

Reflexive Processes in the Musician Performer's Professional Activities

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ABSTRACT

The article attempts to identify the gradual development of the category of reflection as one of the driving factors of self-actualization, to reveal meaningful face value and basic directions of its multi-dimensional interpretation. The profiling property of a performer's reflexive action acts as a basic psychological foundation in the professional activities of a musician, as skillful possession of musical material involves the search and selection of meanings in finding an appropriate embodiment. Interest in this subject should be considered as an attempt to uncover the deeper nature of reflexive processes of an actively thinking musician - a performer in professional work, to get to his reflexive consciousness in reliance on intelligent mechanisms of the creative nature of the person who devoted himself to art. Appeal to the reflexive process in a performing musician as dictated by the need to identify their specificity, understanding and grasp of the fundamental aspects of the study of properties of a reflexive thinking expert in their chosen profession.

KEYWORDS

Reflective processes, musician-singer, musical-performing activity, music, musician performer

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Introduction

Statement of problem, its connection with important scientific and practical assignments with the development of integrative scientific and analytical approaches to understanding the leading psychological regularities that are fundamental for any professional and educational activities, attention to the reflective properties of human mind gains more intense focus. In this case, the research interest is primarily aimed at the progressive, system-forming nature of their essential manifestations where the reflection phenomenon already stands as one of the driving factors of personality self-realization. Thus, according to the statement of G.A. Golitsin (1989) who examines this phenomenon at a global level: 'As a result of generalization up to general evolution context, reflection looks like some universal 'method' of animate nature by which it was rising to a totally new level of evolution every time' (Golitsin, 1989).

One of the notable features of a reflexively adjusted subject, its focus on specific professional results is its internal concentration on its own mental operations, based on the fact that 'any idea of consciousness, as suggested by

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D.A. Leontyev (2007), will be at least incomplete, if we do not consider a unique human ability in it to manipulate arbitrarily the images in the field of consciousness and point the awareness beam at objects and mechanisms which usually stay out of this field'. Such an obvious focus of the individual's personal aspirations inside itself in search of intellectual rationalizations carried out by it and recorded by its consciousness of professionally significant acts, undoubtedly, counts in favour of reflexivity as an integral feature of any person-oriented professional education. It stands to reason that reflexive processes in any civilized society, being a reflection of socio-cultural changes, have always been associated with problems of personal development and spiritual improvement of personality.

As for the rational line in the development of reflexive approach to detection of internal reserves of self-knowledge such as I. Kant (1788), J.G. Fichte (1792), G. W. Hegel (1803), epistemological shade which is present in philosophical views of its representatives mentioned, allows excellently understanding the benefits of "knowing knowledge" and their advantages over external perception of individual facts and phenomena. The subsequent development of phenomenon considered by us under the sign of steady expansion of its constituent meanings, enriched by leading positions of transcendental phenomenology, hermeneutics and leading positions of transcendental phenomenology, hermeneutics and existentialism, that essentially brought reflexive knowledge of personal self-observation potentialities beyond the purely philosophical understanding and brought it to the basics of humanistic psychology. Following G.W. Hegel (1803) and other prominent representatives of the latest philosophical trends, theorists continued to make significant additions to the understanding of reflection not only as an intellectually transformative but also emotionally and value category (Yurova, 2005).

It is not difficult to understand that with every turn of its conjunct development, the reflection category has detected other unexplored facets of meanings included into its content, gradually acquiring a range of evidence of their multidimensional interpretation. At a certain stage of its existence, the reflexive method of assessing own results and achievements characterized by personality-oriented adjustment for mental self-analysis becomes poly-functional in its own way, by virtue of philosophical, social and psychological context of its general scientific justifications.

Currently, the reflection term, widely used in a variety of cultural and situational meanings, more than ever, continues to excite the scientists' thoughts aimed at further strengthening the system positions of reflexive methodology as well as creative re-thinking of mostly established canonized reflection methods for both personal and collective social and historical

experience. Paradoxically, innovative outlines of modern reflexive processes make successive links with the leading philosophical and psychological interpretations of the creative role of subjective beginning in full, subject-inspired actions of their interpreter. It is telling that many values in this direction was introduced by S.L. Rubinstein (2001) who was convinced that the reflectivity as a special instrument to process the life material may have a direct impact on the psychological conditions of the subject's location in the world of events, phenomena and facts subjectified by its mind. Arguing its own point of view by the presence of two different ways of the individual's functioning, in each of which there is own attitude to genesis, a famous scientist appeals to the possibilities of self-awareness in regulating multivarious links with objective realities, referring to the fact that in some cases 'the person are not excluded from the life, cannot mentally take a position outside it for reflection over it'. In other moments of reflexive factor 'invasion' into the area of essential meanings and vital interests, according to the opinion of psychological science luminary, 'accidentally suspends, interrupts this continuous process of life and mentally brings the person out of its bounds, accidentally the person takes a position outside it' (Rubinstein, 2001).

Mental processes specified by psychological adjustment for successful implementation of subsequent logic operations, promote, as indicated by Yu. N. Kulyutkin & G. S. Sukhobskaya (1996), to the emergence of 'generalizations' of a specific identity, 'where there are generating solution models, ratio of leading ideas and methods for their implementation, factors influencing the choice of strategies and operation methods' (Kulyutkin & Sukhobskaya, 1996). It stands to reason that it plays the role of an intermediary between the normal activities and creatively innovative, formal and substantive activities in the modern interpretations of reflexivity as an integral feature of conscious perception of the social realm. In general terms, the reflexive knowledge of our time person is built in support on two prevailing concepts of the desired phenomena existing in the depths of scientific and practical understanding of its amazing specificity. Thus, according to the first point of view, we have consistently functioned 'principle of human thinking pointed it at the understanding and awareness of own forms and preconditions', while the second opinion is based on the inclusion of reflection into the 'process of reflection by one person of the inner world of another person, awareness by acting individual of the fact how it is perceived by the communication partner ... moreover, the inner world of the first individual, in its turn, reflects in this inner world' (Kulyutkin & Sukhobskaya, 1996).

The reflection category which is often identified with self-awareness consciously implemented and 'self-consciousness in action', appears in interpretations of the current scientists - philosophers, psychologists and sociologists as a kind of dynamic self-education falling into the plane of personal and socially significant interests and, as a consequence, bringing to a qualitatively new level of scientific knowledge such as V.A. Lektorskiy (1980), Yu.N. Kulyutkin (1996) and many others. Substantially, for a long time its updated content includes the signs of an interdisciplinary unity of related meanings aimed at the discriminate capabilities of person to become itself, socially developed, active and humanistically minded personality.

From all that has been said it follows that, regardless of the degree of development of personal attitude to a reflexive consciousness and thinking,

interlocution, communication skills and meaning-making become integral signs of the subject's reflexive searches for a full creative self-realization of own personality.

Aim of the study

The aim of this work is as deep as possible to penetrate into the human inner world, which laid the professionalism in specific activities. To clarify the essence of the nature of individual manifestations; reflexivnye processes in the professional activity of a musician.

Research questions

The main research question of the study was the following:

What are the inherent factors that contribute to the professionalism of the musician?

Methods

The modern reflection model is entirely based on the recognition of role of the driving mechanisms for personality self-disclosure in a social context where cognitive actions are in unbreakable interrelations with the means of communication and interpersonal skills. By means of it, the unlimited opportunities are opened for personality self-realization in any sphere of life activity, gradually developing into a personalized and internalize process of processing the assimilable material into the new "open for itself" semantic content. The last, being the product of a plurality of subordinate relationships, "feeds" the personal experience of the reflection owner and makes the necessary adjustments to its further development and self-improvement in the "image" of the expert - a professional in its field.

Reflexive processes became the subject of multilateral scientific analysis in psychology, among the basic directions of which the following was defined:

- activity direction as a component of the activity's structure;
- personal direction where the reflexive knowledge acts as a result of understanding own life activity;
- ontogenetic direction characterized as the subject's reflexive ability to submit own thoughts, emotions, actions, relations in the form of subject of a special consideration and practical transformation;
- pedagogical direction whose representatives understand reflection as a tool for organizing learning activities.

Results

Like any representative, the musician performer creatively adapted to find its "face" and its artistic "image" in the art form chosen by it, at all stages of professional development does not come out of the "zone" of cultural self-determination, where it faces a multitude of value and meaningful alternatives. From this point of view, the presence of reflexive experience of representatives of the musical and performing specialties is not just a necessity but also the professional relevance of the utmost importance, taking into account the individual tendencies of self-renewal of own creative potential of the individual. It should be borne in mind that any performing idea carries the development moment, onward movement. But in order to become the internal regulator of the musician's professional behavior in the performing process, it must be personally approved and mastered as a conviction. Reflective understanding promotes "bringing" the leading ideas to the level of adoption, developing a search program, evaluation criteria, analyzing, summarizing, abstracting professional and creative aspirations of the expert.

Reflexive relation to own music and performing experience enables the expert better understanding the nature of musical art in general, professional performance, in particular, thereby, it deeper reveals its own preparation, its content. According to O.S. Rudneva (2003), 'it is necessary to approach to the study of music not 'outside' within the framework of traditional and scientific consciousness but 'inside' as the object expressing the subjective and creative attitude to the world around in its artistic specificity in search of effective forms, methods and means used in own activities'. In particular, 'reflect on', 'look at yourself,' outlining the new contours of own professional 'I', determine the vector of personal 'self-measurement' are the essential features of the musician's competence in performing activities.

Discussions and Conclusions

Personal' reflection is an important for professional training of expert including musician performer because only it allows rationally and objectively analyzing own judgments and actions in accordance with the plan of activities and conditions, as professional activities can be adopted by it subject to its recognition.

The concept of aesthetic interaction developed by A. Berleant (2012), occupies a central place in the musical experience of the researcher, becoming significant in contemporary art. Because of this concept, the theater audience experiences growing interest through such forms of art as artistic and performing. 'Another musical influence, equally central, appears in the concept of aesthetic engagement, which I first developed in my book, *Art and Engagement* (1991), and subsequently refined in other essays and books. Offered as a clear alternative to Kant's aesthetic disinterestedness, the idea of aesthetic engagement formulates what, at the same time, is central to musical experience, at least in my own practice as a performer and listener. To be sure, that was not the motive for developing the idea. Rather, I had been struck by the practices in the contemporary arts that subverted the dualism of art object and appreciator, deliberately breaching their separation. I had first noted the significance of this transgression in a paper I published in the *JAAC* in 1970 called "Aesthetics and the Contemporary Arts", and am now gratified that this observation anticipated what has taken many forms to become one of the most conspicuous trends in contemporary art, from audience participation in theater,

fiction, and other arts, to relational art, performance art, and the growing interest in the aesthetics of everyday life. Musical experience, like the appreciative experience of dance and film, has, I think, always invited aesthetic engagement, which is why I continue to wonder what would have been the consequences for aesthetic theory if music, rather than painting, with its apparent (but misleading) dualism of object and viewer, had been taken as the paradigmatic art' (Berleant, 2012).

'A. Bergson's (1998) characterization of absolute knowing bears a close resemblance to musical experience. But apart from the content of "An Introduction to Metaphysics," I discovered a more recondite but profound musical influence on A. Bergson's essay: its structure bears a striking resemblance to what in music is known as sonata-allegro form, commonly used for the first movements of symphonies, concerti, sonatas, and other standard compositional types of the classical repertory. Exposition, development, and recapitulation of thematic materials, followed by a coda, are the basic components of sonata-allegro form, and A. Bergson's essay embodies an identical structure. A. Bergson's interest in music was not unique, for there are notable instances of philosophers who have also written music, among them F. Nietzsche (1982). Whether music had an influence on their philosophical work and on that of other important philosophers as well, would be a fascinating subject to pursue, but it is beyond the scope of this autobiographical sketch' (Berleant, 2012).

Our appeal to the reflexive processes of musician performer's professional activities was dictated by the fact that they act as one of the basic psychological foundations in training of expert. Ability to act artistically and professionally in dramatic art requires a high level of self-organization, self-control, skills to assess adequately, analyze and predict the results of its own performance. As of today, both domestic and foreign literature has accumulated a certain amount of information that reveals the scientific basis and experience of reflection development as a complex phenomenon of the study (Swanwick, 1988). However, the problems of musician performers' reflexive processes and their conditions of development in professional activities have not received adequate consideration. We note in passing: the musical art is a boundless panorama of human passions and actions, accommodates the whole vertical of human ascent to the highest spiritual values, constantly enriched by responding to the needs of time. In particular, D.I. Bakhtizina (2006) emphasizes the following: 'Music is like no other form of spiritual life allows the individual looking into the depths of its 'I', understanding and feeling its own 'selfness', liberating it and striving for freedom'.

There is no need to prove that the essence of person who has set a goal to serve the musical art, “is much richer and more versatile than its activities, ... is not exhausted by it, cannot be reduced to it, and identified” (Yakovleva, 1991).

‘Cultural understanding, however, is complex in nature and multi-layered. Even if research findings concerning the relationship between singing and cultural understanding are mixed, we argue that there is value in enhancing students’ cultural understanding through singing multicultural songs. Singing multicultural songs can also promote the wellbeing of students. It is beyond the education of music. It is about a comprehensive education of humans as social beings and music as a human endeavor’ (Schippers & Campbell, 2012). The author discusses the interaction of singing and cultural understanding, believing that singing appears during infancy and develops as a profession, enculturation and sociologization. A reflexive process allows a deeper understanding of different cultures through singing, perception of cultural interaction. Therein lies the value of cultural understanding, for multicultural song singing also promotes the integrated educational aspect of students departing beyond cultural improvement by means of music.

Already during the university training period, future singer, instrumentalist, choirmaster, etc., comprehending the ‘basics’ of its chosen specialization, learns not only to treat reflexively itself, its spiritual needs, personal preferences, etc., but also as far as possible to ‘enter the image’ of the thoughts and feelings of people connected with it by common aims, objectives and general professional interests. Thus, it forms the primary idea of responsible mission of the artist designed to take an active part in the transformation of musical and aesthetic reality where a reflective approach to the personality as a set of relations including those musical-performing, finds the appropriate implementation. Being in a situation of constant understanding of the ‘objects’ getting into field of viewing, the subject of music and educational process poses the specific artistic and creative assignments marked by reflexive orientation and measured not only with their individual and personal knowledge, but also with the already accumulated collective and performing experience. Moreover, organized emotional and ethical feelings interpreted in a generalized plan as the ‘psychological life component’ give, in a special way, a unique colouring to their conscious implementation .

Giving special importance to situational ethics in music education, R.E. Allsup (2012) believes that the theory of sensitivity will become a powerful factor in the creative activity of the arts. The ability to reflect promotes sensitivity in the atmosphere surrounding the reality of the artist, composer, musician, and performer. We share the view J. Kratus (2007) , that modern music education and teacher training acquires novelty, significance in non-formal education, the value of which is the effectiveness of educational space, going beyond the narrow specialization. Researcher E.R. Allsup (2012) rightly points out that the old model of teacher training focused primarily on mechanical skills. Modern methods of learning encourages teachers to look for interesting shapes, developing skills appropriate to the needs of the teacher and students.

‘If music education researchers are now finding new favor in informality learning as a reaction to a history of poorly trained music educators (Kratus, 2007), or if a profession’s collective loss of faith in teachers and their capacity to

educate is engendered, we may be sowing the seeds of our own demise' (Allsup & Olson, 2012a).

'Older models of music teacher training focused primarily on mechanical skills like the baton technique and woodwind fingerings, with the expectation of placing these a priori skills without reference into faceless schools in faceless neighborhoods. Today's music educator is often called upon to work in partnership with the particulars of location and context' (Custodero & Williams, 2000). 'Looking outward, this is an interesting inversion of formal learning, where the teacher places skills at the service of student needs, rather than personal expertise. But neither should teacher expertise be hard to locate, only redirected or refocused toward a common good' (Allsup & Olson, 2012b).

Quite precision judgements of recognized piano art master H.G. Neuhaus (1988) involuntary come to mind indicating that "all that we do or think ... – all is painted by the colours of certain subconscious emotional spectrum, any and all have the emotional (subconscious) overtones". The presence of emotions in a substantive canvas of any reflexive act of the musician performer-teacher does not cause any doubts, especially if recourse to the approval of psychologists that the presentation of the subject content of practiced type of activities implemented with their help can be projected on a variety of levels of reflexively conscious action, without mentioning the operational thinking of personality creative in its configuration. If it also reveals the willingness to reflect on its emotions, it not only enhances its ability to self-knowledge, but also means the distribution of reflective experience gained by it in the area of professional and meaningful interpersonal relationships.

Reflexive 'vision' of the performing art problems in whatever artistic activity, including musical activity helps the trainee's personality as deeply as possible to understand and realize the fundamental aspects of this process in all their dynamics and inclusiveness, and at the same time acquire the author's position in relation to accumulated experience. Its content is primarily determined by the degree of creativity in innovative justification of educational goals and objectives, where the reflexive analysis is already included in the interests of the subject's professional development.

In particular, E.B. Abdullin (1990) believes that reflexive deepening in subject content is an effective way to develop the musician's professional activities. According to the scientists, this process is directly related to the problem of self-improvement based on the desire to improve its own professional level. The study of T.A. Kolysheva (1997) includes carefully developed issues of professional and personal reflection of the musician teacher, which is regarded as a "complex procedural phenomenon of its personality occupying an intermediate position between the analytical processes and integrated

regulation of its activities, which gives reason to see it as a specific mean of spiritual and personal, professional self-determination, self-development”.

For his part, G.M. Tsy-pin (1994) refers to the music psychology experience during the study of the musician performer's creative activities, highlighting the process of self-observation, which in his judgement acts as the “method number one, an important accompaniment in creative affairs”. A.M. Galbershtam (2002) who has introduced the concept of professional reflection in the context of musical and performing phenomena should be indicated among individual attempts to come as close as possible to the solution of such a multifunctional phenomenon.

Based on the activity theory of D.A. Leontyev (2007), it divides the musician performer's professional reflection into professionally personal and stage. Through the development of the latter, as noted by the scientist, ‘the individual modelling of optimal stage condition is possible, since it leads to the skill to recognize own mental and physical well-being in an extreme environment of the concert performance’. The researcher argues that the stage reflection allows the musician performer controlling and directing attention not to the resistance to fear and anxiety but to the elements of positive mindset based on a sense of confidence and freedom’ (Galbershtam, 2002).

The problem of music psychology is directly regarded by D. Rickles (2013), who claims that mental activity occurs in the frequency of wolf sound in the perception of music. That's the pitch level as the main feature of the human mind, its reflexive process, allows saving the musical structure and its melodic contour. Thus, aspects of performing musician cognitive phenomena are related to the nature of music. ‘There are, of course, a variety of elements, beyond tonality, that go into music, forming the structure of a musical work (though it is possible to carve this structure in different ways, depending on the method of analysis). This includes pitch, meter and loudness as important elements. The pitch is simply the brain’s representation of the periodicity (frequency) of sound waves. It is not frequency itself, but is linked to perception, thus demanding a subject: frequency does not. The relative pitch is central to music perception: we can change the absolute pitch, leaving relative pitches invariant and ‘preserve the musical structure.’ In fact, relative pitch recognition appears to be a rather basic feature of the human mind: infants can recognize transposed melodies as the same melody. But general melodic contour information is easier to assess than interval information... Hence, we see clearly how aspects of the human cognitive architecture filter into the nature of music and musicology--this is what I meant by my phrase “observer selection” above’ (Rickles, 2013).

Thus, the above once again confirms the importance of reflexive processes in the formation of professionally educated musician in general, and the performer, in particular, whose self-development is motivated by the desire to possess own specialty qualitatively. Productivity of reflexive mechanisms both in communication with itself and with the musical art essentially depends on how effective the efforts will be to establish some standards for the upcoming mental activities, where the mind, will, feelings and interest form a single and indivisible whole.

Implications and Recommendations

For professional musicians it is very important to be able to reach their own peak condition when performance of the pieces of work is not related to the stress but accompanied by easiness and confidence. In particular, A.V. Toropova (2010) considers that this “state in the course of implemented, accomplished creative act is remembered in the sensory memory forever, that makes the individual again and again to go to a creative activity in search of recurrence and development of peak experience”. Achievement of this state is the highest culmination point of the musician's performing activity confirmed by the judgments of foreign researchers.

Reflection during perception of the pieces of music, on the one hand, allows realizing own attitude to this process, on the other hand allows carrying out a critical analysis coupled with the analysis of obtained experiences, immersed feelings and emotions. On this occasion, V.A. Lektorskiy (1980) remarks that: ‘When I am analyzing myself, I try to report of my peculiarities, reflect on my attitude to life, aspire to look into the recesses and depths of my own consciousness, thus, I want to ‘prove’ myself, better root the system of my own life goals, give up something in myself for ever, be more stronger in something else. Thus, the change and development of my personal ‘I’ occur in the process of reflexive phenomena’ (Lektorskiy, 1980).

In the musical and performing activities as well as in other effective forms of appearance of the creative ‘I’, ‘human behavior is based on emotions that activate and organize perception, thinking and aspiration of the individual’. ‘Emotions, as rightly argued by C.E. Izard (2006), have a direct impact on perceptual processes, filter information received through the sense organs and actively participate in the process of its post-processing’: it follows from what has just been said that attention to reflexive processes having the most important orientation to development of emotional and sensual sphere of the musician – professional musician must not only adequately penetrate into all links of the cognitive activities, but also be deeply conscious in the thoughts of the latter, assessing its own personal experience in accordance with its abilities to the artistic perception of musical activities.

Trying itself as a ‘conductor’ of advanced professional and significant ideas that have opened due to the tireless work of reflexive consciousness, the inventively reasoning musician performer strive to reach a certain point both in the emotional and cognitive, and also in the operational aspects of activities mastered by it. And this, according to T.V. Yurova (2005), finds concrete expression in a wide range of performing skills including “... in the ability to perceive the musical text relying on intonation and semantic model and adequately translate own emotional states...” (Galbershtam, 2002).

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