that understanding through the interpretation of "cultural essences" not only of the past, but also of the present is, to one degree or another, creation, construction [16].

Achievements of scientific and technological progress contributed to the emergence of new technical means, which opened up enormous opportunities for the performer to individually perform a work. Namely through understanding the work, the subjects of musical communication meet each other halfway: the performer and the listener (composer and listener, composer and performer).

Communication in musical dialogue is an integral synthetic phenomenon located on the edge of a number of scientific disciplines (history, philosophy, cultural studies, aesthetics, art history). Naturally, the difficulties in the study of musical dialogue are indicative of the pattern of their one-sided art historical consideration, when the priority of "music for the sake of music itself" is intensified and focused, the elevation of the individualistic and personal principle extremely narrows the space of dialogue and puts forward the principle of monologue to the main role [9].

The process of musical semiosis reveals, firstly, the sequence of deployment of structural layers of perception and experience of musical consciousness, secondly, the stages of interpretation and understanding of specific musical signs, thirdly, awareness and comprehension of the existential-personal meaning-values of music and, fourthly, assimilation of general cultural symbols and

values of music. The search for pure musical meaning and analysis of aesthetic experience in the process of perception, performance, and understanding becomes the main goal of musical semiosis as a process of interpreting musical significance. Consequently, the hermeneutic-axiological methodology for analyzing music as a cultural phenomenon allows identifying two significant levels of musical semiosis. Firstly, it is the level of author's interpretation, which provides for the general cultural opposition "epoch - author", containing specifically the artistic conditions of musical creativity, the author's meaning and value guidelines, the "ethos" and "logos" of culture in general. Secondly, it is the level of performing interpretation, on the one hand, accurately conveying the author's idea of a musical work, and on the other, re-creating the author's idea, painting it in new colors or creating a new meaning for a well-known work. Often a new interpretation of an already known piece of music became an independent musical event, which is very typical for modern musical works.

The main goal of any interpretation is to understand the meaning. The problem of understanding in the light of philosophical ontological hermeneutics acts as the initial existential characteristic of human existence, namely understanding is the basic task and goal of philosophical hermeneutics as interpretation. That is, understanding becomes an inexhaustible procedure of interpretation when the Text is Genesis [16]. The "interpretive era" began when the author disappeared from the concert stage. The performer (performers) can (in some cases must) freely interpret musical texts, and as a result - a boundless semiotic field of play with the meanings and values of culture is formed.

In the conditions of the formation of new political realities in recent years, as well as the rapid development of technology and mass media, the attention of scientists and practitioners is increasingly being drawn to the issues of developing new and improving old, well-tested tools for establishing a positive image of the country in the space of intercultural interaction. It can be assumed, following P. Bourdieu, that such a reflexive production of symbolic "cultural capital" that legitimizes power practices is a characteristic feature of our time [17].

One of the tasks of intercultural interaction is, as it is known, the mutual adaptation of value systems of national cultures [8]. It does not always require integration, but is "doomed" to dialogue. Art, and musical art in particular, has the property of synchronizing value systems through a high degree of empathy, based on the synchronization of sensory experiences of a group of listeners.

The idea of "generative poetics" of a performing text is of interest [13]. The need to turn to a concept unusual for musical art is dictated by "a shift in research interest from the concept of a work as a structure to the theory of the text as a generation of meaning" [4]. Generative poetics is the use of certain aesthetic means and the poetic manner that underlies the generation of the performing text of a musical work.

The concept of generative poetics is borrowed from linguistics, and it is based not on a description of the text, but on modeling the process of its generation. The basis of the theory of generative poetics is based on the fact that a literary text can be represented as the sum of a theme and expressive techniques, with the help of which the theme is transformed into a real text [16]. The transfer of this theory to the field of performing arts makes it possible to "see" the mechanism of figurative and semantic growth of the composer's heritage in the work of outstanding performers [4]. The main emphasis of generative poetics, in this aspect, is associated with the study, understanding, and analysis of the principles of the birth of a performing text.

At the same time, musical dialogue acts as a cultural breakthrough in three different dimensions of the musical-historical process: a) individual-personal, b) dialogical, and c) artistic-systemic. The combination of these components allows

to more accurately identify subject-substantive connections in them, as well as unique artistic features.

Today, glocality is becoming a factor in the formation of a new civilizational reality. The modern world represents a coexistence of different cultures with their own values and rhythm of life. The very term "coexistence" implies close interaction between these cultures and people belonging to a particular culture. At the same time, today, in an era of global crises, the forces of self-determination inherent in local culture are growing, and its powerful potential, realized in the processes of social transformations, is being revealed.

In the context of the globalization of human existence, the fact is revealed that the multidimensionality and originality of the existence of people and things has not only a social scale. The identity of people, existing as a process, makes it possible to keep in unity moments of activity that are stratified in time and disintegrating in space, relying not only on the polyphonic complexity of the social process, but also on the anthropological depth of the individual's existence. The internal basis for the formation of anthropogenic relations in society is the emancipation of culture, the transition from the reproduction of cultural patterns to culture creation at the level of the individual [10].

Ukrainian researcher Stepan Solanskii notes that "the artistic-interpretive discourse of a glocalized space is a set of interpretive versions of an artistic (in particular musical) work, which is marked by a hierarchy of priorities formed by a certain local environment, selectivity of both the genres themselves (specific works) of one or another composer or style, as well as models of performance of this work, the specifics of their social representation, consonant with the spiritual needs and values that crystallized in the process of historical development of this community" [20, p. 146].

The imalogical vision of performance poetics becomes the "atmosphere" of such a landscape. In particular, it should be noted that there has been a noticeably increased interest in the work of Ukrainian composers and performers. Since the beginning of the 2000s, the performing poetics of Ukrainian musicians performing modern works and folklore works in modern adaptation has been part of the imalogical "mission" of Ukrainian music, and since the beginning of the full-scale invasion of the Russian Federation it has become an important element of soft power and "public diplomacy".

Ukraine exercises "soft power" through the Eurovision music competition and cultural events that are held both domestically and abroad.

In June 2023, for the first time in Ukrainian history, the Ministry of Foreign Affairs held a classical music concert "Night Serenades" dedicated to Nadiya Savchenko, Oleg Sentsov, and all other Ukrainians who are illegally detained in Russia. Not only compatriots were invited, but also foreigners - foreign diplomats, journalists, expats. In such acts of public diplomacy (it already has a fully formed name - "musical diplomacy"), performing poetics is inseparable from the imalogical vision. Such poetics work with emotions and feelings, expanding the country's loyal audience in the world.

Expanding its space, musical performance gradually secured its status as an autonomous creativity. Researchers note that in the romantic philosophy of art, which raised the importance of the composer-creator and the work he created, a seemingly passive role was left to the performer. However, at the same time, emphasizing the importance of the emotional principle and fantasy in art, romantic aesthetics allows considering the performer, who is also an artistic individual, as a creative person and has the right to free expression of his "Self", the world of his feelings and experiences, the right to creative initiative [17].

In December 2023, the conductor of the National Opera of Ukraine and the artistic director of the Kyiv-Classic orchestra, German Makarenko, was awarded the title "UNESCO Artist for

Peace". Let us remember that this prestigious international award is given to those who, through their activity, draw attention to the problems of peace, justice, tolerance, mutual understanding between people, and deep commitment to the ideals and priorities of the United Nations.

German Makarenko became the first Ukrainian artist to be awarded the title "Artist for Peace." Since the existence of this prestigious UNESCO award, no more than 60 people have won it in the world, including British singer Sarah Brightman, Brazilian ethnic music performer Gilberto Gil, Chinese actress Gunn Li, Portuguese actress and director Maria de Medeiros, Japanese musician Eijin Nimuro, Canadian singer Celine Dion, etc. However, Makarenko's musical repertoire covers not only national works, but also folk and classical musical traditions of North and Latin America, the Asia-Pacific region, as well as Europe and Ukrainian music, in particular, the music of conductor's native region - Lviv. Thus, his performing poetics is capable of presenting to listeners an imalogical vision in musical works of completely different genres and "geographies".

Modern Ukrainian composers - V. Antonyuk, O. Bilash, Ya. Bobalik, E. Brilin, Yu. Dibrova, Yu. Korzhenko, M. Lastovetskyi, R. Panchuk, O. Serova, V. Sylvestrov, M. Skoryk, B. Filts, O. Shimko, M. Shorekov, and others - in the piano miniature genre skillfully fill a small artistic work with significant content, without violating the requirements of a one-part, two- or three-part form.

It is interesting to note the piano piece which has the program name "Zabavka" (by Ruslana Vavryk). It is small in volume - 45 bars. The coverage of a colorful range of sensations opens up wide opportunities for the manifestation of the performer's creative imagination and the use of the piano sound in the embodiment of the image. The piece has a simple, intonation-rich transparent texture and requires the performer to read carefully the author's text, working out various strokes, clarity of articulation in the bass presentation and appropriate reproduction on the instrument. The composition is dominated by the rational-constructive principle in relation to the repetition of thematic material, squareness, symmetry, etc. The musical and performing experience of working on the piece encourages the use of associative techniques thinking, ambiguous worldview.

Also interesting in the context of our research are the characteristic features of the multifaceted work of another Ukrainian musician, Runchak. The unifying component of his music is the unconditional conformity to the linguistic and stylistic features of modern music in the widest possible dimension of its innovative ideas. A significant sign of this is, in particular, the consonant phenomena of postmodernism with its inherent synthesis and reinterpretation of many genre-style systems of different musical eras. Such a synthesis of the ethnic and the avant-garde is contained in the "Ukrainian Suite"; polystylistic mixes - the suite "Portraits", where the revival of the stylistics of past eras produces impulses for new meanings of the composer due to the duality of the semantic content of the music.

Genuine pianistic mastery, reaching a supersensible level, has the ability to capture the subtlest vibrations, moods of the sociocultural background and influence these social moods [14]. This is the difference between the cultural influence of "high pianism" and the influence of other methods of musical expression.

The application of philosophical and axiological analysis to the study of the dynamics of the life of the country' "cultural face" allows to more fully study such an aspect of cultural creativity as the communicative existence of music in the sphere of intercultural interaction. Musical art, including piano performance, acquires special significance in this regard. Revealing the soul of the people in a complex emotional-intellectual synthesis, it at the same time represents one of the ways of transmitting the semantic axiomatics and value foundations of culture, it contributes to the search for ways of

mutual understanding while respecting the characteristics of each side of the dialogue.

With a similar goal, but in a slightly different way, Chinese performers carry out the imalogical "mission" of forming an image of Sino-Americanness in recipients. An artistically constructed and imalogically complex system of mutual reflections of hetero- and auto-images, diverse, complexly interacting "strangers", "others", and "us" reveals the innovation of Sino-American musical performers in the representation of the transcultural imalogical model of Sino-Americanness.

In the United States, Nowruz "isn't complete without music", says Jalal Kimia, an Iranian-born percussionist based in Washington. Originating in ancient Persia (modern Iran), Nowruz has also been celebrated in Central, Western and South Asia, the Caucasus, the Balkans and the Black Sea basin for more than 3 thousand years. The holiday, whose name means "new day" in Persian, coincides with the spring equinox, when the sun moves along the earth's equator, evenly dividing day and night hours. Playing the daf, a frame drum used in popular and classical music, Kimia has performed with Iranian traditional and folk groups at numerous Nowruz events. He also teaches and leads daf playing groups. Today, Kimia plays in the Rumi Daf ensemble, which recreates the dynamic rhythms and melodies of his ancestral home. "Music is my tool that I use to show our culture to the world," he says. Lily Afshar, an Iranian-born classical guitarist and professor of guitar at the University of Memphis who also performs at Nowruz concerts, collaborates with the Pacific Symphony Orchestra as a soloist. Afshar performs Vivaldi's concerto "due to its lightness and spring mood", through performing improvisation and creative performing poetics, giving it "shades" of Nowruz and thus forming an imalogical vision [12].

A musical text functions, is transmitted, and acquires actual existence only in the form of performance. In music, performance is not just a translation of musical notation into sound form, but it is always a re-creation of the temporary form of music, its way of socio-cultural existence. Performance is essentially interpretation. Numerous authors emphasize the decisive importance of the performing interpretation of the musical text, insisting on its relative autonomy and creative nature [1].

Rereading and interpretation of the author's text arises as an intramusical procedure, but the conditionality of this process is determined by the "conditions of the context", that is, the reality of culture [21]. The new interpretation is an event in the exact etymological sense of the word: as a co-existence, the joint existence of various individuals within one whole - an author's work as a cultural text. Interpretation from the point of view of the philosophy of music is considered as a co-existence, a dialogue, and the musical text - as a space of endless and relevant possibilities.

At the same time, imalogy allows one to address not only the psychological and aesthetic "Self" of the listener, but also his social, ethnic and civic "Self". In this case, the musician conducts a kind of PESTLE analysis, identifying the characteristics and values of the audience and its landscape, and building the performing poetics accordingly - thus, this poetics is invariably generative in nature.

#### Literature:

1. Ahlberg, M. (2023). Beyond the music: Exploring the dynamics of national and European identity in the Eurovision Song Contest. [PhD thesis]. Malmo University.
2. Alanzi, S. (2018). *PESTLE analysis introduction*. University of Salford.
3. Barnett, R. (1955). *Cultures and visions: Images, media and imagenary*. American Univ. Press.
4. Barrett, J. (2023). *Seeking connections: An interdisciplinary perspective on music teaching and learning*. Oxford University Press.

5. Baudrillard, J. (1986). *Beyond right and wrong or mischevious genius of image*. Resolution.
6. Baudrillard, J. (1988). Simulacra and Simulations. In: J. Baudrillard. *Selected Writings*. Stanford Univ. Press, p. 171.
7. Davies, S. (2006). Performance interpretations of musical works. *Nordic Journal of Aesthetics*, 18(33-34). <http://dx.doi.org/10.7146/nja.v18i33-34.2830>
8. Fernandez, A. (2023). Popular music as cultural soft power. *OBETS Revista de Ciencias Sociales*, 18(1), 17-36.
9. Goodrich, A. (2018). *Theory of interpretation applied to artistic musical performance*. Leopold Classic Library.
10. Hebert, D., & Rykowski, M. (2018). *Music glocalization: Heritage and innovation in a Digital Age*. Cambridge Scholars Publishing.
11. Lerch, A., Arthur, C., Pati, A., Gururani, S. (2021). An interdisciplinary review of music performance analysis. *Transactions of the International society for Music Information Retrieval*, 3(1), 221-245.
12. Lily Afshar - Iranian-American classical guitarist (2022, November 24). Voice of Central Asia. <https://golos.tj/culture-and-sports/3270/>
13. Mardon, A., Droog, K., & Kulchisky, A. (2020). *Understanding music: An interdisciplinary study*. Golden Meteorite Press.
14. Panasiuk, V., Borko, I., Khvostova, T., Maslov-Lysyckin, A., Yermukanova, A. (2022). Music as a communication factor in foreign policy. *Studies in Media and Communication*, 10(3), 160-167.
15. Percovic, I., & Fabbri, F. (Eds.) (2017). *Musical identities and European perspective: An interdisciplinary approach*. Peter Lang.
16. Rink, J. (2008). *The practice of performance: Studies in musical interpretation*. Cambridge University Press.
17. Schuler, N. (2005). *On methods of music theory and (Ethno-) musicology: From interdisciplinary research to teaching*. Peter Lang.
18. Shiochain, T. (2017). *Singing ideas: Performance, politics and oral poetry*. Berghahn.
19. Silverman, M. (2007). Musical interpretation: Philosophical and practical issues. *International Journal of Music Education*, 25(2), 101-117.
20. Solanskii, S. (2016). Artistic and interpretive discourse of Bahianism in a glocalized space: Performance concepts at the Lviv Piano School. *Spotkania Humanistyczne*, 6, 143-150.
21. Statler, K. (2012). The sound of musical diplomacy. *Diplomatic History*, 36(1), 71-75.
22. Straus, J. (1995). Post-structuralism and music theory (A Response to Adam Krims). *Journal of the Society for Music Theory*, 1(1), 1-3.

**Primary Paper Section: A**

**Secondary Paper Section: AL**