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Piano Competitions in the Socio-Cultural Realities of Globalization

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Abstract

This article investigates the impact of globalization on music culture, in particular, on international piano competitions. New forms of interaction between the artist and the listener are emphasized, such as online broadcasting of music events, their advertising on social networks, presentation of video and audio recordings of concerts on personal or specially created pages of social networks, and specialized Internet platforms, etc. One of the most serious problems in the development of music culture in the context of globalization, the authors consider the problem of the selection, reliability, and quality of information, which leads to the demand for reputable consultants in the field of music information. The emphasis is placed on the role of international music organizations, which play an important integrating role in the processes of international artistic exchange and at the same time is a prestigious field of demonstration of the best artistic and the creative achievements of national cultures. Based on a study of information materials from more than 40 international piano competitions, authors have proposed their classification according to concepts and revealed global trends in the development of piano competitions. It is proved that competitive movement in the field of piano performance is clear evidence of the phenomenon of globalization, that is, the simultaneous influence of global and local cultural and artistic processes. Ways of implementing the idea of creating and performing new music in the framework of piano competitions have been identified. Specific examples of international music festivals and other artistic projects that include piano competitions or at their own initiative show that competitions promote the development and promotion of the cultural identity of countries at the global level help to spread music performance in the world and are one of the most popular cultural diplomacy.

Keywords: Music culture, international piano competition, piano performance, music festival, globalization, global industries.

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Introduction

Reflecting on the changes that have happened to man and the human community at the turn of the XX – XXI centuries, most often such features as the acceleration of the pace of life, intensification of transport and information flows, "inclusion" of the person in high-speed modes of interpersonal, business, mass communication in the society of news, ideas, technologies, products of human creativity, etc. are pointed out. All these phenomena in modern scientific thought are united by the general concept of globalization. Today, many scientific works are devoted to the problems of globalization, in which this concept is considered mainly from an economic point of view – as a process of gradual merger of national economies into a single, worldwide system based on new principles of movement across the planet of capital, human and industrial resources, world division of labor, standardization of legislation. At the same time, globalization as a phenomenon is of a systemic nature and covers not only the economy but also all other spheres of social life. For the authors of this article, globalization is interesting from the point of view of the impact on music culture in general and international piano competitions in particular, especially since from this perspective, the topic of artistic competitions has hardly been explored.

Methods

This research paper aims at studying the impact of globalization on festival-competitive movement in the field of piano performance and identifying trends in its modern development. To achieve this goal, it was necessary to solve the following tasks:

1. to analyze scientific sources on the problems under investigation;
2. to discuss the impact of globalization on international piano competitions;
3. to identify basic patterns and trends of festival-competitive movement
4. to substantiate the conclusions and outline perspective directions for further consideration of the chosen issue.

Achieving the goal required, the use of research methods that were consistent with the nature of the phenomenon studied and relevant to the tasks mentioned, namely:

- *analytical* (a review of scientific literature, analyzing of philosophical conceptions, cultural studies' points of view on the issue studied);
- *musicological and historical* (studying the historical evolution of scientific approaches to piano competitions in the world in the XX-XXI centuries);
- *informative* (analyzing information on the websites of the leading global music organizations and near 40 web-sites of prestigious international piano competition across the world);
- *statistical* (finding and processing statistical data on the growing number of piano competitions in the world, classification of piano competitions based on their concepts).

Literature review

Music competitions in general and piano, in particular, began to be studied scientifically in the 1960s – 1980s. One of the first was the publication "Music Competitions in the Past and Present" (eds. Grigorieva, Platek, Yakovlev, 1966), which provided a list of competitions existing in the 1960s and gave a history of their foundation. Piano competitions in this edition have a prominent place.

Although this collection is mainly informational and educational, for the first time it attempts to analyze the repertoire requirements of competitions.

A brief brochure by M. Zilberkwit (1985) on Soviet and foreign music competitions also has the information and educational mission. At the same time, the book presents analytical observations of the author over some problematic areas of international music competitions, including problems of adequate criteria for evaluating the contestants and the consistency of jury positions, restrictions on the professional development of those musicians who focus on competitive careers, psychological difficulties for the competition for musicians of the concert-style, mediocrity, and impersonality of competing interpretations of musical works, etc.

Since the early 1980s, G. A. Alink has been collecting and compiling information on the history of piano competitions and the pianist personalities who participated in them. Since then, G. Alink has personally attended more than 300 piano competitions worldwide and has presented his experience in 6 books and over 250 articles. His work includes a comprehensive address book describing some 900 piano competitions (Alink, 1990a), and a unique three-volume edition of International Piano Competitions, which gave an idea of the 100-year history of the pianist competition from 1890 to 1990 (Alink, 1990b), permitted to get acquainted with the information about the personalities and achievements of 15 thousand pianists from all over the world, presented in chronological order (Alink, 1990c, 1990d). A valuable source of information on national and international piano competitions, their winners, jury members, organizers, traditions of conducting in different countries of the world is a meaningful guide by G. Alink (2003), which has already four re-editions. G. Alink's thorough works and catalogs give reason to consider his approach historiographical, statistical, and reference-encyclopedic.

Since the late 1970s, works of this type, dedicated to individual piano competitions, have appeared. Their authors are E. Sazonova (about the Tchaikovsky Competition in Moscow) (Sazonova, 1978), Henryk Martenka (about the Paderewski Competition in Bydgoszcz) (Martenka, 1988), Jerzy Zurawlew (Chronicle of Chopin Competition Events from 1927 to 1995) (Zurawlew, 2000), Stanislaw Dybowski (about the Chopin competition winners in Warsaw) (Dybowski, 2010), Marta Cureses (about the Premio Jaen competition in Spain) (Cureses, 2006; 2009) and others.

The socio-personal approach is proposed in the thesis by E. T. Cline (1985), which for many years remained the only valuable source of information on the history and current state of piano competitions. As early as the mid-1980s, E. T. Cline noted an increase in competitive activity among art communities in the United States. Despite the widespread and intensive nature of this activity, there was no comprehensive and accessible information on competitions that could be managed by students, parents, and teachers. This study provided factual information regarding the 23 high-level piano competitions and the competition movement in general. The findings of the study lead to a comparison of individual perception with historical reality, consideration of a wide range of human development issues, such as nature/education, anxiety, motivation, etc. The author also considered the impact of competitions on society, the careers of the artists and their development.

A similar approach is used in the work of Michael Injae Kim (1996), which highlights the various problematic issues faced by young pianists during piano competitions. The work contains profiles of 8 international competitions and interviews with 5 creative personalities who are familiar with the peculiarities of the competition process.

The focus of the ground-breaking work, authored by Lisa McCormick (2015), is on the relationship between the three groups of people involved in the competitions, namely: the

contestants, the jury and the public. The scientific logic of the research is constructed from the issues of the origin of music competition as a social institution to the modern mechanisms of organizing competitions in public discourse. The sociological and anthropological approaches chosen by the researcher make it possible to "integrate" musical and artistic activities into a wide range of socio-cultural practices and numerous contexts that are not directly related to the pianist's work on a piece of music, but are of great importance for the formation of a successful academic career of the artist. Among them are the issues of judging music competitions, especially in terms of the criteria for an objective evaluation of the performance of a piece of music by a competitor. According to Lisa McCormick, this problem cannot be solved on the basis of the aesthetic and social principles that have developed in Western culture, and its solution is perhaps one of the essential factors that cause social interest in competitions.

In her other work, Lisa McCormick (2018) examines piano competitions and the conflict situations that may arise from them, from a sociological and conflict perspective. The focus of her article is the events of 1980 at the Xth Frederick Chopin Competition in Warsaw, namely: a scandal connected to one of the contestants, the Croatian pianist Ivo Pogorelich, who represented the then Yugoslavia. According to L. McCormick, this pianist differed from 180 contestants in an original performing style and his own aesthetic criteria for interpreting Chopin's music, which did not match the criteria of most jury members. All of Pogorelich's performances were controversial and provocative: he shocked the audience not only with the unusual manner of the performing but also with the unusual stage behavior and appearance. The jury's decision not to allow this public favorite to participate in the final round was the cause of the scandal. Despite the failure, I. Pogorelich received numerous special prizes from the public and critics, a contract with Deutsche Gramophone to record music in his performance. And a year after the scandal, the pianist gave a solo concert at the famous Carnegie Hall and later made a brilliant international career.

Anna Checka deeps into the philosophical, aesthetic, and ethical aspects of competitive performance. She sets the question to herself: what is primary in a performance contest – a work of art or performance? In the context of the competition, the public is always on the side of the performer, while members of the jury evaluate the adequacy of the performer's interpretation and the performer's ability to decipher the composer's intentions. According to A. Checka, the interpretation of a work in a competition is always personal and one that carries certain artistic and aesthetic values, which the researcher considers being fundamental in the work of art, although they are often marginalized, especially in terms of the philosophy of art. Based on the example of the F. Chopin International Competition for Pianists, the author argues that participants in this legendary art competition, when addressing Chopin's music, pay much attention to the "culture of values" in a more or less unified performing tradition. At the same time, the contestants, according to A. Checka, remain within the "culture of experience", because their presence on the stage "here and now" encourages the listeners to take into account their musical experience: "... the link between the work and the experience of the performance becomes perhaps the most crucial concern of jurors passing judgments on the quality of competition performances" (Checka, 2018).

Worthy of attention is raised in the article by A. Checka controversy with some modern researchers on the issue of priority of a work or performance at the competition. A. Checka strongly rejects the arguments of those who defend the idea of the dominance of personalism at a music competition that is the advantage of the artist's personality and the individual performance over the work of art. Such radical personalism can lead to victory in the contest a strong and self-admiring person, perhaps a charismatic person, who knows how to get the favor of the public. However, such narcissistic person can provoke the atmosphere of scandal around the contest, warns A. Checka

(how can you not recall the case of I. Pogorelich, vividly described by L. McCormick!). From the position of A. Checka, considered aesthetic personalism best suited to the competitive situation: "The music competition seen from the angle of moderate aesthetic personalism becomes an absorbing metaphor of life" (Checka, 2018). Finally, the researcher touches the socio-ethical dimensions of the listener's responsibility, meaning not only the audience but also the members of the jury and the music critics. According to A. Checka, full and fair judging in a competition depends on the ability of the listener to focus attention on performance, regardless of their own condition or external factors. Thus, not only the contestants, but also other groups of people involved in the music competition, take a kind of "test", and therefore have to share responsibility, sums up A. Checka.

Researching piano competitions from a psychological perspective, Richard Parncutt primarily looks at different biases in competitions that can affect the results: situational (features of the concert hall, the order of the pianists' performances at the competition, jury members' knowledge of the contestants, audience reactions, etc.), musical (personal preferences of members of the jury regarding the performed music), anthropometric, which the researcher calls visual (age, height, weight, gender, skin color, attractiveness), perceptual (only able to hear or to hear and see the performance), gestural (assessment of the performer's body movements, their accuracy and coordination). R. Parncutt (2018) gives facts about these prejudices, drawn from relevant empirical literature, and gives them his own scientific interpretation. Thus, according to R. Parncutt, the assessment of musical performance is highly dependent on the visual factor and the position of the contestant in the competition program. R. Parncutt explains this fact from a psychological point of view, considering that earlier performances are less memorable than later ones, which influences the final evaluation of the contestants by jury members. With the aim of helping piano contest organizers improve the mechanisms for identifying the best musicians and the best performers, R. Parncutt devotes much of his article to his own suggestions regarding the improvement of judicial procedures.

Ihor Riabov explores the typological features of Ukrainian and foreign participants of the International Competition of Young Pianists in Memory of Vladimir Horowitz of four events (2005-2012). By highlighting the repertoire preferences of older competitors, the author of the study demonstrates their typological and stylistic orientation. The researcher argues that most of the contestants gravitate towards the virtuoso component of the repertoire and prefer the so-called "popular" or winning, in their opinion, the competition program, made up of famous "hits" of the piano literature, performing which the participants of the competition count on the positive results. I. Riabov notes with regret that this myth is deeply rooted in the minds of modern pianists who seek a successful performing career. The concentration of Horowitz contest participants on a narrow repertoire list is linked by I. Riabov to the consequences of standardizing performance evaluation criteria, the impact and extraordinary distribution of music competitions, and he sees a solution "in reviewing the paradigm of pianist student development, who are aimed at a competitive career, also a creation of competitions, the conditions of which are aimed at expanding the repertoire of participants towards works rich in deep philosophical and humanistic content" (Riabov, 2017, p.163).

Stefan Sunandan Honisch chooses an unexpected but very important and socially inclusive perspective on the topic of piano competitions. The starting point for his thesis (Honisch, 2016) was a solo concert by the blind Japanese pianist Nobuyuki Tsujii in Vancouver in 2013. The broader context of the study was the fact that, in 2009, at Van Cliburn International Piano Competition in Fort Worth (USA), N. Tsujii shared first place with Chinese pianist Haochen Zhang. At the time, public opinion and criticism diverged, there was much speculation about Tsujii's blindness, which allegedly

played a decisive role in the favorable evaluation of the musician's play by a competent jury; others have denied any such influence, believing that Tsuji's high-profile competitive performances are a genuine objective recognition of his talent. In general, many musicians, critics, and listeners were unprepared for the perception of a classical musician with disabilities and were in sharp discomfort. The author of the thesis aimed at education of sensitivity, adequate perception of "otherness", pluralization of human experience, aimed to change the attitude of the society towards such musicians, reduce the gap between them and the audience. The thesis extends the aesthetic and pedagogical value of the modern paradigm "person-first" as opposed to the concept of "disability-first", which until quite recently dominated in the human mind. The sixth chapter of the thesis "Piano Competitions and Universities: From Disavowal to the Reavowal of Disability?" in which the author captures the transformation of Tsuji's perception as a musician in the sequence "blind pianist" – "pianist" – "true pianist". The scientist summarizes: "Tsuji's personality and creative activity, his musical performances teach us that verbal and musical meanings shape the social, historical and cultural construction of physical inability" (Honisch, 2016, p.326).

Irina Chuprova (2016) examines Russian pianism in the context of cultural globalization as an example of the P.I. Tchaikovsky International Competition. Basing on the method of cultural and philosophical reflection, I. Chuprova understands this musical competition as national pride, an important element of cultural diplomacy, a kind of "soft power" in promoting Russia's brand in the world.

Nikolai Bazhanov (2016) points out the modern competitions among other organizational forms of musical performing art, such as: festivals, concerts, audio and video recordings, Internet broadcasts, and web sites with recordings. The organizationally-functional approach of N. Bazhanov is based on a review of such performing functions of musical composition by means of mastery, competitiveness, the novelty of interpretation, pithiness, virtuosity, expression, and detection of the specificity of these functions in each of the four organizational forms of musical performance. The researcher draws attention to the appearance and development in recent decades the so-called "competitive" style of a performance of a musical works, the main features of which are shared by the narrowness of the repertoire of participants in piano competitions, the tendency of contestants to the duplication of works selected and performing fashion tendencies, preference of the ideals of competition over content side of performance, the dominance of the average faceless interpretations and the like. At the same time N. Bazhanov says in today's musical performance this trend, as perfectionism, that is, striving not just for a good level of performance, as to the absolute quality, which only can be achieved. Therefore, according to N. Bazhanov, "the performance of the competition program has to be perfect, to conform to the ideals of perfectionism of contemporary culture" (Bazhanov, 2016, p.17).

Wojciech Kocyan applies interpretive and comparative approaches to the study of the performance styles of the participants of the F. Chopin International Piano Competition (Kocyan, 2018). Delving into the history of the founding of this competition, W. Kocyan discovers that the idea of the competition was partly dictated by the desire of the organizers to promote the authentic style of performance of F. Chopin's music, free from the interpretative layers and excessive performing freedom that took place from the end of the XIXth to the beginning of the XXth century. According to W. Kocyan, publishers (including I. Ya. Paderevsky), who were too free to deal with the author's text and established an incorrect tradition of performance for many years and decades, also contributed to the distortion of the authentic Chopin style. Today participants of the International competition of F. Chopin are recommended to play music by F. Chopin according to the Polish National edition by Jan Ekier, which is created based on urtext. Their views on the evolution of his

style in the XXth – XXIst centuries W. Kocyan complements examples from the videos of the winners of the Chopin competition – the first prize winners of different years and several other prominent artists (Maurizio Pollini, Blechacz Rafal, Ivo Pogorelich, Nelson Goerner, Martha Argerich, Krystian Zimerman, Dang Thai Son, Garrick Ohlsson). Comparing the performance of works by Chopin at the competition of his name over the last 50 years, W. Kocyan said that the differences between the current performers are not as bright as that between some famous pianists of the past. The researcher states a strong unifying artistic style and comes to the conclusion about the existence of a certain style, constantly promoted and supported by the jury of this contest many times. W. Kocyan calls this well-understood, acceptable and unified style of Chopin music performance the "gold standard". At the same time, the researcher notes that in the history of Chopin's competition there have been cases of abandonment of this style, which were mainly related to the Russian performing school (S. Bunin, Yu. Avdeeva, etc.). The overall conclusion of W. Kocyan's research is very important to us in the context of the topic of this article: "During the 20th century, Chopin performance had grown "healthier", more objective and, thanks to the progress of piano pedagogy, more technically advanced. It became firmly grounded in the latest discoveries and achievements of musicology, based on new Urtext editions and deeper historical knowledge and understanding. At the same time, it also became more globalized, less original, less connected to national "schools" and thus less recognizable" (Kocyan, 2018).

Researchers, who at different times have studied the peculiarities of the phenomenon of artistic competition, emphasize the significant moments of modern competitive activity:

1) Competitive, agonal factor, element of struggle and competition with a bright spectacular component, dating back to the time of Ancient Greece (M. Puhlianko draws attention to this, based on the works of Y. Burkhardt, J. Huizinga, V. Burkert, M. Gasparov, H. Hoffmeister, O. Kosheleva, K. Lorenz) (Puhlianko, 2014). The state of emotional uplifting, agitation (agon) enables both participants of the competition and spectators to receive emotions that cannot be achieved in ordinary life.

2) Exit beyond every day, ordinary, prosaic, immersion into the atmosphere of the holiday, festival, carnivalization of consciousness and culture (Babushka, 2019).

3) Preservation and updating of cultural traditions of the society in the process of systematic transfer of normative value and creative experience, which promotes active self-realization of creative personality, bringing it to a qualitatively new level of cultural development (Afanasieva, 2011).

Results and Discussions

The most notable difference of a new society of the twenty-first century from the previous societies has been the rapid spread of global information networks, the Internet and electronic communication technologies. The Internet has revolutionized how people work, disseminate the results of their work and new knowledge, and culture and peoples have the opportunity to be much closer than in the previous era. Interestingly, long before the mass distribution of the Internet M. McLuhan used the term "global village", which to some extent reflects the essence of the Internet. Thanks to the technological improvement there has been a significant compression of time and space, people around the world have become closer to each other. According to the scientist, "breakthroughs" in electronic communication technology provide new unity of all people on the level of emotional and bodily experiences, therefore, as a result of unprecedented technological development occurs electronized "global village" (McLuhan, 1964).

J. Lull also considers the influence of new information and communication technologies and the mass media to be a determining factor in contemporary cultural development. Based on numerous examples of mutual influences of cultures from hip hop hybrids of the New Zealand Maori tribe and mixtures of races and cultures of Brazil and the United States to the global influence of McDonald's and Microsoft global brands, the scientist formulates the concept of super culture. J. Lull identifies six major areas of cultural activity and representation that our contemporaries have access to thanks to communication technology and media. These are, according to the scientist, universal common to mankind values, international sources, civilizations, national and regional cultures, and, finally, cultural practices of daily life. Using resources from different cultural spheres, a person can construct his or her own super culture – a mixture of cultural fragments, self-explanatory and otherwise, as a result of constructing cognitive patterns, communicative interaction and social practices. Thus, the super culture in the concept of J. Lull is "a many-sided, intermediate space between... the individual and society, between the material and the symbolic, as contemporary culture drifts between the local and the global, between the collective and the individual, direct and media-mediated forms of experience" (Lull, 2000, p.276).

J. Lull (2000), R. Robertson (1995), and later adherents of the coexistence phenomenon of global and local have used the term "glocalization", which means mixing of globalization cultural influences with local contexts, which has serious socio-economic consequences.

Thus, while globalization is irreversible, the global has not replaced or destroyed the local. The pessimistic hopes for the collapse of national cultures under the influence of globalization have not materialized. Many scientists note the parallel coexistence in the modern society of globalization phenomena and trends of ethnic revival, the surge of national cultures, in other words, the simultaneity of the processes of integration and differentiation, internationalization, and regionalization (localization). Stepping towards ever greater unity, kinship, and interconnectedness, humanity cannot be hopeless. According to the Ukrainian philosopher and cultural scientist S. Krymskyi, despite the processes of globalization, many regions of the planet, both in its eastern and western borders, do not lose their identity (Krymskyi, 2006, p.31).

Ethno-national communities show resilience and stability in the context of globalization, they are not characterized by significant existential and mental changes. The very concept of culture implies differences: the multicolor of world culture consists of the heritage of each national culture. It is culture that is the mainstay of the nation's ethnic traditions and protection against the negative effects of globalization. This gave reason to the British sociologist A. D. Smith to express the opinion that the idea of global culture cannot be put into practice (Smith, 1990).

In the scientific literature there is a large number of works regarding the impact of globalization on the development of musical culture, but most of them are focused on various aspects of the functioning of pop culture and music industries, westernization of culture, etc.

In particular, the works of P. V. Bohlman (2002) and M. Stokes (1994; 2014) are devoted to such a genre of world music pop culture as World Music. Focusing his attention on three debatable "poles" of this artistic phenomenon, such as "cultural imperialism", "hybridity" and "authenticity", M. Stokes explores specific samples of World Music from West to North Africa in search of the answer to the question: what is real art? In the course of empirical research, the scientist comes to the idea that true creativity is opposed by imitation, broadcast, cultural "greyness" and bureaucracy. "These categories, which describe different types of cultural transmission, are ideologically charged and spread Western aesthetic values. But under the pressure of many new cultural practices, they are associated with globalization", says M. Stokes (2014).

W. Dolfsma's attention is focused on issues of copyright in the field of pop music, which, according to the researcher, are frequently violated worldwide. Analyzing statistics on the number of concerts, audio and video recordings, sales of CDs and DVDs, money from copyright and related rights, as well as the overall situation in the musical cultures of the Netherlands, the US and the UK, the researcher captures differences in copywriting in different types of music industries. The scientist argued that globalization is affecting the music industry more than other industries as a result of the significant development of information technology, and in 2000, linked the future scenario of the development of music industries with the entry into the Internet market (Dolfsma, 2000).

The influence of the Internet is becoming more and more perceptible not only in the field of show business but also in the professional music arts. The instant dissemination of information provided by the Internet allows the use of a global information network to promote achievements, advertising creativity, concert projects with the participation of well-known academic bands and performers, as well as those who are entering the music market. Music products, thanks to the Internet and new information and communication technologies, are diversifying, becoming cheaper and becoming more accessible to consumers. The ways of music reaching the consumer are transforming and expanding: any piece of any performance can be listened to anytime, anywhere with the help of mobile listening devices, digital music files, streaming programs, live inclusions and more. Thanks to modern electronic devices, music consumers can listen to music from all over the world without buying or importing CDs, and the artist can have live concerts live on Facebook, YouTube or other electronic web sites without renting a concert venue and ticket sales.

New forms of interaction between the artist and the listener have become widespread – online broadcasting of music events, their advertising on social networks, presentation of video and audio recordings of concerts on personal or specially created pages of social networks and on specialized Internet platforms (YouTube, SoundCloud, etc.). New technologies give artists great opportunities to share their art, ideas, and achievements, disseminate them around the world, and promote themselves and their own national culture. The artist's creative activity has become truly open to the world, free from ideological or any other restrictions. As T. Avery rightly points out, “Today's streaming and downloading technologies no longer give governments and other organizations full control over the artist's creative activities, as it did during censorship and ideological prohibitions. An artist can succeed in other countries without even being successful in his own country” (Avery, 2017).

At the same time, the absence of barriers, borders, and filters in the information space, which causes the problem of selection, reliability, and quality of information, is considered one of the most serious problems of the development of musical culture in the conditions of globalization. Due to the growing number of musicians and creative groups, the intensification of cultural and artistic life both at the regional and global levels, the emergence of numerous festivals, competitions, and individual concert projects, the demand for credible consultants in the field of music information that could be trusted has arisen. Important information and advisory function began to perform centers of global music information, various professional associations, foundations, agencies, etc. that specialize in providing information services to all involved in the music industry: musicians, event organizers, producers, media partners. In the field of piano competitions, this function is performed by the Alink—Argerich Foundation (www.alink-argerich.org). In 1999, it was co-founded by the renowned 20th-century Argentine pianist Martha Argerich and the Dutch Gustav A. Alink, one of the world's foremost experts in piano competitions.

The purpose of the foundation is to support young pianists in developing their professional careers by providing prompt and reliable information on over 300 international piano competitions.

The development of the modern music culture cannot be imagined without interaction with the global industries, in the structure of which the industries of show business, music management, video and sound recording, media, production of musical instruments, etc. occupy an important place.

Global (international) music organizations have an impact on the development of contemporary music culture at a global level, the purpose of which is the exchange of information and professional experience, the protection of interests and rights of musicians, the organization of concerts, festivals, competitions, workshops, educational projects, scientific conferences, etc.

International Society for Contemporary Music (www.iscm.org) is one of the oldest international organizations whose members are representatives of more than 50 countries in the world promoting contemporary music. The Society was founded in 1922 in Salzburg and since then has been opened to all new styles, trends, aesthetic trends in music. Membership in the Society gives the opportunity to develop contacts and exchange information with other members of this organization, to understand the processes taking place in the arena of contemporary musical creativity more deeply, to develop and popularize contemporary musical art.

International Federation of Musicians (www.fim-musicians.org) has existed since 1948 and has 72 offices worldwide, including 65 national organizations and two regional groups for countries in the African continent and Latin America. The purpose of the Federation is to protect the economic, social and creative interests of musicians, working conditions, copyrights, intellectual property, etc. The Federation is a member of the International Music Council and cooperates not only with UNESCO but also with the Council of Europe, the European Commission, the European Parliament, as well as with national and international organizations.

International Music Council (www.imc-cim.org), established in 1949, is the advisory body to UNESCO for music. The Council's activities are aimed at supporting a variety of musical trends and promoting the role of musicians in the context of social, cultural and economic development of society. The International Music Council has access to more than 1000 organizations worldwide, which together form a broad network of knowledge and experience in every aspect of music as a form of art.

During the twentieth century, the festival and competition sphere also created world organizations, which play an important integrating role in the processes of international artistic exchange and at the same time is a prestigious field of demonstration of the best artistic and creative achievements of national cultures. One of such influential organizations is the *World Federation of International Music Competitions (www.wfimc-fmcim.org)*, which has existed since 1957. At the time of its creation, the Federation united only 13 international music competitions. Over the 60 years of its existence, the Federation has grown almost 10 times and today it is a global network of internationally renowned organizations, comprising 122 competition members from 38 countries. Joining the Federation is the prerogative of music competitions of the highest creative and organizational level, each of which, irrespective of its history and geographical location of the host country, plays an important role both in the cultural life of its region and in the international music process.

Since 1960, the European Union of Music Competitions for Youth (www.emcy.org) has been operating in the field of music competitions for children and adolescents, bringing together about 50 national and international music competitions for young people.

In the 2000s, similar national associations began to emerge, such as the Russian Music Competitions Association (www.music-competitions.ru), the Association of Academic Music Competitions (Ukraine) (www.competition.kiev.ua).

The festival-competitive movement in the field of piano art became widespread in the mid-twentieth century. Numerous piano competitions began to occur one by one in different countries of the world. The scale of the current competitive movement has become a sign of a real "boom". In Russia alone, more than 80 piano competitions of different levels are held (this figure is given by N. Bazhanov (2016)).

Piano competitions are initiated in our own time, in the third millennium. Thus, in the 2000s they entered the arena of the world music and cultural process and in a short time reached the highest professional level, becoming members of the World Federation of International Music Competitions: International Edvard Grieg Piano Competition, www.griegcompetition.com (since 2000), International Johann Nepomuk Hummel Piano Competition, www.filharmonia.sk/medzinarodna-klavirna-sutaz-j-n-hummela/ (since 2003), International Telekom Beethoven Competition, www.telekom-beethoven-competition.de (since 2005), etc. There are about 40 pure piano competitions among the 122 contests – member of the World Federation of International Music Competitions (WFIMC); the piano is also one of the categories in more than one and a half dozen multidisciplinary competitions that are members of the Federation.

WFIMC has developed rules for competitions that are members of this prestigious global music organization, according to which Federation members can be competitions organizers of which are focused on high professional music performance. The competition should be conducted with clearly defined regularity, not for commercial but purely for artistic and cultural purposes, open to participants of both sexes of all nationalities, ethnic groups and religions, to offer all competitors optimal and equal conditions of rehearsals and performance during each round. The structure of the competition must be no less than three rounds, the final round must be compulsory with the orchestra.

Based on the study of information materials of more than 40 international piano competitions – WFIMC members the following classification can be offered according to concepts:

- The so-called "monographic" competitions, each of which is dedicated to the work of a prominent composer with the requirement to perform exclusively his works (the contests of Bach, Beethoven, Mozart, Chopin, Schumann);
- Contests dedicated to the works of prominent composers. An obligatory requirement for the contestants is to include the works of these composers in the programs of one or more tours (Tchaikovsky, Liszt, Schubert, Grieg, Enescu, Gummel, etc.);
- Competitions dedicated to the memory of outstanding pianists of the past and present. Contestants are invited to include in their programs works from the repertoire of these performers (Ignacy Jan Paderewski, Ferruccio Busoni, Clara Haskil, Van Cliburn, Arthur Rubinstein, Vladimir Horowitz, etc.);

- Competitions dedicated to the cities or countries in which they are based and are held (Jaen – Spain, Scottish – United Kingdom, Cleveland – USA, Dublin – Ireland, Epinal, Orleans – France, Weimar – Germany, Montreal – Canada, Seoul – South Korea, Sydney – Australia, etc.)
- Competitions based on patrons' funds and named in their honor (Queen Elizabeth Competition in Belgium, Honens International Piano Competition in Calgary, Canada, etc.).

In most cases, competitions are purely national art competitions in the beginning of their existence, but over time, the desire of their organizers to go beyond local artistic phenomena, to involve competitors and jury members from other countries. This phenomenon is associated with the formation of the concept of a single European cultural space as an environment of active artistic communication, consisting of the gains of the participating countries, each of which does not lose its national cultural identity. The host country of the competition has the opportunity to demonstrate its national identity and cultural traditions. For example, in order to expand foreign representation and draw attention to the personality and creativity of the prominent Norwegian composer Edward Grieg, the competition of the same name in 2012 changed its location from Oslo to Bergen and has since been held at the E. Grieg Museum in the composer's home town of Trolldhaugen. For a better introduction to the culture and lifestyle of Norway, the exclusive atmosphere of the historic place where the composer was born, lived and created, foreign participants are offered guest accommodation and a wide cultural program.

A noticeable trend that can be observed at the global level is the fact that a large part of piano competitions is held as a part of major music festivals. Contests often become the centers of musical and cultural life of their countries, the initiators and organizers of the global international music festivals and other projects that are of particular importance for the cultural development of those regions and countries where they are held, contribute to the spread of fame on their history, traditions, achievements in the world. For example, founded in 1987, the Dortmund International Schubert Competition in Dortmund (Germany) (<https://schubert-wettbewerb.de>) since 2017 is part of The Dortmund International Schubert Fest, which according to the organizers, helps to reinforce a world-class event in the Ruhr region, and the region is to make better known throughout the world as a cultural center.

International Mozart Competition Salzburg, (www.uni-mozarteum.at/en/) is held as part of three Austrian international music festivals: the Salzburg Festival, The Mozart Week of the International Mozarteum Foundation, The Easter and Whitsun Festivals.

International Competition for Young Pianists in Memory of Vladimir Horowitz (www.horowitzv.org) has, on the contrary, initiated and organized at least three international festival projects in Ukraine. Thus, in 1998 the Organizing Committee of the V. Horowitz Competition initiated the annual open-air festival "Kyiv Summer Music Evenings", which includes not only the winners of this competition but also symphonic, chamber, brass orchestras, instrumental ensembles, choral and jazz groups. In 2000, the Contest launched another international cultural and artistic project – the "International Summer Music Academy". Finally, the Contest has established the world's first International Music Festival "Virtuosos of the Planet", in which the performing arts are presented exclusively by winners of the first prizes and Grand Prix of the most famous competitions in the world – members of WFIMC. Researcher K. Davydovsky arguably believes that the International Competition for Young Pianists in Memory of Vladimir Horowitz actively influences the formation of the artistic environment of Ukraine in the 21st century (Davydovsky, 2011).

International piano competitions are often the initiator of numerous educational projects aimed at the dissemination of classical music to the general public. In particular, the Van Cliburn International Piano Competition (www.cliburn.org) offers a variety of educational programs «Cliburn in the Classroom» for secondary schools to familiarize children and young audiences with classical live music. Two other international-level art competitions also were initiated by the Cliburn Competition: in particular, Van Cliburn International Piano Competition (www.cliburn.org) Junior Piano Competition and Festival and Cliburn International Amateur Piano Competition.

Selected contestants of the Spanish Maria Canals International Music Competition (www.mariacanal.cat), who have not reached the finals, are invited to perform at various Barcelona stages. Aiming at promoting and distributing classical music to the city's population, the Competition Organizing Committee has developed and successfully implemented a charity education program that includes workshops and concerts in music schools, performances by pianists in public, various cultural centers, and social organizations.

One of the most important requirements of WFIMC for member competitions is not only the presentation and evaluation of young talents' skills by a discerning jury, the public and the press during the competition, but also the concern for the further development of the professional careers of the winners. To this end, the directorates of the member competitions are obliged to offer the winner's career management, provide creative support and publicity, arrange overseas tours within a few years after the end of the competition. As a result, winners of international music competitions of the world level have a guaranteed calendar of touring performances for the next 2-3 years. G. Alink notes that some of the oldest competitions (such as the Queen Elisabeth Competition, The International Fryderyk Chopin Piano Competition www.en.chopin.nifc.pl, etc.) are not as active in the proposals for engagements to the winners, but are very popular and serious reputation of these competitions contributes to the fact that engagements always appear automatically (Riley, 2017).

Many competitions have expanded the requirement of a mandatory concert commitment of the winners by adding CDs to the world's leading recording studios and various professional development programs. Thus, International Franz Liszt Piano Competition in Utrecht, The Netherlands (www.liszt.nl), focusing on F. Liszt's multifaceted creative personality, offers the winners a 3-year professionally-coordinated Mentorship Program that covers various aspects of the creative activity of a professional artist: perfection of stage apparatus, acquisition of self-presentation skills before concert agents, media literacy, creation and distribution of advertising products on personal websites and social networks, legal aspects of the contract system, orientation in matters of art management, business training and more. As we can see, the winners of the most prestigious piano competitions are immediately "included" in the global system of art management, recording and other types of music industry.

WFIMC's mission is to encourage the creation and performance of new music. In order to promote national musical cultures, many competitions have introduced a mandatory performance of specially written for the competitions new piano works by contemporary composers – representatives of the host country of the competition.

For example, in 2017 the organizers of the Scottish International Piano Competition (www.scottishinternationalpianocompetition.com) offered as a compulsory piece of music in the third round the work by contemporary Scottish composer Gordon McPherson.

At the competition in the French city of Epinal Concours International de Piano d'Epinal (www.concours-international-piano-epinal.org), which took place in March 2019, two works by

French composers were required in the semifinals: one of them – any work of the XVII - XXI centuries at the choice of the participant, and the second – Poem for the piano op.5 Elise Bertrand, which had to be studied and performed during the competition.

The Organizing Committee of the International Piano Competition Prize Jaen (<https://premiopiano.dipujaen.es>) in the Spanish city of Jaen has introduced a number of special prizes in addition to the mandatory prizes for the winners of the competition on April 16-25, 2020, two of which relate to Spanish music: one for the best interpretation of Spanish music and the Contemporary Music Prize for the best performance of the compulsory play «Me arrodillo “yo”» by contemporary Spanish composer Sebastian Marine.

The participants of the Dublin International Piano Competition (Ireland) (www.dipc.ie), which runs from May 14-21, 2021, are invited to choose one of the four 5-minute works by contemporary Irish composers for the semi-finals.

Unusual are the conditions of the Queen Elisabeth Competition in Brussels (Belgium) (<https://cmireb.be>), which will take place on May 4-30, 2020: in the finals, a 10-minute piano piece with an orchestra by contemporary Belgian composer is required at the finale that is to be selected at a separate national composer competition. The 12 finalists will receive a play a week before the finale and will study strictly secretly at the Queen Elisabeth Music Chapel with a ban to communicate with anyone other than the competition service. The premiere of the piece and the selection of the winner of the competition, as intended by the organizers, should become not only a national holiday, but also a major cultural event on a global scale.

The central figure in any art competition is a contestant. The modern requirements for participants of world-class piano competitions are very high, and in recent years there has been a tendency to evaluate not only the purely performing skill of a competitor, but also his intellectual potential, professional and general erudition, oratorical abilities, etc. In particular, the conceptual basis of the Honens International Piano Competition (www.honens.com) is the Complete Artist idea. According to the terms, each participant of this competition must demonstrate his creative personality in different personalities: as a concert performer, accompanist, member of an ensemble and orchestra soloist. The contestants prepare 5 concert programs of their own choice: in the first round – 40 minutes, in the semi-finals – 65 minutes for a solo concert and 55 minutes for a concert with a singer and instrumentalist, in the finals – a chamber program with a brass band and a piano concert with orchestra. In addition, the organizers of this competition are convinced that a true artist must not only have a good command of the instrument and have a diverse repertoire, but also be an effective communicator, be able to establish contact with the public, justify the choice of works. The highlight of this competition is two interviews in English, which give the journalists the leading Canadian media partner of the competition: 10 minutes in the semifinals and 30 minutes in the finals.

It has become customary today those world-class piano competitions are widely covered in mass media – both national and international, recorded for subsequent television broadcasts and publications on audio and video media. In the last decades, huge opportunities have been added to the Internet and social networks, which allow expanding the audience of contests by tens and hundreds of times, as well as greatly facilitating and speeding up the process of communication of competitors with the organizing committees of competitions. In particular, for the qualification round, almost all modern competitions require participants to provide a link and download recent and good quality entries on their own YouTube channel or other interactive online platform. All world-class international competitions have implemented and practiced full or partial live webcasts

of the competition races, which are usually from official contest websites or through YouTube. In order to improve the sound and image quality, some of the competitions are using the services of the French TV channel www.medi.tv, with which they have concluded broadcasting agreements. For example, in June 2019 during the last Tchaikovsky International Competition (www.tchaikovskycompetition.com), thanks to the live broadcasting and uploading on this channel it was watched by about 10 million people in more than 50 countries (including 5 million views of competitive performances in the "Piano" nomination).

A noticeable trend in many piano competitions is the increase in audience activity. As you know, individual prizes of the public, the press as an integral part of the public, audience sympathies, the jury of the audience and other awards of participants of this type have existed in competitions before. However, due to technological advances, forms of audience participation in competitions have recently become more and more quantitative. For example, at the George Enescu International Piano Competition in Bucharest, Romania (www.festivalenescu.ro/en/competition/piano/), the public is actively involved through a new mobile application that allows users to submit their opinions on the site of the competition. Of course, technological innovations that help to stimulate public attention and the broader cultural community to competitions are welcome. However, in the wake of A. Checka, we suggest thinking about the level of responsibility of the listener/viewer who assumes the role of judge. How high is the level of professionalism and competence of those who take part in such voting? Can those who want to support a favorite participant to listen to all the other contestants in order to formulate an objective opinion and choose the best one? Would it not work out that the prize of the viewers' sympathy in the case of the Internet voting will not be given to the best pianist, but to the one who has a more extensive network of subscribers on the YouTube channel or who knows about viral marketing? According to the authors of this article, in the near future there will be a need to find answers and settle these and many other questions of practical use of the latest information and communication technologies in competitive activity.

The same applies to the new form of piano competitions - online competitions that have begun to appear in the world in recent years. Discussions about the priority of live concert or video recording have not subsided for many years, but there is still no consensus among all participants in the competition regarding the legitimacy and feasibility of launching online competitions. Their peculiarity is the absence of the requirement of obligatory personal stay of the participant in the competition, which significantly reduces the cost of both parties – participants and organizers. For example, the International Cochran Piano Competition (www.cochranpianocompetition.com) is an online competition designed to promote the piano work of Australian pianist and composer Julian Cochran. The competition is open to pianists of all ages, starting at the age of 18. The competition is conducted in one round solely on the basis of videos of 30-40 minutes duration, the works do not have to be played by heart. The selection of the repertoire is performed by the participants themselves, but half of the allotted time for the performance should be compositions by J. Cochran. Videos are evaluated by an independent jury with no head and members who do not know each other and cannot communicate with each other, which, according to the organizers of the competition, provides the most objective assessment of the contestants. Massive advertising of this event on the official WFIMC web site may be seen as indirect evidence of a positive attitude towards this competition from the Federation leadership and possibly its membership in this prestigious organization in the near future.

The authors of this article let themselves express the opinion that Internet competitions for all their progressivity, comfort, and cheapness violates unique in its energy atmosphere of creative competition, eliminating from it the fundamental principles of agony and festivity and turning

serious professional art competition for banal show patterns of mass pop culture. Online contests are significantly impoverish, dilute the very essence of musical art, deprived of human presence, do not let feel alive, personal, painted sound played by the contestant, do not let you feel the emotional tension of the performer and immediate reaction of the audience, in other words – do not give the participants of process of musical communication that depth of personal experience, which awakens in man humanity and contributes to the spiritual enrichment of the individual.

Conclusions

Based on the considered piano competitions – members of the World Federation of International Music Competitions, we are convinced that all of them provide an opportunity for a new generation of performers from all over the world to take part in international music competitions of the highest professional level, to get in view of international concert agents, the press and the broader cultural community start a successful professional performing career through solo concerts in the most prestigious concert halls in the world and collaboration with leading orchestras and conductors.

The competitive movement in the field of piano performance is a clear indication of the phenomenon of globalization, that is, the simultaneous influence of global and local cultural and artistic processes. During its existence, piano competitions have become successful image cultural projects, mega-events, peculiar national symbols, and cultural brands of the countries in which they were founded and held. At the same time, competitions help to bring to places of events both the best young professional pianists from different countries and the most authoritative members of the jury – world's creative elite. Successful shoots on the basis of many national musical cultures give the idea of creation and performance of new music, which consistently is defended by the WFIMC that allows generating wider interest of the world's intellectual community in the work of local composers through the execution of specially written for competitions piano works. Numerous international music festivals and other creative projects, which include piano competitions or are initiated by them, contribute to the development and promotion of the cultural identity of countries at the global level, help develop and promote musical performance throughout the world, are one of the most sophisticated forms of cultural diplomacy.

To the tendencies of the global festival-competition movement of the last decades can be added the emergence of numerous scientific works, which reflect the actual problems of piano competitions, as well as the significant evolution of scientific approaches from information-educational (M. Zilberkvit), historiographic, statistical and ecological (E. Sazonova, G. Alink, H. Martenka, E. Zhurawlew, S. Dybovsky, M. Kureses) and the social-personal (Cline Eileen T., M. Kim) to the socio-anthropological and conflict (L. McCormick), aesthetics-philosophical (A. Chetska), psychological (R. Parncutt), typological (I. Riabov), inclusive (S. Honish), cultural and philosophical (I. Chuprova), organizational and functional (N. Bazhanov) and interpretative-comparative (W. Kocyan).

Leaving aside the arguments about the ambiguous aspects of piano performance of the last decades, each of which could be the subject of separate research (mass character, commercialization, reduction of the number of bright creative individuals, leveling of peculiarities of national schools, dissemination of a unified "competition" style, standardization of the criteria of evaluation of participants, risks, and dangers of the music industry market, etc.), it should be noted that the main thing in the piano performance at all times were and hopefully will remain a high level of professionalism and meritocracy. No matter what the global technological breakthroughs will be or what new forms of piano and other music competitions will appear, their essence will always

remain the same: the search for the most talented performers, the self-realization of creative personalities, and the perfect beauty of a live music performance in the concert hall, which, as the classicist said, can save the world.

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