

REPERTOIRE POLICY AS A BASIS FOR THE DEVELOPMENT OF PERFORMANCE SKILLS OF AN INSTRUMENTALIST MUSICIAN

^aOLENA DROZDOVA, ^bSVITLANA BORYSOVA,
^cALEXANDER PLOKHOTNYUK, ^dANATOLII
GONCHAROV, ^eGANNA KONDRATENKO

^{a, b, d}R. Glier Kyiv Municipal Academy of Music, st. L.Tolstogo –
31,01032, Kyiv, Ukraine

^cLuhansk Taras Shevchenko National University 3, Kovalya Str.,
36003, Poltava, Ukraine

^eBorys Grinchenko Kyiv University 18/2, Bulvarno-Kudriavska
Str., 04053, Kyiv, Ukraine

email: ^aedrozdova@ukr.net, ^bsbbbor89@gmail.com,

^calexandr.plokhotnuk@gmail.com,

^dgoncharov.anatoliy.al@gmail.com,

^eh.kondratenko@kubg.edu.ua

Abstract: The article considers the role of repertoire policy in the development of the skill of instrumental musicians, as well as the features of the formation of repertoire policy at the present stage, in the context of post-industrial social relations. It is shown that one of the main trends in modern instrumental music is synthesis, in the broad sense of the word: the synthesis of arts, the synthesis of various genres and directions of music, that is, the synthesis in the sense of dialogue and flexibility of the musical space. The phenomenon of experimental music and its influence on the conceptualization of the skill of a musician-instrumentalist and repertoire policy are considered, in particular, within the concept of neoconceptualism.

Keywords: experimental music; instrumentalist musician; neoconceptualism; repertoire.

1 Introduction

The factors of the efficiency of the musician's activity are expressed in the professional skill of the performer. In the professional description of the professional skill components, it is advisable to single out four main blocks: musical and performing orientation, knowledge, skills, and professionally important qualities of a musician.

The musical performance direction includes a number of components. First of all, one should note such a common moment for all professions as prestige, the significance of which is shown in a number of works and is beyond doubt [13, 17]. A large number of sources indicate the love of music as a common professional orientation of all musical specialties [21]. Finally, the structure of the musical performance orientation would be incomplete without the inclusion of the need for stage self-expression in it [1]. This orientation is also associated with the need for musical and aesthetic education of people and is realized in the process of achieving three hierarchically ascending goals: 1) emotional impact on listeners associated with the regulation of their emotional states and the formation of adequate emotional reactions; 2) formation of the listeners' ability to perceive musical images; 3) formation of listeners' musicality.

At the same time, the professional realization of a qualified performing musician involves not only mastering a complex of professional knowledge and skills, but also realizing oneself as a part of the artistic culture of society through the development of cultural values, knowledge of the content of works of art and understanding of their deep personal meaning. Without this, the full implementation of the artistic interpretation of musical works is impossible, while this is the main goal and main content of musical performance. The standards of higher professional education for instrumental musicians, among the most important professional competencies that a performing musician must master, include the ability to create their own performance plan for a composition and their own interpretation of a musical work, based on the corresponding repertoire choice [26].

Features of the performing interpretation of a musical work are deeply and thoroughly investigated in the works of performing musicians. Scientists note that two full-fledged subjects are involved in this process - the composer (the author of the text) and the performer-interpreter, who, in addition to interpreting the

musical text and understanding the artistic meaning contained in it, provides the musical work with a real "sound life" and transmission of its content to listeners [21, 24]. The performance interpretation integrates the composer's intention, personal creative experience and artistic preferences of the performer, as well as the aesthetic trends of his contemporary era. The ability to carry out an artistic interpretation of music is considered the most important indicator of professional skill and a factor in the formation of the musical consciousness of the performer.

The complex of skills necessary for performing instrumentalist musicians to carry out artistic interpretation includes hermeneutic ones (the ability to find the semantic units of a musical text and give their meaningful interpretation), creative (the ability to comprehend the musical content and build own artistic concept of a work), performing (the ability to find the necessary performing means and to practically embody the artistic concept), and reflexive (the ability to control the performing process and evaluate the credibility of the implementation of the artistic concept).

However, the formation and development of this complex of skills is possible only under the condition of an appropriate competent integrative repertoire policy. One of the important, fundamental factors that contributes to the formation of the artistic taste of an instrumental musician or members of a musical group is namely the repertoire, which includes a wide range of musical and stylistic trends of various eras, genres, musical forms. Through music, the individual musicians or members of the group get acquainted with the best examples of folk musical creativity, sacred music, learn to understand and perform the works of classical composers and contemporaries. In order to most correctly determine the level of artistic taste of a member of musical creative team and the degree of his interest in music lessons, the leader of the team must have a specific idea of the "mechanics" of the emergence and development of musical interests in a person, which leads him to the practical study of musical art. Education of the artistic taste of a musician is a multifaceted and laborious process. One of the components of this process is the upbringing of the perception and reproduction of the work through awareness of the nature of the music.

The question of what to play and include in the repertoire is the main and determining one in the activity of any musician or creative team. The formation of the worldview of performers, the expansion of their life experience occur through the comprehension of the repertoire, therefore, the high artistry and spirituality of a work intended for performance is the first and fundamental principle in choosing a repertoire. In this context, consideration of the repertory policy as the basis for the development of the performing skills of an instrumental musician is of particular importance.

2 Materials and Methods

The methodological basis of the study was constituted of the provisions of the musical performance theory on the integrative nature of performance interpretation. The study implied the research, generalization, and analysis of scientific literature on the problem and topic of research, comparison, systematization, synthesis of theoretical positions, views, assessments. Elements of the conceptual historical analysis of scientific and literary data in the field of music theory and musical (in particular, orchestral and ensemble) performance, musical psychology are applied.

3 Results and Discussion

Instrumental music is a phenomenon of an aesthetic order and has a creative, active character. Man has created material and spiritual values in musical art and contributes to their reproduction, preservation, regulation, development and transmission of specific information. Such information in musical activity is transmitted using the musical language,

various ways of reading it. In the process of creating a work by a composer, the idea and content of the work are transformed into graphic signs - notes, claviars, scores, designations of tempos, strokes, agogics, etc. In the process of performing a work, the work is communicated to the listener, people comprehend and perceive this information, and all this depends on the richness of associative thinking, musical experience, etc. This process contributes to the fact that the information received can become the basis for the creation of new information. In such a process, music acts as information that conveys the experience of accumulated knowledge between different eras, generations of people. Music and its language is a means of communication and transmission of information in a cultural society, modeling the phenomena of life, inner experiences. It expresses the whole rich world of human experiences, feelings, various kinds of emotions and conveys all this with the help of a complex system of signs and symbols. In addition to the sound and notation of notes, there are also formal aspects of language in music - these are the expressions of syntax, the form and texture of the work.

However, music recorded with notes is, in fact, conditional, and only the consciousness of a person, his intellectual thinking endows it with meaning. It is a world of symbols, the meaning of which is to convey information that consists of sounds, rhythms, tempos, modes, melody, and harmony.

Repertoire policy is directly related to the skill of the performer, since being an intermediary between the composer and the listener, first of all, the musician must embody the author's intention. At the same time, the performer simultaneously rethinks and interprets the musical composition, and continues to develop the dramaturgy of the work himself. In other words, by reproducing the author's content in accordance with his subjective worldview and individual experience, he thereby "finishes" what the author has not said, explains the important points of the plot hidden from the naked eye. As a result, in each reproduction of the composition, a performance content arises, which is new every time [5, 17].

The repertoire brings up the artistic taste of musicians, expands their general educational and cultural range. Only a properly selected repertoire, both artistically and technically, contributes to the creative growth of a musician and the improvement of his performing skills. The repertoire must be ideologically meaningful and artistically valuable, diverse in content.

To a large extent, creativity is associated with imagination, which contributes to the creative liberation (freedom of thought) of a person, for creating an alternative aesthetic reality that elevates him above empirical being, being-in-the-world, thanks to which a person ceases to be a "one-dimensional" being. The ability of music to such an elevation is primarily associated with its high standards.

Creativity needs a supportive environment that provides a set of incentives - social, cultural, economic. Addressing the issue of the aesthetic environment, Hsueh et al. emphasize that "to create an environment means to act, create, seek, demand, perceive, calling for help own aesthetic taste" [13]. Nowak and Whelan introduce the concept of a creative developmental environment as an environment that has a set of conditions under the influence of which each of the components of the creativity structure is formed [19].

Hence, it is necessary to shape favorable conditions for the development of human creative abilities, educate the audience, prepare it for the perception of creative works. On the one hand, a creative product (a piece of music) affects a creative personality (a musician), and on the other hand, being involved in a creative environment, a person discovers his own creative abilities in perception and creative activity.

Being involved in the creative environment of artistic (including musical) culture, in musical and pedagogical activities, a person also discovers his own creative abilities in perception, in creative and musical performance activities. A creative environment is necessary for the development and manifestation of a person's

creative abilities. This environment, in turn, is created by an appropriately selected repertoire.

Chamber instrumental music has always been a 'subtle matter' that sensitively responds to all the phenomena of its contemporary era: revolutions (social and cultural), global socio-political events, scientific and technological progress, the emergence of new trends and directions in various fields of art. According to the right opinion of musicologists, namely in chamber ensemble music the dominant emotional moods of the time are found [4, 5]. The 20th century, as well as the 21st century, which began more than two decades ago, not only did not become an exception, but, on the contrary, appeared to be another important link in the development of the art of chamber ensemble performance. As L. Raaben (cited in Deliege and Paddison) notes in his work devoted to chamber instrumental music of the first half of the 20th century, the development of music in the 20th century is characterized by a noticeable increase in the importance and proportion of chamber instrumental genres. The reasons for this process are multiple and different in terms of ideological and aesthetic prerequisites. The chamber genres responded to the contradictory and changeable elements of the musical art of the 20th century with sensitivity to the slightest spiritual movements, the most subtle emotional states, as well as the ability to display philosophical and aesthetic categories and the ever-increasing tendencies of intellectualism and psychologism [7].

Indeed, namely the genre field of instrumental music in the 20th and 21st centuries appears before its researchers as a kind of marker of the psychological state of both modern society as a whole and its various areas. Gradually losing its excessive decorativeness, to a certain extent characteristic of the genre in individual musical and historical periods (for example, Italian Baroque), moving away from the world of a romantic character, with its concentration not on deep psychologism, but on external manifestations of the movements of the soul, chamber-instrumental performance thus, to a large extent, left itself extensive opportunities for including more subtle, deeper aspects of philosophy and psychology, greater detail, and, as a result, achieving an intra-genre diversity that was previously unthinkable.

Representing an extremely complex, multi-level phenomenon, the musical art of the 20th century appeared as "phenomenal in the "revolutionary" nature of its stylistic evolution, presented unprecedented opportunities for endless renewal of the means of music. <...> There is a process of rapid evolution of musical thinking" [7]. In fact, the genre field of chamber instrumental music has come to the fore for composer and performing interests, and, thanks to such specific features of the genre as variability, intra-genre diversity, a wide range of possibilities in terms of statements and expression of composer and performing ideas - from deeply intimate and introverted to, practically, poster-manifesto - by the era of the 21st century, has formed its own, special niche in the cultural and concert life of society, along with the genre of symphony, instrumental concert, vocal performance.

In particular, the guitar timbre is used with special skill in the music of composers who have excellent skills of playing this instrument. In their work, one can find the most daring experiments with sound. There is a whole complex of sound and color means. Among them, there are such as the "clatter" of strings; finger tapping on the body of the guitar; "clacking" with a string without an exact pitch, "plucking" the strings with the fingers of the left hand above the fretboard, nail glissando with the right hand, creating the effect of the vibrating sound of an Indian sitar, hit with a fingernail on the stand, tapping with the nails of the fingers of the right hand on the side of the guitar (imitation of the sound of horse hooves), and many others. The transformation of sound in guitar music is an extremely interesting phenomenon, uniting a whole body of compositions for classical guitar solo and as part of an instrumental ensemble. The use of timbre colors in these works is determined by the degree of the composer's skill, his imagination, the peculiarities

of his style, musical language and his ideas about the capabilities of the instrument. The use of unconventional sound production is such a striking visual technique that it balances on the verge of shocking the audience. Speaking about the formation of the academic status of the guitar, it is important to note that one of its signs is going beyond the national culture. In the 20th century, two trends can be found in this regard: on the one hand, in guitar performance, works with pronounced signs of a particular national tradition are quite in demand; on the other hand, the classical guitar organically fits into the atmosphere of innovation and various kinds of experiments, characteristic of modern musical culture.

Experiments with the piano are also of interest. In particular, an interesting area of Chinese chamber instrumental music is the genre sphere of piano duets with traditional folk instruments, including woodwind and percussion (sheng, guan), bowed (erhu, dahu), plucked and hammer strings (guqin, guzheng, sanxian). In such works, the norms of classical musical forms and the richness of the dynamic and textural possibilities of the piano are synthesized taking into account the Chinese musical vocabulary and the timbre-color features of the national instrumentation. The repertoire of such works in China and beyond becomes the reason for the actualization of the problems of studying such opuses and introducing them into "musicological circulation" [17].

In general, the development of musical culture, in particular instrumental performance, has a clearly indicated trend in the modernization of the musical language, which represents a wide range of different styles in composer creativity. It is associated with the emergence of "polystyle models" - an innovative artistic worldview, new intonations in the music of the second half of the 20th century. The very concept of "modernism" is interpreted in musicology as a definition referring to a number of artistic movements of the 20th century, the common feature of which is "a more or less decisive break with the aesthetic norms and traditions of classical art" [1]. So, for example, meaningful works of the bayan-accordion repertoire of the last decades clearly demonstrate these trends with a bright quality of "renewal of sound", and the ideological and semantic concept of modern bayan compositions accordingly reflect the contextual properties of art of the second half of the 20th century. In particular, a prominent representative of neo-folklorism, a classic of modern accordion music in Ukraine is V. Zubitsky. His work accumulates the very layers of folklore sources of different peoples, different cultures. It represents a wide range of interethnic folklore synthesis, in particular: Slavic themes (Sonata No. 2 "Slavic", "Bulgarian Notebook"), a combination of Ukrainian folklore with Muslim (sonata "Fatum"), Moldavian ("Concerto festive"), Romanian ("Czardas").

Moreover, the arsenal of modern percussion-noise sound production techniques on the trumpet, used in performing practice, is very diverse and depends, first of all, on the imagination of the author of the work. Given the fact that sound can be obtained using a wide variety of devices, striking different parts of the instrument and using its individual parts or foreign objects, the number of sound effects in the modern repertoire is constantly increasing.

A whole galaxy of young composers has appeared, whose area of creative interests includes, not least (rather even in the first place), the genre of instrumental chamber music - a genre that, in essence, was the most fertile ground for creative experimentation. New works appear, written both within the framework of the usual stylistic trends (classicism, romantic style, early avant-garde, impressionism, minimalism), and as works that are completely new, unusual, interesting for their freshness and uniqueness of the individual composer's style (here one can also include works created in the synthetic genres of performance, crossover, and the like) [22].

Currently, in the world of chamber instrumental music, there is a need for a type of ensemble, which in its essence is a universal concert unit: professional, flexible in terms of the perception of modern trends, with a wide range of technical and musical

capabilities that can be interesting to the public. Such a collective is, for example, the American collective Kronos Quartet - a string quartet created in 1973. Kronos Quartet, being a classical string quartet in its composition, professional in the true sense of the word, is just that very universal concert unit: an ensemble well-founded in such seemingly polar genres as academic avant-garde, classics of the 20th century, minimalism, new jazz, conceptual performance, ethnic music, arrangements of rock music. The ensemble's extensive repertoire includes such names as Anton Webern, Alban Berg, Samuel Barber, Philip Glass, Krzysztof Penderecki, Arvo Pärt. Widely known ones are non-academic projects with Astor Piazzolla, musicians from Asia, Africa, European countries, representing the ethnic direction in music [4]. Many composers from different countries and continents write music specifically for this group. Kronos Quartet did the seemingly impossible: while remaining a professional team representing the world of academic music, it successfully integrated the most interesting and fruitful ideas of other musical "worlds" into it, challenging the opinion about the inviolability of the classics, the view that an academic musician cannot be musical "polyglot".

It can be said that, at the current stage, one of the main trends in modern chamber instrumental music is synthesis, in the broadest sense of the word: the synthesis of the arts, the synthesis of various genres and directions of music - that is, synthesis in the sense of dialogue and flexibility of musical space. There is the need for musicians as members of ensembles, open to the search, the dialogue of epochs and cultures, professional creative units. "The interpretation of music as an art form that opens a way for a person to knowledge and self-knowledge, moreover, as a means of restoring the spiritual integrity of a person, allows talking about the need for a significant increase in the status of a musician and at the same time about the responsibility that falls on his shoulders. It is he who is called upon, with the help of musical art, to show his listeners, his students that each of them has a special historical memory, the activation of which makes it possible to penetrate through time and space, allows living in a multi-layered and multi-dimensional world filled with spiritual energy accumulated by mankind for millennia of tireless work on the "cultivation of the soul" (Cicero). The fulfillment of such an important and responsible mission is possible only if the musician strives for the constant expansion of his professional and spiritual space, for a value understanding and evaluation of all phenomena characteristic of the current stage of development of musical culture, for a socio-philosophical analysis of music as a global system, tirelessly carrying out the process of self-development in the space of planetary culture" [8].

Namely the formation of universal musicians-instrumentalists, capable of building an intercultural, inter-epochal dialogue, is one of the tasks of musical modernity. And namely in the synthesis of the achievements of chamber instrumental music of past eras and modern trends, the widest possibilities for the further development of the genre lie. All this, of course, requires the deepest reflection and research, including in the plane of modern repertoire policy.

The current state of affairs in the repertoire palette is characterized by the dominance of stylistic eclecticism, which very organically correlates with the general atmosphere of the postmodern cultural era we are experiencing. The special signs of the latter are succinctly, figuratively, and precisely defined by the Eastern European literary critics: postmodern art, "is devoid of the traditional "Self" - its "Self" is plural, impersonal, indefinite, unstable, reveals itself through the combination of citation; it loves the state of creative chaos; it combines the incompatible, elitist and egalitarian at the same time; it reaches for the marginal, loves to wander "around the edges"; it blurs the line between independent spheres of spiritual culture, and always finds a way to escape from any form of totality; it prefers the production of desire, pleasure, play to all types of production" [6].

Throughout the 20th century, a gradual emancipation of rhythm and timbre thinking can be traced in chamber-ensemble

creativity. For the first time, this trend was most clearly represented in such works as: "Ionization" by E. Varese for 41 percussion instruments and two sirens (1931), where along with traditional percussion instruments, "exotic" instruments are included; "*Sonata for two pianos and percussion instruments*" by B. Bartok, where two percussionists play 12 different instruments (1937). This was continued in such a significant work for all modern music as "*The Hammer without a Master*" by P. Boulez (1954), written as a cycle in 9 parts for contralto, alto flute, xylorimba, vibraphone, percussion instruments, guitar and viola in their various combinations. The improvement of the rhythmic and timbre qualities of chamber music led to the birth of separate ensembles of percussion instruments specially dedicated to the performance of such music, and later, in the second half of the 20th century, - to the formation of permanent ensembles, among which the most famous are Les Percussions de Strasbourg (1962).

In the first half of the 20th century, new genres of chamber ensemble music arose, which later received comprehensive development: "chamber concerto" (A. Berg "Chamber Concerto" for piano, violin and 13 wind instruments (1923-1925)); "chamber symphony" (Schoenberg "Chamber symphony" for 10 wind instruments and a bow quintet (1906), A. Casella' "Symphony" for clarinet, trumpet and piano (1932)); "music for ..." (B. Bartok "Music for strings, percussion and celesta" (1936)). This historical period was also marked by the emergence of so-called "hybrid genres" that combine ensemble playing, for example, with voice (A. Schoenberg' "Lunar Pierrot" (1912)).

Thus, the main trends in chamber ensemble music of the present time turned out to be prepared already in the first half of the last century. During the 20th century, the great fruitfulness of the creative ideas of the avant-garde era was fully confirmed by musical practice. From the category of "experimental laboratory", chamber ensemble art has grown into an interesting field of activity of the best composers and performers. In the new historical conditions, with the development of comprehensive cultural relationships between different countries and continents, ensemble music-making has gained extraordinary popularity and reached a new level of development.

One of the most interesting trends in modern chamber ensemble music is the revival of the principles of medieval music-making, based on the dynamic position of the musicians in the concert space. Performers today acquire the opportunity to be in different places on the stage, to move along it, to carry out any actions comparable to acting in the theater.

It is interesting to trace the variety of instrumentation of modern ensembles. It is considered typical that the ensemble includes ethnic instruments (koto, shakuhachi flute, temir-komuz, and others), ancient European instruments (harpsichord, recorder, zine, etc.), new instruments (vibraphone, bass guitar, synthesizer), which bring a fresh flavor, timbre expression, form a new intonation fund and a special kind of semantic shades. Each such ensemble, in its essence, is a "super-instrument" with its own unique "voice" [4, 18, 21].

In the new century, there is a radical rethinking of the tasks facing the art of music, completely new meanings appear, musical art' connection with the sciences - technical and humanitarian - is being strengthened. Something new is happening in the musical world that is capable of forever changing its appearance - something very similar in its effect and meaning to Wagner's operatic reform, Carlo Goldoni's theatrical reform. The legacy of the era of romanticism - the era, of course, the most important for musical art - not only enriched the sphere of musical art with innovations introduced into it in the field of harmony, metro-rhythm, the rapid development, for example, of the symphony genre, but also burdened it with a significant number of "stamps-masks" - no doubt, bright, but leaving no room for moving forward, into modern times [8, 9].

Undoubtedly satisfying all the requirements for free experimentation in the search for new meanings and means (instrumental principle, the potential for synthesis inherent in it, the natural dialogism of the musical fabric, its flexibility), this particular genre was the obvious choice of modern composers. Perhaps the very word that, with all the variety of trends that emerged back at the turn of the 19th and 20th centuries, would most accurately determine the main line of development, the path along which the musical art of modern times went, was the word "experiment".

The extreme intra-genre diversity and flexibility, variability in terms of the qualitative and quantitative composition of musical instruments, combinations of timbres, forms, and inflexibility - all this made this genre breathing, mobile, laid in it a huge potential for the development of new music. The composers' experimental search for timbre combinations in chamber music led to the formation of free and bold forms, which became the norm at the end of the 20th century. Since the 1960s, the composers' work has been quantitatively dominated by chamber works created for a wide variety of chamber-instrumental ensembles. Often these are traditional ensembles in which composers use non-standard chamber-instrumental crossovers.

Today, a musician who wants to gain fame, not limited to a narrow circle of professionals, needs to find an original creative concept and a bright artistic concept that can act as the dominant points of the author's "advertising campaign". Initially, it is necessary to find out what may be of interest to the 'average' consumer of contemporary art, given the acceptable degree of marginality and elitism, and at the same time taking into account the social problems that concern society in general and the thinking individual in particular. This complex task today finds its solution in musical neoconceptualism.

The social phenomena of network art and contemporary art in the information field of the global network of Internet are reflected in the methods of the advertising campaign of neoconceptualism [14]. The younger generation of composers and performers not only actively uses media technologies, but also proclaims a new era of conceptual art, where the idea is primary in relation to the performance. "The dominant points of the advertising campaign of neo-conceptualism are, firstly, the use of the Internet as the main platform for self-presentation, and secondly, the coverage of certain socio-political and economic problems through the mediation of a bright conceptual idea that can turn an ordinary life situation into an object of artistic creativity and aesthetic pleasure from the originality of the concept" [2, 5, 25, 26].

As an example of musical neoconceptualism of the 21st century, let us call the work of the German composer Johannes Kreidler, who brilliantly conducted a self-advertising campaign and achieved high results in promoting artistic products, including that which received financial expression. Creativity, proving the legitimacy of the existence of conceptualism in the new music of the 21st century, is presented at leading international festivals: in Darmstadt, Donaueschingen and Gaudeamus Music Week. Kreidler conducts his creative searches both in practical and theoretical ways. His art is borderline: on the one hand, he turns to sound art and works in the field of "Compression Sound Art" (extremely compressed sound art), on the other hand, he is the author of many diverse conceptual compositions. Using a sound archive, he "compresses" collections of all Beatles songs or all Beethoven symphonies to one second, or even to one fraction of a second. In the play "Product Placement", he compresses 70,200 musical samples to 33 seconds. In 2008, Kreidler transformed stock charts into a melodic line, arguing that this is how one can "hear the song of the crisis" [10]. Stock charts and diagrams in his interpretation resemble "notation without music", which he is trying to voice. Japanese candlesticks, tic-tac-toe, Elliot waves, which visualize the course of trading on the stock exchange, evoke analogies with graphic scores. Price fluctuations characterize the course of trading, and fluctuations per unit time characterize the height of the sounds. Pauses characterize the process of refusal to sell/buy, representing an

element of tactical silence on the exchange. From the point of view of neoconceptualism, money, like music, is only a system of signs. "A note is a security and a sign of notation at the same time". Kreidler not only assigned certain notes to the fluctuating indices, but also used data from large companies for his work. Thanks to his creative processing, one can now hear the sound with which Lehman Brothers, General Motors, and Bank of America fell in 2009 [10]. This original concept became the musical accompaniment to the economic cataclysms and gained popularity on the YouTube service.

The original idea for the composer is much higher than the "originality" of the music itself. Today's time clearly demonstrates the situation of "Music in Music", when the time comes for original ideas to create all kinds of bricolages from "finished" material. Postmodern, according to J. Kreidler, is a diagnosis of modernity, according to which all kinds of Remixes are produced today. Gottfried Benn, who declared that "the art of the future will be collage," was much more far-sighted than many thought, since the documentary archive of the 21st century will be nothing more than a sound archive of the Internet [27].

The so-called *in-situ* approach in music is gaining increasingly more popularity. For example, "Echo Piece (2009)" (see Figure 1 below), by Michael Parsons, as Fernqvist notes, "is an in situ work: it is an environmental sound work in which the performers explore the acoustic properties of a place by moving and playing. The audience and instrumentalists move through the location at certain intervals, playing short notes to create and listen to the nature of the echo in different positions. These echoes will be specific to this space and could not be produced elsewhere" [11].



Figure 1. Michael Parsons, *Echo Piece (2009)* at Canary Wharf [11]

Among the latest innovations in the repertoire of instrumental music, one should also note the "landscape approach", also described in the work of Fernqvist. This approach "explores landscape as a form of score and as a site for creative musical inspiration, examining what happens in the interaction between performer and site in terms of music and sounds ... One may then assume that performing sounds in the landscape will change the embodied experience of the landscape, for both the performer and the audience ... This is exemplified by Carrlands by Mike Pearson and John Hardy, a series of three sound compositions, inspired by a landscape in North Lincolnshire, incorporating music, effects and the spoken word" [11].

The concept of landscape music and interaction with the audience in it (interactive listening) is presented on the Figure 2 below). The instrumentalist musician, working with such repertoire, must be able to engage the audience in the process of playing music – paying and listening in this case become an integrative, inseparable whole.



Figure 2. Landscape music and interactive listening [6].

The inclusion of such experimental "integrative" music in the repertoire of instrumental musicians, accordingly, requires the improvement of performing skills, the acquisition of interdisciplinarity skills in art, the ability to work in "synergy" with the audience, which implies, in particular, knowledge/skills from the field of psychology, anthropology, nature studies. Interdisciplinarity is increasingly becoming the basis of the "competitiveness" of the modern instrumental musician.

Also, it should be noted that the electroacoustic composer of the 21st century is quite competent in key areas of musical technology and quite rightly can consider his computer as an ordinary operational tool that he needs to solve a creative problem, but that does not determine the artistic value of future work [19, 20]. It is no coincidence that over the past ten years the so-called electronics and interactive music have been actively developing, allowing interaction with the material 'here and now', real performing interpretation. Helmut Lachemann back in 1980 argued that "tonality was not something detrimental, but it had to be overcome and we must find a new antenna in ourselves, we must listen more, and this is an amazing feeling of a pioneer" [16]. Lachemann called his creative output "instrumental concrete music". By this name, the composer meant that the musical language, which covers the entire sound world, becomes available in instrumental music through unconventional methods of using instruments. All of this is music in which the sound events are chosen and arranged so that the way they are extracted from the instruments is at least as important as the final sound result. In other words, we can assume that it is not the work that becomes the goal of the composer, but itself the process of its creation and the disclosure of the sound potential of the instrument or the object with which it interacts.

The operational and professional tasks of composing and performing have been replaced by more ambitious tasks of transforming artistic culture as a whole. Modern instrumental musicians are more willing to participate in projects that in their content involve the synthesis of the arts, the equal interaction of music and plastic arts, performance art, artistic action, video art, etc. Accordingly, the repertoire policy is changing, in an effort to attract the "spoiled" modern audience. The modern consumer society, oriented to some extent to the entertainment industry, wants to see an interesting and bright idea and concept in new music, in which some kind of "entertaining story" with political, financial, and social overtones is embedded [12]. The idea, which in this case is not only a commodity, but also the main means of an advertising campaign, is focused on political, social, and partly on artistic problems. Musical neoconceptualism, illustrated above with Kreidler's work, is the most striking example of how an idea acts as a commodity. All this has an impact on the transformation of the concept of mastery of a musician-instrumentalist - now it includes "engineering" skills in the field of computer music technologies, acting skills, soft

skills, the ability to integrate different styles and genres of music and drama in the process of performance, etc.

Thus, the repertoire of modern instrumental musicians, and, accordingly, its influence on their performing skills, is directly dependent on the social and economic trends of the era, and, moreover, instrumental music has become an integral part of the social landscape of post-industrialism, in the context of the increasing democratization of art.

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