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Stylistic authenticity in the performance of vocal works of the renaissance based on the application of innovative ICT

UDC 78.071.2:78.087.6:7.034.3/.6]:004(045)
DOI <https://doi.org/10.24195/artstudies.2026-2.29>

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Дата першого надходження статті до
видання: 12.03.2026
Дата прийняття статті до друку після
рецензування: 10.04.2026
Дата публікації (оприлюднення) статті:
29.05.2026

The article discusses the problem of stylistic authenticity in the performance of vocal works of the Renaissance in the context of modern performance and teaching practices and the use of innovative information and communication technologies. The relevance of turning to the ancient repertoire as a resource for expanding the worldview and musical aesthetic orientations of contemporary performers. The content of the concept of 'stylistic authenticity' is clarified as a normative-evaluative, methodological and practical-regulatory category of musical performance, which is not reduced to a literal reconstruction of the past, but involves the acquisition of information for the cultural-historical justification of interpretative decisions. Two main directions of research into the phenomenon of authenticity are presented: historically informed performance interpretation, focused on the study of historical sources and performance norms of the era; a historical-critical approach, within which authenticity is viewed as a variable cultural construct dependent on aesthetic attitudes, institutional practices and the ways in which performance decisions are legitimised. Three interrelated vectors are proposed for bringing the singer closer to authentic performance of works in the process of developing an interpretative concept: cultural-historical, symbolic-linguistic, and vocal-performative.

The potential of ICT in the formation of an authentic style of performance is outlined, the implementation of which enables access to the text of ancient treatises, digital repositories and memoirs, the use of music notation software and the capabilities of interactive scores, audio and video recordings of performances for comparative analysis of performance versions and the use of tools for objective self-analysis. It is emphasised that the combination of a historically informed approach with digital means of control and reflection improves the quality of stylistic orientation in vocal performance training for higher education students.

Keywords: *stylistic authenticity, Renaissance; historically informed performance; vocal art; historically informed performance interpretation, research approaches, modern innovative digital technologies, ICT in music education.*

Introduction. Early music, in particular the musical art of the Renaissance, is becoming increasingly popular in the contemporary art space. Researcher's attribute this to the fact that the knowledge and experience of musical works from distant times opens up new worldviews, musical-aesthetic and creative orientations for professionals and amateurs who appreciate musical art. In-depth knowledge of such works and their performance interpretation contribute to the expansion of artistic aesthetic ideas, enriching the musical-intellectual, hedonistic and performing-creative experience and spiritual world of performers (Klyuchynska, 2022; Tsuryak, 2025, Fabian, 2001).

This issue is also relevant for contemporary Chinese vocal pedagogy, which has seen a trend towards the active involvement of singers in European vocal art. However, as evidenced by an analysis of vocal anthologies, textbooks, and data on vocal pedagogy and performance practice, the repertoire of singers from the PRC mainly includes works from the classical and romantic periods, in particular works by Mozart, examples of Italian bel canto chamber and opera works, German Lieder, arrangements of songs from various nations, etc. Chinese specialists are

much less familiar with works of ancient styles and the artistic achievements of contemporary composers (Usova, 2024; Jin Yuhan, 2025).

The importance of this issue for Ukrainian and Chinese society is due to the fact that the peculiarities of authentic stylistic performance of Renaissance vocal works in the performing and teaching practice of these countries are not sufficiently systematically and comprehensively understood. As a result, so-called 'old arias' are often included in the training repertoire of beginner singers, with teachers usually guided by the fact that the musical text is formally quite accessible to them. After all, the melody of these works has a limited range, does not contain complex interval movements or elements of virtuosity, and is based on relatively short phrases, i.e. it does not require long breath control (Penfay, 2024; Usova, 2024).

However, musicians often overlook the issue of singers' adequate mastery of the stylistic features of the repertoire.

Literature review. Since the beginning of the last century, the teaching community in various European countries has been focusing on mastering the art of interpreting the ancient repertoire. In this regard,

ancient treatises containing instructions for teachers and vocalists are being actively studied, and ancient instruments are being reconstructed, which makes it possible to imagine the peculiarities of sound culture and typical means of expressive performance. Scientific research is also being carried out on issues related to the interpretation of works from distant eras. In addition, educational institutions are opening in many Western European countries where musicians, particularly singers, are taught the skills of stylistically appropriate performance of ancient works according to specially designed programmes. The most famous of these are Schola Cantorum Basiliensis (Basel), Conservatorium van Amsterdam (Amsterdam), Royal College of Music (London) and others. This interest continues to this day, as evidenced by the holding of world festivals and international master classes on related topics, as well as the inclusion of Renaissance and early Baroque works in the compulsory repertoire at music competitions, where the criterion of stylistic authenticity of the repertoire is an important indicator of the performers' level of skill.

The lack (with a few exceptions) of opportunities for targeted stylistic training of singers in Ukraine and China in the performance of ancient works explains why their performances, as a rule, do not meet the requirements of stylistic adequacy. This is pointed out by experts and specialists who have long studied the European experience of performing such works and have gained competence in the interpretation and technical training of singers for the interpretation of the relevant repertoire, in particular the Ukrainian specialists Olga Pasichnyk, Olena Noskova, Dmytro Kharitonov and others, who are well known in Europe.

Considering the peculiarities of interpretative and performance practice from the point of view of its stylistic authenticity, scholars note that in the vocal education process, the academic, 'mainstream' approach to the formation of singers' performance skills usually prevails. According to D. Shevchenko, its defining feature is traditional continuity: previous generations – teachers, performers, and composers – accumulated and passed on to their students knowledge, ideas about stylistic nuances, practical experience, and professional skills.

Subsequently, these achievements were consistently inherited by subsequent generations, who, while preserving the basis of tradition, had the opportunity to reinterpret and transform it in different ways in accordance with their own artistic attitudes (Shevchenko, 2023).

Contemporary research on the issue of performance authenticity is most successfully implemented in an approach known as 'historically informed performance,' which has gained recognition as a leading performance paradigm thanks to the work of researchers such as N. Harnoncourt (1988), G. Leonhardt (1968), and others.

Ukrainian scholars also widely refer to the principles of historically informed performance, recognising it as an effective way of forming a sense of musical style and the ability to interpret works in an appropriate style, which confirms its role in solving a wide range of contemporary musicological problems (Klyuchynska, 2022; Tsuruyak, 2025, etc.).

In particular, S. Ship (2024) proposes to consider the historically informed interpretation of a musical work in a semiotic aspect, focusing on the symbolic nature of performance decisions and ways of encoding stylistic meanings in sound. At the same time, in his works devoted to the formation of musical and creative skills using modern electronic technology, he emphasises the importance of using genre and style models as tools for practical style creation (Shyp, Melnichenko, 2022)

S. Gavrilyuk (2025), considering the essence of historically informed performance, emphasises the importance of maintaining a certain interpretative freedom in conjunction with aesthetic constraints imposed by historical and cultural frameworks.

Medvednikova and Feshchenko (2019) analyse authenticity in the narrow professional field of Baroque organ performance, emphasising the technological parameters of the instrument (articulation, sound production, choice of registers, etc.). Jin Yuhan (2025) explores vocal authenticity in the context of contemporary opera, linking it to changes in the 'standard' and the influence of technological and cultural conditions, i.e., he actualises the discourse of the transformation of norms.

The concept of authenticity is also actively used in studies devoted to folk genres of performing arts, which are linked to issues of preservation and stage reproduction of traditional forms of folk song creativity (Sinechnikova et al., 2025), the problems of transmitting cultural traditions to future generations (Huang Yusi, Go Yanzhan, 2022) and thus become relevant to issues of cultural identity and representation of national artistic mentality.

Another pressing issue is the justification of criteria and technologies for assessing the degree to which singers achieve performance and stylistic adequacy, which in the field of musical performance is highly subjective (Ship, 2024). A summary of the works of contemporary scholars gives reason to assert that solving this problem highlights the need to improve the effectiveness of the educational process in this area and to increase the objectivity of data monitoring and diagnosis of the quality of stylistically adequate vocal performance, which should be facilitated by the use of modern innovative technologies (Koehn, Stepanova & Usova, 2026; Pengfei, 2024; Shpitalna, 2021).

The purpose of the article is to theoretically substantiate and outline ways to improve the authentic style of performing the Renaissance repertoire using the potential of innovative ICT.

Research methodology. The methodological basis of the article is a combination of hermeneutic, comparative, historical-stylistic, and innovative-technological approaches.

The hermeneutic approach is used to interpret the artistic content of Renaissance vocal works, taking into account the cultural and historical context and the interconnection between poetic and musical text, and the rhetoric of words in their vocal intonation.

The historical-stylistic approach is used to identify the characteristics of Renaissance musical language – modality, texture features, declamation style, phrasing principles, means of musical expression, etc.

The comparative approach makes it possible to compare the modern academic vocal manner and stylistic features of the performance manner of the Renaissance repertoire; various performance and interpretation versions presented in the form of audio and video recordings; traditional pedagogical means and ICT tools for the formation of stylistic competence and critical self-assessment.

The innovative and technological approach is aimed at describing the algorithm for the application of ICT and their systematisation according to vectors: computer, digital and media technologies, notographic and neuro-pedagogical programmes for performing educational and creative tasks, identifying deviations and shortcomings in the practical actions of singers with their subsequent correction.

Results and discussion In contemporary musical discourse, issues of stylistic authenticity are becoming increasingly important, functioning as a normative-evaluative and methodological category that is decisive for the implementation of analytical procedures in musicology and the substantiated argumentation of interpretative and performance decisions.

As the analysis of contemporary discussions on the understanding of authenticity shows, its essence is not reduced to a literal reconstruction of the past: the difficulty of achieving it is explained by the fact that it intersects with ideas about the 'fidelity of the work,' the historicity of the performance result, and the aesthetic expectations of contemporary listeners, and therefore becomes a subject of reflection and criticism in musicology and the theory of contemporary musical performance (Duffin, 2006; Kania, 2022).

Therefore, as N. Harnoncourt (1988) noted at the time, it is worth considering that there are two approaches to performing early music: the first is the historical-critical approach, represented in the work of D. Fabian (2001), is close to 'classical-romantic' performance in its interpretation of early music and involves searching for ways to interpret the relevant works, drawing on contemporary performance traditions and skills. Its implementation emphasises that 'authenticity' within the early music movement is a historically variable idea, dependent on cultural

and historical conditions, institutional practices and dominant aesthetic attitudes. With this approach, the basis of authenticity is not so much a fixed set of 'correct' techniques as a reflection on the factors that, in a specific context, determined what is considered authentic performance and what arguments legitimise it. Accordingly, authenticity is justified as contextual rather than universal, stable requirement 'for all cases' and is understood as an interpretative principle, important for explaining the transformation of performance styles, interpretative options and criteria of 'authenticity' of the sound of a work performed in different artistic and cultural situations (Kania, 2022).

The second approach is called 'historically informed performance'. Its guidelines include studying traditions and immersing oneself in the artistic atmosphere of the environment in which the authors of the poetic and musical text worked; reconstructing the instruments of that time and, with this, restoring their timbre and typical technical and performance techniques, in particular the improvisational and textural skills of the performers. It is also important to understand the genre, musical-linguistic and structural features of ancient works.

Thus, the pedagogical meaning of this approach is based on the understanding that authenticity must be specified through certain forms of cognition: appeal to sources (treatises, early editions, iconography, descriptions of performance norms), analysis of works popular at the time – chamber arias, madrigals, polyphonic ensemble and choral compositions; awareness of the peculiarities of musical language, methods of notation, as well as the temporal and structural organisation of works as sources that give an idea of the peculiarities of musical thinking and the prevailing norms of vocal performance style.

Mastering a performance style that corresponds to the style of Renaissance works also requires taste and music theory training, in particular, the singer's orientation in modal and early tonal (classical) harmonic language, an understanding of the decisive role of poetic text as a leading intonational and formative factor, typical principles of temporal and structural organisation of works, mastery of elements of polyphonic thinking and ensemble feeling in the context of improvisational ensemble accompaniment of basso continuo (Shephard, Raninen, Sessini & Ștefănescu, 2020). Equally important is the accumulation and critical reflection on perceptual and auditory experience in order to understand the specifics of Renaissance-style sound production and performance expressiveness, as well as the genre and stylistic features of vocal creativity of that time.

Examples of primary sources on which historically informed analysis of Renaissance and early Baroque vocal practice is based include treatises by G. Carlino (*Le istituzioni harmoniche*, 1558), S. Ganassi (*Fontegara*, 1535), N. Vicentino (*L'antica musica ridotta alla*

moderna prattica, 1555), L. Zacconi (*Prattica di musica*, 1592), as well as G. Caccini's preface to the collection *Le nuove musiche* (1602), which summarises the principles of monodic vocal expression and ornamentation.

Thus, in performance practice, authenticity is linked to the identification of music from the past, despite the difficulty of overcoming historical distance, and can be understood as mimesis, i. e. imitation and emulation. At the same time, this approach also recognises the importance of the performer's subjective position, which is reflected in the characteristics of their interpretation of the work: after all, the performer inevitably manifests a personal attitude to his artistic idea and its intonational embodiment, which gives his performance an intrinsic value that, nevertheless, does not lose its connection with cultural heritage.

However, achieving authenticity in the interpretative concept of a work requires the musician to have a broad knowledge base, the ability to invent adequate artistic, creative and technological performance solutions, and thus achieve a synergistic unity between cognitive understanding, meaning and the practical realisation of the artistic event, in which the performer, in a sense, becomes its co-author. Taking this into account, we consider it appropriate to define three vectors for the formation of singers' ability to achieve performance and interpretative authenticity, namely: cultural-historical, linguistic-analytical and vocal-performance.

Ensuring the cultural-historical vector involves understanding Renaissance vocal art in the system of worldview-humanisation, artistic-aesthetic and musical-rhetorical coordinates of the era. For the performer, it is fundamentally important to be aware of the leading role of the poetic text, to focus on the expressiveness of musical speech and the relationship between the vocal-intonational and figurative-poetic principles. Within this vector, authenticity is understood not as a mechanical reproduction of the 'ancient sound,' but as a reconstruction of the artistic logic of the work based on an understanding of the text of the work and the invention of stylistically relevant performance decisions. Its practical significance lies in the formation of a historically and stylistically 'prepared' perception, thanks to which the student learns to correlate their own interpretative intentions with the aesthetic norms of the era and the peculiarities of the vocal and performing manner of the corresponding time.

The speech-analytical vector concerns the awareness of the logic of the work's organisation: understanding the peculiarities of symbolic fixation in the traditions of the time, the principles of the organisation of musical (modal) speech and its temporal organisation, paying close attention to the rhetoric of the poetic text and articulation strokes and vocal phrasing. This determines the importance of the singer independently determining and conveying logical and

semantic accents in the performance and embodying them in the process of intoning the melody.

In addition, we must take into account that the vocal-performance vector directly covers the singer's phonation-technological and artistic-expressive skills. From this point of view, it is extremely important for singers to realise that the specificity of the Renaissance repertoire is the need to give their performance an emotionally subtle, restrained expressiveness, to achieve the superiority of meaningful intonation over 'demonstrative' vocal effect.

This requires vocalists to master specific techniques of sound production and sound control, accuracy and clarity of intonation with a preference for light, transparent timbres, restrained dynamics without forcing the sound, mastery of ornamental elements (if any) and attentive attention to phrasing and cadential endings and vibrato. In the educational process, this requires careful correction of performance skills and comparison of their quality in the performance of works of different styles.

An important aspect of such training for singers is to enhance the objectivity of expert assessment and the ability to self-monitor. The use of modern ICT and neuroprogrammes, which make it possible to shift part of the technological control from intuitive assessment to analytical and reflective assessment, should contribute to the resolution of this issue. After all, in vocal pedagogy, the objectivity of assessing the adequacy and authenticity of performance is a rather complex issue. As S. Ship rightly points out, the adequacy of the performance of a musical work of a certain style is 'someone's judgement of the correspondence between the perceived sound form and the image of the artistic work that exists in the subject's consciousness,' who makes this judgement <...> about the degree of correspondence between the sound 'product' created by the performer and the artistic work created by the composer" (Ship, 2024, p. 160).

From this point of view, the use of ICT in working on the Renaissance vocal repertoire should be considered not as an auxiliary, but as a methodically integrated component of teaching, and its practical effectiveness should be realised in three directions: source-cognitive, analytical-formative, and reflective-corrective.

The source-based and cognitive aspect is realised by providing access to digital repositories and, consequently, to ancient treatises and primary sources. At the same time, this makes it possible to expand musical and auditory perceptions by referring to video recordings of Renaissance works performed by singers who specialise in this repertoire. The use of educational platforms, online courses, and the organisation of creative projects and performance and teaching events within the framework of international online cooperation are of considerable

importance. Of particular importance is the use of audio and video presentations within the framework of global performance practice, the opportunity to watch master classes by renowned specialists, the analysis and comprehension of which becomes a valuable way of accumulating auditory perceptions and knowledge about the details of working with the Renaissance repertoire.

The analytical and formative direction concerns the possibilities of using interactive scores, the use of music editors for structural marking of the score and the study of individual phrases, cadences and caesuras, clarifying the supporting notes in motifs and climaxes in the structural composition of the work, as well as improving orthoepic skills, bowing, intonation and rhythmic technique. It is also advisable to make audio and video recordings of one's own performance for the purpose of recording, self-analysis and correction of posture, breathing, articulation motor skills, facial expressions, gestures of the singer, implementation and visual analysis of the spectrogram of a fragment of the sung work using programmes such as Vocal Pitch Monitor, Sonic Visualiser, and using the possibilities of creating stage VR (virtual reality), etc. (Koehn, Stepanova & Usova, 2026; Pengfei, 2024). Technological support using modern computer, digital and neurotechnologies makes it possible to obtain objective data on the quality of sound attack, the degree of its timbral homogeneity, intonation and pitch accuracy, metrorhythmic and articulatory accuracy, phrasing technique and dynamic development of the piece, culture and artistry of stage behaviour, etc.

At the same time, it is important to supplement this data with a subjective assessment of the singer's emotional persuasiveness, their ability to achieve inspiration, and to give communicative and suggestive direction to their stage performance (Koehn, Stepanova & Usova, 2026). Analysis of the data obtained according to the relevant parameters contributes to the objectification of both pedagogical control and the performer's self-control and self-assessment, and makes the process of forming a stylistic manner more manageable and predictable.

Thus, the introduction of media, virtual, digital tools, as well as neuro-technologies for visualising certain parameters of singing activity should ensure the complementarity of objective and subjective assessment data on the stylistic authenticity achieved by the singer in the performance process and thereby form the ability for comprehensive professional reflection and self-improvement of their performance and stylistic skills.

Conclusions. Stylistic authenticity in the performance of Renaissance vocal works is a multidimensional phenomenon based on sound historical-cultural and artistic knowledge, the ability to conduct comprehensive, differentiated, holistic and hermeneutic

analysis, and the development by the singer of an interpretative version of the repertoire being learned and its performance and stage embodiment.

Pedagogical practice should take into account the risks of formally 'simplifying' the inclusion of Renaissance works in the repertoire of beginners without acquiring the ability to achieve artistic results that meet the appropriate stylistic requirements.

The formation of the art of adequate stylistic performance of ancient works from distant eras in contemporary vocalists requires a purposeful combination of a historically informed approach with the formation of skills of analytical understanding of the repertoire and mastery of the appropriate performance and phonation techniques.

Penetrating the artistic and creative atmosphere of cultural eras distant from the present day requires encouraging singers to personally and creatively interpret works and to put this into practice on the basis of developed performance reflection and the ability to improve themselves. The effectiveness of the cognitive and formative process will be enhanced by the widespread use of modern innovative technologies aimed at expanding the artistic and vocal-auditory literacy of singers, the use of media and neuropedagogical technologies as mechanisms for objective self-control and adherence to algorithmic self-improvement programmes.

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Стильова автентичність у виконанні вокальних творів доби ренесансу на засадах застосування інноваційних ІКТ

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У статті розглянуто проблему стильової автентичності у виконанні вокальної творчості доби Ренесансу в контексті сучасних виконавсько-педагогічних практик і використання можливостей інноваційних інформаційно-комунікаційних технологій. Обґрунтовано актуальність звернення до старовинного репертуару як ресурсу розширення світоглядних і музично-естетичних орієнтирів сучасних виконавців. Уточнено зміст поняття «стильова автентичність» як нормативно-оцінної, методологічної та практично-регулятивної категорії музичного виконавства, що не зводиться до буквальної реконструкції минулого, а передбачає набуття інформації для культурно-історичного обґрунтування інтерпретаційних рішень. Представлено два основні напрями дослідження феномену автентичності: історично інформована інтерпретація, зорієнтований на опрацювання історичних джерел і виконавських норм епохи; історико-критичний підхід, у межах якого автентичність розглядається як змінна культурна конструкція, залежна від естетичних настанов, інституційних практик і способів легітимації виконавських рішень. Запропоновано три взаємопов'язані вектори наближення співака до автентичного виконання творів у процесі розроблення інтерпретаційного концепту: культурно-історичний, знаково-мовленнєвий і вокально-виконавський.

Окреслено потенціал ІКТ у формуванні автентично-стильової манери виконання, реалізація якого уможливорює доступ до тексту старовинних трактатів, цифрових репозитаріїв і мемуарів, використання нотно-графічних програм і можливостей інтерактивних партитур, аудіо- та відео-фіксації виконавської діяльності для здійснення порівняльного аналізу виконавських версій та використання інструментів об'єктивного самоаналізу. Підкреслено, що поєднання історично інформованого підходу з цифровими засобами контролю та рефлексії підвищує якість стильової орієнтації у вокально-виконавській підготовці здобувачів вищої освіти

Ключові слова: стильова автентичність, Ренесанс; історично інформована інтерпретація, вокальне мистецтво, наукові підходи, сучасні інноваційно-цифрові технології, ІКТ в музичній освіті.