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MUSICIAN-PERFORMER IN THE FIELD OF BIOETHICS: A MENTAL ACT

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Abstract: The secular value of the "natural right" of the person who makes music in the context of "ethical pluralism" provoked the emergence of various kinds of biomusical experiments in line with dehumanised naturalistic paradigm based on new data from neurobiology and cognitive sciences. This led to serious existential conflicts of the actor in the institutional infrastructure of musical performance as an affect of unconscious euphoria. The hope for their solution is given by a performer's intuitive acceptance of the healing ability of musical emotion to activate his mental inclinations to personal growth. Thus, the aim of the proposed article is to substantiate the pedagogical model of performing by a musician-performer of a mental act – maximum activation of mental resources for self-disclosure as a substantial self in the process of mental play. It is revealed in the concept of performative didactics, in which performance appears not only as a medium, but also as a method and form of learning. It implements the existential-phenomenological paradigm of art pedagogy, learning as an art. To predict the impact of a mental play technology, as an independent predictor variable, on the implementation of a mental act of a musician-performer, as a dependent criterion variable, we have analysed the linear regression algorithm. Qualitative and quantitative indicators for assessing the ability of students of the experimental and control groups to a mental act allowed to build a three-dimensional qualimetric scale for future clustering of the experimental data.

Keywords: musician-performer, biomusicology, performative didactics, mental act, mental play, art pedagogy, three-dimensional qualimetric scale, clustering.

1 Introduction

In today's cultural situation of unprecedented performative turn, the idiom of performativity is seen as "the last hope to understand who we are and at what stage of the world we have become what we are" (Pickering, 1994: 415). That is why a musical performance is defined as "a ritualised event that is forced to be repeated under the influence of prohibition and taboo" (Domanska, 2011: 228). For a musician-performer, such an event opens the possibility to realize the intention of auto-mythology, to present a self-portrait of the essential self (without a mask), thus creating a plastic project of one's own destiny. Moving against the established course of events, he immerses himself in the epigenetic memory and activates the drift of gene mutations that transform mental inclinations to develop the abilities of a new creative experience. In this way, to the process of musical action returns the ritual seriousness and weight of the archaic sacred gesture of "invented tradition" (Yuichiro, 2011: 268), which is "practiced and rehearsed" (Schechner, 2015: 28).

However, in one case it is a purposeful and meaningful gesture of the bearer of the voluntary feat of blissful madness (fool for Christ's sake, chan, malamatyia), who creatively fooling around with his naivety and ignorance of social norms, realizes an unattainable mission for many – gives a person (recipient) hope for existential healing. Moreover, he does it out of love, for the sake of Salvation.

Otherwise, it is a spontaneous gesture of a cultural antihero, a trickster, who in the "institutional art world" (Dickie, 2000: 229), in constant interaction with other actors (even from the animal and plant world) to the new – superrationally, symbolically, and metaphorically – represents the existing objective reality as a microcosmic whole. With his unlimited freedom of dangerous flirtation with human nature, shamanic

immersion in "controlled" death, he brings chaos and darkness of absolute nihile into the world.

Declared in the modern information space anthropological exodus – a new "subjectivity", fragments of which are associated with hardware and software, proposes to identify the specifics of a performer-trickster through a combination of "savagery" (incontinence, obsession, frenziness) associated with the cult of corporeality, biogenetics, and "innovation" (Lukov, 2013), which carries the energy potential of extreme, the thirst for amazing events and digital creativity. Since the 1960s, the trickster trolling has become a hallmark of fluxus – an art and noise-music movement. In the instinctive and atavistic level of their communications, human semantics gives way to naturalistic one.

In musicology, the ontological problem of performance dynamism, as a provocative practice, finds its solution in an attempt to explore the evolution of its deconstructive aesthetic field, the principle of playing with meanings through the collision of signs, symbols, meanings, phenomena and actions. The existential conflicts that arise in the institutional infrastructure of performance as a "revived tradition" have not yet been the subject of special research (Bezugla, 2020; Broadhurst & Machon, 2012; Fisher-Lihte, 2015; Giannachi & Kaye, 2011; Goldberg, 2018; Onuch & Baldyga, 2015; Patrick, 2017; Stanislavska, 2016; Wood, 2018).

The basis for the performance of the third wave – as the boundless aesthetic legitimization of the spontaneous meaningless "integrated spectacle" (Debord, 2008) – continue to be seen in the expansion of opportunities for freedom of artistic free creativity in a liberal society focused on perfect and physically focused sexual organization and mental health. Furthermore, the ontological interpretation of the genesis of performance as a mystical ritual act, almost a sacrament, is now explained not by the insight of the existential paradox, but by the sham conspiracy of the individual in the environment of all-encompassing secrecy and irresistible manipulation. That is why modern researchers of performance in their studies of the origin, structure and significance of the phenomenon, conclude that "its basic elements are time, place, body of the artist and presence of the viewer" (Komarnytska, 2015: 135).

Such reduction has bioethical causality. Neurological determinism (Martínez-Montes et al., 2016) has led to a sharpening of discussions around the problem of "bioethics and music" (Blain-Moraes et al., 2013), music therapy (de Witte et al., 2020; MacDonald et al., 2012; Monti & Austin, 2018), neuropsychology of music (Hassler, 2010). They have even resulted in the emergence and development of a new transdisciplinary scientific field – bio-musicology as a "biological study of musicality in all its forms" (Fitch, 2015). Its subject field includes evolutionary musicology, neuro-musicology and comparative musicology (Schyff & Schiavio, 2017; Cross, 2010), that is:

- adaptive and/or exaptive functions of music in anthropogenesis, in particular as a factor of human physical survival;
- ontogenesis of human musical abilities and musical skills; neural and cognitive processes of music making;
- the problem of implementing the principles of bioethics (autonomy; "do good"; "do no harm"; justice as a subjective fulfilment of the altruistic commandment "do not offend anyone") (Beauchamp & Childress, 2021) in music therapy and professional training.

Moreover, according to researchers, this problem refers to the type of poetic situations that "are beyond the rigorous notions of good and evil" (MacIntyre, 2007: 67). That is, bio-musicology as a scientific discipline claims to be not only a form of applied ethics, but also an apology of morality within the 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 use the “right to cognitive and morphological freedom of miracle-working” (Bostrom, 2019: 468).

Thus, traditional ethics is replaced by neuroethics, i.e. sacred morality is transformed into a subjective law of biotechnological cognitive improvement (Goldman, 2007). The desire to use his “natural right” encourages the performer to various kinds of bio-musical experiments. Among them is the soundtrack album for Roy Battersby’s documentary *The Body* (1970), whose “music” (sounds of slaps, breathing, physiological processes, laughter, whispers against the sound of classical guitar, piano and string instruments) was written and performed in collaboration between Pink Floyd member Roger Waters and composer Ron Geesin. Other examples: the use of animals as backing vocalists by musicians Caninus, Hatebeak and Lil-B; and bats as mystical soloists in Stuart Hyatt’s *Field Recorder* (Currin, 2020).

Unfortunately, in the phantasmagorical sensorium of our time, only the problem of the aesthetic status of such acoustic experiments is actively discussed. Therefore, it is not surprising that such a performative situation prompted the Waag Society (“weigh house”) to organize an exhibition “Trust me, I am an artist” in Amsterdam (May 13 – June 25, 2017) to focus public attention on the feasibility of ethical nihilism of modern bio-art practitioners (Dumitriu, 2017). The danger of such a rewriting of morality on the legal model is obvious: the lack of opportunity to freely choose the good makes a person vulnerable in his right to self-identification, opens the way to control his person.

However, music, due to its hierophanic nature, exists (sounds) independently of man, and therefore can be neither created nor used. It can only become an event of its being. Moreover, it is a special, ontological being in intoned hierophany: as “like in like”, as an essential coexistence of “pure in pure”. The supranatural (spiritual) engrams of this being-likeness are stored in the emotional memory. This process finds its interpretation in the empathic-epistemological concept of M. Foucault (Árnason, 2018) as rivalry (dialogue) → analogy → just sympathy. Moreover, each of these types, according to the philosopher, can claim the status of the ontological horizon of improvement of the musician-performer, because he has the right to chaotically “sculpt” the substantial self from the intoned meanings of his multifaceted mental experience. An exception is not even the experience of mental automatism in the form of pathological mental states – the result of the unconscious euphoria of the next mask of self, that is, a sketch of the archetypes of a man playing music at different stages of cultural segregation. That is, for the participation of a musician-performer in a hierophanic event, it is enough to partially realise mental resources at the level of performance assimilation of affective reactions and psychotherapeutic associations (dissociations) in the process of obtaining technical (motor-mechanical), analytical, interpretive, personal, ensemble, stage and social-personal (like bioethical) competences.

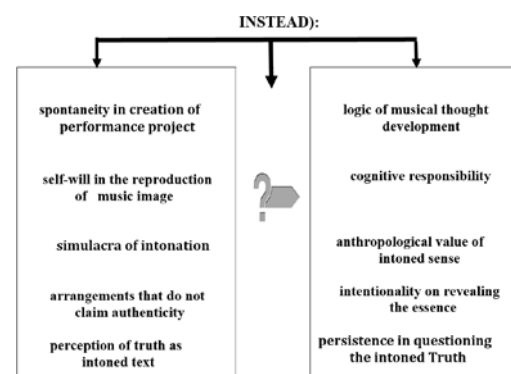
Researchers do not pay attention to the realization of the musician’s ability to transform his conscience and heart for the sake of personal (Persönlichkeit – W. Stern) disclosure. After all, “all the burdens of time can fit in the soul of an artist and be overcome not just by creativity, but by creative innocence – only it leads to the light-bearing Truth” (Manovich, 2015: 13). That is why ontologically a performer-musician (as a sacrificer, a warrior) must stand above the categories of art. Creativity for him is a way of life, and performance is a way of elevation above the delimited individuality to the latent integrating personality. His semiological activity in articulating the dynamic impulses of his mental and bodily essence and nature is aimed at feeling the unmoving gaze of the substantial “Other-in-itself”, “alter Ego” on the path of self-realization (until the achievement of harmony “self – not self”) in love.

The ability to love remains predominant over all other abilities in the phylogeny of the human psyche, even given the imperative

effect of violent sociocultural challenges on the regulation of the epigenetic rules of its cognitive system, and thus mental inclinations and behavior. New behavior is reinforced by a setting to imitate and learn new experiences, because a musician is not a machine for the survival of genes.

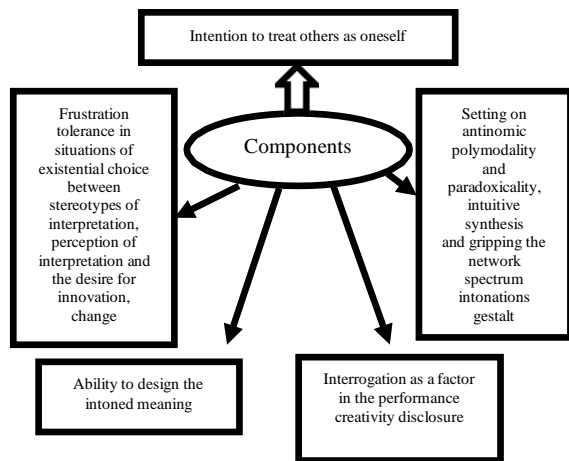
In view of the above, the purpose of this article is to substantiate the pedagogical model of self-disclosure of a musician-performer as a substantial self. The leading idea of our model, unlike existing ones (Meissner, 2021), is self-knowledge of a musician-performer in the process of perceiving the history of art as a creative practice. It involves activation of his mental experience – cognitive, profertical and practical euphoria – in order to assimilate by the consciousness of the gallery of anthropological types of a music-making human and insight into the personal pattern. The factor of such a super-situational activity of a musician is the metanoia strategy – his motivation to change his thinking (Figure 1).

Figure 1. The scheme of reorientation of a musician-performer’s thinking



To implement this strategy, the technology of a “music mask” – mental, inner play (Gordon, 2010; Elina, 2012; Gallwey & Green, 2015) in a given style (trend, direction) is proposed. It is a process of imaginary “fitting” by a musician-performer of intoned “masks” such as: an impressionist (reporter of the moment of eternity) or a romantic (marginal – “white rook” or “Frankenstein with a blue rose”), an educator (ruler in the realm of spirits) or a classicist (author of a model of “ordered chaos”), a Renaissance perennialist or a Gothic scholastic layman, a carnival trickster or a Romanesque pious monk, an ancient Delphic Pythia or oracle, a druid or Tien Shi. This process of mental play (without notes and without any instrument) is based on the internal performance image-cluster, the content of which varies depending on the specialization of a musician (pianist, string instruments player, wind instruments player, conductor, vocalist). Such “anthropic immersion” affectively inspires not only the psychophysical but also the existential self-regulation of a musician-performer in revealing self-image. That is, he performs a real mental act. The basis of the component model of a mental act is presented in Figure 2. The individual components of the structure repeat the components of the act as such (Kondratska, 2019: 12). However, the proposed model corresponds to the essence of mentality, in particular artistic. The dominant component is the “intention to treat others as oneself”.

Figure 2. The structure of the mental act of a musician-performer



We consider the art laboratory of self-learning as creativity to be the environment for effective realization of the set goal. Here, after lectures-performances, students get the opportunity to develop and substantiate the infinite variety of ways of intoned self-expression, based on their own expressive (drive), communicative and suggestive need to understand the difference between the “existing” and “present” world and themselves in it. Productivity of mastering the technique of The Inner Music Play is provided by:

- desire to fully trust oneself (Gallwey, 2015);
- contextual approach to the future performative project (understanding of the genre, style, performance manner, techniques; tonal-timbre setting);
- mastering the methods of aural modeling, auditory metaphorization, elenctics, heuristics and erotematics;
- alternation of different types of control (auditory, visual, kinesthetic);
- silence and full concentration.

Thus, the essence of the proposed pedagogical model is the concept of performative didactics, in which performance appears not only as a medium, but also as an educational process – a method and form of learning. That is, it implements the existential-phenomenological paradigm of art pedagogy, learning as an art, and is based on ontological laws:

- “antinomic interdependence of alternative and coevolutionary ways of development” of design thinking of a musician-performer and “... permanent acceleration of this process from the future” (Kondratska, 2019: 11);
- dissipation and diffusion as a factor in establishing the coherence of self – non-self relations;
- diversity of semasiological interaction of performance actions on the basis of different theories of truth (Kondratska, 2019: 11).

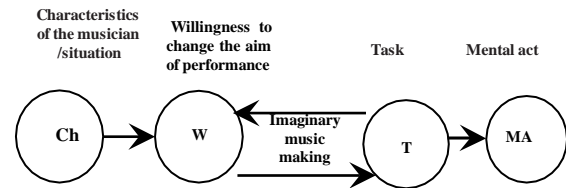
The implementation of these patterns is ensured by the principles of:

- attraction of creative thinking;
- paradoxes of the process of creative abilities development;
- dissipation (self-construction) of creative abilities;
- influence of the pace of creative abilities development of a frontman’s and other performers;
- age sensitivity as a factor in creative abilities development;
- artistic modelling (inertia, i.e. consistency with the environment; simplicity and adequacy).

2 Methods

The exploratory methodology of our experimental study was determined by the anthropokinetic design of a mental act performance by a musician-performer (Figure 3).

Figure 3. Design of the didactic model of a mental act of a future musician-performer



To predict the impact of a mental play technology (MP), as an independent predictor variable (x), on the implementation of the mental act (MA) of a musician-performer, as a dependent criterion variable (y), we analysed the linear regression algorithm:

$$y = a + bx$$

where, a = constant,
b = regression coefficient.

The expediency of regression analysis was due to the high coefficient (0,84) of the previously correlated expert evaluations and self-assessments of the results of modular tasks – separately by students studying in the context of interactive digital education, and separately by students working in conditions of implementation of the performative didactics. Criteria variables of the ability of a musician-performer to a mental act were the levels of the competences’ formation:

- mayevtic-contemplative;
- mental play;
- value-semantic;
- musical performance as a personal transformation.

2.1 Sample

The sample consisted of 128 students: 60 students studying in the context of interactive digital education (hereinafter – control group, CG) and 68 students studying in the conditions of performative didactics (experimental group, EG). The moulding experiment lasted during 2019-2021 (6 semesters of studying the disciplines “Musical Instrument”, “History of Music”, “Modern Music and New Performance Techniques”, “Musical Anthropology”).

2.2 Instruments and procedures

The following methods were used to diagnose a musician-performer’s ability to perform a mental act: “Self-actualization test” (SAT) (Gozman et al., 1995), multiscale questionnaire “Style of Behaviour Self-Management” (SBSM) (Morosanova, 2019), Goldsmiths Musical Sophistication Index (Gold-MSI), developed by Goldsmith University psychologists to diagnose the level of human musical development (adapted by T. Knyazeva (2019)), diagnostic methodology of students’ learning motivation (LMS) (Badmaeva, 2004), The Mehrabian Achieving Tendency Scale (MATS) – a test questionnaire to measure motivation to succeed (Fetiskin et al., 2004).

2.3 Algorithm of experimental research

1. Correlation assessment of the ability of musicians-performers to a mental act based on the results of accomplishing performative tasks of 4 levels of empathic-epistemological complexity.
2. Construction of a three-dimensional qualimetric scale on qualitative and quantitative indicators of intonation-semantic “expression” of students of the experimental and control groups for future clustering of the levels of their ability to a mental act for the subsequent ordering in rather homogeneous groups.
3. Creation of a correlation galaxy for visualisation of interrelations and differences concerning realisation of indicators of the investigated phenomenon by means of the

Graphviz program on the basis of the received correlation matrices.

4. Selection of 3 groups of students according to the level of ability to a mental act on the basis of cluster analysis (classification analysis or numerical taxonomy);
5. Visualization and regression analysis of the influence of mental play on the student's ability to a mental act in the future performative realisation in the conditions of modern precarious reality.

Thus, the levels of the Hierarchical Linear Model (HLM) of our study reflected a correlation galaxy of 28 indicators of five multifactorial techniques that had 21 positive and 7 negative relationships.

2.4 Data analysis

The software "INT" (ideographic and nomothetic testing) of the diagnostic complex (aerobic variant) allowed to carry out flexible design of test tasks. During the mathematical processing of the results the indicators of descriptive statistics, methods of nominative data analysis (analysis of conjugacy tables, Pearson χ^2 test), methods of correlation analysis (correlation coefficient (Pearson's r), nonparametric criteria for comparing samples (Mann-Whitney U-test, Kruskal-Wallis H-test), multidimensional methods of data analysis (cluster analysis ("Average Linkage") and factor analysis ("Analysis of principal components")) were used. Statistical processing of results was carried out in the package SPSS 17.

3 Results and Discussion

Table 1: Comparison of the indicators of the level of students' self-discovery in the control (n = 60) and experimental (n = 68) groups, determined using the SAT test

Scale	Max. score	CG (n=60)		EG (n=68)		Significance of differences
		Scores	%	Scores	%	
Values (Love as courage)	17	8,43	49,6	10,08	59,3	U =3186***
Time orientation	20	12,66	63,3	12,89	64,5	
Flexibility, polymodality, paradoxicality of behaviour	24	12,72	53	14,21	59,2	U=3534***
Sensitivity	13	6,68	51,4	8,12	58,2	U =4033,5*
Spontaneity	14	7,86	56,1	7,03	50,4	
Self-acceptance	21	10,52	50,1	12,11	57,7	U =3698**
Synergism	7	3,94	56,3	4,07	58,1	
A look at human nature	16	7,77	48,6	8,47	55,9	U =3933,5*
Desire to create	20	10,58	52,9	11,40	57,08	
Cognition as recollection	11	5,61	51,06	10,50	70,21	U =4035,5*
Frustration tolerance	12	8,52	72,42	8,67	71,03	
SenSense of hierarchy	12	7,11	58,13	11,05	75,8	U =4065,5*

Note: the level of significance of differences: * – p<0,05; ** – p<0,01; *** – p<0,001; U – Mann-Whitney U-test

Table 2: Comparison of the indicators of the level of students' musical development in the control (n = 60) and experimental (n = 68) group, determined using the method of Gold-MSI v. 1.0

Method		EG (n=68)		CG (n=60)		Significance of differences U
		M (SD)	min-max	M (SD)	min-max	
Questionnaire scales	Musical involvement	41,52 (10,90)	9-63	36,82 (10,36)	14-59	0,020
	Musical-perceptive abilities	50,20 (7,86)	9-63	48,09 (8,04)	23-63	0,000
	Musical-performance experience	26,52 (11,44)	7-49	24,90 (11,61)	7- 48	0,000

	Musical improvisation	34,66 (5,04)	6-42	35,46 (4,73)	17-42	0,000
	Artistry and theatrical skill	31,67 (8,72)	7-49	29,36 (8,78)	10-47	0,000
	General musical development	81,58 (20,62)	18-126	74,79 (19,24)	35-112	0,026
Musical tests	Music memory	0,748 (0,161)	0,5-1	0,725 (0,138)	0,46-1	0,000
	Sense of metro-rhythm	0,789 (0,149)	0,5-1	0,780 (0,145)	0,47-1	0,000
	Tonal memory	0,785 (0,169)	0,5-1	0,780 (0,155)	0,55-1	0,000

Table 3: Indicators of students' self-regulation in the control (n = 60) and experimental (n = 68) groups, determined using the SBSM test

№	Scale	Max. score	CG		EG		Significance of differences
			Scores	%	Scores	%	
1	Designing	9	4,74	56	5,89	68	U=435, 5*
2	Improvisation	9	5,23	51,9	6,12	65,3	U=452, 5*
3	Self-esteem assessment	9	5,55	4,6	6,24	69,4	U= 388*
4	Independence	9	5,23	58,1	6,15	69,7	U= 430, 5*

Note: the level of significance of differences: * – p<0,05; ** – p<0,01; *** – p<0,001; U– Mann-Whitney U-test

Table 4: Comparison of the indicators of the level of students' learning motivation and motivation to achieve success in the control (n = 60) and experimental (n = 68) groups, determined using the methods of LMS and MATS

№	Types of motives	CG		EG		Significance of differences
		Scores	%	Scores	%	
1	Motivation for achievement	2,68	71, 2	3,54	78,1	U =9,136*
2	Motives for avoiding failure	1,95	39	1,98	39,3	-
3	Motives of prestige	2,40	48	2,24	44,8	-
4	Professional motives	3,64	72,8	3,73	74,6	-
5	Motives of creative fulfilment	3,19	63,8	3,23	64,6	
6	Communicative motives	3,22	64,4	3,32	67,1	

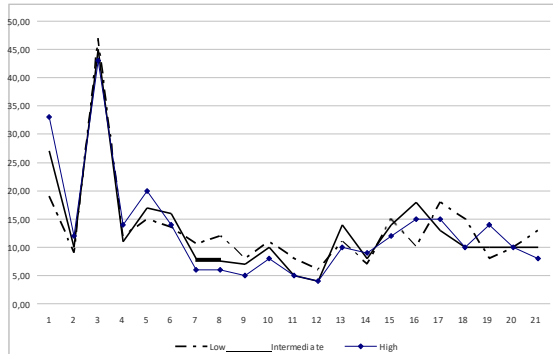
Note: the level of significance of differences: * – p<0,05; ** – p<0,01; *** – p<0,001; U – Mann-Whitney U-test

In order to determine the regression description of the influence of a mental play technology on a musician-performer's mental act, we have conducted a cluster analysis of the results of accomplishing by the respondents of the experimental and control groups of a series of creative tasks. According to the level of successful tasks accomplishing – low, intermediate and high – the samples were taken for clustering. Subsequently, based on the calculation of the values of the 21st indicator of mental resources of the subject of each sample, we tracked the characteristics by which the variables were evaluated, and the regression coefficient was determined.

Verification of the results of the cluster solution was conducted during iterative analysis by the method of k-means.

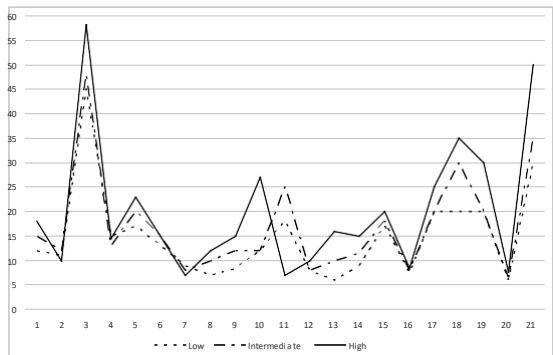
Below is a visualization of the levels of a musician-performer's ability to mental act on the example of CG clusters (Fig. 4) and, accordingly, EG clusters (Fig. 5):

Figure 4: Visualization of the levels of a musician-performer's ability to perform a mental act (based on the results of the performance experience of the CG students)



Note: 1. Time orientation. 2. Value orientations. 3. Self-regulation (designing, improvisation, self-esteem, assessment, independence). 4. Sensitivity. 5. Musical-perceptual abilities. 6. Motives of creative fulfilment. 7. Frustration tolerance. 8. Perceptions of human nature. 9. Motives of prestige. 10. Self-acceptance. 11. Motivation for achievement. 12. Communicative motives. 13. Music and performance experience. 14. Professional motives. 15. Sense of hierarchy. 16. Motives for avoiding failure. 17. Motivation for intense and sustained activity. 18. Synergism. 19. Cognition as recollection. 20. Spontaneity. 21. Behavioural flexibility.

Figure 5: Visualization of the levels of a musician-performer's ability to perform a mental act (based on the results of the performance experience of the EG students)



Note: 1. Time orientation. 2. Value orientations. 3. Self-regulation (designing, improvisation, self-esteem, assessment, independence). 4. Sensitivity. 5. Musical-perceptual abilities. 6. Motives of creative fulfilment. 7. Frustration tolerance. 8. Perceptions of human nature. 9. Motives of prestige. 10. Self-acceptance. 11. Motivation for achievement. 12. Communicative motives. 13. Music and performance experience. 14. Professional motives. 15. Sense of hierarchy. 16. Motives for avoiding failure. 17. Motivation for intense and sustained activity. 18. Synergism. 19. Cognition as recollection. 20. Spontaneity. 21. Behavioural flexibility.

While acknowledging E. Ilenkov's position on the connection between "universality" and "uncertainty" and, consequently, the unpredictability of individual human development (Ilenkov, 2009), one cannot agree with his theoretical extremism, which considers the natural premise of the human individual as a "tabula rasa", on which society can draw any "hieroglyph". Recent observations by paleoneurologists have shown that "the result of a long historical period of total conformism and social adaptation of the homo musicus was the process of his cerebral specialization, i.e. displacement of creative and self-thinking

individuals" (Savelev, 2021). This was confirmed by the analysis of the performances carried out by the CG students. The lack of correlation between the performance plan and its practical implementation was the result of the reorientation of a musician-performer from systemic, design thinking (goal → meaning → method), proposed by E. de Bono, to the collaborative iteration of the design project method. The reason for these negative trends is the "terror of musical communication" in the digital space.

The study has confirmed the idea that a musician-performer is not a gift, but a task. He must rediscover himself, meet himself as a personality. And not only as a new quality (form) of his consciousness and/or bodily life, but also as a life world in which this innovation must be inscribed due to a strong intention to self-expression in the interpretation of intoned meaning. This presupposes not so much ethical and legal rationing as creative, intonation-experimental transformation of the aesthetic-imaginative reality of one's self, which has a continuation already in the socio-cultural space in which a musician-performer performs certain functions inherent in art itself.

Every restoration of a musical image in the interpretation of a musician-performer, which is carried out based on a mental play program of behaviour in memory, more precisely – a mental act. That is why the EG students, who, thanks to the metanoia strategy, were encouraged to comprehend and intonationally and semantically reproduce the archetype of the human Image, have 14 scales higher than the CG students. We mean, first of all, the significance of differences in such indicators of the ability to a mental act as "Cognition as recollection" ($U = 4035.5^*$), "Self-regulation" ($U = 452.5^*$), "Motivation for achievement" ($U = 9.136^*$), "Musical-perceptual abilities" ($U = 0.026$) at $p < 0.05$.

4 Conclusion

The didactic model of a mental act of a musician-performer is focused on inviting him to a tireless dialogue between self – non-self during the performance process as an initiation. The subject of this dialogue-discussion is the following provisions:

- naturalness and immediacy of life cannot be constructed by replacing it with imaginary perfect worlds;
- metaphysics of Beauty (on the semantic spectrum of pulcher, i.e. as a sacred space) and the practice of making music (as a space of music) – are incompatible things, because the meaning of the first is the Light of Perfect Joy, and the meaning of the second – just an attempt to affect "Messianic idols" (with impaired coordination of good and beauty), cunning flirtation with Him and, finally, denial; hence – simply the transformation of sound matter into a symbol of nihil;
- completeness of the formation and degree of design of the musical meaning as an antinomic triad of essence, its implicit presence and expression in intoned icons, indexes and symbols, due to the level of homo musicus austeritas, in the postharms situation rhizomes of musical spaces completely loses its relevance;
- meeting (co-existence) of sound and meaning in the mind of a musician-performer requires concentration of his mental resources.

The short duration of performative interaction – an unexpected effect of concentrated self-understanding of the subject-participant during mental play – gives the experience of going beyond the horizon of intoned meanings. However, when repeated, this situation may have different options for development, depending on the moral and ethical responsibility of a musician-performer. And here it is important that the acquired experience of reconstructed reality is not just a multisequent hypertext, intoned metaphor of the "desert of the real", based on the principle of destruction of unambiguity, unidirectionality, one-dimensionality, immutability. A musician-performer must identify himself not with a fixed set of masks and roles, but with the very process of moving through them, the process of building a dynamic unity not as pure visibility, but as

pure authenticity. Given the above, the feasibility of classical music education is difficult to overestimate.

We hope that introduction of the model of performative didactics of a mental act in the process of professional training of future musicians, on the one hand, will prevent them from universal boredom and fatigue provoked by the realisation of non-compliance with high criteria of creativity and attempts to accommodate vast amounts of acoustic information, and on the other hand – will allow to avoid the imposed fashion for neurotechnological transformation of musical consciousness for the purpose of eternal aspiration to freedom of self-improvement.

Thus, its implementation can help a musician-performer to determine the situation of bioethical incidents and not rush to flirt with the evolution of the second order in the modern world-performance.

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