

Halyna Yuriivna Nikolai

Theoretical and methodological foundations of training future musical art teachers to play wind instruments

UDC 788:371:378

DOI <https://doi.org/10.24195/artstudies.2024-4.13>

Halyna Yuriivna Nikolai
 Doctor of Pedagogical Sciences, Professor,
 Professor at the Department of Music Art
 and Choreography
 The State Institution "South Ukrainian
 National
 Pedagogical University named
 after K.D. Ushynsky"
 ORCID: 0000-0001-6751-1209

The purpose of the article was to clarify the theoretical and methodological foundations of training future musical art teachers to play wind instruments in an interdisciplinary discourse. Among the theoretical foundations of training future musical art teachers to play wind instruments, a number of domestic musicological and music-pedagogical dissertation studies have been identified. To implement the purpose of the publication, a complex of general scientific (analysis, synthesis, comparison, analogy, systematization, generalization, concretization), specific scientific analytical (problematic, genetic, comparative analysis of scientific sources) methods was used, with the help of which an array of domestic scientific research in the field of musicology and music-pedagogical education was systematized regarding the theoretical and methodological problems of brass performance, in particular saxophone performance, and the training of future musical art teachers to play wind instruments. It has been established that domestic performing musicology in the field of wind music began to develop actively in Independent Ukraine. The growth of research interest in the phenomenon of saxophone training and performance in the research of scientists in both art history and theory and pedagogical fields has been noted. The methodological foundations of learning to play the saxophone include instruction on holding the instrument, positions of the body, head, hands, and fingers; breath setting and embouchure; articulation; application; optimal coordination of actions of the performing apparatus. We see the prospects for further research on the problems of instrumental training of future musical art teachers in the realization of the interdisciplinary potential of musicology and music pedagogy.

Keywords: musicology, music pedagogy, theoretical and methodological foundations, learning to play wind instruments, future musical art teachers, saxophone performance.

Introduction. Integration of Ukrainian higher education, in particular music education, into the international space of higher art education requires its own theoretical understanding and methodological support. The use of scientific achievements of domestic art history and music pedagogy, theory and methods of future musical art teachers' instrumental performance and training in the field of playing various instruments allow us to generalize scientific views and offer effective methodological solutions.

Among the theoretical foundations of training future musical art teachers to play wind instruments, we should highlight a significant array of domestic dissertation research, both musicological and music-pedagogical. It should be emphasized that performing musicology in the field of wind music began to develop actively in the last decade of the last century in Independent Ukraine, as evidenced by the appearance of several doctoral dissertations on the relevant topic. Starting from 1993, the year of the beginning of the work of the Higher Attestation Commission of Ukraine, when the first defenses of dissertations in Ukrainian were held, and their results were approved in Kyiv, not in Moscow, in 12 years 8 doctoral dissertations of wind musicians appeared, the authors of which were bassoonist V.M. Apatskyi (1993), horn players I.V. Yakustidi (1993) and P.F. Krul (2001), trumpeters V.O. Bohdanov and V.T. Posvaliuk (both defended in 2008), flutist V.P. Kaczmarczyk (2009) and tuba player Ya.V. Sverliuk (2011). In 2014, Professor A.Ya. Karpiak defended his doctoral dissertation "The artistic thesaurus of the flutist as the basis

of performing mastery", conducting, for the first time in Ukrainian musicology, a reasoned critical analysis of the key problems of modern flute art development.

In the first quarter of the 21st century, the scientific schools of wind musical performance in Kyiv, Lviv, Kharkiv, Rivne, Odesa, Ivano-Frankivsk and Dnipropetrovsk (Dnipro) are actively producing candidate dissertations. At the same time, the problems of the methodology of teaching instrumental-performing disciplines, including wind instruments, the issues of forming future music teachers' professional competence and their mentality remain unresolved. Therefore, it is necessary to consider the above-mentioned problems in more detail.

Literature review. The issues of wind music performance and music-pedagogical training have attracted domestic researchers for several decades. In the musicological plane deserve attention the studies of S. Tsiuliupa, devoted to the theory of wind instruments performance. We should also mention the dissertation research of Luo Kun (2017) on the development of Chinese saxophone art in the dimensions of intercultural dialogue, the study of D. Zotov (2018) on performance problems in the field of playing the saxophone in the system of musical art of the last century, and V. Slupskyi (2018) on the development of the brass wind ensemble from the origins to the end of the 17th century. We can't but pay attention to the dissertations of L. Maksymenko (2020) on the regional dimensions of academic saxophone art in Ukraine and O. Pastukhov (2021) on solo performance on the bassoon.

Among the studies in the field of music-pedagogical education, it seems appropriate to mention the dissertations of O. Horbenko (2010) on the formation of musical-performing competence of a future music teacher in the process of professional training, the dissertation of Yang Yanchi (2018) on the methodology of teaching students-beginners to play the saxophone in institutions of out-of-school specialized education, as well as the dissertation research of Wang Binbin (2022), who, investigating the problem of forming transcultural competence of future musical art masters, proposes to actively use teaching the saxophone, an instrument that bears bright signs of transculturality, and to rely on the principle of actualizing transcultural means of expression in the process of processing and arranging instrumental compositions. The author's mini-school of playing the saxophone "Panda Saxophone book: Saxophone Arrangement and Methodological Guidelines" (Wang Binbin, 2011) is of practical value.

The purpose of the article is to clarify the theoretical and methodological foundations of teaching future musical art teachers to play wind instruments.

Research methods. To realize the purpose of the publication, a complex of general scientific (analysis, synthesis, comparison, analogy, systematization, generalization, concretization), specific scientific analytical (problematic, genetic, comparative analysis of scientific sources) methods was used, with the help of which an array of domestic scientific research in the field of musicology and music-pedagogical education was systematized regarding the theoretical and methodological problems of wind performance, in particular saxophone performance, and the training of future musical art teachers to play wind instruments.

Research results. In his dissertation "Theoretical foundations of playing wind instruments (on the example of the bassoon)", People's Artist of Ukraine, Academician, Corresponding Member of the Academy of Arts of Ukraine, Doctor of Art History, Professor of Ukrainian National Tchaikovsky Academy of Music Volodymyr Mykolaiovych Apat-skyi considered the issues of the bassoon's acoustic nature and its specifics of sound production, the structure and functioning of the performing apparatus and methods of its formation, the problems of the bassoonist's main expressiveness means and methods of performing skills development. We consider the author's most important finding to be his methodology for strain gauge, pneumographic and manometric studies for learning the most complex acoustic and physiological processes that occur during playing wind instruments. That is, V.M. Apat-skyi creates a new direction in the study of wind performance, which is based on accurate laboratory measurements, thereby he has earned the recognition of theorists and practitioners of wind performance.

In his doctoral dissertation in art history, "The significance of the horn timbre in the learning process", Professor of the Orchestral Wind Instruments Department at Kharkiv I.P. Kotlyarevsky Institute of Arts, Yan Vasylovych Yakustidi, investigated the work of the horn player's sound-forming apparatus, enriching the history, theory, and practice of wind performance, and methodology for teaching the horn.

In the doctoral dissertation "Genesis of wind and percussion instrumental performance in Ukraine" by Petro Frankovych Krul, Academician of the Academy of Sciences of Higher Education of Ukraine, Doctor of Art History, Professor, Head of the Department of Theory and History of Performing Arts of Vasyl Stefanyk Precarpathian National University in Ivano-Frankivsk, various factual data from handwritten and printed primary sources, archival documents, memoir literature and publications on the history of everyday life and culture of the Ukrainian people are summarized, which combine a large number of previously unknown facts. The stages of the and percussion instruments genesis are considered and the methodology for archeographic study of monuments is proposed.

In his doctoral dissertation "Paths of wind music development in Ukraine (from the origins to the beginning of the 20th century)," the Honored Artist, Member of the National Union of Composers of Ukraine, Doctor of Art History, Professor of the Department of Orchestral Wind Instruments and Opera and Symphonic Conducting of Kharkiv I.P. Kotlyarevsky National University of Arts Valerii Oleksandrovych Bohdanov (2008) creates a holistic picture of the wind performance genesis as the cradle of all instrumental music.

The doctoral dissertation "Paths of formation and problems of development of Ukrainian school of trumpet performance: historical, professional-performing, theoretical-methodological aspects" (2008) by Honored Artist of Ukraine, Doctor of Art History, Professor, Dean of the Orchestra Faculty, Head of the Department of Brass Wind and Percussion Instruments of Ukrainian National Tchaikovsky Academy of Music, Valerii Terentiovych Posvaliuk is distinguished by the versatility of the consideration of research problems. It reveals both the originality of genesis of the national school of trumpet playing as a whole and its regional features; highlights the artistic contribution of prominent Ukrainian trumpet performers and teachers; reveals common and distinctive features of different performing schools, in particular teaching methods; conducts a performance analysis of the concert and pedagogical repertoire for the trumpet; considers the dynamics of Ukrainian trumpeters' audio and video recordings development; reveals and evaluates achievements of Ukrainian regional schools of trumpet performance from the positions of modern world practice.

In his doctoral dissertation "German flute art of the 18th-19th centuries," Professor of the Woodwind

Instruments Department of Ukrainian National Tchaikovsky Academy of Music (Kyiv) Volodymyr Petrovych Kachmarchyk (2009) proposed the periodization of the German flute art development in the 18th–19th centuries, examined activities of the key figures of the aforementioned process in the context of improving the instrument, the progress of flute technology, and the methodology for teaching to play. In the doctoral dissertation “The artistic thesaurus of the flutist as the basis of performing mastery” by Professor, Head of the Wind and Percussion Instruments Department of Mykola Lysenko Lviv National Music Academy, Professor A.Ya. Karpiak (2014), a review of the problems of modern flute art was carried out, the methods of organizing breathing apparatus, embouchure, hearing, virtuoso fingering, and psychological settings of a performer-flutist were substantiated.

It is known that the history of the spread and improvement of the saxophone has specific features, among which is the influence on the improvement of the instrument directly from the concert practice. In this way, the technical principles of saxophone performance are formed, its most important elements are crystallized: the settings of breathing, embouchure, fingers, strokes, which embody the specifics of academic sounding as one of the two performing manners. D. Maksymenko notes that “the saxophone as a solo instrument did not immediately conquer the large philharmonic stage. For a long time, it occupied the position of a member of a military orchestra, a jazz ensemble, and later a symphony orchestra. The transformation of the saxophone into a solo instrument took place during the heyday of the European instrumental tradition, when almost all representatives of the wind instrument family underwent a similar change in status” (Maksymenko, 2018, p. 16).

One of the important perspectives for considering the history of saxophone performance is the European and Ukrainian historical and cultural paths of its development, highlighted in scientific research. In particular, it is known that solo performances were widespread in the French and Belgian musical cultures, starting from the middle of the 19th century. However, at the first stage of the instrument’s development in Europe, the lack of repertoire was considered an urgent problem. D. Maksymenko notes that the original saxophone repertoire arose half a century later after the invention of the saxophone (Maksymenko, 2018, p. 17).

In the field of pedagogical sciences, attention should be paid to the doctoral dissertation “Theoretical and methodological foundations of an orchestra conductor’s professional training in higher art education institutions” by the Dean of the Musical Art Faculty of Rivne State Humanitarian University, Professor Yaroslav Vasilovych Sverliuk (2011). The author investigated the theoretical and methodological principles of organizing the educational process, the

corresponding pedagogical technology, taking into account the specifics of working with a group of wind instruments.

Researchers debate the problem of understanding the potential of the instrument’s mechanics, given that at the first stages of performing practice formation, musicians were attracted by transcriptions of works written for other instruments, which confirmed their intentions to use the sound of the saxophone only in individual episodes of their works.

It should be emphasized that the increase in the specific weight of the issues of saxophone performance in the study of wind instrument playing is explained primarily by the expressive potential of the instrument, which makes it possible to embody a wide range of images, attracting composers of various stylistic directions, ranging from traditional-academic to avant-garde. Thus, D. Maksymenko emphasizes that “the saxophone is one of the richest instruments in terms of timbre and semantic capabilities, which is widely used in both jazz and academic performance. Among the group of wind instruments, it stands out for its special flexibility, sonorous potential, tendency to cantilena and at the same time virtuosity, the ability to reproduce the most delicate shades of the human voice” (Maksymenko, 2018, p. 16).

Musicians-scientists emphasize the structural complexity of the saxophone and the need for extraordinary proficiency to play it professionally, since saxophonists must control and coordinate various performance actions for a successful creative process. Understanding saxophone performance proficiency is associated with artistic-expressive and technological processes, in particular, with technological rules of sound production, sound formation, sound conduction and its presentation.

The methodological foundations of teaching to play saxophone relate to: positioning as the convenience of holding the instrument, the appropriate positions of the body, head, hands, fingers; setting of breathing as the methods and rules for changing it; positioning of the embouchure as the location of the mouthpiece on the lips, the shape and nature of the action of the embouchure together with the lower jaw; articulation – as the position of the tongue, the appropriate shape of the oral cavity; fingering – the position of the fingers, optimal coordination of the actions of the finger apparatus. It should be noted the serious mutual influence of the practical activities of saxophonists-performers and the rapid technical evolution in improving the instrument, when the rules of perfection of positioning, breathing, embouchure, etc. were worked out.

Since the instrument requires ease of holding in the hands, the positioning is considered an important component of the saxophonist’s training. The position of the body, head, hands, fingers and feet must be correct, organic for natural sound production. In

order to avoid unjustified body movements for sound production, it is necessary to learn to provide appropriate movements, as well as acquire the skills to determine the correct position of the fingers on the instrument.

An important part of teaching to perform is working with the body and head, since you need to learn to keep them straight and level, without tilting. Saxophonists-teachers emphasize that in the process of sound production, the performer himself should feel the relaxation of the body. At the same time, the performance requires a slight raising of the sternum with simultaneous release of the shoulders. Besides, for body support, it is important to simultaneously put the left leg forward and take the right elbow back. All these positions, combined with a feeling of body relaxation, contribute to the acquisition of high-quality saxophone sound.

Learning to breathe in the saxophonist's training is quite difficult. Given that the saxophonist's breathing technique has a direct impact on the quality of the instrument's sound, its training is considered a primary task. It is known that the breathing technique on wind instruments is similar to breathing in voice training.

In particular, exercises for saxophonists are associated with the systematic coverage of the body position (straight), the system of inhalation (fast) and exhalation (slowly) along with the movement of the abdominal muscles (pull forward). The force of exhalation must be controlled with the palm of one's hand: bring it to the lips and make sure that the air comes out in a thin, elastic stream. Inhalation of air should occur quickly through the corners of the lips. It is not recommended to take in too much air, because the performer will start to choke. The shoulders should not be raised. The performer must maintain support while playing.

Among the basic rules for the saxophonist's breathing are the following: the ability to activate the muscles of the lower parts of the respiratory apparatus, the ability to develop lung volume and flexibility of the respiratory muscles; the ability to achieve a combined type of breathing with the lower and middle parts; the ability to freely control flexible and voluminous combined breathing; mastering the diaphragmatic – middle type of performing breathing (abdominal if necessary) with the expansion of the lungs downwards, using the abdominal muscles to reproduce long phrases with high-quality sound.

No less important and difficult is the formation of the embouchure in future saxophonists. Saxophone art experts insist on the long duration and complexity of this process, given that the quality of the embouchure depends on the standard setting. The latter consists in the correct position of the mouthpiece on the lips, the way it is covered with the reed by the lips, the preparation of the lips for sound conduction and

sound production, and the ability to interact with other components of the performing apparatus.

Finally, we note that in wind performance there are several methods of setting the lip apparatus, including: a method aimed at checking the stability of the lip apparatus (checking its size after performing the notes A, E of the first octave, G of the second octave, avoiding inflating the cheeks), maximum approximation of the lips to the teeth in order to control the quality of sound.

The didactic rules also exist for forming the skills of correct tongue function: control of the beginning of sound production with coordination of the simultaneous movement of the tongue and the air stream of inhalation (attack of sound), sound and its development, and the combination of strokes between sounds.

The rules of saxophone performance are characterized by the placement of hands, fingers and their movement: quick and clear coordination, avoiding unnecessary finger movements. The work of the fingers is coordinated with the functions of breathing, embouchure, articulation apparatus and hearing. In the process of working on finger technique, a specific muscular-motor sensation develops, which allows to coordinate the action of the fingers as accurately as possible in spatial, temporal and applicative relations.

Thus, in the samples of the presented fragments, one can observe the detailing and didactic validity of the elements of the training system for a student-saxophonist.

Conclusions. Systematization of a significant array of dissertation research on the problems of performing musicology and instrumental training of future musical art teachers allowed to determine the theoretical and methodological foundations of teaching to play wind instruments, in particular the saxophone.

It has been established that domestic performing musicology in the field of wind music began to develop actively in Independent Ukraine. We can state the growth of research interest in the phenomenon of saxophone training and performance in the studies of scientists in both art theory and history and pedagogical fields.

The methodological foundations of teaching to play the saxophone include instruction regarding the peculiarities of holding the instrument, positions of the body, head, hands, and fingers; breath setting and embouchure; articulation; application; optimal coordination of actions of the performing apparatus.

We see **the prospects for further research** on the problems of instrumental training of future musical art teachers in the realization of the interdisciplinary potential of musicology and music pedagogy.

BIBLIOGRAPHY

Апатський, В. М. (2012). *Історія духового музично-виконавського мистецтва*. Книга II. Київ: ТОВ «Задруга».

Богданов, В. О. (2000). *Історія духового музичного мистецтва України: від найдавніших часів до початку ХХ ст.* Харків: Основа.

Богданов, В. О., Богданова, Л. Д. (2013). *Історія духового музичного мистецтва України: від найдавніших часів до початку ХХ ст.: у 2 томах.* Т. 1. Харків: ФОП Сілічева С. О.

Ван Бінбін (2022). *Формування транскультурної компетентності майбутніх магістрів музичного мистецтва у процесі інструментальної підготовки* (дис. ... доктора філософії). Одеса.

Горбенко, О. Б. (2010). *Формування музично-виконавської компетентності майбутнього вчителя музики в процесі фахової підготовки* (автореф. дис. ... канд. наук).

Зотов, Д. І. (2018). *Виконавство на саксофоні в системі музичного мистецтва ХХ століття* (автореф. дис. ... канд. мистецтвознавства). Суми.

Карп'як, А. Я. (2002). *Флейтове мистецтво в музичній культурі Львова (ХІХ–ХХ ст.)* (дис. ... канд. мистецтвознавства). Київ.

Круль, П. Ф. (2013). *Духовий інструментарій в історії музичної культури України: підручник для вищих музичних закладів ІV рівня акредитації.* Івано-Франківськ.

Ло Кунь (2017). *Розвиток саксофонного мистецтва Китаю у вимірах міжкультурного діалогу* (дис. ... канд. мистецтвознавства). Львів.

Максименко, Д. П. (2018). *Європейський саксофонний концерт: теоретичні засади та виконавські інспірації* (дис. ... канд. мистецтвознавства). Львів.

Максименко, Л. В. (2020). *Регіональні виміри академічного саксофонного мистецтва України* (дис. ... канд. мистецтвознавства). Львів.

Пастухов, О. В. (2012). *Сольне виконавство на фоготі: історична г'єнеза та сучасні трансформації* (дис. ... канд. мистецтвознавства). Харків.

Слупський, В. В. (2018). *Становлення та розвиток ансамблю мідних духових інструментів від витоків до кінця ХVІІ століття* (дис. ... канд. мистецтвознавства). Харків.

Ян Янчі (2018). *Методика навчання гри на саксофоні учнів-початківців у закладах позашкільної спеціалізованої освіти* (дис. ... канд. пед. наук). Київ.

Wang Binbin. (2021). *Panda Saxophone book: Saxophone Arrangement and Methodological Guidelines.* Odesa.

REFERENCES

Apatskyi, V.M. (2012). *Istoriia dukhovoho muzychno-vykonavskoho mystetstva* [The history of wind musical-performance art]. Knyha II. Kyiv: TOV "Zadruha" [in Ukrainian].

Bohdanov, V.O. (2000). *Istoriia dukhovoho muzychnoho mystetstva Ukrainy: vid naidavnishykh chasiv do pochatku ХХ st.* [The history of wind musical art of Ukraine: from the earliest times to the beginning of the 20th century]. Kharkiv: Osнова [in Ukrainian].

Bohdanov, V.O., Bohdanova, L.D. (2013). *Istoriia dukhovoho muzychnoho mystetstva Ukrainy: vid naidavnishykh chasiv do pochatku ХХ st.* [The history of

wind musical art of Ukraine: from the earliest times to the beginning of the 20th century]: u 2 tomakh. T. 1. Kharkiv: FOP Silicheva S.O. [in Ukrainian].

Wang Binbin (2022). *Formuvannia transkulturnoi kompetentnosti maibutnikh mahistriv muzychnoho mystetstva u protsesi instrumentalnoi pidhotovky* [Formation of transcultural competence of future musical art masters in the process of instrumental training]. *Doctor's thesis.* Odesa [in Ukrainian].

Horbenko, O.B. (2010). *Formuvannia muzychno-vykonavskoi kompetentnosti maibutnoho vchytelia muzyky v protsesi fakhovoi pidhotovky* [Formation of musical-performing competence of the future music teacher in the process of professional training]. *Extended abstract of candidate's thesis* [in Ukrainian].

Zotov, D.I. (2018). *Vykonavstvo na saksofoni v systemi muzychnoho mystetstva ХХ stolittia* [Performance on the saxophone in the system of musical art of the 20th century]. *Extended abstract of candidate's thesis.* Sumy [in Ukrainian].

Karpiak, A.Ya. (2002). *Fleitove mystetstvo v muzychnii kulturi Lvova (ХІХ–ХХ st.)* [Flute art in the musical culture of Lviv (19th –20th centuries)]. *Candidate's thesis.* Kyiv [in Ukrainian].

Krul, P.F. (2013). *Dukhovyi instrumentarii v istorii muzychnoi kultury Ukrainy* [Wind instruments in the history of musical culture of Ukraine]; pidruchnyk dlia vyshchykh muzychnykh zakladiv IV rivnia akredytatsii Ivano-Frankivsk [in Ukrainian].

Luo Kun (2017). *Rozvytok saksofonnoho mystetstva Kytaiu u vymirakh mizhkulturnoho dialohu* [The development of Chinese saxophone art in the dimensions of intercultural dialogue]. *Candidate's thesis.* Lviv [in Ukrainian].

Maksymenko, D.P. (2018). *Yevropeyskyi saksofonnyi kontsert: teoretychni zasady ta vykonavski inspiratsii* [European saxophone concert: theoretical foundations and performance inspirations]. *Candidate's thesis.* Lviv [in Ukrainian].

Maksymenko L.V. (2020). *Regionalni vymiry akademichnoho saksofonnoho mystetstva Ukrainy* [Regional dimensions of the academic saxophone art of Ukraine]. *Candidate's thesis.* Lviv [in Ukrainian].

Pastukhov, O.V. (2012). *Solne vykonavstvo na fahoti: istorychna geneza ta suchasni transformatsii* [Solo performance on the bassoon: historical genesis and modern transformations]. *Candidate's thesis.* Kharkiv [in Ukrainian].

Slupskyi, V.V. (2018). *Stanovlennia ta rozvytok ansambliu midnykh dukhovykh instrumentiv vid vytokiv do kintsia ХVІІ stolittia* [Formation and development of the brass wind instruments ensemble from its origins to the end of the 17th century]. *Candidate's thesis.* Kharkiv [in Ukrainian].

Yan Yanchi (2018). *Metodyka navchannia hry na saksofoni uchniv- pochatkivtsiv u zakladakh pozashkilnoi spetsializovanoi osvity* [Methods of teaching saxophone to beginner students in out-of-school specialized education institutions]. *Candidate's thesis.* Kyiv [in Ukrainian].

Wang Binbin (2021). *Panda Saxophone book: Saxophone Arrangement and Methodological Guidelines.* Odesa.

Теоретико-методичні основи навчання майбутніх учителів музичного мистецтва гри на духових інструментах

Галина Юріївна Ніколаї
доктор педагогічних наук, професор,
професор кафедри музичного мистецтва
і хореографії
ДЗ «Південноукраїнський національний
педагогічний
Університет імені К. Д. Ушинського»
ORCID: 0000-0001-6751-1209

Метою статті стало висвітлення теоретичних основ і методичних особливостей навчання майбутніх учителів музичного мистецтва гри на духових інструментах у міждисциплінарному дискурсі. Серед теоретичних основ навчання майбутніх учителів музичного мистецтва гри на духових інструментах визначено масив вітчизняних музикологічних і музично-педагогічних дисертаційних досліджень. Для реалізації мети публікації використано комплекс загальнонаукових (аналіз, синтез, порівняння, аналогія, зіставлення, систематизація, узагальнення, конкретизація) і конкретно-наукових аналітичних (проблемний, генетичний, порівняльно-зіставний аналіз наукових джерел), за допомогою яких систематизовано масив вітчизняних наукових досліджень у сфері музикології та музично-педагогічної освіти щодо теоретичних і методичних проблем духового виконавства, зокрема саксофонового, і навчання майбутніх учителів музичного мистецтва гри на духових інструментах. Встановлено, що вітчизняне виконавське музикознавство у сфері духової музики почало активно розвиватись у Незалежній Україні. Констатовано зростання дослідницького інтересу до феномену саксофонові підготовки й виконавства в розвідках науковців як мистецтвознавчої, так і педагогічної галузі. Методичні засади навчання гри на саксофоні обходять: постановку щодо тримання інструменту, положень корпусу, голови, рук, пальців; постановку дихання й амбушюру; артикуляцію; апікатуру; оптимальну координацію дії виконавського апарату. Перспективи подальших досліджень проблем інструментальної підготовки майбутніх учителів музичного мистецтва вбачаємо в реалізації міждисциплінарного потенціалу музикології та музичної педагогіки.

Ключові слова: музикологія, музична педагогіка, теоретичні й методичні основи, навчання гри на духових інструментах, майбутні вчителі музичного мистецтва, саксофонове виконавство.