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INTERACTIONAL-EMOTIONAL ANALYSIS: TOWARD A NEW METHOD IN MUSICOLOGY

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The contemporary cultural landscape is characterized by rapid transformation and an increasing emphasis on the emotional dimension of human experience. In recent decades, emotional intelligence has emerged as an independent interdisciplinary field encompassing psychology, sociology, neuroscience, and communication studies. Since music as an art form is inherently connected with emotional expression and perception, the integration of the emotional dimension into musicological and performance analysis becomes both necessary and theoretically justified.

Despite the growing body of research on emotional processes in music, existing analytical approaches often address isolated aspects of performance practice – structural analysis of the score, interpretative strategies, or psychological mechanisms of interaction – without integrating them into a unified methodological framework. This creates the need for a comprehensive analytical model capable of simultaneously addressing the musical text, performance interpretation, and interactive processes in ensemble performance.

The proposed research introduces the concept of emotional interaction as a distinct analytical category in musicology. Unlike “communication” (which implies information exchange) or “interaction” in its broad sense (any coordinated activity), emotional interaction refers to a dynamic, bidirectional process of mutual emotional regulation, empathy, and adaptive co-creation between performers.

In ensemble performance, musicians intuitively maintain a balance between initiative and response, continuously adjusting dynamics, phrasing, articulation, and timbre in accordance with subtle verbal and non-verbal cues. These processes constitute a shared emotional space and form the basis of interpretative unity. The theoretical foundations of the concept draw upon interpretative theories of musical communication [1, 9], interpersonal emotion regulation [10], co-regulation theory [6], interdependence theory [7], and embodied approaches to musical cognition [8].

The integration of three analytical directions forms the basis of a new methodological model:

- Structural-score analysis, aimed at identifying emotionally significant elements within the musical text (“emotional nodes”) that function as potential triggers of interpretative interaction [3];
- Performance analysis, involving the study of audio and video recordings in order to observe manifestations of flexibility, empathy, adaptive timing, and expressive coordination [2];
- Psychological-reflexive analysis, describing mechanisms of internal modeling, anticipation, and emotional self-regulation in ensemble collaboration [4, 5].

The synthesis of these components results in the method of interactional-emotional analysis, whose primary objective is to identify patterns of emotional regulation and adaptive synchronization in chamber performance.

The proposed method operates within two interrelated dimensions:

- **Musicological (analytical) vector.** Applied to the study of recorded or live performances, this vector enables the identification of emotional nodes in the score, the analysis of their interpretative realization, the

description of mechanisms of emotional interaction between performers, and the classification of ensemble interpretative strategies.

- **Performative (practical) vector.** In this dimension, the method functions as a tool of professional self-reflection. It is applied in individual preparation (internal modeling of the partner and anticipation of dialogical situations), in rehearsal processes (conscious monitoring of non-verbal cues and balance between initiative and response), and in concert performance (the achievement of controlled emotional synchronization as a condition of artistic integrity).

The interactional-emotional method includes three principal stages:

- **Structural stage (score-based analysis):** identification of thematic and expressive elements that potentially initiate emotional interaction; application of the “emotional score” concept as a rehearsal tool.

- **Performance-communicative stage:** analysis of tempo coordination, dynamics, articulation, agogics, gestures, gaze, breathing, and other non-verbal signals as emotional triggers; correlation of external signals with musical parameters.

- **Reflexive-introspective stage:** self-observation, internal dialogue, and the formation of anticipatory emotional-communicative strategies prior to ensemble rehearsal.

Conclusions. The introduction of the concept of emotional interaction and the corresponding interactional-emotional method provides a new analytical perspective on ensemble performance. It enables a shift from viewing ensemble playing as mere technical coordination toward understanding it as a dynamic system of emotional regulation and adaptive co-creation.

The method integrates musicological, psychological, and communicative approaches and functions as a dual analytical lens: externally, as a tool for scholarly analysis of ensemble performance; internally, as a means of optimizing interpretative practice. Thus, interactional-emotional analysis may be considered a promising methodological direction in contemporary musicology, capable of bridging theoretical research and practical performance training.

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