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Genre in the Music Communication System and the Artist's Mission

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Abstract---The concept of the genre in the creative practice of the 20th century is defined as a complete historical cycle. The purpose of the study is to review theoretical ideas about the role of genre in the communicative system of musical culture of the 20th century through the criterion of cooperation of the composer and performer. A. Sokhor, V. Zuckerman, Ye. Nazaikinsky, I. Kohanyk et al. explained the essence of the genre from different standpoints, revealing the fundamentally open nature of the theory itself. However, there are ontological laws of the genre development. The first law is that music genre exists as a system of functions. The second law is that genre exists in social practice as a conditional model of developed musical archetypes that reflect deep mental structures of communication. These laws are illustrated with such examples as the genre of toccata for piano (Italian composer G. Petrassi and Ukrainian composer I. Karabits); the genre of ancient ballads in the repertoire of modern kobzars; chrono-articulatory foundations of the polyphonic cycle of V. Bibik "34 Preludes and Fugues. The Second Notebook", typical communication strategies in creative work of modern artists and performers.

Keywords---artist's communication, genre as a system of functions, genre semantics, interpretation of the genre, the chronotope of performance.

Introduction

The musical theory of the 20th century defines genre as a category of creation of meaning in the work of composers, which is of great importance for performers. At the same time, music genre is a crucial mechanism of human comprehension and understanding of historically established meaning, which preserves the "cultural memory". Scholars explained its essence from different perspectives, thereby revealing the fundamentally open nature of the theory itself. The search for specificity included various criteria, including typology of musical content, listener's perception (Cross, 2014; Nazaikinsky, 2003), method (Laurie, 2014), system of functions (Berezovchuk, 1989), in a dichotomy with other meaning-creation categories: historical style (Goryukhina, 1970), musical form (Shapovalova, 1987), individual compositional style (Kokhanyk, 2009). Thus, when assessing the role of the genre in the creative practice of the 20th century as a complete historical cycle, the artist's mission is a significant phenomenon among the many circumstances and factors of creative communication through music.

The purpose of the study is to fully describe theoretical ideas about the specifics of the genre in the communicative system of musical culture of the 20th century through the criterion of cooperation of the composer and performer. The defining feature of a genre is the typing of its structure influenced by a socially developed function: "genre means a function multiplied by a structure". This definition belongs to the prominent folklorist Gippius (1974). Although it is developed using the material of the musical culture of the oral tradition, it can be successfully applied to academic art. Notably, in his prominent work "The Tree of Music" (Orlov, 1992), G. Orlov does not pay attention to genre (as a methodological tool for learning music), replacing it with categories of the theory of musical communication: "experience", "behaviour", "order". Perhaps, this was due to a change in the scientific paradigm: from Soviet one, where the connection with the primary genres of folklore served as postulate No. 1, to Transatlantic paradigm, where cognitive models are primarily determined by relying on the cultural anthropology and multicultural methodology. I. Zemtsovsky's conclusions became the cornerstone for the structural and typological approach to the genre: "... the category of genre is included in the fundamental idea of modern study about artistic reality, which is being created, and is variable in nature as, well as any creative work" (Zemtsovsky, 1996). The scholar clarifies that the social function of folklore is not a primary reason for the birth of the genre but only a contextual field of its free movement, that various artistic structures are possible with a common function.

There is an opinion among practicing musicians that the genre does not exist; that the type of musical work is a theoretical abstraction. If in the folklore environment the carriers of a living tradition think in tunes (functions) and can constantly vary the sound material, then professional performance is a different case. Here, the composer's text is a fixed object, while the subject is a co-creator of the performed music piece. Relying on the personal "arsenal" of performing poetics (articulation, timbre, accent, dynamics), the performer reproduces music pieces "here and now" on behalf of the author, who is identified with a performer for the public (Vereshchahina-Biliavska et al., 2021; Hadida & Paris, 2014). This

ontological law of performance is the feature of musical communication, unlike in other types of art (literature, poetry, architecture, cinema). Other arts do not have the medium's mission: the recipient deals directly with the artistic text, which is interpreted in one's mind without other people. Thus, in the performing arts, the interpreter has the same function as composers, who create music. What is the mission of a performer during globalisation?

Various music styles and genres are the context for discussing the problem of communication between the author and the performer in contemporary art, and the material for the study are music pieces from neo-baroque to postmodern era by such composers as Gofredo Petrassi (Italy), Ivan Karabits (Ukraine), Valentin Bibik (Israel), Volodymyr Runchak (Ukraine) and others. The variety of genres and their interpretation in the works of artists of various national compositional schools and traditions is an objective spiritual reality, where internally determined natural connections have developed due to the universalism of musical thinking, which has long been understood as a "primary modelling system" (Blacking, 1981).

Laws of development of genre in music

The study of genre in music provides an interdisciplinary synthesis of analytical musicology and humanities (philosophy of culture, psychology of creativity). The method of interpretation (theory of performing arts) focuses on the personality of a performing musician who presents one's phenomenological experience of creative activity. The algorithm of analytical observations of the artist's mission in modern culture is defined by three discourses in genre research: music ontology, communication theory, and interpretation. They define fundamental foundations of the genre in music that should be considered. First of all, the recognition of the ontological nature of ontos, which is in its sound form, which should be intoned (by voice or instrument) and clear to the musical ear for many generations of people in public practice. This level of understanding captures sound as the meaning of being, the beauty and self-sufficiency of the sounding world that the performer reproduces (the world of sonos, which is the multidimensional timbres of sound). The following important theses should be understood:

- the communicative nature of the genre is the function of a medium in the organisation of musical speech (through fixing life content in sound structures through speech/communication, information exchange), which the composer considers as "memory of the genre" and interprets it individually;
- therefore, during the evolution of musical practice, not only the stable, but also the flexible (interpretive) nature of the genre is revealed (from the composer to the performer; from the performer to the addressee – listener).

Genre is not a thought structure (unlike melos, mode and harmony, rhythm, or even timbre); it is rather its environment, the environment of being in society, where the thinking self-consciousness is immersed to communicate, transmit sound-like information to others about itself. The existence of the genre includes several attributes that have been created over the entire evolution of European art: the composition of performers (who plays?); instruments (what does one play?)

where and for whom?); place of performance (location) and addressee of the music message (Ohanezova-Hryhorenko et al., 2021; Hennion, 1997). Adding a content parameter to them (what is this piece of music about?) provides the most succinct definitions of the genre among all existing ones: "genre is a way of making music" (from the "Dictionary of Musical Terms" edited by B. Asafyev and published for the democratic public of the Philharmonic halls of Russian cities in the 1920s).

These genre parameters make up the model of musical communication at the established levels:

- semantics that are consistently repeated in sound structures, a meaningful programme (according to the mundane request of society);
- contextual "landscape", which comprises mental signs of the existence of an ethnic group/nation, language-logos, connections of influence of other types of art immanent to this particular national culture;
- time and space of performance, its structural "configuration": the number of participants in music session, location, the ratio of word and music, the vocal and the instrumental.

Law No. 1: genre in music exists as a system of functions of cultural self-awareness. In its turn, the system of functions of a particular genre includes ideas about the ontological nature of musical communication. Ontologism captures the quality of genre modelling of the world through an ethical attitude towards it. For example, the behaviour of a believer and a secular person manifests different worldviews. The goal setting of the genre and its entelechy includes appropriating the aggregate product of cultural communication and multiplying it through the experience of individual compositional creativity through the medium of a performer (Yu et al., 2020; Gunawan & Suhartono, 2019). The modern picture of sonorous musical existence depends entirely on the performer who produces it. As a rule, the "meeting" of the composer and the genre as a semiotic sounding object provides for a rethinking of socio-cultural experience in the artist's consciousness and a "reset" of the entire genre picture of the world into a style model of the updated idea of the genre. As a result, the communicative function of the genre is systemic-creationist, since it reveals the goal-setting of music as communication. Therewith, horizontal or interpersonal communication implies a secular type of music making, and spiritual, vertical (communion with God) implies religious forms and genres of culture.

Analysis of the composer's text is the initial stage for the performer, which follows the path of spiritual comprehension of music to adequately reproduce it. Two approaches exist in the structure of performing consciousness: the objective approach, which is the "matter" of the sounding text, and the inner approach, which is the reflection as an experience of self. The synthesis of ontological, semiotic, and cognitive projections of the genre creates a higher order of communication, that is, the synergy of the "world-person" relationship. Its deep level is easily revealed by hearing through intonation types (genre archetypes). The intonation-auditory foundation determines form-composition and its semantic content. The pinnacle of the genre structure of modelling is the quality of musical drama of the work as a result of relations between the subject (artist) and the object (world of culture, being).

The law No. 2 is that genre exists in social practice as a conditional model of developed musical archetypes that reflect deep mental structures of communication. Every composer's interpretation of this model is a precedent for its permanent renewal. Therefore, there is a comparative cost procedure when communicating a piece for new generations of listeners. Does the composer's reading correspond (or does it not correspond) to the established canons of the genre? In this case, the musical work of a particular composer becomes a different one, that is, a new spiritual reality, where the listener "searches" for familiar figurative types through genre (as an "intonation projection of the genre" defined by [Shapovalova \(1987\)](#)). The new semantic horizons of a work with a historical genre name discovered by the composer "expand" the semantic horizon of the "genre picture" due to the stylistic thinking of representatives of the new historical era as a new genre tradition. The performer is the primary agent of updating genre traditions, whose mission is promoting a particular piece of music in the cultural chronotope to catch listeners' attention.

Below, the study provides some specific examples. In piano performance, toccata genre is dominant, which is one of the most typical models of baroque music and reveals archetypal features in the works of various composers of the 20th century. The material of the study belongs to neo-styles on the historical development of European culture of the 20th century, starting with neoclassicism of the 1930s in Italy to the "critical" 1970s in Ukraine as a direction of movement from neo-baroque to Art Nouveau and avant-garde at the turn of the 21st century.

Piano toccata genre: stylistic parallels. Goffredo Petrassi-Ivan Karabits

The Italian composer G. Petrassi in his piano "Toccata" focused on the model of the early Italian (Venetian) school of the late 16th and early 17th centuries. During historical genesis, toccata became one of the leading genres of this era. The features of the genre were defined by the solo instrumental music of the free-improvisational type. In terms of structure, it is usually a contrast-composite form, where every section contained relatively new genre prototypes (chorale, fugue). The specifics of German Baroque toccata were made up of a small cycle with a fugue (for example, organ toccatas and fugues by J. S. Bach). In church practice, toccata was considered the time (place) for improvisation of the organist at the service. Bach started the tendency to individualise the solution for its form. The reason for this is emphasis on performer's personality and creative initiative. As a result, a secular clavier toccata intended for solo concert performance was developed.

Goffredo Petrassi's 1933 "Toccata" is an original example of the revival of the baroque genre in the twentieth-century piano music. In the creative Italian practice, this was a time of interest in the neo-baroque image of the world as a movement. Following the historical national tradition served as a creative platform for the author to get out of the internal crisis after graduating from the conservatory. Thus, "Toccata" by G. Petrassi is a large-scale concert piece for piano, which "core" is the variational principle, which impacted the increase of images (sections of the contrast-component form). First of all, the novelty of the composer's interpretation of the genre invariant is determined by the birth of

sonata contrast within one meditative image. Secondly, the combination of polyphonic and variational methods of development within homophonic texture.

Genre semantics of "Toccata" by G. Petrassi is unusual. It contains not one figurative and thematic approach (homophonic, according to the baroque tradition) but two: the theme of the fugue in a form of the author's reflection and improvisation in the first variation, which occurs spontaneously without intonation preparation. In the future, the composer's choice of genre model determines its connection with sonata as an attribute of classical approach. The exhibition is written as a three-voiced fugato. The length of the theme (two bars with a stop on a strong beat) enhances the effect of internal speech. According to the rules of rhetoric, the topic contains a thesis, a proof to the contrary and a statement of the truth ([Nanni et al., 2016](#); [You et al., 2010](#)). The singing-contemplative theme sounds like a mono-act in a slow tempo in the middle register, personifying the "voice of the author". It consists of three motifs such as the "core" with unfolding, where the quasi-series shows the desire to go beyond the diatonic of the tetrachord "D-E-F-C" into a chromatic system. In the coda, the organ point will sound on tone D, with a textured "overlay" of several thematic layers. Thus, the ear logically "collects" sonorous lines in 12 steps of chromatic key with a central tone of D.

As a rule, Toccata of the Bach era prepared puffer fugue, but G. Petrassi solves it differently. The composer did not accidentally synthesise the semantics of fugue and toccata. In the central section-variations of C/A4 (C. 5) piano presentation techniques (octave technique, textured crescendo, double notes, "dry" martelato) are associated mostly with the mechanistic force that follows a person. Along with the toccatas, "fragments" of the song theme of the fugue appear with the author's mark *leggero*, which indicates a kitschy decrease in the significance of the fugue theme. Thus, the genre-stylistic and compositional foundations of G. Petrassi's "Toccata" confirm its neo-baroque affiliation. Definition of fugue as the author's reflection, reflection and toccata (with its offensive movement) is an innovation in the reading of baroque genres, their renewal based on individual thinking style. The development of the fugue from the inside of one-effect is associated with the influence of sonatas: contrast "sprouts" from the inside of philosophical reflection. Moreover, its nature is not external (as in the suite) but internal due to the unity of artistic consciousness of sonata thinking. G. Petrassi's skill in creating the neo-baroque genre is beyond doubt; expressive and technical capabilities attract the attention of interpreters with philosophical and poetic depth and complex piano tasks.

The figure of Ivan Karabits (1945-2001) stands out among the composers of the Ukrainian neo-baroque. The "diagnosis" of his early piano style reflects the attraction to the established traditions of European music. "Toccata" for piano (1964) opens the composer's creative path: it includes the stylistic direction and "live" musical language of future works, the main idea and logic of the development of thematic material ([Karabits, 2018](#)). For the first time, the work was performed by the composer at a concert of students of the Department of composition of the Kyiv Conservatory. Devoid of whimsical dramatisation, the image of toccata contains those features that will become especially noticeable in the composer's further work in large symphonic genres: improvisational, melodic

refinement, colouristic harmonies, fragility of the metro-rhythmic pulsation that requires agogic "breathing". "Toccata" performed in the technique of ostinato-rhythmic formulas radiates the energy of movement subordinated to the concentration of emotions: from the romantic exaltation and excitement of a young person to a sense of sinister mechanistic brutality of the outside world. (There is an analogy with the genre drama "Toccata" by G. Petrassi).

The main theme is based on the intonation movement of descending polyline octaves, each of which imitates a certain rhythmic accent change. Repeating the theme three times in the circle of fifths principle (c-ge; as-des-g) results in a second element of the theme that sounds like dance funebre. Harmonic formations (tritone and sevenths) in different layers of polyphonic texture are preserved until the end of the "Toccata". Therefore, the logic of harmonic thinking in the piece does not correspond to the established principles of the classical major-minor system. The theme of the middle section of the exhibition is defined by a more vocal nature endowed with romantic excitement and intonationally veils the theme of "evil". Intonation refinement contrasts with the sharp pushes on sf of dissonant complexes, the juxtaposition of meters (2/4 and 3/4) and dissonances with blues harmonies. In the coda, the apotheosis of the theme is emphasised by the juxtaposition of augmented six-four chords and numerous minor six-chords followed by the impressive effect of "angry" tremolo on crescendo (I Gede, 2021; Kapoor, 2016; Lemke, 1988).

Skilful application of the principles of thematic unity and variational development contributes to the integrity of the perception of the work, the unity of heterogeneous elements of piano text. "Toccata" in the interpretation of the young I. Karabitsa appeals to both the baroque model (by unfolding the movement of the theme) and late romantic examples of the genre (by the sharpness of the worldview). However, the originality of the work is determined not only by the genre chosen but also by stylistic certainty. The author's style is described by relief intonation-thematic connections, expressiveness of the timbre richness of the piano (register dialogues-juxtaposition). Thus, the artistic identity of "Toccata" is determined by the concentration of the idea around the modernisation of the baroque model of the genre.

Toccata and its features are found in all the works of I. Karabits. Thus, the concert piece for solo violin "musician" (1974) is a vivid example of timbre re-intonation, which results in appearance of a new acoustic text. Here, the image of music session in a folk manner is masterfully recreated, which gives unlimited range to performing interpretation. Sometimes the violin reproduces an analogue of the sound of an entire folk ensemble, reproducing the two-voice (bass and second), the sound of other plucked instruments (cymbals, balalaika, kobza). O. Golinskaya called this work "a small theatre of one actor, where the performer demonstrates skill in an improvisational manner of playing". Perhaps, this is why there are no clock lines and size in the work, even though the play contains several tempo sections: vivo, cantabile, andante recitando e rubato, tranquillo, pio mosso e animato, return to the first Temro I, coda (Vivace). In the violin version, "Music" was repeatedly performed by Anatoly Bazhenov (Kyiv). The version for domra was created by the prominent musician of the Kharkiv domra school Boris Mikheev. Each tempo (time range) section presents different performing manners-

virtuoso, recitative, sound-like, which is achieved by a combination of different techniques when playing the domra. The main task of the performing editorial staff was to bring the sound of the instrument closer to the folk sound. Thus, at the beginning of the work, the pizzicato technique is used, where the thumb of the right hand is on the G string. This is extremely difficult to play on domra at a fast pace, so the executive editors provide for playing with a plucked pick (rather torn sounds) (Goulart et al., 2012; Suryasa, 2019). The main melody (accentuated) in the low register (lowercase and first octave) alternates with sounds in the third octave. Due to the reception of playing with a pick, there is a sound-timbre imitation of a folk string-plucked instrument. Thus, timbre intonation is expressed in technical and artistic techniques of imitation (onomatopoeia) of other instrumental voices-timbres and reveals the potential of domra in the implementation of a new ontological dimension.

Performing chronotope in the polyphonic cycle of Valentin Bibik "34 Preludes and Fugues" for piano

In an attempt to find a fundamentally different performing dimension in piano music different from the baroque-romantic system, the polyphonic writing of Valentin Bibik, who is an artist with a unique sense of artistic time and space, was considered. The polyphonic macro-cycle "34 Preludes and Fugues" by V. Bibik is a real school for nurturing the latest musical thinking of a pianist (cycle op. 16 is a construction based on the idea of a 17-step key system) (Zaderatsky, 1981). Due to the original concept of sound-tone and its semantic load, the composer entered the "pantheon" of inventors of sonorous-polyphonic technology. Many of the contemporary musicians (Sergey Bezborodko, Alexander Shchetinsky) consider Valentin Bibik the founder of the Ukrainian avant-garde, along with Valentin Silvestrov and Vitaly Godzyatsky.

Music not only colouristic but technologically difficult in mastering sound space and time can develop an excellent range of performing skills of touch and pedalisation, concentration, immersion in a meditative state for a pianist. The techniques used by the composer (polydynamics, coloristic layers, sonorous polyphony, textured innovations) force performers to learn new imaginative spheres. According to conductor Roman Kofman, "Bibik's music has one rare property it forces to listen to itself" (Mizitova & Ivanova, 2020). For the performer, the lack of lado-tonal relationships means the need to search for a communicative syntax: these are intonation points, lines, pauses, timbres. Micro-cycles are described by the ultimate aphorism of preludes and the "germination" of its individual segments into a puffer, as if the thesis-thought forms the course of further discussion.

V. Bibik adheres to the baroque interpretation of the small cycle "prelude-fugue". Considering semantics, preludes are mostly mono-shaped without internal contrasts. Fugues of the cycle are interesting because they trace a new formation, where the most important factor is the sonorous-rhythmic complex. The attraction to sonority affects the quality of the vertical: it changes, the melodic-linear tension in voices weakens. Notably, in the fugues of the second notebook there are other genre influences: toccata (No. 5, 6, 19, 26), choral (No. 8, 28), dance and game (No. 9, 12, 15, 23, 27, 29, 30), which require performing. In

Preludes No. 16, 20, 21, there is no regulated metro-rhythm (sometimes clocking), which affects sense of musical time during the performance.

Prelude No. 20 has an improvised character precisely due to metro-rhythmic uncertainty. The prelude coda is the freest. The melody laid out in half durations on a pedal basis pushes the performer to freedom of expression of their feelings and ideas. The sound trail of each tone comes to the fore: it is crucial to subtly capture the very moment in time when one sound should pass into another one, so that there is no unnecessary out of tune sound. There is a similar task in improvisational Prelude No. 22. Due to the silent pedal, a unique vibrating "background" is created for the upper voice. Semantically, these replicas are easily identified with human speech. The "question-answer" principle is confirmed by the dynamics indicated by the composer. The sudden "intrusion" of short two-tone intonations on mezzo-forte after a measured movement on a quiet speaker creates the effect of a suddenly asked, slightly surprising question, after which the previous movement and dynamics return again. The prelude ends again with a short remark but with a different (conciliatory) intonation.

In Fugue No. 20, from the standpoint of the performance, there is a task to recreate three-dimensional space. In the polyphonic composition, the topics should be clearly voiced so that the ear can accurately distinguish them from other musical material. There is a problem of timbre diversity of the theme, which is the task of performing drama. Fugue No. 21 lacks a pedal, which indicates a latent relationship with toccata-motor semantics. The Moderato tempo indicates the individualisation of the image. The fugue is also interesting because almost all the thematic invention is laid out in the treble clef, as if the space is "rolled up" in one tessitura layer.

The polyphonic cycle of V. Bibik became evidence of the change in the ontosonological concept of sound in the piano culture of the 20th century. Thoughtful performance of this music requires the pianist to "transform consciousness", moving away from the classical-romantic cliché of sound extraction. Polyphonism of thinking, auditory culture of sonorous writing; monologue of utterance, as a consequence of the dominance of the author's reflection become relevant. However, it is important to emphasise that listening to sound and its conceptual reinterpretation does not destroy the external structure of the genre: the composer chooses the genre name with all its connotations (Hannan, 2011; Luck et al., 2010). And then the composer forces his listener to go through the labyrinths of modern sound-like existence, opening up a new world through a sense of inner, uninhibited time.

Instrumental image of the world as the personification of performing creativity (communication strategies)

The role of the performer in the existence of the genre and its transformations is interesting to demonstrate through the example of modern versions of old ballads. In particular, the sonorous image of the kobzar's bandura is clearly heard in the performance of M. Budnik, T. Companichenko and in S. Zakharets' one of the most famous examples of the genre "About Bondarivna" (a well-known performer on the old bandura Volodymyr Kushpet mentioned it in the book "Self-Help Guide

to playing old musical instruments", recorded by G. Tkachenko). The ballad depicts a rebellious Ukrainian girl who refuses the master's request to marry, for which the master kills her. As for the musical embodiment in the version given by Kushpet, the melody is simple (a sign of belonging to song ballads), undulating (it moves along the reference sounds and seems to sway). The accompaniment is also very simple with a duplicate melody. In harmony, while maintaining the major fret, a parallel minor appears in the first bar, and this "flicker" of the major-minor remains until the end. Tonic and subdominant sounds are mainly used, the dominant appears only in cadence. Thus, when performed by M. Budnik, this ballad sounds like a calm story, there is no emotional tension at the end, bright role functions (from the narrator, from Bondarivna, from master). Epic is also emphasised by the final words, a certain epilogue "from the performer", which is not in the main text of the ballad: "thus, the girls were able to protect honor and glory". M. Budnik is known for recitative-declamation singing in a half-voice, free interpretation of the rhythm.

Taras Companichenko (a student of M. Budnik, a brother of the Kyiv Kobzar community) describes the plot in more detail (consistently and in detail describes the courtship of the master, about the dance with Bondarivna, the reaction of the father to the death of his daughter). Despite the fact that the epic style of performance remains, there is still more drama and emotional tension. The form of the ballad performed by M. Budnik becomes a verse-variant due to the change of melody. There is a lot of instrumental material in this version: after each verse there is a bridge, the ballad begins with an introduction based on the main melody. T. Companichenko's ballad is performed at one sitting, there are no bridges between verses, the introduction is only a tuning of the key.

The ballad "About Bondarivna" performed by Sergey Zakharets, who is the soloist of the bandurist Chapel in 2010, has acquired theatrical features; the arrangement successfully covers all the events in the text. Thus, in the introduction there is a theme that draws an urban flavour and depicts mass folk festivals. The theme with an elastic rhythm is presented in a dense texture using glisando. When a soloist enters, the accompaniment becomes diverse, syncopation appears, which becomes an important means of musical expression of the work. As for the manner of the soloist (S. Zakharets), he generally adheres to the performance of kobzar tradition, which is primarily revealed through a fairly free representation of the rhythm and sound of the instrument.

The ballad was performed by V. Kushpet himself, then processed for his student S. Zakharets. This version became the foundation for the arrangement of N. Melnyk, head of the Bandurist Chapel of the Kharkiv I.P. Kotlyarevsky National University of Arts. While not being a member of any workshop, S. Zakharets remained the bearer of traditional performance for some time. He is distinguished from the kobzar tradition by his academic style of singing and more emotional performance of the kobzar repertoire. Therefore, his creative style is defined by a combination of traditional authentic features and modern technical innovations. This especially vivid in the second CD "Party, youth!" /Digi-pack, which combines tradition, authenticity and youth culture. This is reflected both at the level of genres (ethno-pop) and at the instrumental level (old bandura, lyre, bagpipes, tambourine, bukhalo, guitars, synthesiser, drums).

The instrumental insert is based on intonations of the introduction. Then, according to the text, master Kanevsky (bass part) and him waiting for the girl's response are depicted. Sharp syncopations appear again in the music, and in the girl's response, the syncope takes on a tragic connotation, as if foreshadowing a tragic end. Theatrical features of the Arrangement reach their climax in the sound of the entire orchestra; there is a recitation in the accompaniment (a chorus of voices as an image of the people). When people suggest that Bondarivna run away, a solo in women's voices sounds on pp, which is an image of a whisper. Then, both the choir and the soloist act as a first-person narrator. After the climax and denouement, there is the soloist's instrumental solo on the old bandura. It illustrates the reaction of Bondarivna's father, his longing for his daughter, the regret that takes over his heart.

In the epilogue, there is a reproduction of bells both in the choral part and in the instrumental part. The ballad ends with an image of a mass celebration that frames the entire storyline and is a feature of song ballads. However, there is no such turn of events in the text. Thus, this is the work of the performer-arranger. Another example is the psalm "To Christ on the Cross". In the psalm performed by V. Kushpet (Volodymyr Kushpet studied at the Kyiv State Conservatory (S. Bashtan's Bandura Department), a performer reconstructs with the kobza, lyre, torban and bandura the kobzar instruments that have disappeared from musical folk life). It begins with a slow introduction based on the material of the future verse, where the theme sounds against the background of harmonious figures. This texture is preserved further, after each verse there is a bridge, in the verse important semantic points are emphasised by glissando. The difference is in the fact that the performer has an academically developed voice, which conveys various emotional experiences inherent in the text. It is the combination of two teaching traditions (kobzar and academic) that gives V. Kushpet's performance an unusual brightness and drama. The considered example is interesting from the perspective of an integral strategy that contributes to prolonging the life of an old Ukrainian ballad in modern performing practice, since it combines the coexistence of the folk kobzar tradition (soloist S. Zakharets) and academic (Bandurist Chapel).

Finally, R. Grinkiv's creativity provides space for analysing the role of the performer. Grinkiv was a student of S. Bashtana, winner of international competitions, people's artist of Ukraine (2008), the author of prominent projects that discovered new meaningful dominants of the instrument. In particular, these projects include an ensemble with the famous guitarist Ol di Meola, with whom the CD "Winter Nights" (1999) based on Ukrainian carols and vesniankas was recorded; a performance with prominent musicians such as Vjker Biesenbender (violin) in the concert "All the Violins of the world", Brussels 1993; Daja Sing Group, Adelaide, 1996; Kriss Finnen (jazz guitar) in a joint studio project "Zabava", Adelaide, 1997; recording of five CDs, including three solo ones, which are "Bandura" (1995, Canada), "Australian Travels" (1998, Australia), "Enlightenment"; – creation of the "Bandur@Pro" ensemble, which is a professional trio of bandurists who perform his compositions and the Bandura Orchestra, which is characterized by new approaches to bandura. Improvisation as the main feature of his performance defines in an audio version of his works (or in different audio versions). When performing, R. Grinkiv almost never "reads"

his text accurately but does it usually with editorial changes, and sometimes in the form of "reading-transcription". For example, if one compares the musical text of "Kolomyika" or "Songs of the Wind" and the audio recording, it would be obvious that R. Grinkiv's performance makes it so diverse in rhythmic terms that the musical text becomes just a reference. For example, in the author's audio recording, there is a frequent change of rhythm and intonation formulas, which emphasises the improvisational nature of the Bandura.

Among contemporary Ukrainian composers, Volodymyr Runchak's work is designed for performers. This is visible through the choice of genres of musical allusions and stylisation (suite "portraits of composers" for accordion; "Imitation to Dmitri Shostakovich" for 12 saxophones), auto-reflection or auto-communication ("Self-Portrait for accordion and strings", "Quasi sonata" No. 2, "Attempt of introspection" for accordion, "Prayer" for female voice and cassette), choice of performers ("with me someone else-three beatitudes" for a piano trio of variable composition), as well as through the choice of communication strategies. Thus, the composer has repeatedly emphasised surprise as a creative principle. He is not afraid of inconsistencies in his scores, believes that it is possible to provoke the listener (even to speculate with something) because "it does not matter what emotion is there, it is important how truthfully, talented and technically the performer translated through with sound".

The style of a composer V. Runchak can be defined as open. Indeed, his work is always open to dialogue with performers and listeners. Thus, in the preface to the "Greetings M. K." the composer emphasises that the conductor's stand must be necessarily directed towards the audience. It is worth mentioning "Duels, quadro music" for the chamber ensemble and No. 3 for the wind instrument ensemble in particular, and other works, where the strategy of communication of all participants in a single interactive space becomes relevant. The composer consciously models the space where the listener finds oneself in an unusual situation: genre ("Anti-Sonatas" No.28, 29 and 53 for piano and clarinet; non-Concerto for violin and strings "1 + 16 +..."; "Hour X or Farewell", non-symphony for 5 performers), communicative (for example, in "Duel No. 3" the conductor stands facing the audience and in general his remote control is among the audience; in the plays "Homo Ludens" the performers not only play but also sing, breathe, dance, stamp their feet, talk); a challenge ("Give the Shevchenko prize to everyone who wants to have it" ("tête – à-tête") for two saxophones, musical errative (the concept of "errative" is used by G. Huseynov for conscious distortion of the norm ("The Art of Silent Sounds, something like a quartet" for 4 clarinets); even the absurd ("Afternoon rest of the mosquito", a small concertino for a children's percussion ensemble "Anecdote for adults", "A couple of jokes on a well-known topic for trombone").

Sometimes these situations affect the changes of the form of the piece. The composer notes that "It is impossible to squeeze a new idea into the old form" since the new idea "breaks" the old form. For example, I have a piece called "Anti-Sonates" No. 28, 29, 53 for piano and clarinet. There was a story when I registered this work with a German copyright protection organisation, and they wrote me a letter: "You should register all your 53 anti-sonates". I explained to them that there is no No. 52, No. 2. This is an absurdist version where the form is

constructed from the negation of the sonata form" (from a personal conversation with the author). Sometimes, these communication situations cause an explosion of emotions that changes the listener "from the inside out". Examples of this implosive strategy include "(pia) NO TROMB ONE for trombone and piano" (the paradox is inherent in the title, the work begins with the screams of a trombonist and an unusual timbre of the piano, playing with a stick on the keys) and "Three Lilies" for flute, cello and piano.

In the last work, it is important to understand the semantics of G. Apollinaire's poem ("Suicider"), where the first lines are included in the epigraph (translated by M. Kudinova): "Three lilies, three lilies on my grave without a cross". The lily in the poem is a symbol of death. Thus, A. Hansen-Loewe calls it an "apocalyptic flower" and "a symbol that preserves the seal of silence" ([Hansen-Loewe, 2003](#)). The image of death is depicted with several unusual techniques. Thus, in certain fragments, the flutist and cellist play silently (the notes are written out, but the author only asks to visualise the movements of the game with all the accents and strokes). This causes an incredible effect of indescribable grief ("and the third one tears my mouth with its root"). The state of loneliness and horror is also emphasised by the means of whistling, which is superimposed on the performance. At the end of the work, the performer remains "lonely" on the piano, playing monotonous dissonant consonants. The flutist and cellist like ghosts in dance macabre once again create a virtual game, immersing the listener in the world of symbols of death and darkness.

Performative strategy is inherent in a series of pieces by V. Runchak for solo instruments "Homo Ludens" I–XII, works "SEXtet with music" for 6 performers. In addition to playing, members of the ensemble pronounce, shout, walk around the stage, the conductor sings "Hymn of Violists from around the world, Ritual dance for quartet of violists", the score has a built-in "ritual dance" of performers; "Hour X or Farewell", where first the conductor, and then the performers leave the stage, each playing their last melody. The strategy of the game is inherent in the work "Game of Sounds", which is a match of music in five rounds between a clarinetist and a string quartet (musicians sit in an improvised ring, the violinist marks each round with a number); "the fifth corner, the excitement of abstract search" (audio clip) for two cellists (musicians constantly move on stage considering each other). Through genre-semantic and communicative analysis of instrumental works of various performing compositions, the commonality and differences between the author's interpretations of baroque and modern art, including performing art, are revealed. Markers of this process were the attitude to creative collaboration of the performer and composer and the correspondence of the genre model (as a ratio of function and structure) to a certain communication. The study of genre as a phenomenon of the European musical tradition reveals the deep effect of its main functions (ontological, socio-communicative, semiotic, cognitive), influencing the thinking of participants in the communication system: "author-creator – performer-medium – listener-addressee".

The artist's mission in the space of globalised culture of the late 20th–21st centuries is manifested in content by a creative and value form of presence, and in the result of communication – by the creative synergy of all music creators (author – interpreter – listener). This is evidenced by the unique functions of

music as communication in the modern world of culture: to be = to sound to ensure the presence in the spiritual universe of the life – creation of humanity (ontos+sonos); to be different- to create a "social circle"; to be adequate to the creator of music, to study the laws of the development of musical thinking and to improve performance skills.

Conclusion

Thus, an interpretation formula can be derived from the synergy of three components: sonos (sound image) – logos (meaning; order) – coinonia (meeting with another). Theological terms were needed as a common denominator to define the coexistence of all participants in communication in a musical culture discourse. This is how the great chronotope (Sergii Khoruzhy's term) is developed. There is a place for performers all over the world, since the language of music is accessible to absolutely all peoples and nations of the Earth. The identification of the creator and the sound-like existence of a musical work during interpreting various genre models determines the historicism of the performer's thinking. For example, the toccata genre serves as a symbol of the path of knowledge, the eternal desire of human thought for truth.

The genre cannot be completely defined by the logic of the text; its creation is left to the will of artistic taste, articulation of spiritual movements and the spiritual state of the musician-interpreter. The subject of genre modelling in the 20th century is the universal experience of cultural communication and its source is a person who expresses personal interpretation of it. Thus, it has always been this way through all the history of European music. However, modern culture-protosubject-object relations are described by a shift in emphasis from the author to the performer. The mission of a contemporary music artist is much more complex than that of an admirer of the classical-romantic repertoire. The artists' consciousness is ontologically different, its variable and multidimensional, like music itself. Performer's interpretation of works of the 20th century is the territory of the "meeting" of tradition with the modernity. The experience of their connection is surprising, it seems impossible, requiring participation, understanding of the higher laws of being from all participants in communication.

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