

Performance Interpretation as a Mechanism for the Preservation and Contemporary Representation of Intangible Cultural Heritage

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Abstract

This study was a conceptual review exploring the impact of the intangibility of cultural heritage in the field of folkloristic science cultural presentations in the 21st-century sociocultural environment. Priority was given to the exploration of performance as the site of cultural maintenance, in terms of cultural transmission and the reinterpretation of traditional artistic meanings in shifting cultural environments. The research drew on theories in the cultural studies approach along with musicological and performance interpretation stances. The results propose that the performance of interpretation is an important means in the (re)construction of cultural memory as well as in the historically informed artistic tradition's perpetuation. This study portrays how engagement with choreography and dance meaning at the interpretative level exposes the dancer to retain semantic, stylistic and structural elements of tradition while challenging the dancer to imagine and creatively transform these elements in contemporary musical culture. They further demonstrate that the fulfilment of intangible cultural heritage relies on situated interpretative attitudes that enable re-interpretations of conventional musical expressions, through which they become meaningful for contemporary listeners. The research significance has implication in the field of music education, performance culture and cultural policy with respect to intangible cultural heritage. Overall, these results provide a basis for the conceptual and teaching development of the musical conservation and transmission.

Keywords: Performance Interpretation; Performance Style; Performance Concept; Artistic Intent; Compositional Thinking.

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1. Introduction

The relevance of this study originates at the increasing attention to the protection of intangible cultural heritage in the context of the development of the world cultural environment and the modern culture environment. If enduring of traditional music involves historical processes over long periods, the community cultural identity formed through this historical process is expressed in traditional music, and therefore, has to be supported by sustainable measures for its protection and maintenance. In this respect, performance is significant: it not only functions as the means through which pre-existing traditional musical materials are retrieved; it also serves as a process wherein such materials are interpreted, relived and conveyed to future generations.

This is an especially timely study, given increasing scholarly interest in the protection and transmission of intangible cultural heritage. New research highlights the critical function of the music in maintaining cultural and collective identity in particular social and cultural environments. An ethnographic study of Rawar Paiwan demonstrated that traditional music was a pivotal tool for cultural perseverance and renaissance in the face of social oppression and the threat of cultural extinction.

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In addition to this, Zheng et al. (2023) researched on the impact of cultural memory and cultural identity on the formation of brand value in the context of agricultural heritage. The authors posit that the shared cultural meanings in memory and identity, act as core sources of heritage value, and emphasize the importance of processes of cultural conservation.

The historical, methodological and stylistic levels are related in the analysis of the piano repertoire by Yi (2024). The article highlighted that “interpretation performance is more than a pianist’s individual creativity, but the result of multiple factors such as historical background, characteristic style of a musical genre, and modern methods of execution”. The writer suggested that knowledge of the historical conditions in which a work was created enables artists to better represent a composer’s intentions artistically and avoid the threat of stylized misinterpretation. Shevtsova (2022) investigated the issue of co-creation in the musical and performing interpretation of artistic images, with a special emphasis on the professional education of prospective music teachers in a related research. The study regarded musical interpretation as a process-oriented and fundamentally creative act performed by the interaction among a composer, performer, and an audience. From this standpoint, hermeneutics is dialogical and the performer is an active participant in the shaping and actualization of the music work’s aesthetic meaning.

Kenny (2023) pointed out that music performance anxiety (MPA) is a multifaceted psychological state influenced by cognitive, emotional, and behavioral components and with the potential to affect performers’ art of expression and the quality of their performance. The study pointed out that the anxiety felt during performance is more than just performance anxiety, but is constituted by many psychological elements that influence the level of concentration, self-confidence, and performance.

From a different angle on musical performance, Tarantini (2023) explored performativity as a key vehicle to make music more accessible to deaf audiences by means of sign language interpretation. The findings showed how the convergence between the music and the sign language performing styles opens-up new artistic expressions and expands the inclusivity. In doing so they question the traditional forms of music making, broadening the expressive and communication possibilities of execution and enabling more democratic forms of contact with culture.

(Gwerevende and Mtombeni, 2023) studying indigenous South African languages, dances and musical traditions, scholars have investigated the safeguarding of the intangibility cultural heritage. Their study was about how the borrowing of cultural forms facilitates intergenerational knowledge transmission. The results revealed that the rituals and celebrations function as a twin-track system of sociocultural communication that promotes identity maintenance as well as tradition perseverance within community settings. The authors stressed that the survival of the heritage depends on the deep interrelationship between the linguistic, musical and performative practices that constitute social cohesion and cultural resilience. Li & Su (2023) also investigated traditional culture expression in the conservation and inheritance of ICH: Ex. in Traditional Music of the Yunnan Bai. Their work showed that music, as medium, is an important carrier of historical narratives, ritual knowledge, and ethical and moral principles. They suggested that ballads, performances and ceremonial rites are forms of meaningful and effective intergenerational dialogue that consolidate collective memory and community solidarity.

Music and music performance have been recognized as influential in maintaining collective memory, national identity and social cohesion in prior research. These have been analyzed from different disciplinary perspectives including ethnography, media and cultural studies, psychology, and performance studies. Although the above contributions are extremely valuable, there is need for further scrutiny regarding the dimension of ‘performative interpretation’ as a bearer of the safeguarding and revitalizing potential of ICH in current musical praxis. Such an investigation should be informed by historical, style analytic, psychological, sociocultural, and artistic perspectives in order to provide insights into how performance interpretation serves as vehicle for transmitting, transforming, and preserving cultural heritage in contemporary society.

In this context, the goal is to investigate the performance interpretation as the means and way of preserving and reviving intangible cultural heritage and to explore the processes through which the musical performance mediates the traditional knowledge, cultural value, and symbolic meaning in a late modern era. In order to reach this aim, a number of research activities have been set up among which are the definition of the conceptual nature of performance interpretation as an artistic co-creation process and the investigation on how historical, stylistic, and psychological aspects influence, persist, or shape interpretative performance practices.

2. Methods

The consideration is based on a wide theoretical and methodic implication in the scientific literature and musicological research. Its empirical foundation consists in scientific papers, monographs, specialized music journals and publicly available materials on Ukrainian folk songs and art musical works. All these sources present sound evidence to investigate different types of performance interpretation and can be used to trace their evolution in particular historical, cultural and social settings.

The theoretical-methodological basis of the research was defined as a combination of cultural studies, musicology and performance interpretation. Cultural studies has served as a background for studying the social and cultural uses of musical compositions, how it contributes to maintaining tradition, cultural identity, and the passing of values and knowledge from one generation to another. Musicological analysis also made it possible to examine in detail stylistic traits, melodic and rhythmic patterns, harmonic structures as well as specific features of real performance within traditional parameters (Hou et al., 2022). The analysis of performance practice, interpretive paradigms and the artistic communication of cultural meanings, as well as the symbolic achievement of musical tradition was made possible by the interpretive viewpoint.

The criteria for evaluation were based on the following aspects: the naturalness of the performance, the successful transmission of cultural and historical messages, how traditional elements were modified/adjusted to fit into modern cultural styles and the potential of performance as a medium to transmits knowledge, values and traditions through generations. This theoretical and methodological lens makes it possible to demonstrate how interpretation in performance is not only a performing cultural art form in itself but also an important instrument in the safeguarding of intangible cultural heritage. Theoretical Framework: The theoretical framework of the study is an embedded one drawing from cultural, musicological and performing arts theories.

The research is based on the theoretical principles of synthesis and generalization to systematize the modern scientific views on the preservation and maintenance of the intangible component of culture heritage. In addition, by comparing and contrasting performance styles, it is possible to recognize shared and differing elements of the interpretative traditions as cultural informants on a larger scale.

The methodology of a conceptual review article is to systematize, synthesize, and rethink existing theoretical concepts, models, or definitions to address a scientific problem. Unlike a systematic review, which aims to statistically process empirical data, a conceptual review aims to create new theoretical frameworks or clarify key concepts.

Stages of conceptual analysis:

- Deconstruction: Decomposition of existing concepts into basic components, features and contexts of use.
- Comparison: Comparison of different definitions of the same concept from different authors or schools to identify differences.
- Synthesis: Combining disparate elements into a new, coherent or more advanced concept

With the application of systems theory, performance could be seen as a co-creative process in which the performer, the musical work, the audience, and the larger cultural environment converge. From this perspective, the word 'interpretation' designates an artistic action as well as means of sustaining, conveying and evolving traditional music practices. The cross-faculty research led to more generalized theoretical results and practical recommendations for music education, culture projects, artistic undertakings and programmers for the preservation and enhancement of intangible cultural heritage.

3. Result and Discussion

3.1. Result

The intangible musical heritage is a multifaceted social-cultural reality, which includes historical, aesthetical and practical perspectives. It includes traditional folksongs, ritual and sacral music, dance-related genres, and academic works with elements of native folklore. They are dynamically antiquated and allow for long-term survival of the music.

Folk songs and ritual compositions are generally sung following strict melodic, rhythmic and intentional patterns which help to maintain and sustain local cultural and religious traditions. But performers also preserve a degree of interpretative freedom conditioned by the regional stylistic peculiarities and individual artistic expression, as well as

by the specific performance situation. For instance, the performance of calendar-ritual songs in Southern Ukraine might display certain melodic differences according to the regional origin and interpretative style of the singer, yet the essential rhythmic and intentional figures do not vary much. This relation of stability and variability deposits both the authenticity and the recognizability of a music work. Thus, in the most traditional manifestations of musical culture, interpretation is necessary for maintaining the vitality, continuity and modern contextualization of cultural heritage. (Lu, 2022).

Both traditional and ritual music's function as social cohesion commemoration and interaction. To be sure it enables the continuation and reiteration of culturally confirmed stories, symbols and collective memories, yet it also finds itself in the everyday life of the community as a source of collective experience and cultural values. Ritual music has always been an essential instrument of communication regulating the conduct of participants, shaping emotional and mental states, and facilitating cultural transmission from one generation to the next.

A special place in the protection of intangible cultural heritage is held by musical compositions that are intimately associated with dances. In many ritual and folk practices choreography expresses socio cultural meanings in space in the organization of spatial and temporal relationships among dancers, in spatial patterns, movement sequences, interaction among dancers, Symbolic Motions, and traditional costume Significations. The performative expression of music related to these choreographic arts preserve the symbolic meaning contained in the arts in these traditions and toys allow them to adapt to new cultural contexts as concert performances as educational activities and other contemporary modes of dealing with art.

In the era of globalization and ever-evolving musical genres, indigenous performing arts are increasingly being taken up within academic, artistic, and concert platforms. They represent a transformation process where the essential elements of a musical tradition, such as melodic-rhythmic cells and characteristic harmonic forms, can be maintained and at the same time new artistic solutions and contemporary performing methods can be incorporated. Consequently, the intangible cultural heritage resurfaces in contemporary cultural spaces to be witnessed by a public that – in terms of culture, age, nationality, and more – is more ultra diverse. Performers of traditional music's who work within academic and professional artistic venues are the most important contemporary mediators between historical tradition and contemporary culture. In the process of interpretation they do more than keep alive the authentic cultural legacy, they also produce new artistic meanings that keep traditional works vital and relevant in contemporary society (Costa et al, 2022; Xiao, 2022).

As well as divergences in performance practice, interpretive processes are greatly affected by differences in tempo, dynamic expression, articulation, timbre properties and intentional features. All of these musical ingredients are essential in the transmission of cultural, emotional and symbolic messages within a musical composition. By virtue of their interpretative decisions, performers enable modern listeners to access the historical meanings, cultural values, and expressive purposes of a work of music and so to find its relevance and power of communication within their own cultural identity.

Traditional music emphasizes unity of these communities as it solidifies already similar worldviews, life experiences, and cultural identity among its participants. Performances of folk music also provide the opportunity for collective participation and to perform as an ensemble. Traditional music is included in workshops and performances at schools, and on local community work days and trips. The use of traditional music in these ways is one way a culture may be passed down from generation to generation, as it tells you how civil society should be practiced. When young people are shown the history, significance and tradition of such performing associated with traditional music, they often desire to continue such traditions in their own lives. The fact that so many cultures have their own traditional music styles also means that you can experiment with moving from one culture's music traditions to another's and by extension developing some inter-cultural knowledge and skills. Furthermore, as traditional music interpreters shape the music, they regularly meet new possibilities in the materials of tradition, by the same token they meet new possibilities in tradition, though always respecting the fundamental structure and meaning of tradition (Huang & Song, 2022).

It should be noted that musical activities significantly contribute to revitalization and contemporary manifestation of cultural heritage. Folk tunes and songs of the Ukrainian ethnos gain new artistic sides and join in current cultural talking when they are performed by modern artists. Conventional music repertoires have always been restated for new audiences through theatrical productions, studio recordings, educational endeavors, and other forms of sociocultural manifestation: music, in and of itself, serves as a medium of cultural adaptation. Such processes ensure the survival of a culture by conserving its traditional forms, while at the same time facilitating the re-birth of traditional forms, allowing tradition to be constantly reinterpreted and made relevant to the new generation of audiences.

The major determinant of Stylistic features of a performance is when the material and the modern day performer are historically separated. The musical score are now performed under the aesthetic and methodological principles of the current era. With the help of this procedure one can avoid stylistic deformation of the text and communicate the meaning of the text in the way the writer intended or the own culture of the text wants it to be. Even certain psychological components of the with act may be stylized. Than already much of success of interpretation depends on state of performer mind, on motivation, and inner aspirations of an performer. Therefore an imaginative, free-thinking musician can take the symbolic and emotional connotations of the work and project these to his or her hearers. The result of such active playing often is a The interaction between the performer and the audience. And it is this paired experience that enables the effective intergenerational Transmittance of cultural meanings. (Xu & Yu, 2022).

Modes of interpretation can be categorized by their influence on the cultural heritage of the performer. Classic interpretations attempt to preserve the composer’s intent as far as is possible. This kind of reading is supposed to reflect the basic semantic and element structure of the musical work major structural parts. Because of all of this, a historically informed performance can strive to be faithful both to the music itself and to the period in which it was written. But to such an exegesis is frozen time. A living interpretation however can retain certain elements of the classic formats whilst incorporating modern elements. This type of exegesis can lead to new artistic significations, and expand the number of spectators. A performance reading is a hybrid of certain elements from both traditional and transformative readings. The listener can be the authorizing agent in the music, as the musician can evolve co-creation in the process of music and in the relation. After all, such an interpretation is the best way to the question for how to preserve cultural content, and the best way for interpreting such content in the contemporary world (Table 1).

Table 1. Types of interpretive strategies and their characteristics

Interpretive approach	Key focus	Methods of implementation	Cultural and social outcomes
Authentic approach	Protection of the original artistic expression	Retention of traditional melodic forms, rhythmic figures, stylistic peculiarities and execution modalities	Enhances cultural continuity, up keeps the historical memory and consolidates national identity.
Modernizing approach	Transposing classical plays and operas into modern day cultural contexts.	Adjustment of pace, tone color, loudness, orchestration, and mode of presentation for contemporary listeners and media conditions.	Promotes the popularity of traditional music and the attraction of young generations.
Interactive approach	The activation of active communication with audiences	Integration of theatrical devices, choreographic and visual aspects, and means for involving the spectators	Promotes emotional engagement, shared experience, and participatory cultural performances.
Integrated approach	Performing with the integration of several interpretive models with a performance too	Real preservation, adaptation processes and interactive elements used at the same time	Achieves a balance between historical accuracy and modern artistic interpretation
Accessible approach	Facilitating equitable access to cultural events and activities.	Use of inclusive technologies, sign-language interpreters, adapted formats, and specialized communication means.	Increases the accessibility to the cultural heritage and the social inclusion of different audiences
Digital approach	Artistic expression through technological advances.	The convergence of multimedia content and technologies, digital platforms, online broadcasting, virtual resources, and interactive tools	Expands the possibilities of dissemination and raises visibility of traditional expressions of culture
Collaborative approach	Promote the collation and collaboration in generating the meaning of art.	Performer, audience, and cultural text participate in a dialogic process of co interpretation as they continuously shape and reshape one another through dialogue and creative collaboration.	Facilitates cultural evolution, promotes intergenerational dialogue, and leads to new artistic renditions

Performance serves as both a medium and end for the perpetuation and safeguarding of ICH in different interactive ways. It focuses on sustaining the coherence of tradition. The retention of characteristic melodic-rhythmic motives, modal systems, harmonic techniques and timbre results in the preservation of the individual musical language that can be established in every culture. By consciously embodying these traditional elements in their interpretations, performers preserve the historical and cultural significance of musical works and ensure the continuity of tradition across generations.

Another important role of the performer is to maintain the survival and currency of music culture in modern days. By exhibiting traditional music components in stage performance, schools, and at festivals and national and international platforms, performers engage in cultural diplomatic work and enable the general public to gain access to culture. Such activities contribute to making it possible for young people and new audiences to access, comprehend, and connect with traditional art forms. The performer is, therefore, actively engaged in creativity in this situation, working with adaptation and reconceptualization of heritage in a performance for the contemporary audience. Therefore we may speak of the cultural performer as a co-creator within the artistic event who intermediates and brings forth culture in a reinterpreted and contemporaneously realized manner within contemporary cultural discourse (Johansson, 2022).

Finally, the performer is a carrier of cultural continuity. The musical choices of a singer or musician have a role in transmitting oral traditions and working other forms of elder-young communication. In this way, a performer can pass traditional style, articulation and other style attributes of any tradition to future generations so that they can learn the tradition. As a way of transmitting culture, musical performance is also metalevel creating social identity cohesion and consolidating group identity. Music as common culture can be communal and as such bonding, connecting people and creating a shared cultural identity. Interpreting a traditional tune under a new lens a traditional musician is not merely transferring the musical content, but the interpretations of its emotional and social relations that makes a specific group.

Another important function is to generate new artistic interpretations based upon traditional music. Adaptive-Performative interpretations can reformulate traditional works into a contemporary artistic paradigm, and this process can engender new semantic and esthetic figures. This contributes to the living reality of musical culture, encourages innovation in music and bridges the gap between music and culture to the benefit of the contemporary society. Here, the artist assumes the role of a bridge, a go-between for traditional and renewed art forms, connecting past and present with a living thread. It is also worthwhile to consider the role of the interdisciplinary synthesis. Among the constituents of musical interpretation are dance, theater, ritual acts and contemporary stagecraft. Thus, interpretive performativity is conceptualized as a process of highlighting the participation of the listeners in musical production and (re)creating the shared meaning. Emotional, social and symbolic are the dozen key components to consider when the performer is trying to connect with the audience. The performative process uses the stage, dance, theatrical acting and the modern technology screens that help the spectators to feel deeper the cultural message of the composition (Ning, 2023). And one factor that comes into play is using inclusive and multimedia approaches. Advanced technology, digital platforms, sign language, and specialized musical instruments utilized by people with hearing impairments, allow for greater access to the audience and that means they can make music. Such policies promote not only the realization of works, but also the creation of new artistic and cultural ideas by situating traditional forms within a contemporary socio-cultural context and by facilitating their dissemination. (Figure 1).

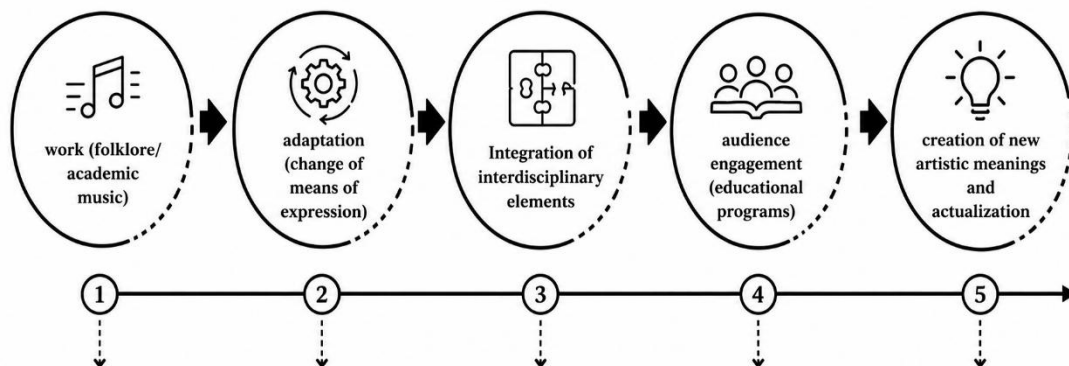


Figure 1. Mechanisms for updating works

Source: developed by the author

Thus, based on both conservation and modernization of musical culture, classical methods of interpretation must be applied. These methodologies strike a balance between conserving authenticity in the face of negotiating novelty and modernity, allowing traditional forms of culture to be maintained within modern cultural, dedicational and artistic matrices. They're also forging deeper emotional ties between players and fans, driving community engagement and pioneering new avenues for creative evolution. That kind of interpretation is key in the survival of intangible cultural heritage, promoting its visibility and significance in a modern culture. Within this framework, the traditional, adapted, and performed can only be understood as a whole to keep the cultural-historical-aesthetic meanings of a musical work. The result of blending these sensibilities is that those who practice cultural heritage retain the root-spirit of their tradition while also dialoguing with contemporary artistic and sociopolitical concerns. Performers, in fact, are the linchpin of this process of cultural transmission, as they adapt and reshape traditional repertoire to the tastes and sensibilities of modern audiences. And in doing so, they ensure that cultural tradition remains ever accessible, meaningful and viable for the future generation in myriad cultural and social settings.

3.2. Discussion

Comparison of performance results in this study with those of other authors allowed us to reveal the common core and the specificity in the impact of the performance practice on the transmission and revitalization of the non-material cultural heritage. Zhang and Wu (2023) proposed to preserve the musical tradition of ethnic minority in Yunnan through modern technologies, emphasizing the importance of active public participation in the maintenance and transmission of the traditional cultural forms. What is known in the literature is commensurate with these statements, indicating that new, interdisciplinary and multimedia forms of performance interpretation can bring traditional heritage into modern cultural contexts. At the same time, these practices also allow for the survival of cultural traditions, increase their visibility and engage youth and broader publics in heritage driven initiatives.

The investigation of festivity in honors of Virgin of Candelaria Chocano (2022) shows the relevance of music's in the appropriation of cultural identities and the sense of belonging to specific community social and aesthetic spaces, here. The findings are in line with those of this study, which show that both performative and co-creative strategies of interpretation have the potential to create meaningful interactions among audiences and performers. These methodologies enable a live transmission of cultural knowledge and practice, elicit emotional investment, foster the development of shared cultural meanings, and the enhancement of social solidarity and community ties.

(Nguyen's, 2023) the findings further reinforce the idea that the younger generations' participation in local festivals, cultural events and rituals in general is what guarantees the survival of traditional musical formats. In line with this, the present findings suggest that flexible and inclusive strategies of performance interpretation allow to attain similar results. As a result of an intercultural engagement, through a participatory practice and the 'sharing of practices', inclusive interpretive practices promote cultural tradition (through a community rather than isolated individual perspective) and social cohesion and resilience of communities.

The result of (Huang et al., 2024) in preserving the traditional Guzheng instrument demonstrated that tangible and intangible cultural protectors were vital in sustaining cultural identity. The result is in favor of this argument, for an interpretation strategy based on scenarios includes historical, technical and aesthetic aspects that lead to a sustainable articulation of traditional forms and practices. So, the material and immaterial culture carriers potentially they can pass on their knowledge to others, with positive impacts on spreading the Ukrainian culture. (Kallunki, 2023) reports that in Finland context cultural orientations are transmitted intergenerational in a symmetric manner, meaning that older and younger community members mutually inform one another. Which is in line with our findings on the relevance of co-creative processes, the performer and listener as dialogic relation. Related to which, is the transfer of cultural knowledge, and new artistic meanings, into the contemporary cultural environment the process of.

The overall conclusion is that the results of this study are in line with prior studies which demonstrate music as a form of cultural memory as well as a channel through which traditions and values are passed from one generation to the next. However, our study also expands on previous views by demonstrating the potency of the fusion of the "traditional" (adaptive, performative, inclusive) and the "new" (multimedia) modes of interpretation in a single presentation format. The results emphasized the importance of the performer as an active agent cultural transmitters who influences not only the continuity of cultural tradition but also its potential renegotiation and adaptation to new meaning making in contemporary social and cultural contexts.

Intangible cultural heritage (ICH) in the 21st century acts as a living resource of identity and sustainable development. In folklore studies, it has transformed from a desk record to a comprehensive study of living practices (rituals, crafts,

epics). In the socio-cultural environment, its representation has moved from museum conservation to interactive, digital, and creative industries.

Impact on folklore science:

- 1) Digitization of research: Folkloristics actively uses multimedia archives, databases and geographic information systems (GIS) to map oral creativity. This allows creating 3D models of rituals and storing audio and video recordings in high quality.
- 2) Living heritage paradigm: Instead of fixing folklore as a "dead text", modern science focuses on living tradition and its carriers. The mechanism of knowledge transmission from generation to generation in the conditions of globalization is studied.
- 3) Interdisciplinarity: Folkloristics intersects with sociology, cultural anthropology, urbanism and ecology (the study of traditional knowledge about nature).

Impact on cultural presentations in the 21st century:

- 1) Multimedia installations and AR/VR: Traditional folk crafts, music and myths are presented through virtual and augmented reality. This allows the audience to "immerse" themselves in the ritual (for example, a virtual recreation of the Ivan Kupala holiday or making ceramics).
- 2) Ethnotourism and creative hubs: Inclusion of elements of the NCH in tourist routes (for example, the National List of Intangible Cultural Heritage of Ukraine) makes heritage an economic resource for local communities.
- 3) Integration into contemporary art: Folklore motifs, traditional singing and dancing are adapted to modern musical genres (ethno-electronics, folk-rock), creating new forms of cultural product understandable to young people.

Unique traditions and knowledge strengthen social cohesion, which has become especially important in the context of modern challenges.

Interpretation gives dance meaning: understanding the inner drama, subtext and symbolism transforms mechanical movement into living communication. This allows the dancer not just to reproduce the form, but to live it, making the heritage conscious, adapted to modernity, but protected from distortion. Awareness of symbolism (for example, a magic circle representing a solar sign, or plasticity imitating labor or union with nature) fills each movement with authentic energy. This protects the dance from becoming dry gymnastics, preserving its original sacred or ritual meaning. Deep immersion in the culture of a particular ethnic group or historical era allows the artist to adopt the inner "character" and manner of performance. Interpretation allows one to feel the microdynamics, specific accents and plastic language (for example, arrogance or lyricism), which are the code of authentic style. Through conscious interpretation, the dancer understands the logic of constructing a choreographic text: the interrelationship of vocabulary, transitions, and dance pattern. This does not allow for the destruction of the spatial geometry of the traditional work, preserving its original architecture and compositional nodes.

4. Conclusion

The study showed that performance was a means through which ICH could be protected, communicated and revitalized. Several appropriate interpretation methods were determined. Historical ones are central to the fidelity and continuity of a historically informed musical practice which is expressively meaningful culturally. Mediated approaches enable traditional forms of art to be converted into performance, educational materials, and media that render them more accessible and culturally meaningful to the contemporary audience. At the same time, performative and co-creative approaches allow for advanced audience engagement, affective interaction, and the development of new artistic meanings in connection to musical compositions and thus the potential for evolving and re-defining cultural heritage.

Other strategies could be the employment of inclusive and multimedia interpreting, which can broaden the audience of the cultural heritage and make it available to diverse groups of listeners, therefore adding more social value to the cultural heritage. The holistic approaches consist of traditional, adaptive and performative elements; these create synergy in the utilization of the musical work.

The outcome confirmed that the performer played a part in the transmission. The established patterns and the regular interpretation strategies make it possible to speak with the previous generations, it motivates inclusion and it establishes the conditions for the creation of new artistic and acculturative expressions. This study proves the significance of life-stage performative interpretations in the lives of intangible cultural heritage holders, that the combined employment of strategies is also feasible, and that the participation of traditional with new methodologies within the context of cultural

discourse of today. Overall, these results provide a basis for the conceptual and teaching development of the musical conservation and transmission.

There were for this study on the music considerations only of analysis. The next step would be to do ethnographic research, to interview performers and their audiences about their experiences and to study how expression of intangible cultural heritage is affected by the advent of digital platforms and new technology. Further study may also help to develop an approach incorporating good aspects of the traditional and the modern interpretation based approaches.

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