

Review Paper

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EXPLORING THE COMPOSER- PERFORMER-TEACHER ROLE COMPLEX IN FOSTERING CREATIVITY IN MUSIC EDUCATION

Explorando o complexo de papéis Compositor-Intérprete-Professor para promover a criatividade na educação musical.



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ABSTRACT

This article considers the interaction system between musical composition, performance, and pedagogy. The main purpose is to bring attention to this issue for Ukrainian musical and pedagogical communities and comprehend the triune role complex's significance. The study employed a multifaceted methodology incorporating historical analysis of sources, observation of musical activity, comparison of compositional/performative approaches, and structural modelling to elucidate the interconnected "composer-performer-teacher" triad in music. It was determined composition, performance, and music education interact between domains of music, pedagogy, teachers and students, and creative/educational staff contacts against the backdrop of global and Ukrainian culture. Updating and expanding modern curricula by applying "composer-performer-teacher" trinity principles enhances professional musician interactions with audiences and students. This creates conditions to train top-level musical personnel and build awareness of each component's equal importance in this triad. Bringing attention to this issue can increase engagement from Ukrainian music/pedagogy communities. Applying the trinity model creates opportunities to revamp educational approaches. It also highlights the multifaceted nature of musical pursuit spanning creation, interpretation, and instruction.

KEYWORDS

Modern culture; Leading areas of music; Education modernisation; Interdisciplinary synthesis; Musician activity.

RESUMO

Este artigo analisa o sistema de interação entre a composição musical, a execução e a pedagogia. O estudo utilizou uma metodologia multifacetada que incorpora a análise histórica de fontes, a observação da atividade musical, a comparação de abordagens composicionais/performativas e a modelação estrutural para elucidar a tríade interligada "compositor-performer-professor" na música. Determinou-se que a composição, a execução e a educação musical interagem entre os domínios da música, da pedagogia, dos professores e dos alunos e dos contactos entre o pessoal criativo e educativo, tendo como pano de fundo a cultura global e ucraniana. A atualização e expansão dos currículos modernos através da aplicação dos princípios da trindade "compositor-intérprete-professor" melhora as interações dos músicos profissionais com o público e os estudantes. Isto cria condições para formar pessoal musical de alto nível e sensibilizar para a igual importância de cada componente desta tríade. Chamar a atenção para esta questão pode aumentar o envolvimento das comunidades ucranianas de música/pedagogia. A aplicação do modelo da trindade cria oportunidades para renovar as abordagens educativas. Também realça a natureza multifacetada da atividade musical, que abrange a criação, a interpretação e a instrução.

PALAVRAS-CHAVE

Cultura moderna; Áreas de ponta da música; Modernização do ensino; Síntese interdisciplinar; Atividade musical

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1. INTRODUCTION

The significance of studying the topic focused on the exploration of the interrelated roles of "composer - performer - teacher" lies in the necessity to improve the educational system and reveal the universal nature of the integration in the contemporary musical practice across various prominent disciplines to maximize their potential. This involves the production of artistic pieces, the process of interpreting them (including one's own compositions), and imparting knowledge to pupils about the principles of composing and conveying them to the audience. The importance of analysing this problem is in the need to reveal the depths of the musical art nature, which is multifaceted in its essence. This stimulates the creator's desire to achieve the highest artistic and technical levels of transferring their own images and to communicate the principles of their implementation to the pupils. Scientists analyse the distinctiveness of the creative image and activities of exceptional individuals in the field of musical culture from various time periods, encompassing the roles of creator, performer, and teacher. Specifically, a multitude of illustrious figures emerged during the romanticism era, F. Mendelssohn is one of its representatives. J. Cooper (2004) conducts extensive research on the composer's collection of letters, which includes a substantial amount of unreleased correspondence [1]. The researcher seeks to reveal the unknown facets of their creative, performing and pedagogical image.

The legacy of the outstanding Hungarian composer, pianist and teacher Franz Liszt was studied by M. Mallah and T.H. Tubishat (2014) [2]. They devoted the work to the study of the interaction nature in their works of musical and fine arts. Experts focus their attention on the fact of the meeting of brilliant personalities: the artist Horace Vernet (the author of the painting "Mazeppa", which became the source of the symphonic poem of the same name) and the composer Franz Liszt. Being the brightest figure of the romanticism era, Franz Liszt was among the creators of one of its leading areas: program music, which was facilitated not only by musical, but also by literary and pictorial primary sources. Appealing to related art areas, in particular, painting, the composer created a series of techniques for virtuosic piano performance, which became a characteristic feature of their concert style. The artist's genius was also manifested in the fact that they provide the same skills to their students.

Specialists actively comprehend the unknown (appeal to the genre of film music) creative sides of S. Saint-Saëns, who combines the incarnations of a composer, pianist and mentor. The search for new implementation forms of their own ideas became an example for the students of the famous French musician, who continued to actively master the cinema area, thus updating and expanding the boundaries of musical art. The activity of the outstanding Ukrainian musician of the 19th century M. Lysenko, who was the author of works, interpreter and teacher at the same time, is covered. Such a facet of his performing skills is revealed as the creation of a perfect harmonious sound in an artistic association: choir, soloists-accompanist in chamber instrumental groups, where they showed themselves as a brilliant ensemble player. The study is conducted based on the composer's epistolary heritage and written memoirs of their contemporaries (colleagues at the Leipzig Conservatory, choristers, witnesses and co-performers at private evenings, concerts of the Literary and Art Society, the Ukrainian club, which they taught at the Music and Drama School and privately), and with the preservation of the text's authenticity (Molchanova, 2022) [3]. The musical and educational activity of M. Lysenko becomes the object of scientific studies by the scientist O. Yastrub (2019) [4]. The role and significance of the multifaceted activity of the classic of the Ukrainian Professional Composer School in the area of cultural and spiritual identification of the ethnic group is covered. The interest of the scientist is also attracted by the comprehension of the roots of modern creative practice, which unites the creator, performer and mentor in one person. Researchers go back to the depths of centuries, when folk musicians (kobzars) created musical works, were their first interpreters and, at the same time, showed themselves as brilliant teachers for subsequent generations. This tradition, distinguished by its artistic versatility and depth, turned out to be the ground for

the development and flourishing of the talent of outstanding representatives of the composing, performing and musical-pedagogical school of Ukraine, in particular, M. Lysenko. However, the problem of the triune role complex "composer – performer – teacher" as a model of the creative process in music education as a single, complex and multicomponent system in terms of modernity should be covered.

The synthesis of the roles of composer, performer, and teacher throughout the history of musical culture is not merely a historical phenomenon but a paradigm that continues to inform and enrich contemporary musical education and practice [5]. The examination and appreciation of this triune role complex allow for a deeper understanding of the multifaceted nature of musical art and its pedagogy. The study of such influential figures not only sheds light on their legacies but also serves as a guide for the current and future generations of musicians to emulate their integration of creation, performance, and education. By looking into the creative processes, interpretative styles, and teaching methodologies of these artists, we gain invaluable insights into the essence of musical mastery. This integrative approach to musical roles is crucial for advancing the field, ensuring the continuity of tradition, and fostering innovation within the cultural and spiritual identity of communities, particularly illustrated by the Ukrainian musical heritage. Therefore, the ongoing exploration and analysis of the triune "composer - performer - teacher" as a holistic model of musical expression and education are essential for the evolution and vitality of the musical arts.

2. METHODOLOGY

The methods of revealing the essence of the triune role complex "composer, performer, teacher" as a model of the creative process, as a complex, voluminous, and, at the same time, an integral system of modern music education, were the following types: historical, theoretical, and practical. The use of all three groups led to a deep and varied understanding of the phenomenon being studied over many centuries, during which time searches and the creation of the best ways to put it into practice were conducted. In turn, these groups demanded and still do expect scientific justification. In accordance with this, the authors used the categories of the listed methodological sectors as a complete set of sources devoted to the studied problem: system data analysis, comparative characteristics of the leading elements of the studied topic, and their synthesis into a single system (modelling). In Tab 1, the methods, according to their content, direction, and functional significance, are combined into blocks for studying the problem of the trinity "composer, performer, teacher."

Tab 1. The main methodological directions that study the triune complex as a model of the modern educational system.
Source: the author

Historical method	Practical method	Theoretical method
<p>Compilation of historical information devoted to the studied problem based on materials directed to its aspects study;</p> <p>Comparative analysis of the relevance and efficiency of the synthesis of three incarnations in the activities of musicians of different eras, national music schools.</p>	<p>Selection of study objects; observation (monitoring) of the activity process and its results from the studied objects.</p> <p>Observation (monitoring) of the activity process and its results from the studied objects.</p>	<p>Materials systematisation, in accordance with their content, direction, focus on a certain component of the triune problem "composer – performer – teacher";</p> <p>Comparative characteristics of the elements that make up the foundation of the considered complex;</p> <p>Structuring (modelling) of the studied problem into an integral system, each of the components of which performs a specific role.</p>

The study of the problem of the triune role complex "composer, performer, teacher" as a model of the creative process in music education was opened by using the historical method based on the search and collection of sources that cover its role and significance in terms of the past and present. The researcher's attention was focused, in particular, on the fruitfulness and versatility of the creative activity of representatives of modern Ukrainian music in the academic plan. Thus, the author of the article carried out a volumetric structural analysis of the triune role complex "composer, performer, teacher" as a model of the creative process in music education, including modern music education. The researcher also touched on an interdisciplinary analysis that covers the role and significance of the triune complex in such areas as performance, pedagogy, psychology, sociology, and information and communication technologies, which are currently undergoing an update of content and expansion of their functional significance frames.

Its foundations were discoveries in the social sciences, computer software, sound design, and artificial intelligence. The study methodology consists, along with the abovementioned, in a historical journey of representation and description of the creative activity of representatives of different eras, cultural traditions, and national schools. All of the abovementioned materials and methods provided an opportunity not only to reveal the main elements of the problem of the triune role complex "composer – performer – teacher", but also to recognise it as an integral system open to modernisation, expanding boundaries and in demand by society, as well as an effective means of teaching, preserving the artistic heritage, including the rise of world culture as a whole to a new, higher level.

The comprehensive study of the triune "composer, performer, teacher" as an educational model has adopted historical, practical, and theoretical approaches to unravel its profound significance and application across centuries. The historical method has facilitated the gathering of extensive data on the evolution and impact of this complex, while the practical method has offered insights into its current manifestations in the musical activities of various individuals and schools. The theoretical approach has enabled the systematization and modeling of this role complex into an integrated framework. This multifaceted analysis underscores the triune's adaptability and relevance within contemporary music education, highlighting its essential role in nurturing musicianship, preserving artistic legacies, and contributing to the advancement of global culture. Ultimately, the fusion of these methods illuminates the triune as not only a foundational model for music education but also as a dynamic system open to innovation and vital for societal and cultural enrichment.

3. RESULTS

The study of the content problem of the triune role complex "composer, performer, teacher" contributed to the disclosure of such a phenomenon as a work of musical art. As it is known, its existence in reality is ensured by the presence of three components: creation, execution, and preservation for future generations (perception). This becomes evidence of its uniqueness and, at the same time, shows the universal significance of creative activity, which includes the interdependence and deep synthesis of the creating processes, performing a work, and transferring one's own experience and skills to subsequent generations through their perception of the images captured by the composer.

3.1. The concept of the triune "composer – performer – teacher" as a phenomenon of the theory and musicology practice

The synthesis of three large-scale and, at the same time, leading directions for the artistic potential implementation of a musician in terms of culture creates the foundation for the development of the most universal mechanism for finding and creating an environment for listeners: communication with the audience and a unique model in the educational system. Tab 2 provides the fundamental factors for the implementation of the individual

author's idea which, at the same time, ensure the establishment of a dialogue with society and the efficiency of training the younger generation, who are interested in continuing their undertakings and bringing them to a new modern, more complex level.

Fixation of musical thought by the author (musical notation of the work)	The process of an idea formalising (concept) in a certain form, implying the synthesis of such components as: timbre base; structure; genre orientation; a complex of expressive means (modal inclination, rhythm, meter, tempo, dynamics, articulation).
Translation of artistic images (interpretation of the created music)	The process of translating an idea (concept) through its performance by a composer.
Creative style (a school formed from students and followers of the composer)	The process of forming the ground for the assimilation and acceptance of the author's artistic experience by other musicians; creation of a techniques system that contribute to understanding the essence of their search and the emergence of continuity of creative aspirations, as well as achievements among subsequent generations of musicians.

Tab 2.
Leading aspects of the design of works of musical art presented by a composer, performer and teacher in one person.
Source: the author

The mechanisms (methods) for the implementation of the first aspect were: the search for an idea; its awareness; mental representation; design, with the help of means of expression; compositional technical writing corresponding to the individual plan, its nature, and its content. The implementation principles of the second aspect were: the creation of the necessary form of sound embodiment of a creative project, which acquires a different angle depending on the stage atmosphere and the details of the disclosure of the composition plot. The third aspect, being a consequence of the successful implementation and synthesis of the foundations of the first two aspects as methods of its manifestation in a cultural, wider, modern social environment, demonstrates the crystallization of space, where the musician's ideas, which arouse interest, are studied and further embodied in a new quality by their followers.

Thus, the mutual conditionality and deep unity of all three stages of the work formation by the author, who simultaneously performs the functions of an interpreter and mentor to most clearly and directly convey to society their own artistic thoughts and images, become obvious. It should be noted that performance (the translation of an artistic image) can be carried out in various conditions: a classroom (the teaching context) and a stage (the concert context). This indicates the scope of this aspect. In such a case, the composer acts as an artist, demonstrating the skill of the interpreter and, at the same time, revealing the essence of their own work, which acquires the significance of an artistic standard. This fact indicates the need to use the triune complex "composer, performer, teacher" as a universal, one of the most optimal models of modern music education in the process of training professional personnel.

The fixation, translation, and perpetuation of musical thought constitute a unified process, with each aspect reinforcing the others. The performer's role extends beyond mere execution to include the pedagogical context, where the composer's interpretations set benchmarks for artistic excellence. This integrated process thus exemplifies the inseparable nature of creating, performing, and teaching within the framework of modern music education. Consequently, the triune is presented as an optimal model for the nurturing and training of professional musicians, emphasizing its fundamental role in the preservation and advancement of musical culture and its educational systems.

3.2. Historical study aspect

The triune "composer, performer, teacher" has existed for a number of centuries in the history of world musical culture. This fact testifies to its significance and relevance, both in the present and in past eras. It is represented by the names of outstanding musicians of different time periods, belonging to different countries, and leaving unique schools for future generations, where unique authors' handwriting and the style of implementing concepts were imprinted. Tab 3 notes the individuals of different centuries who combined the three named incarnations. With its help, a retrospective of the most striking manifestations of the synthesis of the main vectors for creative thought implementation and its preservation for future generations is created.

Tab 3. Masters of musical art who have shown in their work the principle of the triune "composer – performer – teacher".
Source: List of Famous Composers (2023) [6].

<i>Johann Sebastian Bach (1685-1750)</i>	An outstanding musician of the Baroque era; a composer who created music in almost all genres available at that time; performer on the organ, harpsichord, conductor; music teacher (playing instruments, choral singing).
<i>Joseph Haydn (1732-1809)</i>	The founder of the Vienna Classical School of Composers, senior contemporary of W. Mozart and L. Beethoven; a composer who created the first samples of a symphony, a quartet, who created works in many other genres; bandmaster, head of the chapel; teacher of the composition basics .
<i>Ludwig van Beethoven (1770-1827)</i>	German composer; author of solo and symphonic works of large form; one of the founders of concert pianism; performer; teacher.
<i>Felix Mendelssohn (1809-1847)</i>	One of the representatives of the romanticism era; pianist, organist, bowed instrument performer, conductor; founder and lecturer at the conservatory in Leipzig.
<i>Fryderyk Chopin (1810-1849)</i>	Polish pianist of the romanticism era, who created the style of melodic (singing) performance; they wrote music almost exclusively for the piano, but in all genres; interpreter of their own works; mentor.
<i>Robert Schumann (1810-1856)</i>	The representative of German romanticism; creator of software piano miniatures and cycles, where they are united by a storyline; pianist; teacher.
<i>Franz Liszt (1811-1886)</i>	An artist and composer of the romanticism era; representative of the Hungarian Composer and Performing School; author of the symphonic poem genre, transcriptions of opera and symphonic music for piano, as well as works in a number of other genres; virtuoso pianist, conductor; piano teacher.
<i>Bedrich Smetana (1824-1884)</i>	Classic of the Czech National School of Composers; composer who created music in various genres; pianist, conductor; teacher.

<i>Anton Rubinstein (1829-1894)</i>	A representative of the romanticism era; composer, author of music in various genres; virtuoso pianist, conductor; teacher, founder of the conservatory in Saint Petersburg.
<i>Edvard Grieg (1843-1907)</i>	One of the musicians of the romanticism era, the founder of the Norwegian Classical Professional School of Composers; author of music in many genres; pianist and conductor; teacher of the basics of composition and piano skill.
<i>Isaac Albeniz (1860-1909)</i>	The founder of the Spanish National School of Composers and Performers; composer; pianist
<i>George Enescu (1881-1955)</i>	Romanian composer, violinist, conductor and teacher, national classic, one of the greatest musicians of the first half of the 20th century
<i>Heitor Villa-Lobos (1887-1959)</i>	Brazilian classic; composer; choreographer; conductor; musicologist; teacher of secondary school, gymnasium; classical guitarist; pianist
<i>Pancho Vladigerov (1899-1978)</i>	A Bulgarian classical composer, pianist, conductor and music teacher.
<i>Dmitrii Shostakovich (1906-1975)</i>	A major composer of the 20th century; author of music in almost all genres; pianist; composition teacher
<i>Krzysztof Penderecki (1933-2020)</i>	Famous Polish composer; a representative of a new avant-garde line of musical creativity; the creator of works in various genres (using a special recording when fixing sounds and techniques for their performance); conductor; violinist; teacher.

Tab 3 (Continuation). Masters of musical art who have shown in their work the principle of the triune "composer – performer – teacher".

Source: *List of Famous Composers (2023)* [6].

Some of the mentioned musicians combined in their activities various areas of performing practice. Thus, J.S. Bach, in composition, interpretations, and pedagogy, left a valuable contribution regarding the organ, clavier, and vocal (solo and choral) schools. F. Mendelssohn, F. Liszt, and E. Grieg brilliantly showed their performing talent in the areas of pianism and conducting (orchestral and choral). It should be noted that the composers who founded national music schools had such a multifaceted creative practice (F. Chopin, F. Liszt, B. Smetana, E. Grieg, I. Albeniz, D. Enescu, E. Vila-Lobos, and P. Vladigerov). Their mission involved the simultaneous implementation of artistic genius in several large-scale directions: the creation of works, performing practice, and pedagogical school. Thus, the role and significance, as well as the continuous improvement and unity of all, without exception, components of the triune complex "composer, performer, teacher" for the progress of musical culture as a whole, become obvious. Each of the national musical schools flourished due to the presence of a foundation, the basis of which was the creation of works, the interpretation of the created, and pedagogical skills designed to protect and develop the traditions developed in the depths of these schools. Tab 4 lists the names of outstanding representatives of the musical culture of Ukraine who have distinguished themselves in the activities of composers, performers, and teachers.

Tab 4. “Composer – performer – teacher” in Ukrainian music,
Source: *Famous Ukrainian composers*
(2023) [7].

<i>Mykola Lysenko (1842-1912)</i>	Classic of the National Composer School of Ukraine; author of music in various genres (the range of their works extends from chamber and instrumental miniatures to opera); pianist, conductor, folklorist; teacher.
<i>Reinhold Ernest Glier (1874-1956)</i>	One of the largest composers of Ukraine is a conductor, teacher, musician, and public figure. In their works, they combine the harmony of the musical form, characteristic of the classicism style, images and melodic lyricism of themes, characteristic of the romanticism era, and folk-national intonation-rhythmic sources.
<i>Mykola Leontovych (1877-1921)</i>	A Ukrainian composer; choir conductor; public figure; teacher. The author of well-known arrangements of Ukrainian folk songs for the choir “Shchedryk”, “Dudaryk”, “They’re carrying a Cossack”.
<i>Stanyslav Lyudkevych (1879-1979)</i>	A Ukrainian composer; conductor; ethnomusicologist; teacher; publicist; public figure.
<i>Vasyl Barvinsky (1888-1963)</i>	A Ukrainian composer, pianist, music critic, teacher, conductor, musical life organiser. A well-known representative of Ukrainian musical culture of the 20th century. Doctor of Art Criticism, Doctor Honoris Causa of the Ukrainian University in Prague.
<i>Borys Lyatoshynsky (1895-1968)</i>	One of the founders of modernism in Ukrainian music; an author of works in various genres; conductor; teacher.
<i>Hryhoriy Veryovka (1895-1964)</i>	A creator of masterpieces of Ukrainian choral music; choir conductor; choral conducting teacher.
<i>Viktor Kosenko (1896-1938)</i>	A Ukrainian composer, pianist, teacher, musician. Their work combines the best achievements of the classical-romantic, folklore funds in terms of the music of the 20th century.
<i>Yevhen Yutsevych (1901-1988)</i>	A composer; conductor; teacher of acoustics and instrumental studies. In their music, they combined folk-national rhythmic intonations and a style typical of the compositional system of the 20th century.

Thus, the history of musical art confirms the significance, universality, and sometimes the need for a deep combination in one person, as well as in the artistic embodiment: three factors of the integral phenomenon “composer, performer, teacher.” Each of them, at the same time, is revealed at the highest professional level. This, in turn, indicates that the performance and pedagogical activity were as serious a need for self-expression, transmission

of their ideas, a complex of expression means discovered by them, as well as the creation of works for the greatest composers of various eras and cultures.

The enduring legacy of the triune "composer, performer, teacher" underscores its foundational role in the annals of world musical culture. Spanning centuries and crossing national boundaries, this integrated role has been embodied by a constellation of eminent musicians, each contributing to the evolution of unique schools and styles. The synthesizing of these roles has not only been a testament to the individual genius of these artists but also a necessity for the sustained development and transmission of musical art. The documented history through Table 3 presents a vivid retrospective of how these roles have been interwoven into the fabric of musical expression and pedagogy. The practitioners of this triune have left indelible marks on their respective cultures, ensuring the continuance of their innovative methods and artistic insights. This trinity of roles, thoroughly exemplified by Ukrainian musicians, highlights the profound interconnectivity of composing, performing, and teaching, revealing that these elements coalesce to form the very pinnacle of musical endeavour and education. The triune thus emerges not merely as an aspect of historical interest but as an indispensable model for current and future musical artistry and scholarship.

3.3. The triune complex "composer – performer – teacher" in modern educational practice

The cultural environment of Ukraine has presented the world musical art of the last two centuries and the beginning of the current century with figures who not only left a significant creative legacy in various genres but also proved to be brilliant mentors for subsequent generations of musicians. This fact emphasizes the importance of applying the principles of an interdisciplinary approach in the pedagogical practice of musical institutions of various levels, based on the relationship of the performing direction with the process of composer thinking and the search for pedagogical mechanisms for combining these industries. It also involves the interaction of musical and performing disciplines and musical theoretical disciplines with a number of other subject areas: cultural studies and psychology, history and sociology, aesthetics, and ethnology.

The noted principle reveals the art of music as a whole as one of the areas of a holistic and multifaceted context that embodies the life of society in different periods of time. This type of teaching methodology is distinguished by its multi-vector nature and volumetric consideration of performance as a complex phenomenon, which creates the prerequisites for the development of not only excellent technical capabilities in students but also expands the boundaries of their perception, stimulating a creative approach to their interpretation. This implies the most effective, voluminous implementation of the future artist's potential and favours the implementation of an individual and updated interpretation of works known over the years.

The trinity "composer - performer - teacher" in the musical culture of Ukraine consists of several nodes. First, the field of piano art - most likely refers to the field of piano music in Ukrainian musical culture, encompassing the skills and creativity associated with piano composition, performance and pedagogy. Further, the field of conducting is the discipline of orchestral and choral conducting in the Ukrainian music scene, emphasizing the role of the conductor, who may also be a composer and pedagogue, thus linking these three roles. Also, the development and preservation of folkloric traditions - this area emphasizes the importance of Ukrainian folk music, its ongoing development and efforts to preserve traditional musical forms, which can be seen as part of the responsibility of composers, performers and music educators. Finally, the composer domain, it refers to the field of creating new music, whether for piano, orchestra, choir or other forms, and is an integral part of the trinity, as composers are often also performers and educators. In Ukrainian musical culture, these four areas are interconnected with the roles of composer, performer, and teacher. These roles are not isolated from each other; rather, they complement each other, forming a coherent and dynamic musical heritage. Piano performance, conducting,

folklore, and composition all contribute to a vibrant musical environment in which people often participate in various aspects of the musical process, fostering a rich tradition of shared learning and cultural expression.

The first of these industries (pianism) is represented by the names of M. Lysenko, I. Berkovich, M. Gozenpuda, and K. Dankevich (Yastrub, 2019) [4]. The second one is represented by the activities of M. Skorika and E. Stankovich. The most voluminous representation in the musical life of Ukraine is the third of the noted branches: conducting (orchestral and choral). Such a demand for performing and pedagogical lines in its context is due to an appeal to the roots of a unique and unrepeatable ethnic culture, the basis of which is the colossal fund of Ukrainian folk song creativity. This fact prompted composers to create large-scale choral canvases, take direct participation (management as a conductor) in their interpretation, and form future performing schools. It should be noted that some composers, who were also engaged in pedagogical activities, combined several areas in their performing practice: pianism and conducting, as well as the accompanist practice (Molchanova, 2022) [3]. All these outstanding musicians, due to the brilliant implementation of their talent in three directions: "composer, performer, teacher," were able to form a unique national music school in Ukraine, which has reached artistic heights in terms of modern world culture [8]. It should be noted that this is such an area of activity for modern Ukrainian musicians as teaching a composition course. It represents the most unique area of self-expression of the author's individuality, their figurative world, intonation, and rhythm. This direction synthesizes in itself the creation origins and interpretations of works for various instruments, ensembles, and orchestras. In the bowels of this discipline, a certain style, technical arsenal, and school are formed. An important role in the considered industry is also played by the experience of the performing practice of the teacher and their students, which contributes to the direct translation of the original author's ideas. Almost each of the abovementioned musicians passed on to their students the traditions and secrets of their mastery developed by many years of practice, including performing. The composition area also united musicians and representatives of other professions: choreographers, theatre and film directors, writers, poets, and artists. The volumetric composition as a phenomenon has become a prerequisite for the vector development and implementation that embody performing practice, pedagogical activity, and the integration of creators into the general cultural space of the homeland and the world. The mentioned facts develop an integral subject environment that combines creative, interpretive, and pedagogical aspects. It is distinguished by its multifaceted content and depth and has been in demand throughout the history of human existence, maintaining its prospects for the future.

It contains a mechanism for the practical synthesis of the qualities inherent in the creator, performer, and teacher, which personifies the triune source of the incarnations noted in the title of the article. It should be noted that representatives of each of the three considered areas can implement their activities in three incarnations simultaneously due to the process of musical thought translation. A composer, wishing to acquaint listeners with their own work, turns into their interpreter. If the listeners absorb their creative ideas and develop them further, then they automatically perform the teacher's function by, by their own example, providing information about the process of creating a composition and its methods. A modern performer, following the technical instructions of the author of music, nevertheless interprets it deeply individually during interpretation, becoming a creator, thus taking on the functions of a composer. Their playing on stage or within the walls of an educational institution becomes a kind of master class (turning a performer into a teacher) for students learning the basics of performing arts and comprehending compositional forms, thematic structures, and their development.

Currently, a teacher, for the multifaceted and successful implementation of the educational program in the musical art area, tries to perform works at a high level of illustration for students, turning into an interpreter. In order to reveal the author's intention, they analyze their compositions, broadcasting to students their basic principles, and also offer their own point of view on the studied composition, becoming the position of a music creator. Thus,

the topic that reveals the synthesis of several leading components of creative implementation in the person of one musician ("composer, performer, teacher") has been, is, and will remain relevant in the future. This fact is due to the very nature of the considered block, which implies a classical sequence that has been developed over the centuries for the emergence of works, their distribution, and sound in the future. Written music begins to exist when it acquires an interpreter and is preserved for future generations through learning the basics of its creation and performance.

The need for the emergence of a system of direct, inherently universal musical mentoring (when a teacher is at the same time a composer and performer) was especially noticeable before the advent of sound recording tools, accompanied by the use of information and communication technologies. However, this area retains its demand even now, enriched with knowledge from other disciplines: psychology, engineering skills fundamentals, sound directing, and digital software. Thus, not only the triune complex "composer, performer, teacher" is preserved, but also its modernization, as well as the expansion of boundaries due to integration into the context of modern society. This makes it possible to raise the level of culture in the world and achieve progress.

The triune model stands as a testament to the continuous relevance of combining the roles of composer, performer, and teacher in one individual, proving that this integration is vital for the creative process, pedagogical success, and cultural evolution. It is a model that is not only historically significant but also continues to be a cornerstone for modern music education, ensuring that the rich heritage of musical art is understood, practiced, and perpetuated in a contemporary context. This enduring model underscores the holistic nature of musical education and the interconnectedness of musical creativity, performance mastery, and pedagogical acumen, which together forge a robust foundation for the future of music culture.

4. DISCUSSION

Scientists from different countries and trends in the musical art area pay attention to certain aspects of the considered problem of the triune "composer, performer, teacher." R. Beck et al. (2000) state that a performer is a creative person who combines the talent of not only a performer but also a creator of compositions as well as arrangements based on existing samples of author's and folk music [9]. They actively prepare for auditions, attend rehearsals, and learn new pieces of music to expand their repertoire and become part of highly professional bands. A talented interpreter teaches music to support their careers as performers. This is how the scheme for implementing the triune "composer, performer, teacher" in modern conditions is revealed. However, in this case, the emphasis is on one of the areas of the triune block: performance. A. Lamont et al. (2003), who, together with them, prepared a publication on the music lessons of adolescents at school and beyond, describe one of the trends in modern interpretation [10].

According to them, musicians can perform as solo performers as well as in bands, ensembles, choirs, and orchestras in front of a live audience or in a recording studio. The work of an artist varies depending on the genre, circumstances, and purposes of the person: releasing albums, touring, or performing at various venues. Thus, there is a modernization of a musical work due to the implementation of arrangements (based on its material) of a modern type, using, among other things, electronic instruments. In turn, the performing and composing components of the triune are updated. They are supplemented by the pedagogical side in the case when a modern musician, who not only performs the works of different authors but also adapts them to the environment and performance conditions, has followers who want to go to their school [11-12]. Here, the attention of researchers is also focused on one of the facets of the triune "composer, performer, teacher," which represents the performance area, in particular, its various formats.

A number of researchers who comprehend the area of music influence on a person in early childhood focus on the fact that students have different personal qualities and temperaments. This reveals the need to study the basics of psychology by a musician who combines the creation, performance, and teaching of music in their activity. Their knowledge contributes not only to the effective organization of the lesson, where at the highest professional level a teacher shows talent as a composer and the qualities of an interpreter, but also to finding ways to develop the abilities of students according to their temperament as well as their aspirations [13]. Thus, modern musical culture encourages its representatives to conduct in-depth studies of various areas of society. This study covers the issue of interdisciplinary (musical art and psychology) synthesis efficiency in one of the blocks of the triune complex: pedagogy. The coverage of the teaching activities of interpreters becomes relevant for specialists in the science area of musical performance.

N. Hortascu (2012) [14], as well as modern specialists, including P.N. Juslin and P. Laukka (2004) [15], cover the activities of a music teacher as a complex phenomenon. According to their concept, they act as performers and teachers who develop skills in terms of individual and group lessons with students. It contributes to the process of mastering the performing technique by the students to take care of their aesthetic enlightenment, the development of artistry, and the cultural modern personality as a whole. The unification of the areas of interpretation and teaching in the activities of a musician, to which the practice of creating arrangements and their own works is added, encourages the younger generation to master the world of musical art and to study as amateurs as well as future specialists in various disciplines in the musical performance area. Such a manifestation of the triune "composer, performer, teacher" in the person of one musician acts as a motivation aspect for the future generation to master the world's artistic heritage and achieve the heights of musical professionalism.

O. Sapsovich (2020) comes to the conclusion that it is necessary to increase the competency level of a modern music teacher [16]. This is achieved by observing the regulations and standards of a number of disciplines, among which ethics, psychology, and sociology occupy a leading position. Thus, the range of professional skills and knowledge of a teacher is expanding, to which, indeed, the need for a creative approach to the learning process is added. It, in turn, includes the basics for creating and interpreting musical works during individual lessons and working with groups of students. This fact stimulates the renewal of the methodological area of methodology and creates the groundwork for discoveries in this area based on practical experience. The fruitfulness of this study lies in the disclosure of ideas about expanding the boundaries and internal content of an interdisciplinary approach's mechanisms in mastering the educational program of musical institutions.

O.V. Oganezova-Grigorenko (2019) [17] studied the level of musicians' professionalism, including those who continue to study in secondary and higher institutions, as well as professionals with many years of work experience. The efficiency of educational program development, according to her testimony, depends directly on the combination of the learning process and activities at the labour site. The modern system of mastering a specialty suggests the presence of a deep synthesis of the theory and practice of personnel formation in the area of musical art. This principle opens up the possibility for the student to implement their own unique creative abilities, including the creation of music, its performance, and its preservation for future generations, by teaching them the basics of professional musical art. Thus, there is an expansion of the scope and modernization of the educational system, as well as the area of a musician-specialist activity that improves their skills through training at a new, more complex level. This concept is relevant in terms of the modern culture of society, as the model of the dual education system reveals its efficiency and fruitfulness in the area of professional training.

L. Popova and O. Protsenko (2020) reveal new names of talented composers who are both performers and teachers [18]. Among them, they name M. Karminsky, who devoted a significant part of their work to performing and teaching activities to children. The music that they created for young performers has high ethical content and awakens the beginnings of

spirituality. This example is an excellent illustration of the progressive trends of the modern educational system, which is based on the synthesis of composition, performance, and pedagogy. I.I. Polska (2019) studies the activities of Ukrainian musicians of the twentieth century as a unique combination of the triune block "composer, performer, teacher" and a scientist in the art area [19]. The researcher is a famous composer, teacher, pianist, and scholar in the folklore area. Such a unity of trends in artistic creativity, according to the authors, provides the learning process at the present time with the efficiency of training professional personnel and the multifaceted coverage of culture, in particular, music.

D. Makliuk (2022) covers one of the areas of creative activity of N. Lysenko: the creation of works of the chamber vocal genre (for baritone accompanied by piano) [20]. The manifestation of the triune complex "composer, performer, teacher" is studied in the framework of such directions as the accompanist mastery of the classic of the Composer School of Ukraine, the deep disclosure of the possibilities, and the expansion of the interpretation in the perception of the baritone as a timbre belonging to the academic tradition of solo singing. D. Chamakhud (2022) brings to the attention of the public a scientific development in which they carry out a deep, comprehensive analysis of the creative image of a talented Ukrainian composer, performer, public figure, and mentor Y. Yatsynevych [21]. The specialist provides a periodization of their life path and activity phases as a creator, music performer, and collector of Ukrainian folklore samples. This work contributes to the comprehension of the principles of combining several leading areas of artistic practice in the activity of one musician and emphasizes the fruitfulness of such a synthesis. In the modern world of the latest technologies, composers also work with advanced electronic sound equipment to improve the sound recordings of the music they have created and performed on a digital level. They work to modernize and, at the same time, create the content-unique, technical aspects of each recording, such as harmony, rhythm, melody, and pitch, and then bring their quality to a modern level using high-tech recording equipment and software packages. This fact opens up opportunities for composers to expand and update the classical framework not only in terms of writing and interpreting works but also in terms of teaching students in higher educational institutions.

The performing function is enriched (or, in some cases, replaced) by a complex range of tasks connected with modern equipment for sound recording and reproduction. This confirms the principle of expanding the boundaries and modernizing the content of the triune complex "composer, performer, teacher." Some scientists have come to the conclusion that music lessons in schools are most effective if composition, performance, and teaching their basics are combined in the process of their organization. Such a principle reveals the talents of children, develops a creative approach to mastering the material being studied, promotes the creation of their own musical projects, and encourages them to share them with a teacher and classmates. To this end, the administrations of educational institutions are ready to invite professional composers to participate in the lessons. This fact emphasizes the importance, relevance, and demand of the triune block "composer, performer, teacher" in the area of aesthetic education for students, raising their cultural level. In modern conditions, the next (fourth) component connected with the profession of a music director gradually begins to join the triune of "composer, performer, teacher."

As noted by S.L. Trojanskaja (2011), sound recording is becoming increasingly important [22]. Many composers travel the planet to improve the sound quality of their music for films and other genres as well. Such practice enriches the knowledge and experience of musicians, which they can then share with students, providing them with the foundations of a comprehensive, multidisciplinary musical education of the current period. The special value of the triune "composer, performer, and mentor" in the person of one person is emphasized. One of the clearest examples of this, as M. Lynnyk (2019) notes, is the activity of R. Genika (1859–1942), composer, pianist, teacher, and one of the founders of the Kharkiv piano school [23]. They vividly showed their talents in such areas as performing, scientific journalism, musical education, and pedagogical work. Due to the implementation of all the components of the triune block "composer, performer, teacher," their activity turned out to

be fruitful and effective, contributing to the flourishing of the musical culture of Ukraine. The quality of creativity and the level of technical skill of interpreters, who are, at the same time, the creators of their own works in the process of playing, are studied. Evaluation of their activities occurs by using artificial intelligence.

In particular, according to C. Cao (2022), the Top-k request method, KNN (one of the main principles in data mining classification technology), and the fused balance algorithm are used to classify the creative features of musical works [24]. Thus, students who seek to combine the creation, performance, and teaching of music in their own activities get the opportunity to test the level of complexity as well as the technical skill embodied by them in their compositions. This is intended to stimulate the quality improvement of mastering the specialty, which allows further successful implementation in the area of teaching musical disciplines. At the same time, the relevance and significance of the integral block "composer, performer, teacher" continue to be preserved and increase. The modern world education system, in particular, connected with the cultural sector, needs a direct synthesis (partnership) of the creators' activities of artworks and teachers who have dedicated their work to the aesthetic development of students (Kenny & Morrissey, 2021) [25].

This fact confirms the demand for professional personnel who combine in their practice all areas of the triune block "composer, performer, teacher." However, in most of the presented works, one specific aspect of the triune problem "composer, performer, teacher" is highlighted. The considered publications, indeed, have an undeniable scientific value because they deeply and comprehensively study each of these industries. At the same time, the topic of disclosing the content of the triune role complex "composer, performer, teacher" as an integral complex system that includes a number of leading categories should be scientifically developed. This is the difference between the suggested article and the materials mentioned above. In it, the problem appears as a large-scale phenomenon, all three facets of which are interdependent, complement each other, and acquire new creative content in accordance with the time requirements.

5.CONCLUSIONS

This study of the "composer-performer-teacher" triad revealed the continued relevance of exploring this interconnected complex. Tracing the historical development showed how leading composers across eras and cultures displayed versatility as executants and instructors. The analysis also confirmed the timelessness of the creation-performance-transmission cycle for sustaining musical heritage. Evaluating the enduring demand for this trinity in modern music education further spotlights its importance. As shown, today's musicians are expanding their skillsets by crossing boundaries between composition, interpretation, and teaching. Institutions facilitate this by exposing students to multifaceted faculty and flexible learning approaches integrating these domains. Updating curricular standards to prioritize wide-ranging musical pursuit beyond solitary specialization sustains this dynamism.

The practical significance is in catalysing engagement from more Ukrainian music communities around the creative fertility represented by the composer-performer-teacher model. As the country's rich cultural history exemplifies, embracing the interdependence of these complementary musical spheres boosts experiential development and professional versatility. Modernizing the educational ecosystem to reconnect these streams for students provides a springboard for preserving artistic vitality. By continuing to highlight the richness unlocked when composition, performance, and instruction intermix, the field embraces a centuries-old practice that can shape promising new growth.

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BIOGRAPHY

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Svitlana Lukovska holds PhD in Art History, works as a associate professor at the Ukrainian National Tchaikovsky Academy of Music. In 2020, she received award "MUSIC OLYMPUS" of the WTO "Order". In 2023, she took office of the Head of the Department of Concert Mastery. She is an author of educational and methodological manuals (the recent one is "Sonnet in Ukrainian chamber and vocal music"), was in the organizing committees of various conferences including the first all-Ukrainian scientific and practical conference "The art of the concertmaster in the socio-cultural space of modernity: History, methodology and practice". She was a creative director of many concerts including the recent one "Music of Magical Dialogs".

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