

The Bioethical Discourse in the Development of a Musician-Performer

Liudmyla KONDRATSKA¹,
Bohdan VODIANYI²,
Valentyna VODIANA³,
Yaroslava TOPORIVSKA⁴,
Olena SPOLSKA⁵,
Serhii MALOVICHKO⁶

¹ Ternopil Volodymyr Hnatiuk National Pedagogical University, Ternopil, Ukraine, luda.kondratska@gmail.com ORCID ID: <https://orcid.org/0000-0002-2885-138X>

² Ternopil Volodymyr Hnatiuk National Pedagogical University, Ternopil, Ukraine, labdsto@gmail.com ORCID ID: <https://orcid.org/0000-0003-2723-7393>

³ Ternopil Volodymyr Hnatiuk National Pedagogical University, Ternopil, Ukraine, vvodyana@gmail.com ORCID ID: <https://orcid.org/0000-0001-6358-1680>

⁴ Ternopil Volodymyr Hnatiuk National Pedagogical University, Ternopil, Ukraine, toporivochka@gmail.com ORCID ID: <https://orcid.org/0000-0003-1808-6271>

⁵ Ternopil Volodymyr Hnatiuk National Pedagogical University, Ternopil, Ukraine, olenadovbush84@gmail.com ORCID ID: <https://orcid.org/0000-0002-2397-2035>

⁶ Ternopil Volodymyr Hnatiuk National Pedagogical University, Ternopil, Ukraine, sergymalovichko@gmail.com ORCID ID: <https://orcid.org/0000-0002-2548-8765>

Abstract: Involvement of a modern performer in the dialogue of concepts of recompense and biocentrism regulates its experimentation with bio and recorded music by awakening a sense of responsibility at the level of the epigenetic rule. Therefore, the purpose of this article is to substantiate a pedagogical model of bioethical education of a musician-performer - creation of a favourable environment to motivate them to comprehend the value of what serves as confirmation of God-like dignity of a person and the general weal for the glory of the Creator. The essence of the proposed pedagogical model is the concept of musical performance as a workroom of soul. Its leading idea is metaphorization of the intoned sense of emotional revelation as an anthropological discourse. Specifically, the basis of the proposed model appears the connectivism theory of metaphorical interpretation. The direction of such performative activity is determined by the strategy of creative clustering, which involves playing out of music scenarios of the value-based choice on the path to “creative innocence” or “the path of the heart”. The regulatory function in implementation of the mentioned strategy performs the methodology of pedagogical and metaphorical creativity. The technology of performative improvisation and the contextual approach to the game are factors in activating the mental resources of the musician-performer. The effectiveness of implementation of the proposed pedagogical model provides creation of a special event platform in the art laboratory.

Keywords: *the concept of musical performance, bioethical education, the connectivism theory, performative improvisation, strategy of creative clustering, psychological conditions.*

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1. Introduction

A prominent figure in the postmodern art practice is a musician-performer. Adapting to a cultural drive of sweeping secrecy and unsurmountable manipulation, they, contrary to biological evolution, immerse in the epigenetic memory and activate gene mutations that transform mental assets for development of abilities of creative experience demanded by society. It is about returning ritual seriousness to a musical action and importance of an archaic sacred event. However, performance as a ritualized event can have two scenarios of gene-cultural co-evolution - according to the primary and secondary epigenetic rules. The former regulates the automatic processes of analysing cognitive information (from peripheral sensory filters), and the latter relates to mental processes of evaluation and selection of already differentiated and structured information. In terms of anthropogenesis, both scenarios end up with implementation of an intoned self-portrait by a performer-musician - as a disclosure of the essential selfhood or as a detection of the mask not-me. In the first case, before a musical performance opens a chance to become a factor of the spiritual transfiguration of a person who makes music as a result of their curiosity and humble expectation for the disclosure of the Effulgence of True Image and Simulacrum. The second way is the way of buttafour enlightenment as a result of curiosity and a dangerous affective flirting with the Mystery as a short-term creative adventure.

In the current situation of existential choice for a performer, G. Deleuze and F. Guattari (2014) propose the practice of autopoiesis as a product of aporetic thinking of “opposition without opposition”. Their attempt leads to the logic of double bind, based on the following principles:

- radical anti-essentialism;
- radical pluralism;
- “more than two alternatives” contingency.

Such a deleuzian disjunctive synthesis appears not as a spontaneous manifestation of the ability to divergent thinking characteristic of the performer, but the ability to become the leader of the cosmic “swarm” game recaptured from oneself with an effort (Deleuze & Guattari, 2014).

In contrast, M. Foucault (2002) offers a performer to remind of the Platonic principle of epimeleia as “caring for oneself”, which “involves both care for the body, and the day regimen that helps maintain health, and regular physical exercise, and if possible, moderate satisfaction of needs. This includes musing, reading, and copying out of books or records of conversations, which

should be thought over, and recalling truths, though well-known but which require a deeper comprehension. This includes also conversations with a tutor, with friends. Thus, around caring about oneself, a stormy activity unfolds (both oral and written), in which self-cultivation and communication with other people are closely intertwined” (Foucault, 2002, p. 59-60).

A well-known “clinician of civilization” (Baudrillard, 2000) considers the epistemological situation of “truth for the moment, in this place and in this form based on experience” a favourable environment for such a performative activity (Foucault, 2002, p. 55).

The purpose. In view of the above, the purpose of this article is to substantiate the pedagogical model of bioethical education of a musician-performer - to encourage him / her to understand the value of what serves to affirm the godlike dignity of an individual and the good of others to the glory of the Creator. This implies awakening of the mental inclinations of the performer for entelechy - the expansion of one’s self by transforming manifestations of the soul (individuality) by manifestations of the spirit (personality).

2. A Transpective Dialogue between Contemporary Performative Theory and Biomusicology

The figure of a musical performer as the author of the institutional infrastructure of the revived tradition of a repeated sacred action, has not yet set the subject of research of modern musicologists and musicians-educators. The reason for legitimizing their provocative participation in spontaneous and often meaningless meta-spectacle they see in the request of the liberal society for an unprecedented expansion of freedom of artistically unburdensome creativity (Bezugla, 2020; Bonastre et al., 2016; Broadhurst & Machon, 2012; Dođantan-Dack, 2014; Fisher-Lihte, 2015; Giannachi & Kaye, 2011; Goldberg, 2018; Nerubasska et al., 2020; Nerubasska & Maksymchuk, 2020; Patrick, 2017; Stanislavska, 2016; Wood, 2018). And the ontological interpretation of the genesis of performance, as a mystical ritual action, is explained not by enlightenment of existential paradox, but by the desire to improve the body physical and sexual organization and mental health of the actor themselves and the addressee (Nikolsky, 2016). Neurological determinism (Martínez-Montes et al., 2016) of modern performative theory prompted to intensification of discussions around the role of a musician-performer as a neuropsychologist, a psychotherapist, a mage of nature, a performer-cyborg. Thus, research in the field of neuropsychology of music (Hassler, 2010; Speckmann et al., 2021) and

experiments with music neurofeedback by composers David Rosenboom and Richard Teitelbaum, and subsequently, in 2004, the Brazilian composer Eduardo Reck Miranda in the field of man-machine interfaces, gave grounds to a famous cognitive psychologist, a professor of the Tafts University, Patel Aniruddh to assert that exposure of a human to instrumental performance has a beneficial effect on the development of linguistic abilities (Patel, 2014). Similar results, but for creative work of a vocalist-performer, cite musical psychologists Dr. Christiner, Karl-Franzens-Universität Graz, and Dr. Reiterer, University of Vienna (2013).

The tradition of functioning of a musician-performer as a facilitator-magician, able to positively influence the physical and mental health of the listener, is studied in the field of analytical, Benensonian, cognitive-behavioural community of musical therapies; Nordoff-Robbins music therapy; vocal psychotherapy and sound therapy; the Bonny Method of Guided Imagery and Music (GIM) (Chung & Woods-Giscombe, 2016; MacDonald et al., 2012; Monti & Austin, 2018; Jasemi et al, 2016; Witte et al., 2020). In the book “The Secret Power of Music”, David Tame argues that there is no function in the human body that music has no effect on. Moreover, the process of such intervention involves creation of instrumental music, songwriting, co-vocalization, musical-rhythmic movements, listening and discussion of “the music of health” (Aigen, 2013). However, the issue remains open: how to save the body without losing the soul.

Post aesthetic futurology offers as a subject of discussion a potential possibility of experiments of modern musicians-performers in the field of biomedical art practice, i.e., at the junction of genetic engineering, biomedical technologies and computer modelling. Among such **experiments** the following are **worth noting**:

- Alan Hovhaness, a symphonic poem **“And God Created Great Whales”**, Op. 229, No. 1 (1970);
- Ron Geesin & Roger Wuters, the disk **“Music from The Body”** (1970);
- George Crumb, the composition **“Vox Balaenae”** for the electric flute, the electric cello and the acoustic piano (1972);
- Leo Ferre, the album **“Il n’y a plus rien”** (1973), where whale vocalization was first used in popular music;
- Ned Lagin, the album **“Seastones on Round Records”** (1975), a changeable carousel of exquisitely delicate sound sculptures, tangible and visceral;

- Paul Winter, *Missa Gaia* **“with the songs of humpback whales”** (1983), which is performed annually in the Episcopal Church of St. John to celebrate the feast of St. Francis;
- Caninus, Hatebeak and Lil B, experiments with the **“performance”** of the animals themselves and the phonography of electric waves in plants (2012);
- Bernie Krause & Richard Blackford, symphony **“The Great Animal Orchestra”** (2014), where the sounds of instruments are combined with recordings of voices of gibbons, humpback whales, frogs, gorillas, beavers;
- Stuart Hyatt, music album **“28”** (2020), in which the sounds of a bat are combined with the music of ambient performers.

Nowadays, under the influence of digital technologies, the most important functions of musical composition in the art of performance are becoming the cueing of sound spaces and creation of mobile psychological states. The structure of its nonlinear composition is distinguished by schematism and fragmentarity, and editing, compilation, citation become the leading methods of working with text (Kiseeva, 2014).

These performative experiments resulted in the emergence of bio-musicology as a “biological study of musicality in all its forms” (Fitch, 2015, p. 72). His subject area includes evolutionary musicology, neuromusicology, and comparative musicology (Cross, 2010; Schyff & Schiavio, 2017). Moreover, according to researchers, this issue refers to the type of post-ethical situations - that is, those that are outside the rigorous notions of good and evil (MacIntyre, 2007). Its content is aimed at implementing the principles of bioethics (autonomy; “do good”; “do no harm”; justice as a subjective fulfilment of the altruistic commandment “do no offense”) (Beauchamp & Childress, 2021; Blain-Moraes et al., 2013), even in vocational training.

Thus, bio-musicology as a scientific discipline claims to be not only a form of applied ethics, but also an apology of morality within the frames of naturalistic paradigm based on new data from neurobiology and cognitive sciences. According to another transhumanist philosopher, Nick Bostrom, only in this way does a person realize the chance to exercise the “the right to cognitive and morphological freedom of miracle-working” (2019, p.88).

In the situation of replacing traditional ethics with neuroethics, morality becomes a subjective law of biotechnological cognitive improvement (Goldman, 2007, p. 119), and the secular value of “the natural law” of the human in terms of “ethical pluralism” leads them to various bio-musical

experiments in line with the dehumanized naturalistic paradigm. Therefore, it is not surprising that such a performative situation focuses public attention on the problem of the expediency of ethical nihilism of modern art practices and justifies the individualistic hypertrophy of modern society.

3. Bioethics of the liminality experience

However, the general function of music, both biological and anthropological, is the automatic entrainment of the emotional state of a group of people to a common denominator. Moreover, acting gracefully in all melodic-harmonic-rhythmic-timbre ratios of the composition, musical emotion brings to them the spiritual voice of living humanity. According to Medushevskiy, “the intuitive nature of perception of musical signs and assigning them to the world of feelings causes the effect of the mechanism of infusion, “infection”: the feeling is evaluated not only as depicted, but often as something that “belongs to the listener” (2014, p. 120).

That is why it is through music that we become able to understand each other, to balance the effect of cognitive dissonance introduced by cultivating different cultural and linguistic traditions. A deep meaning of musical performance as a “provocation” underlies this. Its absence threatens by social and psychological problems.

However, these days, unfortunately, we are witnessing an extensive spread of the experience of liminality. Biologically reserved mechanisms of emotional perception of music - fun, joy, eroticism, sense of beauty, relaxation, sadness, dreaminess, triumph, anxiety, insecurity, irritation, rebellion and enthusiasm - have now ceased to work and allow mass consumption of abstract, “lifeless” music. We believe that the reason for this is a total mental zombification and physiological influence on the subconscious functions of the modernist-performer in the process of musical mixing of jazz, soul, blues, rock (voodoo rhythms), pop, rap, computer music, etc. The gradual and steady digital transformation of the musician as a data-musician, an intoxicated customer of the large-scale Apple network, causes only the mimicry of collective interpretation of musical structures, the experience of general affect given by the lyrics of the song, stage behaviour, stage and costume design. The mass reaction of the audience is not inspired by the idioms of the composition, but by infusion coming from the artist-trickster through his movements, facial expressions and pronunciation of the text on a given histrionic topic. New generations of musicians-performers and their listeners are brought up on this “fantasized” method of writing music and in the conditions of solipsistic mental set on an aesthetic simulacrum. Study of any syntax and lexicon, even

the simplest, is replaced by a phonic creativity in order to achieve personal freedom, “limited” by the rules of the musical language.

Meanwhile, a favourable influence of cognitive schemes of a traditional musical thinking is due to the fact that the stages of tonal evolution are essentially similar to the stages of mental development. Consider: normal development of a child during each age period always proceeds in the same sequence - from sensorimotor intelligence to specific operations, and from specific operations to formal operations. Each new stage does not replace the old one, but is built on its foundation. That is, an adult is able to understand and follow the logic of each of the “children’s” stages, and omission of one stage threatens by problems in mental development. Similarly, an educated person of the globalization era, thanks to synesthetic neurophysiological mechanisms of perception, is familiar with all historical and prehistoric musical traditions and methods of tonal organization. Thus, the traces of chasmatonic are recognizable in “mother’s singing” (motherese). Traces of ecmelic remain in folk lamentations and appeals. Traces of olygotonic remain in many genres of children’s music (Nikolsky, 2016).

Thus, mutations in epigenetic rules due to the new socio-cultural situation have changed the tendency of our brain to form certain neural connections in the intonation sphere, and thus changed the mental inclinations of music making. Rejection of early forms of tonal affinity, focus on atonal and post-tonal thinking, do not take into account the neurophysiological programming of our brain and lead to the loss of the criterion of the truth of musical emotion. New musical “faces” and chords produce “unhealthy” holographic representations of “emotional clones”, examples of emotional “deception” and even “hypocrisy” (such as robots capable of compiling human emotions). That is why **the following types** are so important in the integrative system of musical information centred around emotion:

- **personal identity** (a set of qualities and attitudes that resonate with the self-assessments of the performer and serves to strengthen or compensate for a certain vision of oneself);

- **group identity** (a set of values that the performer recognizes as characteristic of a particular social group, used to identify their attitude to this group, because perception and formation of musical emotion primarily depends on the culture of the person) (Nikolsky, 2016).

However, recent studies of musical performance (Meissner, 2021) show that this anthropological knowledge is not considered in any of the scenarios of the performance project. It means the following:

1) presentation of the intoned (acoustic) structure of the composition, during which musicians can manipulate different means of performance (MacRitchie et al., 2013; Friberg et al., 2006), the so-called formalistic concept of “playing for the sake of playing” (Bellis, 2005);

2) abstract confession-game of “a virtual person” acting in “virtual time” (expression of non-musical affects in a certain rhythm, metre, tempo, articulation) and “virtual space” (subjective impression of intoned movement produced by acoustic, harmonious, textured, prosodic cluster and gesture), the so-called concept referentialism (Cespedes-Guevara & Eerola, 2018; Juslin, 2003; Timmers & Ashley, 2007);

3) creating an image of a real musical character, characterized by intensive life experiences, the so-called expressive and stylistic concept of “life-theatre” (Fabian et al., 2014).

Researchers leave behind finding out possibilities of musical performance as a factor in revealing the existential essence of the performer-healer. Moreover, it is not about a healer-magician, a druid who cultivates runes, crowning, shamanism through the mantras of gothic rock, trip-hop, dark-folk, but about a mediator of the Light of Perfect Joy for Love. This problem presupposes prompting the musician-performer to comprehend the idea of retribution - this unshakable ontological principle of affirming the godlike dignity of human and the good of others to the glory of the Creator. This presupposes awakening of the performer’s mental inclinations for entelechy - the expansion of one’s Self by transforming manifestations of the soul (individuality) by manifestations of the spirit (personality).

4. The pedagogical model of bioethical education of a musician-performer: the methodological bases

To solve this problem, a pedagogical model of bioethical education of a musician-performer is proposed. Its essence lies in the concept of musical performance as a workroom of soul. Its leading idea is metaphorization of the intoned meaning of emotional revelation as anthropological discourse. This idea is concretized in the mythological and iconic aspects. The former involves the ecphory of the epigenetic cluster of not-Me by a musician and mental self-organization for recognition of oneself. The latter not only describes impressions received from the world of objects and events, but “writes” life on the principle of mimesis, because

its modelling structure, as a system of intonation-semantic relations, merges much more with sensual and material techniques of the musician-performer. It promotes symbolic objectivity and even agitates for it, using its imagery in an emphatically significant sense.

This idea determines the non-institutional, phenomenological (personalistic) nature of the proposed pedagogical model and combination in its content of the features of probabilistic education and vitagenic learning (Martynets, 2015). Specifically, the basis of this model is the connectivism theory of metaphorical interpretation (Ritchie, 2004). It gives grounds to assert that intoned metaphors of human emotions provide a better understanding of the internal mechanism of psycho-emotional dynamics of the performer for the sake of deeper self-awareness and self-organization. That is why they need to be analysed in each unique cognitive and communicative context, including a detailed representation of musical communication and the common ground of the participants in the performance.

The direction and specific long-term plan of such performative activity is determined by the strategy of creative clustering. This is a strategy of playing musical scenarios of value choice on the way to “creative innocence” (Manovich, 2015, p.13), or “the way of the heart” strategy. Given the post-classical paradigm of modern education, it involves interaction of adaptive, cyclical, linear, rhizomatic types and strategies of random search (Figure 1). One of the most important system-forming elements of the creative cluster is an event platform adapted for conducting artistic and educational events. It can function both as a lecture hall and as a space for performance training, and as a place for concerts, exhibitions, holidays, festivals, etc. The task of the platform is to attract like-minded people. Such approach creates a high density of social ties within the cluster.

The regulatory function in implementation of this strategy is performed by the methodology of pedagogical and metaphorical creativity. It accumulates the existing approaches to organization of coexisting musical-performative activity on the principles of intoned co-presence, co-action, co-feeling, co-experience, co-suffering, co-participation, co-communion. They appear as the necessary initial stage for implementation of the next mental transformation. Its algorithm is shown in Figure 2:

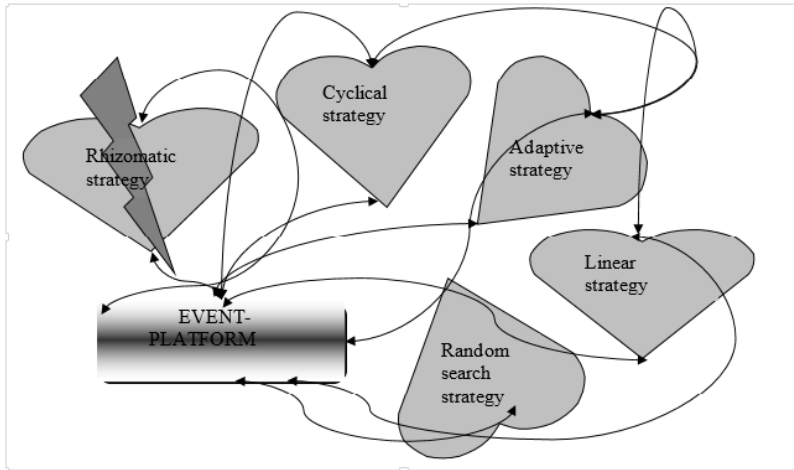


Figure 1. The scheme of creative clustering strategy
Source: Authors' own elaboration

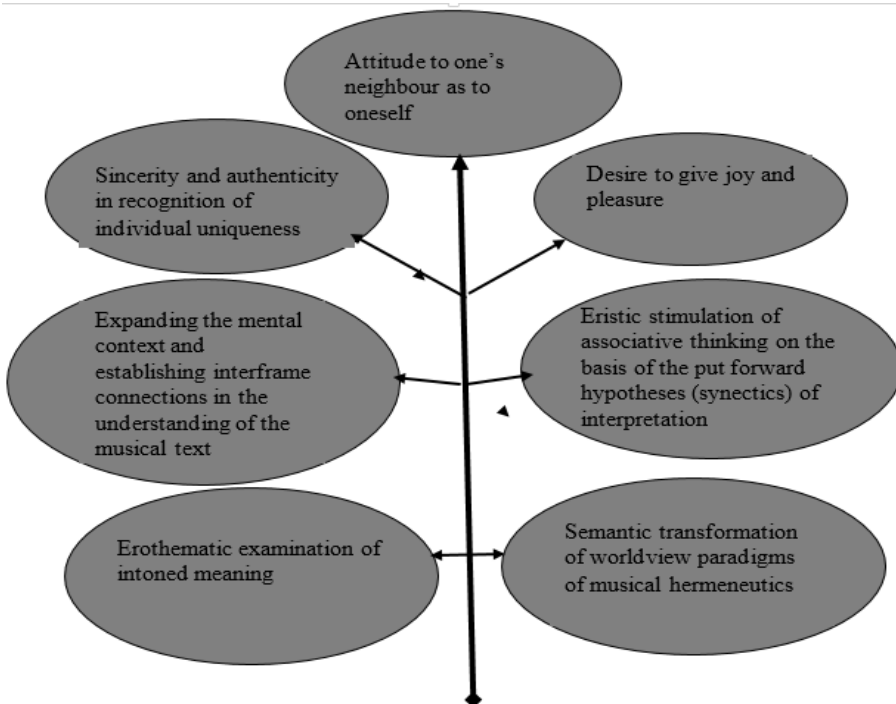


Figure 2. Algorithm of mental transformation of a musician-performer
Source: Authors' own elaboration

5. Performative-improvisational competence of a musician: a technological discourse

Improvisational nature is firmly rooted in the ontogenesis of the tradition of bioethically oriented musical performance. Therefore, the technology of performative improvisation (including methods of aural modelling, auditory metaphorization, media-elencics, -eristics and -erothermatics) is considered epigenetically determined for introduction of the methodology of pedagogical-metaphorical creativity, as it promotes activation of mental resources of the musician. Let's consider the content of performative-improvisational competence, in particular its criterion base (Table 1).

It is necessary to be functionally included in the general drama of the performance at all levels, and not just in the music part. Therefore, for the performative improvisation, the contextual approach to performing is of great practical value. It is about the clearest understanding of what the performer needs at all levels - from musical to stage. It is a set of skills and abilities that defines their actions on the stage as musicians and as artists, as well as the most natural, organic execution of these tasks.

Table. 1. The criterion base of performative-improvisational competence

Criteria of musical-performative improvisation	Indicators
The level of creative potential	<ul style="list-style-type: none"> - spontaneity of the performance process; - its duration in time; - communication of the performer as the creator of a new reality with the recipient (spectator, reader, listener); - cultivating in the artistic imagination of the principle of performing in those its forms that are not established in advance by a precisely fixed direction, script, drama, plastic gesture, rhyme or musical text of the sound series; - freedom of musical expression; - synchronicity, instantaneity of the act of perception.
The effect of emphasized immediacy of expression	<ul style="list-style-type: none"> - <i>at the conceptual level</i> - the degree of expressiveness of the intoned meaning; - <i>at the linguistic level</i> - a tendency to a pronounced non-normative structure of musical thinking, variation of phonic, metro-rhythmic, harmonic tonality and syntactic models, textured ornament, inherited from national folklore; - <i>at an aesthetic level</i> - the uniqueness of artistic thinking, which is sensually perceived and impulsively expressed;

- *at the psychological level* - intuitive principles and diffusion of figurative associations, which reveal reasons for unmanaged sudden “improvisation explosion”, immersion in the depths of subconscious, ritual-effective;
- at the performing level* - the amplitude of the virtuoso elevation and manifestation of creative fantasy;
- *at the culturological level* - the professionalism of possession of the type of improvisation, characteristic of
 - a) the cultures of “ritual” and “theosis”:
 - from the “variable canonicity” of improvisation with dominant syncretism of collective creativity over individual,
 - predominance of varied refrain without a specific metre-rhythmic and harmonious pulsation (folklore, orally-professional creativity of the ancient world, Byzantine hymnography, echoes chant, Gregorian Choral),
 - b) evolutionary-revolutionary cultures:
 - from “free variation” of improvisation with cultivation of subjective emotional impulsivity and the flight of imagination (clavier and organ music of the Renaissance era, baroque instrumental music; the phenomenon of poems in romantic musical culture; the cult of improvisations in the academic and popular music of the XX-XXI centuries);
- on the moral and ethical level* - devotion to the tradition of self-knowledge.

Paradigm communicative parameters:

- classically-entertaining paradigm of stylistic interconnection, where the established norms of aesthetic relationships of performers and listeners are not in dissonance with the ordinary artistic reality and through such consensus provide the appropriateness to the reception of improvised music by numerous listeners;
- the generally accepted model of artistic contacts, built on the preparatory agreement of improvisers and listeners about possible categories of inventory, which does not destroy the standards of aesthetic feeling of competent listeners;
- a realistic paradigm of stylistic interconnection, where an improviser, creating a “cult of soloist”, goes beyond the established verbal rules and limits the group of listeners by a few chosen fans;
- a cardinal-independent paradigm of an unlimited self-realization of a musician, created on the concept of creative scepticism, cardinal contradiction and creative antithesis.

The completeness of ascertaining communicative characteristics of performative co-creation (on the paradigm and syntagmatic level)

Source: Authors' own elaboration

6. Psychological conditions for implementation of the technology of performative improvisation

Many years of teaching experience at the Faculty of Musical Art of the Ternopil National Pedagogical University show that effectiveness of implementation of the pedagogical model of bioethical education of a musician-performer is ensured by psychological conditions for implementation of technology, the essence of which can be expressed by the formula:

$$\text{Result (R)} = \text{Potential (P)} - \text{Interference (I)}$$

Its essential meaning can be specified by the idea of achieving the state of a relaxed concentration of mental inclinations by a future musician-performer for the experience of the joy of creative self-revelation. This involves consideration of bioethical rules of culturally oriented musical communication by teacher, specifically:

- 1) *respect to the cultural uniqueness of each person*
 - national-ethnic and religious affiliation;
 - gender identity;
 - cultured behaviour;
 - personal interests and psycho-physical features;
- 2) *organizing the atmosphere of “personal invitation” for a student - performer* letting them understand that they are desirable in this creative community;
- 3) *establishing of the future performer in their individual musical development:*
 - integration of individual, group and collective forms of musical training in order to ensure effective implementation of the concept of multicultural learning;
 - provision of personal purposefulness, determination of the sequence of studying educational material, establishment of periodization and optimal pace of training, distribution of educational load for the entire period of training and calculation of the scope of daily tasks;
 - adjustment of consistent and caring control over the learning and education process.

The prospect to develop and substantiate the boundless diversity of methods of intonated self-expression students receive at the event-platform of an art laboratory in the interval between lectures-performances. Before conducting the on-line or off-line lectures and masterclasses, prominent professional musicians-performers and even students themselves are invited.

7. Conclusions

The presented analysis of the bioethical view of a musician-performer and their creative work is an attempt to comprehend the problem of involuntary co-intonement of a simulated symptom of music making and introducing it in a psychophysical body of both the listener and the performer, that is, their emotional infection. Comprehension of negative emotions as a means that exhausts the mental energy of a person, reduces their vital capacity and even the ability to be happy, prompted to focus on the idea of a great responsibility of a musician-performer and its pedagogical introduction. This revealed the expediency of metaphorical interpretation of each performative project (media project) in two aspects: relative to the highest good and the highest thoroughness, and as a possible factor of beauty and freedom on the way to Love.

Therefore, as the key pillar, the emphasis has been made on the pedagogical model of bioethical education of a musician-performer, the concept and methodology of classical musical education. After all, only subject to the correct priorities in the search for the light of The Perfect Joy - the path of the heart to the “freedom” - bold experiments can become the workroom of soul.

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