

PERCEPTUAL FEATURES OF MUSICAL THINKING IN VOCAL TRAINING

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INTRODUCTION

In the field of each of the sciences there are problems that for a long time have attracted researchers with their mystery and inexhaustibility. Such an «eternal theme» in art is the mysterious phenomenon of artistic and, in particular, musical thinking.

The scientific explorations of teachers, musicians, and psychologists pave the way to deep artistic generalizations, because even the founder of medieval aesthetics, the Christian theologian and philosopher Aurelius Augustine, proved that in any form of art the structural features of the universe are revealed as single aesthetic principles: integrity, rhythmicity, proportionality, proportionality, harmony, symmetry.

Times change, concepts are updated, old and historically limited positions are removed, and a coherent universal theory of musical thinking never appears on the musical horizon. What are the attributive properties of musical thinking? How to successfully develop executive thinking, if it is hidden from the observer? How to use the unique synthesis of pedagogy and art for this?

The stated problem can be solved only with the help of a complex analysis, with a combination of art history, psychological and methodological and pedagogical approaches. The relevance and need of the above problem determined the choice of the research topic.

The problem of the development of thinking is multifaceted and diverse. This is confirmed by many developments in various fields of science and practice. In particular, the problems of musical thinking are actively discussed in musicology and cultural studies, where various aspects of this unique human ability are considered in a sufficiently versatile and deep way. Common for musicologists (M. Aranovskii, L. Barenboim, I. Dubinets, D. Maly and others) is a view of musical thinking as a socially and historically conditioned phenomenon that reflects a person's personal attitude to musical art and is, in its essence, a manifestation of independent musical -cognitive abilities. Modern Ukrainian scientists-pedagogues see developed musical thinking as one of

the main criteria for the formation of culture (L. Kiyanovska), musical perception (O. Koziy), aesthetic attitude to reality and art (V. Poliuha, V. Medushevskii). In many modern studies and scientific publications, attention is being paid to the content and orientation of the individual's musical thinking.

The problem of vocal training was thoroughly investigated in many aspects of physiology and voice production (V. Morozov, L. Yatlo). An important component of the professional training of future music teachers, leaders of vocal groups and studios is the orientation towards the acquisition of knowledge and practical experience related to singing and teaching activities, the acquisition of skills of conscious mastery of the process of both own voice formation and vocal development of their future students, the ability to determine shortcomings of vocal training to outline ways to overcome them in the learning process. The training of a specialist, in particular the formation of his singing culture, is devoted to the research of many Ukrainian scientists, among whom the names of V. Antonyuk, L. Azarova, I. Dubinets and others should be mentioned. Their works reveal the main principles and methods of vocal training of future music teachers, and also emphasize the importance of understanding the essence of complex phonation processes that occur in the human body, ensuring the creation of an artistic musical image and the protection of the singing voice within the limits necessary for full-fledged training.

That is the purpose of the study is to highlight the main issues of the development of musical thinking, as one of the most important tasks of educating a musician with the help of the most effective means of the teacher's influence on the student both in the process of conducting individual classes and in the organization of the student's independent work on executive tasks in vocal training.

1. Empirical studies and theoretical-methodological foundations of the peculiarities of musical thinking in vocal training

Each historical era has its own individual and unique vision and explanation of the world, its values, its own style of thinking. The music of each historical era is also a unique and specific way of expressing the world, its emotional and sound understanding and evaluation, which carry information not only about the content of artistic creativity, but also about what is happening in the life of society and its socio-cultural processes¹.

¹ Кияновська Л. Українська музична культура: навч. посіб., Львів: «Трада плюс». 2009. 356 с.

Its assimilation, understanding and use is based on complex psychophysiological processes of musical perception, the mechanism of which can be understood only through an in-depth study of musical thinking as a special form of human thinking. However, despite its widespread use in scientific circulation, the very concept of «musical thinking» has not yet received a generally accepted scientific definition. Being an area of intersection of the scientific interests of philosophers, cultural scientists, musicians, teachers, psychologists, sociologists, musical thinking due to its specificity and complexity is difficult to define unambiguously.

As I. Dubinets notes: «The works of the most prominent scientists of the end of the 19th – beginning of the 20th century. E. Maljutny, I. Levidov, F. Zasedatelev, L. Rabotnov, S. Rzhhevkin, N. Zhinkin, L. Dmitriev, V. Morozov and foreign: U. Bartholomew, R. Yussouf, H. Fant revealed with the help of modern equipment, a number of new phenomena that arise during singing and speech. These studies shed light on some controversial issues, and in some cases explain the singing characteristics of the voice in a completely new way»².

Interest in the scientific justification of vocal art arose a long time ago, but only today's level of development of electronic technology allows us to give a scientific explanation of a number of phenomena related to the singing voice and its development.

Many sciences deal with the problems of sound and voice from different positions. However, none of them form a complete picture of this function of the body. All of them are limited only to a certain range of problems affecting one or another field of knowledge.

The classics of vocal pedagogy of the past could not understand all the complexity of the interrelationships of parts of the vocal complex and presented the process of singing mechanistically, as the sum of independent actions of individual organs. Considering breathing and the work of the larynx as independent processes, they did not know that the functions of the larynx and resonators are reflexively connected and, influencing each other, create the best sound.

A singing voice is a unique phenomenon as an acoustic phenomenon, as a physiological product. Therefore, for the correct approach to the solution of singing and pedagogical tasks, it is necessary to know the scheme of the device of the vocal apparatus and its relationship with the

² Дубінець І. В. Категорія музичного мислення у психологічній і фаховій літературі. *Наукові записки Бердянського державного педагогічного університету. Педагогічні науки*: зб. наук. пр. Бердянськ. Вип. 1. 2013. С. 105.

organs of the human body, which take a direct part in the process of phonation.

The voice apparatus is extremely difficult for objective observation and study, even with the use of special devices and research methods. Therefore, it is much more difficult to raise a singer than an instrumentalist who plays on ready-made and tuned instruments. And therefore, singers must learn to constantly adjust and control their «instrument» and only then use it.

As we have already said, the theory of the singing voice still does not exist. To create a theory of the voice, it is necessary to connect the anatomical and physiological characteristics of the vocal apparatus with the acoustic effect created. A deep acoustic and physiological study of the singing voice is a task of great complexity and scope. Due to the fact that the vocal apparatus, as already mentioned above, is difficult to access for research, there are not many scientific works devoted to the study of voice production and acoustic properties of the singing voice. Most of these works are characterized mainly by the study of the muscle physiology of individual vocal organs and which interpret the work of breathing, larynx and resonators in isolation.

But it cannot be concluded from this that the study of the functions of individual parts of the vocal apparatus is not essential, since the regular accumulation of objective knowledge about the voice allows us to more clearly imagine the physiological and functional connection of the components of voice formation and the work of the vocal apparatus.

Also, the work of the vocal apparatus is affected by the endocrine, nervous, respiratory, sexual, digestive, cardiovascular and excretory systems. Hormones of the thyroid gland and adrenal glands determine the endurance of the vocal apparatus, muscle contractility; sex hormones determine the sexual differentiation of timbre; the central and autonomic nervous system has a direct regulatory influence on the extremely complex mechanisms of phonation. Therefore, organic and functional disorders of these organs or systems lead to a disease of the vocal apparatus or a disorder of voice function.

A significant contribution to the study of the acoustic features of the human voice in singing and speech was made by domestic scientists.

In thorough works of foreign scientists, the results of research into the acoustic features of the singing voice, which distinguish it from the sounds of speech – vibrato and singing formant, are mainly presented. The disadvantage of these acoustic studies is the lack of further development of theoretical results for their application in vocal pedagogy and the lack of a natural connection with the system of singing resonators as a result of

conducting experiments in a limited area of research. Professor V. Morozov believes: «The underestimation of the role of resonators arose due to the greater complexity of understanding the phenomenon of resonance as an acoustic process, and most importantly – the silence of science on this account...»³.

However, we emphasize that the resonance theory of singing unilaterally considers the operation of the resonator system in singing. A significant part of the theory is devoted to proving the principle of the integrity of the singer's vocal apparatus as an inseparable unity of the singing breath, the work of the larynx and resonators in singing, as well as the unity of acoustic, physiological and psychological processes.

Having analyzed the scientific works of prominent scientists devoted to singing voice formation, we can conclude that without scientifically based knowledge of the structure of the vocal apparatus and theories of voice formation, it is impossible to successfully and correctly develop the voice.

The existing vocal-methodical literature highlights mainly separate problems of singing voice formation, relying only on the vast empirical experience accumulated over many centuries of history. The predominance of the empirical beginning in the teaching of solo singing is manifested, first of all, in the parallel existence of scientific achievements in the study of the mechanisms of singing voice formation and vocal methodology. Therefore, vocal pedagogy is more of an empirical discipline than a scientifically based theoretical discipline. Undoubtedly, the method of training a singer-performer should contain techniques aimed at the maximum possible detection of technical capabilities and singing abilities, further development of these data. For this, it is necessary to take into account not only empirical knowledge, but also modern scientific knowledge.

The study and analysis of the scientific and pedagogical research devoted to the specified problem from the turn of the XIX-XX centuries to the 60-80s of the XX century allows us to identify the main trends in the development of the problem of teaching solo singing, its methodical component. One of these trends is the use of natural-scientific methods in learning the content and basics of the vocal-pedagogical process, in

³ Морозов В. П. Голос контртенора. Особливості високої співочої форманти і техніки співу. *Голос і мова*. Київ, 2011. С. 19.

substantiating the methods of vocal training, as well as in the study of various properties and characteristics of the phonation process in singing⁴.

The next trend, which can be singled out as one of the leading ones in music pedagogy, and in particular in the methodology of vocal training, is the use of the empirical method. The empirical teaching method is an essential component of the vocal school, which ensures the continuity of professional experience in the vocal-pedagogical process from the teacher to the student. This method equips a young singer with a system of ways and techniques of cognition, development and creative formation. In its essence, it establishes the design of a creative method of work, both in the art of singing and in vocal pedagogy. This circumstance gives reason to consider the empirical method as the essential basis of the creative organization of the system of the vocal-pedagogical process in the activities of the teacher-vocalist⁵.

Historical pedagogical experience shows that empiric pedagogues took the scientific foundations of voice production as a basis for their practical activities and were guided by the basic principles of singer education.

The individuality of each personality, its complexity and ambiguity, physiological features and features of the student's nervous system dictate the appropriate approach to his vocal development. In any educational work, and especially in music, a pupil (student) can achieve high results by approaching them in different ways, using his individual work style.

In connection with the above-mentioned important point in the educational process, there is an understanding of the development of the student's individual learning style. This understanding requires a different attitude towards his actions: it is important for the teacher not to «fix nature», but to be able to «dissolve into the student» himself. There are well-known cases in music pedagogy when excellent great musicians cannot become good teachers, and this is precisely the evidence of the inability or unwillingness to make such a «sacrificial» act.

The experience of master teachers convincingly shows that there are no universal techniques and methods that would suit every student in different educational situations. No matter what path the teacher takes in the formation of singing basics, he is always forced to modify his methods according to the student's individuality.

Formulating the main principles of education of initial vocal skills, we come to a generally accepted principle in didactics: it is necessary to first

⁴ Дубінець І. В. Категорія музичного мислення у психологічній і фаховій літературі. *Наукові записки Бердянського державного педагогічного університету. Педагогічні науки*: зб. наук. пр. Бердянськ. Вип. 1. 2013. С. 102.

⁵ (Там само).

establish an analogy with a situation already known to the student, and then carry out a correction towards the specifics of vocal work as a special form of music making. And only if the formation of a specific experience requires the development of new temporary connections in the student's mind, a new differentiation of subtle psychological stimuli or a significant restructuring of already formed connections, there is a need to apply special and rather long professional exercises.

Therefore, the general didactic principle «from simple to more complex» is one of the dominant principles in the process of educating singers.

It should be noted that familiarity with the principles of creative organization of activity does not give reason to believe that research and empirical methods were in mutually exclusive contradiction in the process of formation of vocal pedagogy. On the contrary: the art of singing and vocal pedagogy in the person of the best representatives developed according to certain laws, the essence of which is precisely the artistic and empirical method of creative organization of the pedagogical process. Educators-scientists who were engaged in the natural-scientific research of the process of phonation in singing and the justification of the main points of vocal technique defined the empirical method as an indispensable condition for the transfer of professional experience, creative improvement of the vocal-pedagogical process.

To date, there are quite a few characteristics and definitions of musical thinking in scientific research. Their analysis allows us to follow the specifics of research approaches to identifying the essence of the problem.

As it follows from the sources, immanent properties and objective characteristics of musical thinking are revealed in them, as a rule, with an appropriate research position. This approach was discovered by Maliy D., a doctoral student in the work of L. Dis «Musical thinking as an object of research», where musical thinking is considered as «the process of modeling the system of the subject's relationship to reality realized in intonation». It is obvious that in the proposed definition the author actualizes the role of intonation as a conscious «material projection» of a musical image, while at the same time neglecting other features that are extremely important for clarifying the essence of musical thinking – its figurative nature, communicative qualities⁶.

It should be noted that a purposefully specialized approach to the definition of the essence of musical thinking is quite natural, since the theoretical justification of certain properties of the object takes place, as a rule, in connection with the specific idea and direction of the research

⁶ Малий Д. М. Специфіка композиторського мислення в музиці останньої третини ХХ – початку ХХІ століть. Дисертація на здобуття наукового ступеня кандидата мистецтвознавства за спеціальністю «17.00.03 – Музичне мистецтво» / Харківський національний університет мистецтв імені І. П. Котляревського. Харків, 2018. С. 8.

work. On the other hand, it characterizes the stage of accumulation of versatile empirical data and theoretical information about the object, and the duration of this stage largely depends on the complexity of this phenomenon.

It is obvious that musical thinking is a complex phenomenon, the comprehensive definition of which requires the efforts of more than one generation of scientists and more than one scientific school. At the same time, all fields of knowledge that appeal to musical thinking proceed from a general understanding of its phenomenological essence, since according to the unified theory of thinking, "thinking is a single process. All types of thinking and their manifestations are numerous elements of this process. All types of thinking should be based on general principles of functioning.

Therefore, the scientific statements of scientists who study the problems of musical thinking agree that the understanding of its essence is most productive through consideration of the general laws of human thinking and its special type – artistic thinking. The latter, transmitting basic philosophical characteristics, at the same time has its own characteristics, which consist in the generalized reflection of objective reality and the feelings and experiences generated by it through an artistic image, in which objective and subjective experience is concentrated and aesthetically generalized.

Musical thinking, which includes both immanent specific features and qualitative characteristics of artistic and general human thinking, functions on the basis of sensations involved in the process of human contact with music (auditory, tactile, partly visual). The moment of awareness of sensations is accompanied by their sensory perception and the emergence of a perceptual image, which is a subjective reflection of a complete sound. The materialization of perceptual images occurs with the help of a systematic set of high-pitched, metro-rhythmic organized musical sounds – musical intonations that create a specific «musical» image. Poliuha V. research representing a musical image, representing a musical image, intonation thus acts as the most important category of musical thinking, which marks its specificity through the prism of the dialectic of the general, individual and special, where the regularities of human thinking, which are correlated with the special form of its manifestation, which is artistic thinking, appear as general and are specifically refracted in single-musical thinking ⁷.

⁷ Полюга В. Феноменологія музичного образу та основи музичного сприймання. *Scientific progress: innovation, achievements and prospects. Proceedings of the 1st international scientific and practical conference*. MDPC Publishing, Munich, Germany, 2022. Pp. 368-377. URL: <https://sci-conf.com.ua/i-mizhnarodna-naukovo-praktichna-konferentsiya-scientific-progress-innovations-achievements-and-prospects-9-11-10-2022-myunhen-nimechchina-arhiv/> (дата звернення: 10.12.23).

Based on these statements, the category of musical thinking can be defined as a generalized reflection of reality and the feelings and experiences generated by it through the unconscious-conscious mastering and transformation of this reality by the subject, creative creation, reproduction and perception of specific musical and sound images, which are materialized with the help of musical intonations

Therefore, the specificity of musical thinking is determined by its intonation nature, accordingly, the essence of musical intonation is «thought», which is «intonated» in order to become expressed in sound form. Figuratively speaking, «thinking» with musical sounds means «intonating».

Realizing the main «function of expression» in inseparable unity with rhythm, intonation is the «building material» of musical thought, the minimal structural and semantic unit of musical language. It is through intonations as semantically loaded «elements of language» that musical thinking reveals its socio-historical and national-cultural conditioning, as well as a close connection with musical practice, which is based on the processes of creativity (production), broadcasting (reproduction) and musical perception-sound images⁸.

To understand the essence of musical thinking, first of all, it is necessary to start from the position that music is one of the means of communication. A musical message, which functions in a musical communication system, consists of musical informational elements. These elements are the content of musical thinking. Despite the wide music-pedagogical heritage dedicated to the mentioned problem, most researchers, speaking about musical thinking, almost always mean exclusively the creative activity of the composer.

However, musical thinking not only generates a musical thought, but also realizes, learns, evaluates the musical information penetrating it. Accordingly, all participants in musical communication possess it. Therefore, when talking about musical thinking, it is appropriate to have in mind not only the composer, but also the performer, the listener. Thus, musical thinking, as a constituent part of general thinking, reflects and recognizes reality in specific musical representations. This reality first of all encompasses the existence of music itself, and through it the realities of life surrounding a person. Accordingly, the highest goal of musical

⁸ Полюга В. Музична інтонація у зв'язку з проблемою сприймання музичного образу (сукцесивні функції). *Challenges and prospects of the interaction between culture, science and arts in the modern context*: Scientific monograph. Riga, Latvia : «Baltija Publishing», 2022. P. 118-138. URL: <http://baltijapublishing.lv/omp/index.php/bp/catalog/book/221> (дата звернення: 12.12.23).

thinking is knowledge of the world with the help of specific musical means⁹.

The main source of thinking is sensations that arise as a reflection of the properties of objects and phenomena of reality as a result of their effects on sensory organs. Human interaction with music occurs through auditory, visual and tactile sensations. With the help of hearing, a whole complex of sensations is reflected in the mind. This includes such properties of sound as pitch, volume, timbre, etc. Visual sensations are created by looking at the visual musical image recorded in the sheet music. Here, not only the form and location of music notes, which are perceived in the process of reading the musical text, but also their internal intonation are important.

Since sensations form the basis of thought processes, they form the primary musical informational elements with which musical thinking operates. Accordingly, visual, auditory and tactile sensations that reflect musical reality ensure the functioning of musical thinking¹⁰.

Thinking, in a certain sense, is the opposite of feeling, both rational and emotional. It operates with logical abstractions that have a certain connection with the sensible, objective world. The peculiarity of musical thinking is that in a perceptual image the emotional and the rational merge into a coherent phenomenon.

It should be noted that musical thinking is not the prerogative of professional musicians only. Musicality is an innate ability of a person, and in fact, everyone, regardless of whether he specializes in music or not, is a carrier of musical thinking, unconsciously or consciously perceiving the musical language circulating in public «circulation».

In other words, musical thinking is to a certain level an involuntary process that depends on the natural, national-cultural and consequential characteristics of the individual, his socio-cultural environment and upbringing. Being formed in a specific socio-cultural environment, each individual inherits a certain musical-linguistic vocabulary that allows him to navigate the flow of musical impressions.

2. Musical language as a perceptual property of musical thinking

It is well known that a characteristic property of musical thinking is its sound nature, which is organized by the composer according to the rules

⁹ Антонюк В. Г. Вокальна педагогіка (Сольний спів): Підручник для студентів і викладачів сольного співу. Київ : ЗАТ «Віпол», 2007. С. 54.

¹⁰ Медушевский В.В. Музичне мислення та логос життя. *Музичне мислення: сутність, категорії, аспекти дослідження*: збірник статей. Київ, 1989. С. 238.

and norms of the musical language to encode artistic information in a certain system of symbols inherent in a particular culture. It is in the phenomenon of musical speech that the essence of music is revealed as a process of thinking with units of sound material, that is, sound images that form integral sound representations that form the basis of an individual's musical activity.

The form in which the structures of musical thinking flow are musical representations, that is, «auditory representations that arise in the process of musical activity and represent a completely determined processing of auditory impressions»¹¹. According to psychological research, a representation is an image that acted on the sense organs in the past, but does not work at the moment, that is, it is a secondary image that is separated from perception as a means of preserving information necessary for further use in future activities and in other situations, which require the reproduction of missing objects or phenomena. Representations differ from corresponding images in feelings and perception with greater generalization, but less detail and brightness, and also «they are influenced by other representations, processes of preservation and forgetting, and therefore are characterized as changing images of reality»¹². Thus, representations are secondary memory images that arise as a result of cognitive processing of perception images, and are the basis for the formation of a person's cognitive experience in the process of an individual's activity.

According to scientists, as a result of analysis, synthesis, regrouping, selection of informative features, repetition, an ideal image of an object, its model, that is, a mnemonic image – a representation, is created. As a result of the subject's interaction with the object, representations reflect not only the objects, but also the individual's attitude towards them, which determines the subjective influence on the formation of these mnemonic images and the deeply individual nature of their application in human life.

So, representations are complex mental formations that are the result of the individual's previous experience, formed in the process of activity and stored in the form of secondary images of various modalities, which arise in the process of cognitive coding as memory images, reaching the level of generalizations of the widest meaning. As a result of a person's sensory and perceptive experience, ideas reflect the individual's subjective

¹¹ Гринчук І. Проблеми музичного мислення: теорія і методика розвитку. Діалектика музичного логосу та ейдосу : навч.-метод. посібник. Тернопіль : 2008. С. 62.

¹² М'ясоїд П. А. Загальна психологія : навч. посіб. Київ : Вища школа, 1998. С. 286.

attitude to the objects of knowledge and become the basis for the creative cognitive activity of the individual.

In artistic activity, representations serve as the most important link that connects the external world, which affects the emotional and mental state of a person, and works of art, which are reflected in the specific form of life of the human spirit inherent in it in a certain time period. Therefore, ideas connect the process of perception, thinking and direct activity as a whole, the result of which is the creativity of the individual, which, within the framework of musical art, is expressed both in the acts of creating music and in the process of its reproduction, that is, performance.

The specificity of musical art as artistic thinking with sound images determines the peculiarities of musical representations, which are first of all, of an auditory nature, because «hearing becomes the measure of things in music», and are auditory images of music, «which are not perceived at the moment, but which have been perceived»¹³.

It should be noted that the basis of musical and auditory perceptions is intonation (from the Latin «intono» – to pronounce loudly) – «an important aesthetic and musical-theoretical category that determines: first, the character (manner, style, tone) of the utterance; secondly, the pitch organization of the quality of sound expression in verbal and musical speech is understood (pitch ratio and connection of musical tones in unity with their rhythmic organization); thirdly, a semantic unit in music that acts as a meaningful center of form formation and has a relatively independent expressive meaning»¹⁴.

So, intonation is closely related to imagination as a form of musical thinking, because thought, in order to be expressed by sound, becomes intonation, is intoned, and without intonation there is no music.

As O. Markova notes, the process of formation and selection of intonations is carried out in the socio-cultural space of a certain historical period, which «proposes new semantic qualities», which are filled with aesthetic and harmonious features, and «give birth with the help of genre and style to the aesthetic value of an artistic work»¹⁵. Therefore, if music is the art of intonation, then the performance, which serves as a conductor of the composer's ideas to a wide audience of music fans, becomes the art of intonation.

¹³ Гринчук І. Проблеми музичного мислення: теорія і методика розвитку. Діалектика музичного логосу та ейдосу : навч.-метод. посібник. Тернопіль : 2008. С. 68.

¹⁴ Маркова О. Н. Інтонаційність музичного мистецтва: наукове обґрунтування і проблеми педагогіки. Київ. Музична Україна, 1990. С. 9.

¹⁵ (Там само)

Intonation is the basis for the creation of sound images that make up the essence of a musical work, and an integral component of musical and auditory representations, which are based on its auditory perception and awareness in the process of musical activity. It is important to note that intonation «never loses its connection neither with words, nor with dance, nor with mimicry (pantomime) of the human body, but «reinterprets» the regularities of their forms and constituent elements of the form into its musical means of expression», which are reflected in musical and auditory representations.

Thus, the perception of expressive intonation, as well as its reproduction, is connected with a whole complex of actions of a visual, plastic, and emotional nature, which affect auditory memory images during the creation of complete artistic images. It should be noted that conscious intonation as an expressive pronunciation of musical tones, which is the essence of a musician's performance, serves as the basis for the formation of the artistic and figurative sphere of a person's musical thinking as O. Burska notes, in the process of conscious musical performance, «internal intonation is not only a background for the emergence of simultaneous images in the action of musical thinking, but also a support, material and indicator of the flow of musical thinking as a successive process, adequate to the performance unfolding of the musical fabric»¹⁶.

So, musical-auditory representations are a complex complex of auditory, motor-visual images, formed on the basis of the sensory and cognitive experience of an individual in the process of musical activity, which is carried out in certain historical and socio-cultural conditions. The essence of musical and auditory representations is revealed in the intonation, which is the semantic center of the artistic and figurative content of musical works and reflects the development of the collective consciousness of certain socio-cultural communities.

Summarizing, we note that musical-auditory representations as the main forms of the thinking activity of an individual, we can define them as an intonation process that reveals specific features of musical thinking in the context of the historical development of musical art. Analyzing musical-auditory representations as the main form of musical thinking, we discovered the complex nature of these mental formations and their characteristic features from the point of view of the individual's musical activity. Considering musical and auditory representations as a result of

¹⁶ Гринчук І. Проблеми музичного мислення: теорія і методика розвитку. Діалектика музичного логосу та ейдосу : навч.-метод. посібник. Тернопіль : 2008. С. 68.

this activity, we emphasize their importance in the formation of a musician-performer.

So, vocal art is the performance of music using the voice. The human vocal apparatus is the physiological basis of singing. A professional vocalist must be characterized by his professional competence – impeccable command of the voice, vocal technique, the use of skills in various styles of musical art, as well as an understanding of the specifics of vocal art, the artistic and emotional content of a vocal work. But in order to achieve this goal, the singer must go through a certain path of formation and professional training.

CONCLUSIONS

Based on the consideration and analysis of scientific, theoretical and methodological research on the peculiarities of musical thinking in vocal training, we came to the conclusion that the voice as a professional instrument of a vocalist is a complex psychophysiological function of the human vocal apparatus, the result of which is the emergence of musical sounds. Concreting the understanding of the process of voice development, we determined that its main task is the formation and achievement of disciplined coordination of the movements of the muscular system of the vocal apparatus, that is, the acquisition of motor skills, which directly depends on the awareness of the basic patterns of sound production, resonance, articulation, respiratory movements, and their role in the process of phonation, knowledge of the physiology of the vocal apparatus, development of skills in coordinating the work of the vocal apparatus, vocal and auditory control.

Turning to the works of L. Kiyanovska on Ukrainian musical culture, I. Dubinets, who analyzed the category of musical thinking, to the studies of scientists who addressed the formation of acoustic theory and the development of the singer's vocal apparatus, we can come to the conclusion that the musical thinking of a vocalist is, in a certain sense, the opposite feelings, both rational and emotional. It operates with logical abstractions that have a certain connection with the sensible, objective world. The peculiarity of the vocalist's musical thinking is that in the perceptual image, the emotional and the rational merge into a single phenomenon.

It should be noted that musical thinking is not the prerogative of professional musicians only. Musicality is an innate ability of a person, and in fact everyone, regardless of whether he specializes in music or not, is a carrier of musical thinking, unconsciously and consciously perceiving the musical language circulating in public «circulation».

Turning to the understanding of the musical language, namely to musical and auditory representations, we state that musical representations are a complex complex of auditory, motor-visual images that are formed on the basis of the sensory and cognitive experience of an individual in the process of musical activity, which is carried out in certain historical and sociocultural conditions. The essence of musical and auditory representations is revealed in the intonation, which is the semantic center of the artistic and figurative content of musical works and reflects the development of the collective consciousness of certain socio-cultural communities.

Analyzing musical-auditory representations as the main form of musical thinking, we discovered the complex nature of these mental formations and their characteristic features from the point of view of the individual's musical activity. Considering musical and auditory representations as a result of this activity, we emphasize their importance in the formation of a musician-performer.

So, the perceptual features of musical thinking are reduced to the understanding of a certain level of involuntary process, which depends on the natural, national-cultural and consequential characteristics of the individual, his socio-cultural environment and upbringing. Being formed in a specific socio-cultural environment, each individual receives a certain musical-linguistic vocabulary «inherited», which allows him to navigate in the flow of musical impressions.

ABSTRACT

In the work presents the problem of musical thinking, which is not exclusively the prerogative of professional musicians, is presented. It is noted that musicality is an innate ability of a person, and in fact everyone, regardless of whether he specializes in the field of music or not, is a carrier of musical thinking, unconsciously or consciously perceiving musical language through social communication. It was established that the peculiarity of the vocalist's musical thinking is that in the perceptual image the emotional and the rational merge into a coherent phenomenon. That is why musical thinking is to a certain level an involuntary process that depends on the natural, sociocultural and consequential characteristics of the individual, his communicative environment and upbringing. Being formed in a specific socio-cultural environment, each individual receives a specific musical-linguistic vocabulary that allows him to navigate in the flow of musical impressions.

Key words: musical thinking, musical and auditory representations, musical language, vocal training, personality.

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