

**References**

1. Bai, Tsuan. (2017). Opera melody as artistic-communicative and intonation-stylistic phenomenon. Extended abstract of candidate's thesis. Odesa: ONMA imeni A. V. Nezhdanovoi [in Ukrainian].
2. Ierghiiev, I. D. (2016). Artistic universe of a musician-instrumentalist. Doctor's thesis. Kyiv: NMAU imeni P. I. Chaikovskoho [in Ukrainian].
3. Kierkegaard, S. (2012). Concluding unscientific postscript to Philosophical fragments. (N. Isaieva, S. Isaiev, Trans). Moscow: Akademicheskii Proekt [in Russian].
4. Moskalenko, V. G. (1994). The creative aspect of musical interpretation (to the problem of analysis). Kyiv: Gos. konservatoriya imeni P. I. Chaikovskogo [in Ukrainian].
5. Ricoeur, P. (2008). The conflict of interpretations. Essays in Hermeneutics. (I. S. Vdovina, Trans). Moscow: Akademicheskii Proekt [in Russian].
6. Samoilenko, A. I. (2002). Musicology and methodology of humanitarian knowledge. The problem of dialogue. Monograph. Odessa: Astroprint [in Ukrainian].
7. Sokol, O. V. (1996). The stylistics of musical language and terminological remarks. Extended abstract of doctor's thesis. Kyiv: NMAU imeni P. I. Chaikovskoho [in Ukrainian].
8. Umberto, E. (2014). Inventing the enemy: and other occasional writings. (Y. Arkova, M. Visel, E. Stepantzeva, Trans). Moscow: ART CORPUS [in Russian].
9. Kholopova, V.N. (2014). Special and non-special musical content. Philharmonica. International music journal, 1. Retrieved from [http://www.nbpublish.com/library\\_get\\_pdf.php?id=30413](http://www.nbpublish.com/library_get_pdf.php?id=30413) [in Russian].
10. Shapovalova, L. V. (2007). Reflexive artist. Problems of reflection in musical creative work. Kharkov: "Skorpyon" [in Russian].
11. Yan, Venian. (2017). Category of pianism in the context of the performance typology of piano creativity. Extended abstract of candidate's thesis. Odesa: ONMA imeni A. V. Nezhdanovoi [in Ukrainian].

*Стаття надійшла до редакції 19.06.2017 р.*

UDC 788.4+316.6 (477)

**Zotov Denis**

Post-graduate student of the Department of  
Music and Piano Theory  
Kharkiv State Academy of Culture  
Artist solo instrumentalist (saxophone)  
Poltava regional philharmonic society  
[diozotov@gmail.com](mailto:diozotov@gmail.com)

**MNEMONIC PERFORMING AS A COMPONENT  
OF PROFESSIONAL SAXOPHONIST THINKING**

**The purpose of the research** is to disclose the concept of mental performance as one of the varieties of professional saxophone player thinking, which is a conscious form in the process of learning or consolidation of musical text. This variety of mnemonic fixation music has long been known and deservedly gained recognition in performing circles. In modern concert, cogitative performing is a necessary component of the creative saxophone player training because it allows in the short term and even in free time classes maintain the required level of psychophysiological reproduction of a work. Relevance of the topic is caused by the complications of the current state of the professional saxophone player's cogitative activity in conditions of artistic globalization and the role of mnemonic performing techniques focused on rendering of composer's intention. **Methodology.** The carried out research is based on analytical and comparative cognitive and artistic technique disclosing mental and psychological factor of performing mechanism. Artistic imagination as a factor of improvisation-interpreting approach to the author's intention plays a fundamental role. Internal performance of each musician is a deeply personal mechanism, which depends on the characteristics of thinking and professional experience. The **scientific novelty** of the results obtained consists in the attempt to reveal available for today theoretical postulates regarding the functioning of musical performer's thinking in the conditions of modern art traditions. The study deals with the question of application of analytical techniques for the purpose of mnemonic effective disclosure of the original author's intention. It creates a new field for future scientific studies devoted to the conditions of saxophone development as a promising instrument of modern music. **Conclusions.** The modern artist may use cogitative game techniques to solve problems that arise when working with new material. Among them, there are the processing of timbre filling of the work, the development of individual sound palette, mechanistic understanding of technical component of implementing of a certain passage, analytical approach to the technical difficulties, internally acoustic passage practicing, the optimal tempo balance and complex psycho-emotional preparation for concert performance.

**Keywords:** saxophone performance, musical thinking, professional saxophonist player thinking, analytical and mnemonic techniques, analysis of composer's intention.

**Зотов Денис Ігорович, аспірант Харківської державної академії культури**

**Мнемічне виконавство як складова професійного мислення саксофоніста**

**Мета роботи** полягає у розкритті поняття мисленнєвого виконавства як одного з різновидів професійного мислення саксофоніста, що є його усвідомленою формою у процесі розучування або закріплення музичного текст-

ту. **Методологія** дослідження базується на аналітично-порівняльній та когнітивній методиці мистецького розкриття мисленнєво-психологічного чинника виконавського механізму. Мистецька уява як чинник імпровізаційно-інтерпретивного підходу до авторського задуму відіграє засадничу роль. Внутрішнє виконання твору для кожного музиканта є глибоко особистісним механізмом, залежним від мисленнєвих характеристик та професійного досвіду. **Наукова новизна** полягає у спробі розкрити наявні на сьогодні теоретичні постулати функціонування музичного мислення виконавця в умовах модерної мистецької традиції. Розглядається питання застосування аналітико-мнемічних технік з метою ефективнішого розкриття оригінального авторського задуму. Створюється нове поле для подальших наукових розвідок, присвячених умовам розвитку саксофона – як перспективного інструмента сучасного музичного мистецтва. **Висновки.** Сучасний виконавець може застосовувати техніку мисленнєвої гри для розв'язання проблем, що виникають у роботі з новим матеріалом. Серед них: опрацювання тембрального наповнення твору, розробка індивідуальної звукової палітри; осмислення технічної складової механістичної реалізації певного пасажу, аналітичні підходи до розгляду технічних труднощів, внутрішньослухове відпрацювання пасажу, оптимальне темпове співвідношення, комплексна психоемоційна підготовка до концертного виступу.

**Ключові слова:** саксофонове виконавство, музичне мислення, професійне мислення саксофоніста, аналітико-мнемічна техніка, аналіз композиторського задуму.

*Зотов Денис Ігоревич, аспірант Харківської державної академії культури*

#### **Мнемическое исполнительство как составляющая профессионального мышления саксофониста**

**Цель работы** заключается в раскрытии понятия мыслительного исполнительства, как одной из разновидностей профессионального мышления саксофониста, которая является его осознанной формой в процессе разучивания или закрепления музыкального текста. **Методология** исследования базируется на аналитически-сравнительной и когнитивной методике художественного раскрытия мыслительно-психологического фактора исполнительного механизма. Художественное воображение как фактор импровизационно-интерпретативного подхода к авторскому замыслу играет основополагающую роль. Внутреннее исполнение произведения для каждого музыканта является глубоко личностным механизмом, зависящим от мыслительных характеристик и профессионального опыта. **Научная новизна** полученных результатов заключается в попытке раскрыть имеющиеся на сегодня теоретические постулаты относительно функционирования музыкального мышления исполнителя в условиях современной художественной традиции. Рассматривается вопрос применения аналитико-мнемических техник с целью более эффективного раскрытия оригинального авторского замысла. Создается новое поле для дальнейших научных исследований, посвященных условиям развития саксофона, как перспективного инструмента современного музыкального искусства. **Выводы.** Современный исполнитель может применять технику мыслительной игры для решения проблем, возникающих при работе с новым материалом. Среди них: разработка тембрального наполнения произведения, создание индивидуальной звуковой палитры; осмысление технической составляющей механистической реализации определенного пассажа, аналитические подходы к рассмотрению технических трудностей, внутрислуховая отработка пассажа, оптимальное темповое соотношение, комплексная психоемоциональная подготовка к концертному выступлению.

**Ключевые слова:** саксофоновое исполнительство, музыкальное мышление, профессиональное мышление саксофониста, аналитико-мнемическая техника, анализ композиторского замысла.

Problem formulation. One of the varieties of artistic thinking of a professional saxophonist is its conscious activation during learning or consolidation of musical material. This may occur in so-called phenomenon of mental performance, which is actively used not only for beginners but also real professionals of music. We can assume that the phenomenon of internal performance of a work for every musician is a deeply personal mechanism that depends on the individual characteristics of mental and professional experience. Mental game, being one of the mechanisms of the artistic content formation of work, is involved in creating figurative picture of reflection of composition.

The phenomenon of mental performance owes its origin to a particular school of composition techniques associated with the practice of writing works in the mnemonic field on the level of idea formation without use of instrument and qualitative development of the music business at the professional level, which would led the musician to actively support creative progress and accordingly focus on art, even in leisure time. In this case, the development of artistic practice on intra-psychological level can be seen as a significant positive step in the in the process of performance school growth.

The process of performing is not usual psychomotor mean of duplication of musical material, but rather is advanced, on creative level, phenomenon of its analytical processing based on the personal qualities of thinking of the artist. Sense of inner sounding of the instrument with different nuances, according a new level of imagination and creative thinking is leading in this activity. The fullness of the creative potential of the artist is achieved by the implementation of these means, because it is not limited to the physical condition of his playing instrument, muscle clips, excessive voltage. Proper psychological setup creates psychological benchmark parameters of musician's mind, which will then be adapted to the actual play process.

Recent researches and publications analysis. In the general aspects the issue of musical thought development was raised by D. Guilford [5], M. Aranovskiy [3], H. Adler [1], P. Anokhin [2], S. Skrebkov [9], E. Nazaykinskiy [7]. V. Ivanov [6] and M. Volkov [4] considered the specifics of musical thinking in the structure of activity of musician of wind-instrument performing tradition. Detailed theory of mental performance, based on the principle of ideomotor mind of the artist is revealed in the works of I. Nazarov [8]. His theory is based on the individual content comprehension by the performer through the lens of the inner mental act. The implementation of this mechanism in any case does not differ from the actual composition analysis with the help of the instrument, as it should cause in subconscious similar psycho-emotional constructions. All work is a subject of detailed analytical study.

The process of intellectual reproduction of the material should be carried until its full adaptation relatively to psycho-system characteristics of each artist. Only after realizing of the actual material's performance level material-reproductive mechanism can be used with less intensity for adjusting the stylistic features of performance and technically complex shades of the work piece. Accordingly, at this stage internal working on the text is no longer the key issue, passing the baton to physical playing process. In opinion of I. Nazarova, the mechanism of intellectual play is appropriate for achieving specific purposes: learning new performing skills in the playing field; working out separate complex technical issues; improvements in the virtuosity of performance technology and in the situation, when it is impossible to achieve high results by conventional means [8, 99 -100].

Relevance of the topic is caused by the complications of the current state of professional saxophonist's cogitative activity in the conditions of artistic globalization and understanding the role of mnemonic performing techniques for rendering the composer's intention. This variety of mnemonic fixation of music has long been known and deservedly gained recognition in performing circles.

Academic methodology of saxophone performance (as well as spiritual school in general) in conditions of modern art does not provide any guidance on the application of mnemonic method in the process of learning to play the saxophone and further careers. This method is hardly used in practice by professional musicians, giving primacy of the initial analysis to the method of instrumental performance.

In modern concert, cogitative performing is a necessary component of the creative saxophone player training because it allows in the short term and even in free time classes maintain the required level of psychophysiological reproduction of a work.

Artistic imagination as a factor of improvisation-interpreting approach to the author's intention is of a great importance for the development of psychological performing mechanism. We believe that cogitative analysis, especially for classical music is the most effective method of deepening into the author's concept.

Purpose of the article – to reveal features of professional thinking of musician-saxophone player in conditions of analytical mnemonic artistic activity.

Research object – performing saxophone; subject – the specificity of mnemonic performance as part of a professional saxophone player thinking.

The main material. Mental game is an integral part of modern performing style of modern musician saxophonist. It is applied at all stages of processing of the work (learning new text, recalling of already learned text, the development of technical and expressive techniques) as an aid and helps to solve various creative tasks. Let us focus our attention on mental performance method and specifically on the aspect when it becomes the main tool for studying music at mnemonic level – text processing without instrument, development of personal-style filling of the work, and so on. Let us generalize the mentioned above. When mental game is actively used in the processing of musical works, it provides a number of specific performing functions, such as:

- analysis of new musical material, musical text parsing without physical performance frees up resources of psychomotor system of a musician saxophonist and sends them to more concentrated and conscious creation of artistic conception of the work, its structure and melodic-harmonic features. Mental performance allows musicians to form a stable auditory image imagination, "... as a result serve as a reliable support in the game" [10, 95], and on this basis a psychomotor concept;

- memorization of text in this issue musical thinking improves efficiency of performing process as it allows a musician, even without instrument, to continue learning the musical material. For example, these skills are useful when the artist, for some reason does not manage to keep to the planned schedule and repertory should study new piece of work in his free from the classes time. However, sometimes the practice of mnemonic storing of the material can achieve much better results than operational performance. Therefore, some professional musicians use this method as the main one for the analysis and study of a piece of work. Here the mechanisms described in the first paragraph and features of personal development of psycho-system of the artist and his level of attention and memory become relevant;

- the practice of achievements of technical nuances of composition allows at any time to recall, perform, of course by non-instrumental means, and if necessary to correct existing errors in the implementation of interval jumps, melisms, grace notes, passages and other technical features. Through the use of mnemonic techniques and without psychomotor performance, personal cognitive sphere of musician can fully concentrate on the details of performing passage, isolating necessary basic components and consciously fixing the correct specific of their implementation. This technique provides more opportunities for development, unlike conventional automated memorizing;

- mechanism of prevention of the learned text, avoiding its "soaping". Each performing musician knows the phenomenon of gradual fogging of the text content of the work, especially its technical intricacies. Through daily practice the quality content of interpreted composition is being lost, dynamic palette fades, and clarity of performed passages disappear. Problem areas should be clearly distinguished among other material, deliberately focusing on its content and selecting the most appropriate way to implement it. It is necessary to perform slowly melodic structure several times by means of mental method, clearly imagining the sound of each note. Focused perception will promote the development of sustainable mnemonic image of the musical material with necessary interpretative intention. This technique is useful in addition to the

above methods of thinking in order to maintain performance forms regardless of ability of physically playing the instrument;

– conscious adaptation of assimilated musical material, this stage is part of the system of psychological personality settings of the artist. After mastering the work and all the technical intricacies, the performing plan should be ready to adapt to personalized style, which is the interplay of psychological specifics and actual professional experience. For personal confirmation of complete learning of the material it is necessary to play it several times by the means of mental reproduction. If there is no "failure" to the implementation of the text, all technical features of the product are clearly recorded in the memory, dynamics is observed and subconscious vision of culmination is formed, we can state the successful mastering of composition and proceed directly to its implementation;

– mental processing of interpretative work plan – a kind of quality development and learned enough many times reproduced composition aimed at improving its content and expressive performance to achieve a higher level of performance skills. Artistic practice of a professional artist is constructed so that his work on the content of the work does not stop even in his free time. In addition, very often real creative ideas are born precisely during the work without instrument. This material processing saves time that can be used for practical training on the instrument.

Not all of the mentioned above stages of mental performance level use are mandatory in musical practice. However, during the implementation of complex techniques mnemonic mastery musician moves to a completely different stage of development. Advanced analytical processing of the component of each piece forms a complex system of artistic images and opens new approaches to their technical implementation. Practice of conscious personal concentration in the process of internal performance of the work helps to develop activation of auditory attention, which in future will be automatically applied by the subconscious during the concert performance of the work.

The structure of the process of internal reproduction of musical material operates artistic image, which come to saxophone player's mind:

1. Visual information – formed under the influence of practical exercises on the instrument and stored in the form of visual image of note text or a harmonic grid when working with jazz music material. Responsible for creating visual "picture" of playing music material;

2. Auditory information – consists of audio mnemonic components recorded during the practical implementation of the musical material, or obtained by listening to certain music. Responsible for the internal mental sounds tool in certain circumstances;

3. Kinesthetic information – associated with sensory-tactile sensations that accompany the artist during the actual processing of the material, and can be used later in mental work with text. They include muscle-motor memory, the carcass (sense key tool), senses of the position and pressure of ear cups, a specific tone-response tool – cyclical fluctuations of the brass instrument caused by acoustic resonance phenomenon and body position (position of performing musician). This type of information is responsible for the achievement of full immersion into thinking activity for the most specific control of environmental factors during playing process;

4. This complex logical information is not self-expressed on the physical level, but is a key one. It helps to form in subconscious mind a complex combination of the above info streams into a single shaped formation aimed at creating corresponding response in musician's performing system in respect to the complete complex of sensory experiences. Compliance with this level of competence psychological concerns such psychological reflections as stable logic associations connected with performing of a certain work or performance on subconsciously-muscular mechanism level, etc. These information streams in its entirety create in the mind a comprehensive artistic and performing image of a certain work taking into account many accompanying factors.

The great advantage of using the method in practice without instrumental game is that system of performing apparatus is not involved that is psychological levels responsible for the automation features of motor actions are not activated. Accordingly, a significant part of the psychological system is released and can be directed to the implementation of analytical tasks related to the analysis of musical material. Performer will be able to pay attention to focused review of insignificant at first glance, details of the work, and thus improve the quality of future real performance. Herewith, the above components of internal reproduction of musical material can be examined in more detail, taking into account more variable factors and operating conditions of the performance model. In addition, mutual dependence between information components of the reproductive system should be separated, for example, auditory parameters (auditory information) may to some extent depend on the quality of performing characteristics of musician or instrument status (kinesthetic information), and so on. However, we should not forget that regardless of proportional relationship of mentioned above interconnected information levels, together they always function as one coherent performing psychological system. Qualitative differences in its work depend largely on the individual characteristics of the personality of musician and his natural talent, virtuosity, congenital absolute ear, developed imagination, etc. The structure of internal image of the music work in particular consists of a set of available information channels. Later, after the completion of the ratio of available options it forms a composed artistic and performing image. Regardless of the style or direction, in which a musician works,

system of filling of his internal performing image will differ only by purely professional component characteristics, while maintaining the general psychological shaped structure and the same information links. For example, the same work in terms of technical and performing vision saxophonist and guitarist can interpret in different ways, relatively specifics and expressive possibilities of his instrument. However, the general principle of artistic importance of the work remains the same as well as the formation on its base of the highly professional performing model.

The generated image is not static: awareness of changing of the total forming factors may also acquire the necessary artistic features. Information flows in their entirety can be combined into a single psychophysical signal and exist separately, being activated according to the creative task. Their overall specificity is that they are implemented in a virtual field of cogitative activity.

The main work of musician is to create and to process different image formations. By analyzing the musical material art images created by artist psycho-system saxophonist, can be divided into certain categories relative to their specific content and their functions. These are art images, which provide the main content of the work, author's concept and highly performing technical and expressive findings. Associative images are compiled layered experience of the artist, which consists of a variety of emotions, images of everyday life and professional activities, and other vivid impressions. A significant role is played also by psychological system of the musician. The third kind of image, which is a grouping factor in this list – personality-performing images. They concern strictly playing practice, reflecting different experiences related to the creative process: feeling of keyboard, muscle-skeletal system, timbre characteristics of the instrument and visualization of the note text. Based on these image formations, complete picture of the art-performing world, on which mental performance practice rely on, is created. No wonder why the structure of the artistic image is so multilayered, as it accumulates not only musician's professional specifications, but his emotional and volitional sphere with lots of personal characteristics. Combined together, they form a kind of psychological symbiosis based on creativity. On the basis of these parameters the system of internal analysis of musical material, which combines processing work on auditory, technical, visual, analytical and interpreting levels is formed. These levels can be activated individually or in the aggregate reciprocity.

Although we observed a significant role of the emotional mechanism in the structure of mental playing, we should not reject overall performance of the psychological system, such as stress, flexibility, responsiveness, imagination and others. Music is more complex intellectual phenomenon in its structure, which is a reflection of the underlying processes of the human psyche. According to M. Aranovskiy music "... is not confined merely to the emotions became something more than just a reflection or embodiment of a sensual emotions ... start up sound clarity and rational confidence start using advanced imagery" [3, 14]. So emotional sphere for the development of musical thought serves only as a source of finding necessary psychological guidance. Analytical range in this activity also plays a significant role in bringing innovative ideas to the rational implementation mechanisms. It controls the professional musician's thinking in such a way that very often it is quite difficult to get rid of it and to immerse into emotional distress. E. Nazaykinskiy on this occasion said: "even in improvisation, when a performer has no right to stop and start from the beginning, when under his fingers continuous flow of "musical thought" is being born, "even in it mind of the artist can sometimes, even for a short time be distracted from the music, passing it the development of automation of playing movements and previously learned blanks" [7, 46]. According to this scientific novelty of the article is an attempt to reveal theoretical postulates concerning the functioning of the professional saxophone player thinking in the conditions of artistic tradition. Problem of application of analytical-mnemonic techniques for the purpose of effective disclosure of the author's intention is considered separately. It creates a new field for future scientific studies devoted to the conditions of development of saxophone as a promising instrument of modern music.

Conclusions. Modern performing musician can apply the technique of mental playing to solve many problems that arise when working with new material. These key points include practice on filling the work with timber, development of individual sound palette that would fully disclose the specifics of performing art image in relation to the author's idea; understanding of the technical component of mechanistic implementation of a certain passage and its internal auditory sensation; optimal tempo relationship and comprehensive psycho-emotional preparation for concert performance.

Regardless of method of application of the system of mental performance and musician's professional level psychological techniques can ensure effective implementation of artistic functions. Indicators of utility of application of this technology meets the following requirements of performance:

- achieving standard correspondence between the inner ear and the real artist intonation and timbre sounding of the instrument;
- development on physic-motor level of such position of musician's body that would provide maximum feedback of playing apparatus to the necessary commands of the performing system;
- high level of artistic realization of the tasks which should cover all aspects of the disclosure of the author's idea of the work;
- imitation at the mental level of symbiotic use of diverse types of sensory performing monitoring: visual, auditory and tactile and further use of this psycho-emotional set of parameters in real playing practice.

Thus, use of internal performance as a component of the structure of artistic thinking is a positive factor of full development.

### Література

1. Адлер Г. Техника развития интеллекта / Гарри Адлер. – СПб.: Питер, 2001. – 177 с.
2. Анохин П. К. Теория отражения и современная наука о мозге / Петр Кузьмич Анохин. – М. : Знание, 1970. – 44 с.
3. Арановский М. Г. Музыка и мышление / Марк Генрихович Арановский // Музыка как форма интеллектуальной деятельности. – М. : КомКнига, 2007. – С. 10-43.
4. Волков Н. В. Теория и практика искусства игры на духовых инструментах: Монография. / Волков Николай Васильевич. – М.: Академический Проект: Альма Матер, 2008. – 399 с.
5. Гилфорд Д. П. Природа человеческого интеллекта / Джо Пол Гилфорд. – М.: Прогресс, 1971. – 123 с.
6. Иванов В. Д. Выражение эмоциональной отзывчивости на сонорно-акустические эффекты в исполнительстве на деревянных духовых инструментах / Владимир Дмитриевич Иванов // Эмоциональный компонент эстетического образования: проектирование, реализация и оценка. —Тула : 2006. – С. 330-333.
7. Назайкинский Е. В. О предметности музыкальной мысли / Евгений Владимирович Назайкинский. // Музыка как форма интеллектуальной деятельности. – М. : КомКнига, 2007. – С. 44-69.
8. Назаров И. Т. Основы музыкально-исполнительской техники и метод ее совершенствования. / Иван Тимофеевич Назаров. – Л. : Музыка, 1969. —134 с.
9. Скребков С. С. Художественные принципы исполнительских стилей / Сергей Сергеевич Скребков. – М., 1973. – 379 с.
10. Цыпин Г. М. Музыкально-исполнительское искусство: Теория и практика / Геннадий Моисеевич Цыпин. – СПб. : Алетейя, 2001. – 320 с.

### References

1. Adler, G. (2001). *Tekhnika razvitiya intellekta*. [Technique of development of intelligence]. Saint Petersburg: Piter [in Russian].
2. Anokhin, P. (1970). *Teoriya otrazheniya i sovremennaya nauka o mozge*. [The theory of reflection and modern science of the brain]. Moscow: Znaniye [in Russian].
3. Aranovskiy, M. (2007). *Muzyka i myshleniye*. [Music and Thinking]. *Muzyka kak forma intellektual'noy deyatel'nosti*, (pp. 10-43). Moscow: KomKniga [in Russian].
4. Volkov, N. (2008). *Teoriya i praktika iskusstva igry na dukhovyykh instrumentakh: Monografiya*. [Theory and practice of the art of playing on wind instruments: Monograph.]. Moscow: Akademicheskii Proyekt: Al'ma Mater [in Russian].
5. Gilford, D. (1971). *Priroda chelovecheskogo intellekta*. [The nature of the human intellect]. Moscow: Progress [in Russian].
6. Ivanov, V. (2006). *Vyrazheniye emotsional'noy otzyvchivosti na sonorno-akusticheskiye efekty v ispolnitel'stve na derevyannykh dukhovyykh instrumentakh*. [Expressing emotional responsiveness to sonor acoustic effects in performing on wooden wind instruments]. *Emotsional'nyy komponent esteticheskogo obrazovaniya: proyektirovaniye, realizatsiya i otsenka*, (pp. 330-333). Tula [in Russian].
7. Nazaykinskiy, Y. (2007). *O predmetnosti muzykal'noy mysli*. [On the nature of musical thought]. *Muzyka kak forma intellektual'noy deyatel'nosti*, (pp. 44-69). Moscow: KomKniga [in Russian].
8. Nazarov, I. (1969). *Osnovy muzykal'no-ispolnitel'skoy tekhniki i metod yeye sovershenstvovaniya*. [Fundamentals of musical and performing technique and method of its improvement]. Leningrad: Muzyka [in Russian].
9. Skrebkov, S. (1973). *Khudozhestvennyye printsipy ispolnitel'skikh stiley*. [Artistic principles of performing styles]. Moscow [in Russian].
10. Tsy-pin, G. (2001). *Muzykal'no-ispolnitel'skoye iskusstvo: Teoriya i praktika*. [Music and performing arts: Theory and practice]. Saint Petersburg: Aleteyya [in Russian].

*Стаття надійшла до редакції 21.06.2017 р.*