

MUSICAL INSTRUMENT IN THE STRUCTURE OF PERFORMANCE THINKING

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Abstract. The article examines the specifics of the processes of musical thinking and the formation of this concept in musical communication and philosophical research. The relationship and interaction of emotional-imaginative and logical components of musical intelligence, aesthetics and intonation are analyzed, and the operating mechanisms of musical thinking are considered.

Keywords: musical instrument; musical art; musical performance; musical thinking; musical language; musical texture; sign; means of musical expression; musical semiotics; musical semantics; interpretation; musical communication.

1 Introduction

The path to determining the disciplinary status of the category of musical thinking in order to study its nature and process of functioning inevitably leads to the realization that not only musical thinking, but also any mental manifestation of human consciousness demonstrates its sign organization and semiotic origin, that is, it fixes the correlation of sign and semantic parameters of consciousness. The very concept of musical thinking indicates specific dynamic and qualitative indicators of the process of perception and action associated with musical creativity. Musical thinking or, as M. Bonfeld defined it [3] – thinking with music – is subject to those features and patterns of the functioning of consciousness that relate to its creative resources. Also important for the sphere of musical thinking is the correlation of the emotional-imaginative and logical components of musical intelligence, as well as intonation as a possible unit of measurement of musical information, i.e., soundability (the sphere that most directly depends on the musical instrument and the specific thinking of the musician associated with it - “thinking on a tool” and “thinking with a tool” [4]).

The methods and categorical apparatus of the sphere of musical thinking as a whole are determined by the multi-layered nature of the musical and textual material that it is forced to involve: the output here is historical-comparative and structural-analytical methods, based on genre-compositional, stylistic and stylistic-chronotopic approaches. The importance of a conceptual approach to teaching, learning to play an instrument, as well as to the performing arts has received active attention in research in recent decades [12]. No less important and categorically argued are the methodological positions of related sciences, such as philosophical hermeneutics, aesthetics, epistemology, theoretical psychology, sociology, philology and structural linguistics, linguistics, cultural history, etc. Actually, all the existing disciplines of this circle are related to those realities of human existence in language and with language that semiology, or more precisely, musical semiology, is trying to study [2]. After all, it proposes to perceive and reveal the purpose of musical art as one of the leading languages of the total human civilized existence, a single and, at the same time, individualized human consciousness [6]. In this way, musical semiology is able to enter into the sphere of questions about the origin of human linguistic consciousness and its varieties, in particular, as being naturally determined and transmitted in a psychophysiological way, and at the same time artificially formed, introduced from the outside, by external means, in the sign-speech practice of interpersonal communication. At the same time, language will never be what we think but will be what where thought is implemented. In this regard, a musical instrument acts as an important tool for the indicated “implementation of thought”, and thanks to specific means of sound production, sound engineering and playing techniques, it can, in a certain way, become “what we think” - a direct, materialized sensory-sound image-idea, not just taking an active part in its formation and

development, but also guiding, “suggesting” the directions of such ideas, musical and linguistic ways of their implementation.

2 Method

The use of a cultural and psychological approach made it possible to consider the multidimensional integrity of performing thinking as a structure and the place of a musical instrument in this structure. The conceptual guidelines of the general scientific systems approach made it possible, by summarizing data from different areas of scientific knowledge, to consider performing thinking as a single integral structure, highlighting its genesis, stages of development, structural and functional certainty, transformation of the sociocultural paradigm, as well as aesthetics and psychological aspects.

3 Results and Discussion

Methodologically significant for the problems of this article is the following reasoning of M. Bonfeld, who believes that “music demonstrates a very specific area of meaning”, which is subject only to musical means of meaning: “Despite the fact that each type of art is connected by some essential aspects with spiritual the intellectual world of a person, and harmonious development is unthinkable without the participation of all types of creativity, music has special, unique possibilities for a direct impact on the human psyche. This is due to three reasons.

- 1) Music is closer than other types of art to continual thinking due to the greatest abstraction from the objective realities of the extra-artistic world, on the one hand, and on the other, due to the pronounced continuity of its artistic fabric itself, which has no analogues in other types of creativity.
- 2) Music directly comes into contact with the abstract mental process as its analogue, sometimes even before understanding the semantics of the sub-sign layer.
- 3) Music also has a direct emotional impact as a sensory-acoustic signal, as the embodied beauty of sound. Thus, music turns out to be able to awaken and harmonize with its influence all spheres of the human spirit, transform human thinking into thinking as music, that is, improve personality - and this is the ultimate goal of musical art as the most secret, most intimately connected with the inner world” [3, p. 119]. Bonfeld differentiates the following concepts of the theory of musical thinking: thinking with music - music as thinking (composing aspect), thinking in music - thinking together with music (performing aspect), thinking about music (musicological aspect). What is important here is the relationship between the highlighted aspects of musical thinking as necessary interpretative factors of musical creativity, since it serves as the basis of musical understanding. Let us note that a musical instrument (and instrumental music in general), in conditions of “the greatest abstraction from the objective realities of the non-artistic world” and complete independence from the word, at the same time, allows for a specific (sound, visual-kinetic, theatrical-artistic) objectification of the non-verbal musical thinking in the process of “unfolding” interpretative experience.

From the standpoint of performing interpretation, musical thinking inevitably takes on several positions, among which the cognitive and linguistic aspects should be highlighted [4], as well as the sphere of musical communication [11; 13]. One of the studies initially aimed at the intersection of communication and interpretation was the article by E.A. Turner, published in the famous magazine “The Musical Quarterly” back in 1944 [13]. The author reflects on what a “work of art” is and defines it as a “highly intellectual unity of complex impulses”, as communication between the mind of the creator (through certain symbols, which means the system of musical speech - rhythm, meter, melodic line, etc.) to the “mind of the recipient” [13, p. 299]. That is, any type of musical activity becomes mental (taking into account its compositional, performing, and listening

specifics) and communicative (the main thing for participants in communication is to correctly determine the methods of achieving mutual understanding). At the same time, the thinking of the composer, performer, and listener, having a number of common characteristics, is distinguished by certain specific functioning. Moreover, musical thinking is also subject to subtler differentiation depending on the specific musical instrument (and the corresponding specification of the performer) - its timbre, register, articulation-stroke, dynamic, texture features, the very type, capabilities and some historical genre and style traditions of instruments. In this regard, musical and instrumental creativity represents a special sphere of musical thinking.

Similar to verbal language, musical-instrumental organization, serving as an expression of musical meaning, not only acquires specific grammatical, figurative-sonic, associative-historical, performance-psychological, and artistic forms characterized by aesthetic perfection but also serves as a carrier of information as a means of communication. It is precisely here that Lotman's developed structural-semiotic approach proves to be effective as one of the important ways to comprehend complex objects such as works of art, cultural epochs, musical-instrumental art, and musical instruments. According to Yuri Lotman [10], the structural method ensures the logic of research, the validity of conclusions, and the ability to demonstrate the integrity of the object.

Since the second half of the twentieth century, the updated semiological potentials of science began to actively penetrate musical aesthetics and musicology. This process was largely facilitated by musical avant-garde movements, the figurative and technological parameters of which stimulated debate about the ability of music to express certain meanings by definite (primarily purely instrumental, non-verbal) means. And although, in general, the statement about music as a means of specific artistic communication found more fans, the mechanisms and nature of musical meaning, symbolism, and sign remain today promising objects of scientific research. The musical instrument itself (with its history and capabilities), as well as the instrumental and linguistic means developed during the historical development of music, act as the most important specific "signs" of the system of musical thinking.

The point here is not only the presence of a certain sign system in a "pure" musical-instrumental "message", communication where there is no verbal text, which largely determined or contributed to the formation of a holistic meaning over thousands of years, as well as purely musical intonations in the conditions of instrumental accompaniment of singing. The fact is that in instrumental creativity the mechanisms of associative-sound memory are triggered, storing certain semiotic signs of the instrumentation itself in its materialized-organological (timbrality, appearance of the instrument, ways and techniques of playing), as well as situational-substantive (ritual, leisure, production processes, etc.) and genre-style expressions. Thus, the semiotic approach in musical instrumentalism (as in music in general) is dictated by the needs of modern performing and composing practice, musical psychology and performance theory, contributing to the development of their cognitive aspect, i.e., musical thinking.

On the long path of its autonomy, the art of music produced (this process continues today) such specific artistic (musical) techniques that: generated "reality and sublimity of experience" [8, p. 21], which could reflect the character and mood of "simple" leisure and entertainment, primary genre forms (from folklore and secular music) and complex philosophical concepts; real-(fantasy-)sensual and exquisitely intellectual images and structures - i.e., almost the entire spectrum of life ("earthly" and "unearthly") space of thought-feeling. Moving away from the potential objective expressiveness of the human voice (singing) in "pure" instrumentalism, musical art not only steadily expanded its figurative palette due to machine-increased technological capabilities, but also produced, created, without the help of words, specific laws of higher logic, the highest manifestation of thought-feeling, as if outgrowing the "teacher" -

the voice, with its objectified meaning - the word. Through "church roots" [8, p. 20] academic musical art has significantly expanded the spiritual vector of musical instrumentalism, which, of course, is already felt in the music of the great I.S. Bach, in the concept and phenomena of "absolute music" (a German term of the 19th century; Russian musical thought preferred the expression "pure, non-programmed instrumental music") and further up to the present time.

The founder of this development of music - pure non-program, non-verbal instrumentalism - was Beethoven (for relying on the achievements of baroque and classicist forms). The emotional capabilities and high logical relationships of all elements of music, brought to perfection during the 17th - 20th centuries, allowed this type of art to convey in its "wordless language" even that "which could not be expressed through philosophical ideas" [7, p. 23] (it is not without reason that from the end of the 19th century philosophers began to draw their ideas from the art of music, using the analogy of its expressive and linguistic means, forms, and dramaturgy). However, the emancipation of music actually occurred in the era of I.S. Bach, although it did not become noticeable here, since Bach surrounded it with a "curtain of verbal emblems" [ibid., p. 98] and his predecessors - organists (from J. Sweelink), claviers (from virginalists), violinists (A. Corelli and others), and ensemble players.

According to U. Eco, in the 17th century symbols were perceived as genuine reality: "People of that century considered it their duty to turn the world into the thick of Symbols, Masquerades, Picturesqueness. Everything had to reflect secret connections, be a treasury of meanings, tell a lot, but quietly, hide more than reveal. The mystery of the symbol (the border of boundaries) is fleeting, like an elusive dove, and it is never known where it is. But whether to dream about something that is not consciously given is not the pinnacle of the noblest desires? [5, p. 331]. It is not surprising that precisely at this time a new, autonomous musical and instrumental art was born, capable of embodying pure meanings with new linguistic means, building on their basis a new type of communication between the musician and the listener, as well as on the basis of linguistic means directly related to instrumental technique, organology, performing techniques, etc. Thus, the main discoveries of the musical baroque (the birth of opera; the formation of the instrumental concert; the emancipation of concert halls; the emotional impression of affects; the energy of motor movement) led to a historically new concept of "music". All of them were largely formed in instrumental (called "absolute" music in the 19th century) and were based both on the development of musical performance and on the capabilities of musical instruments. It can be argued that musical thinking (and musical language) developed not just in parallel, but in close connection with musical-instrumental organology, encouraging each other to new discoveries. Thus, bowed performance and instruments took shape much later than plucked ones, and the bow itself received improvements for varied, refined articulation and "singing" on the instrument, when "both sides" "needed" each other. At the same time, the type of keyboards was formed (at first - claviers) and only in the 1820-30s the piano appeared "needed", which made a real revolution in musical thinking and musical language. Only in the middle of the 19th century were wind instruments improved (with their method of sound production, known since ancient times), but the development of symphony and opera orchestras required new timbres, artistic and technical instrumental capabilities. It is unlikely that the keyboard-pneumatic button bayan and accordion, with their unusable timbre and noticeable connection with the democratic strata of music and the population, would have become in demand by composers and performers earlier than the 20th century.

The very concept of "absolute music", with the philosophizing inherent in German science, at one time raised the Beethoven-type symphony to the highest level of the musical and artistic hierarchy, establishing the thesis that one's own instrumental art is music as such. Purely musical intonation (rhythmic, pitch melodic, modal, textured) structures become carriers of

meanings, ideas, their signs (although such modal signs can already be discussed in the doctrine of modes in ancient Greek music), embodying the subtlest aspects of artistic paradigms of different eras, styles, nations and individual author's manifestations. In the post-verbal – instrumental – embodiment, this becomes especially noticeable and even visual, acquiring spatial and sound specificity.

It is characteristic that the key idea of “absolute music” was the emancipation of musical instrumentalism and the new possibility of embodying the Absolute, associated with its specificity and means of expression (without words, based on purely instrumental linguistic features). In the 19th century, “having also freed itself from religious duties, absolute music simultaneously showed the world such high spiritual properties that in some respects it was able to replace religion” [7, p. 31]. In the twentieth century, in terms of the importance of ideas, instrumental music reached the level of conceptual philosophical thinking (from Beethoven's model “from darkness to light”, the symphonies of P. Tchaikovsky, G. Mahler - to the works of D. Shostakovich, A. Schnittke, V. Silvestrov, etc.), from now on music becomes the basis for philosophical conclusions and judgments. Thus, music “outgrew” the framework of human feeling and individual life, jumping into “the immensity of the cosmic world and the Divine” [7., p. 38]. Namely along this path, functional musical thinking unusually expanded and deepened. And the musical instrument is directly becoming increasingly more involved in this process (including as a certain “animate”, primarily for the performer, unit of the creative process) - covering the tendency of the 20th-21st centuries towards the emergence of extremely specific, individual playing techniques and textures, to writing music that cannot be transferred to other instruments without compromising the figurative and timbre-sound quality.

A significant aspect for the functioning of musical thinking is another point directly related to instrumental performance and the instrument itself. While recognizing the long-standing (and quite prolonged) inseparable connection of instrumental play with words, it is essential to note that instrumental music-making is originally linked to essential life processes – the organization of work, leisure, and, of course, rituals, where the “concealment of the human voice” is often necessary for various reasons. All this makes the instruments themselves, their performance, and the music played on them recognizable as “symbolic carriers”. Such symbolism – a “non-verbal translational system” – actively operates beyond the scope of labor experience, leisure, and ritual actions. The maturation of music from “non-music” is not only (and not so much) a “mechanical” process of isolating a musical instrument but also the development of a new quality: it is a kind of transitional synthesis, primarily in “unusual” (until certain times) thinking.

The very genetics of musical instruments demonstrates this quality as gesture and sound simultaneously separated from the body. But gestures and facial expressions are the most natural and ancient of all human semiotics, since they are the basis of such languages as ritual, dance, acting and, of course, music. Moreover, music, of all of them, is the most difficult to decode semiotic language system, especially in the field of so-called “pure” instrumental music, which directly (without using words) conveys “pure meanings” - mental feelings [4]. In music (as in the development of human intelligence in general), along with the voice, the hand takes part (namely the hand produces meaningful, intoning sound production and sound control on the instrument). According to B. Asafiev, “the process... of intonation in order to become not speech, but music... bypassing the word (in instrumentalism), but experiencing the influence of the “silent intonation” of plasticity and human movements (including the “language” of the hand), ... becomes “musical speech”, “musical intonation”” [1, p. 211-212]. And, further, “the human hand seems to be able to “put a voice” into instrumental intonation” [1., p. 216]. Noteworthy is K. Kvitka's hypothesis that primitive man, when drilling holes on a flute, took into account only optical (and not acoustic) symmetry. “Probably the primitive master did not worry about exactly what intervals he would get on his instrument; he was pleased by the presence of different sounds... the sounds that came out as a result

were considered good... Only gradually did hearing become involved in this matter” [9, p. 221].

In musical-instrumental music, in addition to the procedural unfolding of meaning, the development of a musical idea (or even a specific sound-image, sound-symbol), and the means of artistic expressiveness (melody, rhythm, texture, dynamics), movement becomes visually perceptible, materialized, typical, or improvisationally unexpected. Finally, it is linked to the method of sound extraction and sound production. This is not only in a concert-stage or folkloric setting, where attention is intentionally directed at these forms of movement. Semiotic parameters of movement with a musical instrument in hand, even in the process of ancient ritual (often with the requirement of mystical concealment of the human voice), labor, or leisure activities, as well as performance forms of movements on the instrument (directly for sound extraction), are enriched with auditory impressions: on percussion instruments – with timbral-rhythmic ones, on strings, wind, and keyboard instruments – also with timbral-pitch, motivic-melodic, modal, articulatory, etc. Such motor-sound semiotics forms a new layer (sound) with its sign system. Moreover, it is known that musical (rhythmic-pitch, dynamic, articulatory) expressiveness significantly shapes the kinetics of human movements, as well as the kinesthetic activity of language, which is inseparable in the conditions of instrumental play.

Such semiotic connections tend to be preserved in the associative-sound memory of humanity, which can be observed during the historical development of musical and instrumental creativity, and even, directly or indirectly, influence the figurative and sound representations of subsequent generations and eras, primarily in “pure” instrumental music.

For example, the sound of brass instruments can most often be associated with images of heroism, military valor, and victorious apotheosis; hunting / “forest” mythology; holidays; rituals. And then, with the involvement of new associative series, professional musical and instrumental art develops. Thus, from the 19th century, copper has also been involved in the creation of tragic, fantastic, and grotesque images. In the twentieth century, it mastered the pop-jazz sphere, etc. Woodwind instruments often embody images of idyllic pastoral, fairy-tale, fantasy, play, characteristic motor or lyrical utterance, etc. A separate associative and philosophical series of wind instruments is associated with the living breath of the performer (and this is the principle of sound production on such instruments). It can symbolize a whole sphere of figurative and semantic lines of music necessary for earthly and unearthly life - human life, the principle of life as a whole, the heavenly spirit itself, etc. And by blowing (inhaling) an air stream (as a “breath of life”, “spirit”) and transmitting it through the instrument, the wind performer seems to revive, mythologize, personify his instrument, which as a result becomes capable of “speaking” to the otherworldly, extraterrestrial, inhuman voice (clearly proving the participation of the lungs and embouchure apparatus in sound production by analogy with verbal human speech and, at the same time, the impossibility of using the voice at this moment, i.e., its actual replacement). In this way, the wind instruments seem to present to the listener and other participants in the performing act a specially encoded idea, a symbol - with the help of specific symbolic means. Perhaps, thanks to this “living spirit” (in addition to the power of sound and acoustic capabilities), the Catholic Church chose (officially allowed) to glorify God in the temple, next to the “angelic voices” of the human choir, an instrument with exactly this method of sound production - the organ. And the musicians themselves later called its improved version “the king of instruments”.

Plucked instruments, genetically associated with both singing and dancing (the latter area seems very important in the development of musical instrumentalism), have an organologically determined chamber sound and mobility. Therefore, they are well suited for the performance of ritual and secular verbal genres (accompaniment of spiritual, prayerful, historical and entertaining chants), and are also indispensable (along with woodwinds) in bright rhythmic ones (at the same time, they are designed in pitch,

unlike percussion, which contributes to emotional perception) structures characteristic of national genre-dance melodies. The organological ability of plucked instruments to synthesize rhythmic clarity in the arrangement of accentuation (like that of percussion) with the pitch parameters of the sound necessitated their emergence and existence in all folk cultures. Namely the plucked instruments (primarily the lute, guitar, etc.) mastered in the indicated genre and stylistic spheres a whole complex of instrumental and textural clichés of the emerging homophonic thinking (while retaining polyphonic techniques of presentation) - based on the organology of specific instruments. Let us add that homophonic elements were formed, took root, and developed precisely on instrumental soil, because these instruments performed the functions of bass continuo, and then - various types of homophonic accompaniment of the melody in the form of chords and, most importantly, motor-figurative means. The latter, in fact, were born in lute performance and from there were translated into keyboard-piano, violin, orchestral, etc. Thus, the homophonic paradigm of musical thinking (in its instrumental format) gave impetus to a new instrumental language system. This system, having accumulated over time a hierarchically organized structure of linguistic means, became capable of transmitting the most complex conceptual-philosophical and direct-sensory meanings, to which certain instrumental-timbral (and sound-producing) spheres were assigned (in a flexible manner).

Bowed strings, which are a product of a later culture (compared to plucked and wind instruments), were originally "required" for the performance of melodic, smooth lines in the ritual sphere as a means of magical influence. Pretentious, varied motor-articulatory techniques, with light "jumping" or ponderously accented strokes, became available only with the advent of the modern violin family and with the improvement of the bow by G. Tartini. This allowed the bow players to come closest to the sound of the human voice (including the reproduction of the articulatory-dynamic subtleties of opera singing). In the relatively short history of their existence, bowed instruments have formed a sound image of the finest personal and psychological lyrics and, at the same time, brilliant concert virtuosity as vital energy and the Beauty of movement (which looks especially noticeable and impressive on instruments, including spatial visualization).

More complex in their organological structure, with a clear generalization of centuries-old instrumental experience in playing and manufacturing, keyboard instruments appeared as a result of the synthesis of the capabilities of solo and ensemble instrumental playing of different compositions. Such instruments do not require constant tuning; permanently located in concert halls, they represent an example of already developed musical and instrumental professionalism with traditions of teaching and performance, spatial-sound thinking of polyphonic homophonic-polyphonic texture (including texture clichés). One performer plays them, concentrating in his hands the functions of holistic coverage of "ensemble-orchestral" material and ideas (interpretation), which embodies the idea of a new order concert solo, born of the ideals of romanticism. A. Chernoiivanenko calls such instruments (clavier, piano, organ, accordion) complementary, emphasizing that they could not have arisen before musical-instrumental and engineering-scientific practice had acquired the specified experience, and performing thinking had not become completely "ready" to the interpretative scope of the musical text [4, p. 530].

The described associative-mental tendencies are based on the functioning in music of this type of signs, such as symbols of reception expectation. Thanks to them, the listener prepares himself in advance for what he needs to hear. The effect of such symbols extends not only to the spheres of musical intonation (in a broad sense), but also to the "image of the instruments themselves", outside of which musical thinking would become narrow and less productive.

4 Conclusion

Modern researchers emphasize the need to study the symbolic structure of music and the resulting semantic "fields" of sounding (performed) music, including instrumental music. The

search for structural and semantic attributes of musical thinking leads musicologists to study the concept of musical meaning, musical significance (except for musical imagery) and, therefore, to recognize the effectiveness of the semiotic study of music, since without it unlikely it is possible to establish definitions of musical and linguistic content. The structure of this content (and, therefore, thinking) inevitably includes the specific features of the musical instrument used. Thus, modern musicology poses and solves the problem of reflecting this thinking as an integrity, that is, embracing it as a cognitive-value and performing unity, as a synergistic cognitive-semantic image-sound phenomenon.

The reasoning presented in this article allows asserting that the process of musical and instrumental thinking should be presented in three main dimensions - from the outside, from the inside and, as it were, "from the middle": from the side of socio-cultural historical factors; from the side of immanent psychological content; from the material-sound side - organology of a musical instrument. Moreover, all three of these parameters exist only in mutual subordination, which means - in constant active interaction, that is a necessary condition and an immanent characteristic of performing thinking.

Despite the fact that in art the creative tone of human consciousness becomes decisive, i.e., conquering objective material, a musical instrument (as a material, objectified tool) not only has an unprecedented influence on the functioning of the mental image-sound processes of the musician (both performer and composer), but also informs him of the direction of such development, as well as its musical and linguistic forms. "Borrowed" from the material world, a musical instrument thus allows one to transmit an artistic (artistic-spiritual) idea with the help of specific non-verbal means of expressiveness (in its "pure" form), allows developing own language system for such translation and artistic communication as a kind of artistic "Esperanto".

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