

# Musical Performance in the Age of Postmodernism

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**Abstract:** The article is devoted to postmodernism musical performance. There was realized a comprehensive retrospective analysis of the phenomenon development from ancient period to nowadays. It was proved that in ancient times interpretation was explained as a form of mythological worldview embodiment; in the Middle Ages as a way of uniting man and God; in Renaissance as a means of harmonizing material and spiritual components of personality; in Baroque as a method of theatricality of person's existence; in Classicism as an opportunity to assert the power of human mind; Romanticism emphasized emotionality and subjectivity of concerting, the unique role of master; Modernism declared freedom of interpretation. Understanding the essence of musical performance with each historical stage became deeper, was enriched with new terminological, depth of scientific and theoretical understanding.

The musical performance of postmodernism as a unique phenomenon has its own chronology of formation and development, based on achievements of previous epochs, transformed in accordance to philosophical aesthetics of the late XX century. Its outstanding constitutive qualities are: anthropology, religiosity, spirituality, meditation, improvisation, humanism, dialogicity, theatricality, rationalism, intellectualism, emotionality, playing, intertextuality, polystylistics etc.

The performing art of postmodernism embodies the conceptual principles of its time: pluralism, irony, collage, synthesis, the death of the author, so on. It unites, eclectically mixes different artistic traditions and views, it forms a unique interpretive vision of musical text, demonstrates openness to dialogue with different historical epochs and civilizations, aimed at both the elite and the mass audience.

**Keywords:** *musical performance, postmodernism, interpreter, historical epoch, culture.*

**How to cite:** Astalosh, G., Mykulanynets, L., & Zhyshkovych, M. (2022). Musical Performance in the Age of Postmodernism. *Postmodern Openings*, 13(1), 01-16. <https://doi.org/10.18662/po/13.1/382>

## Introduction

Modern world socio-cultural processes are developing under the slogans of postmodernism. This direction as a relatively holistic philosophical and ideological concept was formed in the last third of the twentieth century and continues to function today. It proclaimed a new sense of reality – a freedom from all options for structural order. The artistic creativity of this period combines elements of different epochs and styles, reflected on the special, restless, sometimes even outrageous and rebellious sound of its spiritual achievements.

Postmodernism has influenced the transformation of almost all types of personality's creative activity including music. In this period, its main categories are: intertextuality, polycystic, and mixture of elitist and mass, playing, montage, collage, theatricality, and others. Characteristic features are: incompleteness, randomness, associativity, aphoristic utterance, ability to embody a contextual situation, rejection of rules, and so on. In composer's creativity emerges unknown forms, genres, techniques which testify the breakdown of civilizational thinking, the change of personality's usual existential sense and his mission in history.

Cultural metamorphoses of the second half of XX century helped to reconsider the role of a musician-performer (for a long time he was explained only as a repeater of the composer's ideas). Now there comes a deep understanding that conveying the content of artistic sample requires cooperation, active interaction between author and artist. It is carried out through the involvement of worldview, life experience and technical arsenal of interpreter in the process of creating on a stage. Innovative artistic and aesthetic goals require a re-awareness of musical performance as a unique phenomenon of postmodern musical culture, the disclosure of its semantic context, analysis and interpretation of various essential aspects.

**The purpose of the article is:** on the basis of generalization of scientific literature in the field of humanities to carry out a retrospective analysis of musical performance from antiquity to modernism in order to understand its essence and historical evolution; to identify the constitutive qualities of interpretive art in the era of postmodernism; to find out the role of this phenomenon in the worldview and aesthetic concept of the epoch.

In the study we used the following **research methods:** analytical – was used during processing and understanding scientific literature on the problem of work; historical – was used to understand the ways of formation and development of musical performance; art critic – was involved in

determining the specifics of musical performance in different historical periods of European civilization; culturological – was used to study the essence of musical performance as a socio-cultural phenomenon; discursive - contributed the disclosure of multifaceted approaches to the problem of musical performance in the postmodern era; comparative – was used for contrast various phenomena of musical performance; it revealed a unique understanding of the term in the postmodern era; theoretical - served to summarize the study.

### **Literature review**

New reality of postmodernism intensified the study of its culturological discourse. Both Ukrainian and foreign scientists show a serious scientific understanding of this problem. A lot of works by Bart (1989), Baudrillard (2003), Harper-Scott (2014), Jameson (1991), Kristeva (2004), Ilyin (1998), Lyotard (1998), Mankovskaya (2000) and others are devoted to mastering the content of the epoch, its structural components. The articles of Hutchinson (2018), Kyrylova (2006), Chernova (2007), Silverthorne (2019) and others are characterized by the comprehension of the age through opposition of its principles to aesthetics of modernism.

Problems of postmodernism in Ukrainian scientific thought were studied by Afonina (2017), Humeniuk (2002), Dniprovskaya (2003), Lychkovakh (2014), Mykulanyets (2017) and others. In them the historical period is presented: from the position of disclosure the basic principles of conceptual provisions; through the coverage of the dominant philosophical and ideological concepts; in the aspect of generalization theoretical developments of modern humanities.

The artistic discourse of the study of postmodernism can be traced in the works of Adolph (2015), Afonina (2016), Beregova (2000), Severinova (2002), Kozarenko (2000), Shlomowitz (2018) and others. Second half of the twentieth century scientists consider through the prism of compositional experiments which are expressed in the new musical vocabulary. Its transformation testifies a cultural break, a rethinking of the creative landmarks of previous epochs.

The postmodernist worldview changed the specifics of musical performing art. The works of such Ukrainian researchers as Astalosh (2014), Chernova (2017), Kravchenko (2020), Ryabov (2013), Ryabukha (2013), Spurny (2017) and others are devoted to the explications of these processes. In general, the presented works became: a certain generalization of sociological, psychological, art, etc. achievements of thinkers of the day; the result of search for answers to current anthropological challenges of the era;

an attempt to construct a holistic conceptual model of postmodernism. The complexity of this area, instability, frequent changes in social, political and cultural realities, the lack of historical distance force scientists to constantly analyse and refine its content. However, at the moment we can state the existence of specific achievements that make a possibility to master postmodernism in many areas of human existence, including musical performance.

## **Results and discussion**

### **Retrospective analysis of the development of musical performance: from antiquity to modernism**

Thinkers almost of all historical periods of European civilization were interested to the problem of musical performance. Originating in ancient times, having undergone an intensive path of evolution since the XIX century it has become an independent artistic activity, an important component of spiritual culture. Even ancient philosophers indirectly addressed the interpretation of music, focusing on physiological, acoustic, didactic and therapeutic aspects of perception of this type of work (Plato, Aristotle, Democritus, Plutarch, etc.).

The specificity of the ancient worldview contributed to involvement of the person in imitation (mimesis), strengthening the creative process with magical rituals, giving it super sensible qualities. In this era the interpretation of text is based on desire to understand the hidden meanings that are embedded in a mythological image. There came a system of rules that preserves the knowledge of music and as a result - formation of the first canons of its performance.

Medieval musical performance developed within the framework of theocentric aesthetics, its vocation was to embody religiously Christian principles through church a cappella singing. The mission of singers was to unite a believer with God. Works by Augustine, John Chrysostom and Basil of Caesarea are devoted to the disclosure of this aspect of life. Interpretation in the medium *averum* had a special mission - to combine the material world with the spiritual. The first attempts to describe the characteristic features of a musician-artist (Boethius, John Cotton) belong to this time, which testify both to the reflexivity and consciousness of the leading figures of the era and awareness of the unique role of art in public life.

The Renaissance humanistic idea influences the transformation of art (establishment of polyphony in choral singing, arising of liturgical drama, spreading instrumental music in liturgical practice, appearing of secular

genres etc.). Interpretation of music has the task not only to consolidate the personality with Creator, to embody the spiritual beauty of a person, but also to reveal the value of human nature, to express the richness of its inner world. Researcher Zhayvoronok (2006) believes that in the Renaissance, the special "genre" performer is formed (Zhayvoronok, 2006, p. 7).

At the Baroque era musical thinking has been changed. For the first time in the long history of its operation, music became an independent art form. Concert instrumental and vocal performance is actively developing, which was caused by the emergence of opera genre, the improvement of instruments, the opening of a large number of concert halls, the formation of national schools of composition and performance. These factors have changed the work of masters; improve interpreters' technical capabilities for conveying a diverse image palette. They led to the emergence of a new kind of artist, who clearly embodies the idea of the master, takes an active role in creating an opus (through cadences, decoding scores etc.).

The concerting plays an important role in the art of classicism. The playing on keyboard instruments, violin, and other groups of instruments, which have not been used as solos before, is becoming virtuoso. Bel canto reaches its first culmination in the art of singing. At the same time, in this epoch the symphony orchestra was formed into a perfect (classical) model. Its sound has received such characteristics as timbre saturation, a large dynamic palette, impeccable mastery of technical arsenal. All this brought performance to qualitatively other heights, laying the foundations for its establishment as an independent part of creative practice. In the classical period interpretive knowledge of musical aesthetics was also systematized and it gave a huge impetus to the development of an interpretive direction of musicology.

In the XIX century a creative person comes to the forefront of cultural life. In philosophy the quest of a productive idea of the personality (I. Kant, I. Fichte, F. Schelling) was actualized. According to it a person is able to create his own civilizations (which usually exist only in consciousness), which transform the existence of the individual and society. Anthropology of Romanticism emphasizes the uniqueness of human, his inner world, deepens the principles of individualization. These views are expressed in musical performance. The interpreter of the artistic sample is explained not only as a narrator of the composer's idea, but also by the populariser of his own spiritual landmarks. The activities of a large constellation of virtuosos (P. Kalkbrenner, K. Wieck-Schumann, F. Liszt, N. Paganini, M. Rubinstein, S. Talberg, etc.) helped to shift the listener's attention from the artistic opus to a process of concert. This was also

facilitated by the location of the stage, which is even visually separated from the hall where the audience was located. The new place of the performer on the stage outlined the physical and spiritual boundaries that separated the performer from the listener.

The period of modernism is characterized by significant progress in science, culture and increasing attention to philanthropic issues. Psychology and other areas of the humanities substantiate the idea of the significant creative potential of each individual, although the issues of the humanistic crisis are raised in parallel. Musical performance reflected the complexity and contradiction of social processes. On the one side, it is developing intensively: a large number of philharmonic concert halls, opera houses, private and public groups are appearing; there was formed an extensive network of professional educational institutions; instrumental and vocal repertoire of the period demonstrates stylistic and genre diversity, represents different eras, national schools, interpretive traditions; the prestige of performing activity, understanding of its significance for the spiritual development of mankind is gradually was established in society. The musical vocabulary that burst into the artistic space through practice of avant-garde artists undermined the established norms of performance. Thus, the unconventional sound of classical instruments began to be used; innovative compositional techniques dictated completely different ways of relating to musical text, which influenced the search for specific artistic means. All this required a rethinking of the role of the interpreter, his special mission, which was deeply embodied in the cultural situation of postmodernism.

The complexity and dialectical unity of often an opposite conceptual principles of modernism largely determined the spiritual dimension of performance of the second half of the XX century. Based on its main lines, postmodernism has developed its unique art of interpretation: 1) displaying the author's text as accurately as possible; 2) embodying the improvisational freedom of the interpreter.

So, performance art has undergone a significant stage of its evolution and transformation, separating into an independent sphere of musical creativity. However, despite of historical development, the presence of a significant number of art and cultural works (which carried out a deep study of its nature, comprehended different types of interpreters, identified social, didactic and aesthetic functions), it still remains a mysterious, an undisclosed process of creation of musical opus. An extremely important role in postmodernism is given to the phenomenon of performance, comprehension it as a reflection of philosophical ideas. At the same time, art critics and culturologists substantiate the linearity and evolution of

interpretive art development, involvement to the achievements of the entire history of European civilization. Its uniqueness is due to the specific perception and rethinking of artistic practice from antiquity to the present.

### **Constitutive principles of musical performance in the second half of the XX century**

The philosophy of postmodernism (which is the basis of musical creativity) reflected the transformation of the consciousness of mankind, which survived the social catastrophes of the first half of the XX century and was able to find certain incentives for continued existence. According to the researcher N. Amiri, the culture of the second half of the twentieth century "... emphasizes the importance of the social and historical context. In postmodern art the main issue of study is the temporality and historical existence of human. The contemporary artist tries to organize "disorganization" without a clear form of the world... The postmodern artist knows that the result of his creativity is much more important and valuable than his original intentions and desires " (Amiri, 2016, p. 1627).

The tension and complexity of the epoch led to a specific reaction, which was expressed in special civilizational landmarks. The defining categories of postmodernism have become: irony, play, pluralism, the parity of different types of mentality, and others. In this period there is formed an idea of a creative personality as one who can independently choose his epoch (or be in several at the same time), play with aesthetic and ideological principles of a particular time, building his unique world, demonstrate one of his own "Ego". The contemporary artist has endless opportunities to engage in culture, produce and develop authorial ideas.

The musical art of postmodernism operates on two approaches. The first - continues (or ironically relays) artistic searches and experiments that were initiated from antiquity to the first half of the XX century. Moreover, the radicalism of modernism does not lose its relevance; however, it loses its original outrage and self-sufficiency. It embodies the innovative concepts of the day.

The second seeks to find a radically different dimension of creativity through synthesis, collage, and allusions to the cultural achievements of previous historical epochs. From them performance draws certain philosophical and ideological foundations, transforms them according to their own aesthetic guidelines. The principle of intertextuality proposed by Krysteva (2004), according to which any inscription, including a musical one, constructed as a kaleidoscope of modified quotations that construct a new opus, is relevant in this type of activity as well. The fixation of a composer's

work remains stable, and the interpretation (each time based on different traditions) contributes to an unpredictable sound.

It has been already noted above that the musical performance of postmodernism is often a synthesis of artistic achievements of European civilization. The combination of cultural developments is perceived by the listener as a holistic interpretive conceptual model. It does not separate individual aesthetic principles of any era. However, studying this phenomenon, scientist must artificially distinguish its structural elements in order to understand the logic of interpretation from the standpoint of traditions and innovations, to clarify the main ideas that influenced the uniqueness of the second half of the XX century.

Antiquity laid the foundations for the existence of European culture. The philosophy of the era proved to be vital for many types of human activity, including artistic. One of the dominant principles of Hellenistic aesthetics was the concept of Paideia - the education of the listener (viewer) through empathy. In postmodernism its implementation helps to involve the public in discussions of important issues of religious, political, ethical nature. In this regard a musical opus is interpreted as a certain symbol or emblem, it embodies an important idea. Recipients have an understanding that the masterpiece has an infinite number of semantic options; can contribute to the emergence of a new, urgent semantic discourse for today. Interpretation appears as a certain communicator between society and the individual, past and present, temporary and eternal.

The postmodern era also raises cultural and anthropological issues. It first appeared in antiquity and went through all historical periods of European civilization (the first term "anthropology" was used by Aristotle to denote a scientific field that studies the spiritual side of the individual). In the epoch we are studying, musical anthropology is understood as a kind of spiritual practice, a form of social consciousness, a process of perception and explication of material and spiritual achievements of mankind. Its main goal is the ontological self-knowledge of a creative person through art. The performer seeks to understand his inner state, to express his own concept of life. The reaction of the public for him is not always a criterion for assessing an artistic value of the performance. It is important to find new, still unknown meanings of one's own "Ego". We can state that the retransmission of composer's ideas is ambiguous, subjective. Often one variant of sounding can completely deny the idea of previous interpretation. This is the specificity of the performance of the studied period.

The influence of medieval culture on the art of postmodernism is revealed through the high idea of the image of truth (a priori it was



Scripture). In *Medium Aevum* performance is understood according to apophatic theology ideas. Having a certain material shape, it served to embody the spiritual meaning. Gregory Palamas (a holy father of the Eastern Church of the first half of the XIV century) in his "Letter to His Church" gives his own understanding of the content and functions of a creative person: "The artist hears unspoken words and sees inaccessible sight, completely fascinated and enveloped by it, detached from the ground, and competing with unceasing singers, he truly becomes an angel of God on earth, and through himself brings to him every kind of creature, because he himself is now partaker of that which is above all..., so that he fully becomes a reflection of the image of God (Ekonomcev, 1989, p. 69).

In postmodernism the author and the interpreter are understood as demiurges which read the Divine truths and preach them to the listeners. By his own activity the performer is able to carry out the messianic mission, to propagate higher spiritual ideas, to serve the consolidation and salvation of mankind. Moreover, in the second half of the XX century confessional religiosity receded into the background, or was completely supplanted by the postulates of ecumenism, occultism, and meditation. Spirituality is understood in the aspect of involvement in something eternal. The recipient through the artist must move to other spheres of life, where there are no usual for European people rational, spatial and temporal frameworks. This is the reason for a special musical sense of tempo, time and movement.

From medieval aesthetics the performance of postmodernism inherits experience of improvisation, which dominated the European art of the XIX century. This is facilitated by avant-garde compositional techniques: controlled and uncontrolled aleatoric, happening so on. Interpretation of this period (especially from the 90s of the twentieth century) revives the tradition of concert improvisation, which combines musical elements of different eras. Today in instrumental practice we observe a significant number of opuses that show freedom and imagination in scriptural author's writing. Most often it is humorous entertainment that sounds in TV programs. They seek to entertain the audience (while demonstrating the application of such conceptual principles of the epoch as: game, collage, quote, allusions, etc.) imitating the style of famous composers, combining their aesthetics with modern pop melodies (D. Kramer, D. Matsuev, L. Aganezov etc.).

The Renaissance proclaimed a unique attitude towards the person and it was revealed in the idea of humanism. According to it personality is the measure of all things, similar to God because he is able to express itself creatively. Addressing to a person's "ego" brings to life reflexivity, which is

an important ideological category of the Renaissance. This concept is interpreted as: the ability of an individual to realize himself, another person, the world; understanding the contradictions of being; attempts to fully comprehend civilization.

Postmodernism is characterized by an anthropological crisis. The conflict between humanism and anti-humanism that manifested itself during this period can be overcome through communication with the ethical and aesthetic principles of the revival. Transformed (according to the cultural conditions of nowadays) Renaissance reflexivity in the projection on the performance of postmodernism aimed at meeting the interpreter with his own artistic experience. The spiritual and intellectual meaning of piece is a reflection of existential reality of the artist. The personified practice of an interpreter is dominant in his activity; it appears as a starting point in interpretation of another composer's opus as his own.

Postmodern reflexivity is also manifested in the fact that performing works of different eras the master enters into a multilevel dialogue: with himself, author, epoch, civilization. This type of communication helps to open large stratum of contents that have the opportunity come to life in other musical texts.

Theatricality is one of the features of Baroque culture. In postmodernism it receives an explication of the aesthetic category. In terms of performance, this phenomenon is understood as the inner and outer life of a person from a standpoint of theatricality, where the individual can simultaneously see himself in different roles, to model certain interpretive situations. In the music of the second half of the XX century this phenomenon is called "instrumental theater". It is characterized not only by a fundamental expansion of the scale, an involvement of non-musical noise into the process of writing opuses, but also carrying in audiovisual effects, in particular: performance gestures, various plastic movements, facial expressions, visual images, numerous verbal comments. Artistry which is emphasized by external manifestations, enriches the technical arsenal of the performer, promotes the manifestation of his unique creative principles.

Classicism is a style based on rationalism. According to it, harmony and reason are declared the fundamental principles of building the world. The art of the era is marked by a high level of generalization and abstraction. It promotes high moral and ethical ideas, the presence of thought and logic. Postmodernist aesthetics, at first glance, is antagonistic to the cultural principles of the XVIII century, because it preaches irrationality, neglects structure, replaces the principles of science with pseudoscience, and abandons analyticity, regulations and order. However, a detailed review of

the cultural situation of the second half of the XX century leads us to believe that the opposition of these ideas often demonstrates their dialectical unity, which allows art not to lose meaning, not to plunge into the boundless depths of abstraction.

Modern authors often turn to the classical laws of development of musical text; master its genres and forms that coexist with the expressive means of postmodernism. The traditions of the XVIII century fulfil the mission of impulses, which today's artists interpret as the starting point of their creative energy. Intellectualism, conceptuality, the tendency to calm, immersion in the realm of spirituality, thoughtful interpretation, detailing of the whole musical texture, focusing on the subtle nuances of the opus - this is what draws performance of postmodernism from classicism.

Romanticism for European civilization opened new composition and performance schools (Polish, Hungarian, Czech, Norwegian, etc.), which were not clearly represented until the nineteenth century. This epoch has established the value of folk, original, emotional in culture. Deep connections with the worldview of ethnic groups of a certain countries have become vital for the development of modern civilization, which has suffered significant losses from globalization and unification ideas. Preserving regional and national identity is one of the important tasks of postmodernism. This idea is especially relevant for Ukrainian art as it for a long time has been under aggressive totalitarian Soviet influence.

Ukrainian performance of postmodernism draws new ideas for its evolution by turning to its own folk traditions. Since the figurative character embodied in the content of opuses reflects the facets of the mentality of a certain territory inhabitants, their interpretation requires a kind of understanding of the worldview and ways of cultural communication of the local population. Concerts often reflect not only the professional instrumental techniques or a special vocal manner, but also imitate the folklore principles of ethnic groups living in a particular region.

Modernism and postmodernism on the one hand are understood as opposite in their content and artistic goals. On the other - postmodernism is developing as a specific continuation of the principles of the first half of the XX century, overcoming and outgrowing them. The musical performance of modernism proclaimed a radical renewal. Philosophical ideas of the day, such as the departure from spiritual origins, the shaking of the established system of values, the introduction of non-traditional interpretations of such categories as immortality, space, etc., expanded the artistic sphere, which influenced the interpretive poetics.

Modern introduces into the artistic life another type of performer, free from certain norms, postulates and laws. Although, along with innovative positions, traditional (established in previous historical epochs) views on the essence of the interpreter continue to function. These two strategies of understanding the artistic practice content, innovative and normative, have become the starting point in the formation of the performing culture of future generations.

Postmodernism in socio-cultural dimension is characterized by uncertainty, which has led to the establishment of mass consciousness, loss of national identity, the development of a pluralistic type of self-identification. The realities of the time influenced musical and performing tactics. If modernism to some extent idealizes the figure of the artist, then postmodernism brings his image to the background. During the interpretation artist is in collaboration with author, but listener (spectator) who perceives an art becomes a full participant in creative process. Thus there is a specific dialogue of personalities, epochs, semantic layers, etc. in which the composer plays the least role.

Postmodern masters in their creativities often deviate from complexity of expression. They strive to be accessible not only to a sophisticated, prepared audience but also to general public. The consequence is a revival of melody as the main means of expression, harmony, an organized tonality system, and others. Art does not glorify the service of high ethical ideals, it is intended for itself, reflects the human's need to produce and his creative inspiration.

The performance of postmodernism tries to restore contact with the modern cultural situation. The whole layer of accumulated traditions is the core that preserves decentralized European civilization of the second half of the XX century. The application of academic performance art principles promotes the self-identification of classical music.

The features of different epochs in the musical performance of postmodernism should not be considered in isolation. Often performer enjoys an enormous potential of several historical periods. The art demonstrates adaptation of the experience of previous times, striving for integrity in worldview. The presence of a plurality of approaches and points of view on functions and tasks of interpretation do not contradict each other, but above all complement the artistic practice of the era. The richness of performance variants reflects the dominating characteristics of an epoch: plurality, tolerance, openness, incompleteness. The use of ideas of previous epochs contributes to production of new meanings, where the restoration of forgotten becomes decisive.

The postmodern artist through his own interpretive activity performs a number of culturological tasks: transfers the key features of its time; reproduces special mission, the absurdity of person's existence; combines different civilizations, philosophical systems, religious views etc.; depicts cultural life and the surrounding reality. In this epoch there is an illusion that artist is endowed with great opportunities, and his work is completely free from any taboos. At the same time, acting in a situation of humanistic crisis, the creator often remains an impersonal, unnecessary and incomprehensible for society.

## **Conclusions**

A study of musical performance of postmodernism specifics suggests that this phenomenon has interested thinkers in almost all historical periods of European civilization. In Antiquity it was considered in the aspect of imitation and embodiment of mythological consciousness principles, studied its impact on physical and psychological state of individual. Middle Ages preached performance as the union of man and the Absolute. In the Renaissance it was conceived as a link that combined a soul and corporeality of person, material and spiritual components of universe, temporal and eternal ideas, revealed a harmony of cosmos. The Baroque type of performance demonstrated brightness, virtuosity, drama and tension, which are consistent with cultural situation of the time. He identified the specificity of artistic practice of later times. Classicism offered a rational approach to performance, in which the whole artistic concept is subject to strict aesthetic canons. Romanticism focused on emotionality and individuality of performance, asserted dominant role of performer's personality. In modernism, the phenomenon was interpreted as free from any norms; the only authority was an individual vision of artist who creates a masterpiece.

The musical performance of postmodernism is a unique phenomenon that has synthesized and eclectically combined artistic traditions and developments of Western European culture. Reliance on the main interpretive categories of previous epochs determined its originality and uniqueness. The outstanding constitutive qualities are: anthropology, religiosity, appeal to the sphere of spirituality, meditation, improvisation, reflexivity, humanism, dialogicity, theatricality, rationalism, intellectualism, emotionality, play, intertextuality, polystylistics, etc.

The performing art of the second half of the XX century embodied complexity and intensity of the time. It demonstrates a focus on artistic dialogue, openness to integration with material and spiritual achievements of different historical periods, an appeal to musical opuses of European and

non-European culture. The studied phenomenon seeks to combine features of all times. However, the playful, sometimes ironic, sarcastic attitude to the individual, to eternal human values, some cultural traditions, affects his certain limitations, focus on the mass consumer, who seeks an entertainment. Thus, the musical performance of postmodernism reflects the conceptual principles of this period.

The presented article does not cover all aspects of the stated issues. Performing arts in the XXI century need further study from the standpoint of new socio-cultural realities of the transmodern era. The study of the individual style of interpretation of some bright instrumental musicians and vocalists also seems quite promising.

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