

The Artist's Emotional Memory as a Semantic System of Interpretative Thinking in Musical Performance

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Abstract: The article examines the phenomenon of the artist's emotional memory as a semantic system that plays a fundamental role in the formation of interpretative thinking in musical performance. The study focuses on the transition from the objective reading of a musical text to its subjectively meaningful and artistically convincing realization in sound. Emotional memory is interpreted not as a secondary psychological function but as an integrative mechanism that combines cognitive, affective, and imaginative processes within the professional consciousness of the performer. The research substantiates the idea that emotional memory functions as a multi-level structure consisting of several interconnected components: semantic memory, which ensures comprehension of stylistic and intonational patterns of musical language; the accumulative layer conceptualized as the "affective pocket," understood as a reservoir of assimilated emotional experience; precedent meanings formed through reflection; and creative imagination, which enables transformation of accumulated experience into new artistic meanings. Particular attention is paid to the role of verbalization as a mechanism for structuring emotional experience and transforming it into an interpretative concept. The article also clarifies the relationship between the notions of performer and interpreter, emphasizing that interpretation represents a higher level of performance activity based on deep semantic understanding of the musical text. Emotional memory is shown to function as a

mediator between the composer's intention and the performer's individual artistic experience, becoming a key factor in shaping expressive parameters such as tempo, dynamics, phrasing, articulation, and timbral modeling. The results of the study demonstrate that emotional memory should be considered an essential component of performance semiosis and a central factor in the formation of individual interpretative style, opening prospects for further interdisciplinary research within musicology, performance theory, and psychology of creativity.

Keywords: performer-interpreter, musical interpretation, semantic memory, performance semiosis, precedent meanings, musical thinking, intonation expressiveness

Introduction

In contemporary musicology, the problem of emotional memory of the artist has gained increasing relevance due to the shift in research focus from the analysis of the musical text as a closed structural entity to the study of its interpretative realization in performance practice. Within this paradigm, particular importance is attached to the internal mechanisms that ensure the transformation of a notated musical text into an expressive acoustic phenomenon endowed with semantic depth and artistic persuasiveness.

Traditionally, performance pedagogy emphasized technical precision and stylistic accuracy as the main indicators of professional mastery. However, modern theoretical approaches increasingly highlight the semantic dimension of musical performance, which presupposes the active involvement of the performer's internal experience. In this context, emotional memory ceases to be viewed as an auxiliary psychological component and emerges as a system-forming factor of interpretative thinking, enabling not only the reproduction of previously experienced emotions but also their transformation into new artistic meanings (Drai-Zerbib, 2016).

Recent interdisciplinary studies combining music psychology, performance theory, and musical semantics have demonstrated that emotional processes in music perception and performance are closely related to structural expectations, expressive parameters, and semiotic mechanisms of musical communication. These perspectives allow emotional memory to be interpreted as a mediator between cognitive comprehension of musical form and its expressive realization in sound.

Despite the growing attention to the psychological and expressive aspects of musical performance, the semantic structure of emotional memory and its role in the transition from performer to interpreter remain insufficiently explored. Therefore, the aim of this study is to conceptualize emotional memory as a multi-level semantic system that integrates affective experience, reflective processes, and creative imagination, forming the foundation of interpretative thinking in musical performance.

Emotional memory discourse relevance in musicology

In modern musicology, the problem of the artist's emotional memory is becoming particularly relevant due to the reorientation of research focus from the analysis of the musical text as a closed structure to the study of the processes of its interpretative deployment in performance practice. In this context, understanding of the internal mechanisms that ensure the transition from an objectively recorded musical text to its artistically convincing sound implementation is of particular importance. Namely emotional memory acts as the link that combines cognitive, sensory, and affective processes, forming a holistic interpretative act.

Traditionally, performance pedagogy has been dominated by an attitude towards technical perfection and stylistic correspondence, however, modern approaches increasingly focus on the semantic depth of performance, which involves the active work of the artist's internal experience. In

this sense, emotional memory ceases to be an auxiliary component and appears as a system-forming factor of performance thinking. It provides not only the reproduction of what was experienced, but also its transformation into new artistic meanings that are actualized in the process of interpretation.

In view of this, the distinction between the concepts of “performer” and “interpreter” becomes of particular importance. While the former functions in the plane of reproduction, focusing on the objectivity of the musical text, the latter carries out its semantic reconstruction, relying on own emotional and intellectual experience. However, this transition is not spontaneous: it involves a complex process of shaping professional memory, in the structure of which the emotional component interacts with the analytical, auditory, and kinesthetic ones.

In this context, it is appropriate to consider emotional memory as a multi-level semantic system, which includes several interconnected layers. First, it is semantic memory, which ensures the assimilation of stylistic, intonational, and structural regularities of the composer's musical speech. Second, it is an accumulative level, which in this study is proposed to be outlined as an “affectation pocket” - a kind of thesaurus of emotional impressions received in various spheres of experience and assimilated in the artist's consciousness. Third, it is the level of formation of the so-called “precedent meanings”, which arise as a result of reflective comprehension of the experienced and serve as the basis of an individualized interpretative vision.

In modern musicology, the problem of the artist's emotional memory is increasingly being conceptualized within a broader interdisciplinary field, where approaches from the psychology of music, performing arts, and the theory of musical semantics are combined. An important step in this direction was the work of English-speaking researchers, which allows to significantly clarify both the very nature of emotional memory and the mechanisms of its functioning in the process of interpreting a musical work. Thus, in the monograph of Juslin and Sloboda (2001), the emotional reaction to music is considered not as a spontaneous affective impulse, but as the result of the interaction of auditory experience and the structural characteristics of the musical text. The researcher emphasizes that emotions in music are largely related to the listener's expectations and their confirmation or violation. In this context, the emotional memory of the performer can be interpreted as the ability to internally record and reproduce these structurally significant moments - tensions, delays, climaxes, harmonic shifts. Thus, it acquires not only a psychological, but also a distinctly musicological dimension, since it is based on a deep understanding of the musical form's organization.

In further development of this idea, Juslin and Sloboda (2001) consider musical performance as a complex process of communication of emotions between the performer and the listener. In their opinion, emotional content does not exist autonomously in the musical text as a fixed structure, but acquires real artistic existence only in the process of interpretative embodiment through a system of performance parameters - tempo, dynamics, articulation, agogics, phrasing, and timbre organization of sound. In this context, the intonational aspect of performance acquires special importance, since namely through it the transmission of subtle emotional shades and internal tensions of the musical fabric is carried out. In the light of this theory, emotional memory appears as a kind of mediator between the internal psycho-emotional experience of the performer and its external acoustic embodiment (Juslin, 2003). It ensures not only the preservation of experienced states, but also their transformation into a structured and organized sound form. Thus, the performer does not simply “feel” the music, but carries out a complex process of recoding emotions into a system of performing gestures that become understandable to the listener. This allows considering emotional memory as one of the key mechanisms for the formation of artistically convincing interpretation.

performance expressiveness as a semiotic process

Essential one for deepening the analytical aspect is the approach of Clark (1995), who treats performance expressiveness as a complex semiotic process, within which sound acts as a carrier of meaning. The researcher emphasizes that listening perception is not reduced to fixing individual performance parameters – tempo, dynamics, or articulation – but is formed as a result of their integral interaction in time, where each element acquires a function in the overall semantic structure. A special role in this is played by performance time formation, in particular, variations of durations, agogic deviations, and plasticity of phrasing, which create a feeling of “live” musical speech. From this it follows that the interpreter’s emotional memory is not implemented directly as an internal state, but is mediated by a system of sound signs – microrubato, dynamic gradations, articulatory accents, intonational tensions. It is through these parameters that the internal experience acquires an acoustic form and becomes accessible for perception. Thus, emotional memory can be considered as a component of performance semiosis, where personal experience is transformed into a structured, organized sound expression that functions in the system of musical communication.

At the same time, Persson’s (2001) research focuses on the subjective dimension of performing activity as a necessary condition for the artistic fullness of musical expression. Persson emphasizes that the musician’s emotional involvement is not an additional or optional component, but forms the basis of a convincing performance: the performer is unable to convey the emotional content of the work if this content does not acquire an internally experienced character for him. At the same time, the researcher claims that such subjectivity is not arbitrary or chaotic; it is formed as a result of a long process of immersion in the stylistic, historical, and semantic parameters of the musical text, which ensures its professional validity. In this context, emotional memory appears as a special space for the interaction of the performer’s individual experience with the objective logic of musical thinking, fixed in the structure of the work. It functions as a mechanism of internal “translation”, in which the composer’s intention correlates with the artist’s personal experiences. Namely at this point of intersection, interpretation is born as a synthesis of knowledge and experience, where the subjective does not oppose the objective, but becomes a form of its artistic mastery.

Finally, the works of Ginsborg and Chaffin (2011) allow to evidently specify the mechanisms of memory functioning in performance practice, transferring this issue from the level of general considerations to the plane of empirically substantiated models. The concept of performance cues introduced by them describes a system of reference points that structure the process of both memorization and subsequent reproduction of musical material in real time of performance. These are peculiar “memory anchors” that activate the sequence of performance actions and ensure the integrity of the interpretative process.

In the musicological aspect, this means that emotionally significant moments – climaxes, thematic turns, harmonic shifts, changes in textural density or register organization – are fixed in the performer’s mind as special nodes of interpretation. They perform not only the function of orientation in the text, but also the role of carriers of semantic tension, around which the dramaturgy of the performance is built. For example, preparation for climax can be accompanied by conscious control of dynamic build-up and tempo expansion, which is fixed in memory as a holistic complex of actions and sensations.

Thus, emotional memory acquires a structured character, transforming from a passive repository of experiences into an active system of semantic landmarks. It integrates affective, motor, and cognitive components of the performance experience, ensuring the reliability of stage reproduction and at the

same time the flexibility of interpretation. As a result, namely through such “reference points”, the emotional richness of the performance is combined with its logical order, which is a necessary condition for the artistic integrity of musical expression.

Summarizing the above approaches, it can be argued that the artist' emotional memory in the modern scientific understanding appears as an integrative phenomenon that combines affective experience, cognitive mechanisms, and structural-musical thinking. It functions as a mediator between text and sound, between the composer's intention and the performance implementation, ensuring the transition from objective knowledge to subjectively experienced and artistically embodied meaning. It is in this interaction that its key importance for the theory and practice of musical performance is revealed.

Emotional memory in the system of artistic thinking

From the standpoint of modern musicology, it is particularly important that emotional memory does not function in isolation, but is integrated into the general system of artistic thinking, where imagination plays a key role. It is imagination that combines and transforms the accumulated material, translating it into the plane of creative activity. In this aspect, the ideas of Vygotsky (1997) about the combining nature of the psyche, as well as the concept of affective memory of Stanislavsky (2015), which emphasizes the importance of emotional experience in the creation of an artistic image, are indicative.

Musicological analysis allows clarifying that in performance practice these processes have a direct acoustic embodiment. Thus, the formation of a timbre concept of sound, the choice of agogic deviations or dynamic nuances is often the result of the actualization of emotional memory, which gives the performance individual intonational expressiveness. For example, the interpretation of lyrical episodes in the music of the Romantics can be based not only on stylistic knowledge, but also on personal experience of similar emotional states, which is reflected in the nature of phrasing and sound management (Aiello, 2001). Thus, emotional memory appears as a dynamic, multi-level system that ensures the transition from the objective mastery of a musical text to its subjectively meaningful interpretation. Its functioning is based on the complex interaction of accumulation, reflection, verbalization, and imagination, which together form the basis of the creative activity of a musician-performer.

The artist' emotional memory should be considered not only as one of the components of the general semantic field of a musician-performer' professional memory, along with constructive-logical, kinesthetic, visual, or auditory memory, but as an independent multi-level semantic system that directly participates in the formation of interpretive thinking. In this sense, it appears not as an auxiliary mental resource, but as one of the central mechanisms of the performer's artistic self-realization, since namely through it the transition from the external reading of the musical text to its internally experienced, meaningful and artistically convincing embodiment in sound is carried out (Buck et al., 2013). Therefore, emotional memory turns out to be connected not only with the affective sphere, but also with the problems of musical semantics, performance poetics, intonational thinking, and the psychology of interpretation.

In this regard, it is fundamentally important to clarify the relationship between the concepts of “performer” and “interpreter”. Their identification, which is quite common in both pedagogical and scientific speech, significantly simplifies the very nature of performing art. Being a performer means professionally, accurately, and responsibly carrying out the sound implementation of the author's text,

transforming the graphically recorded score into an artistic process that exists in time and acoustic space (Holmes, 2005).

The distinction between performance and interpretation becomes particularly evident when analyzed through the functional parameters of emotional memory. Table 1 illustrates that interpretation represents not an alternative to performance but its higher semantic stage, in which emotional memory acquires a system-forming function. Table 2 illustrates that interpretation represents not an alternative to performance but its higher semantic stage, in which emotional memory acquires a system-forming function.

Table 1 - Correlation Between Performance and Interpretation Based on Parameters of Emotional Memory

<i>Parameter</i>	<i>Performance Level</i>	<i>Interpretative Level</i>
Orientation	Accurate reproduction of musical text	Semantic reconstruction of musical meaning
Role of Emotional Memory	Supporting expressive clarity	Generating semantic depth
Degree of Subjectivity	Limited and controlled	Individually structured
Relation to Composer's Intention	Follows explicit textual indications	Interprets implicit semantic meanings
Use of Experience	Technical and stylistic knowledge	Integrated personal and cultural experience
Expressive Strategy	Stability and precision	Dramaturgical flexibility

Source: developed by the authors

Interpreter is a different level of creative action, where, along with reproduction, the task of semantic disclosure of a musical work arises. In other words, while performer implements the text, the interpreter actualizes its internal semantic perspective, reveals the hidden intonation, emotional, dramatic, and figurative possibilities of the musical material. That is why one can say that the status of an interpreter does not cancel the status of a performer, but rather builds on it: it is impossible to be a convincing interpreter without deep professionalism in the field of performance technique, style, form, and musical thinking (Fujimoto & Uesaka, 2025).

This leads to an extremely important provision: the subjective dimension of performing art does not precede the objective one, but is formed on its basis. Interpretation, only on a superficial level, may seem to be the sphere of free emotional self-expression or spontaneous intuition. In reality, full-fledged interpretation is born from what can be called “enlightened intuition”, that is, intuition that is based on knowledge of the style, genre, historical context, the composer’s musical language, the regularities of the textural, harmonic, intonational, and dramatic organization of the work. That is why a musician’s emotional memory cannot be reduced to direct experience: it is a professionally mediated form of

memory that is formed in a constant combination of auditory experience, analytical work, cultural erudition, and personal emotional life (Limb & Braun, 2008).

In musicological terms, this means that the emotional memory of the performer is directly related to semantic memory, since any deep experience of a musical image is possible only when the interpreter assimilates the composer's language as a system of meanings. The performer must not just feel the work, but enter its intonation-semantic space, learn to recognize how the meaning is distributed between melody, harmony, rhythm, texture, timbre characteristics, articulation, agogics, and dynamics (Hargreaves et al., 2012). For example, in the performance of romantic music, the emotional content is not limited to an increased level of expression: it is often localized in *microrubato*, in the nature of cadence deceleration, in the specificity of sound guidance, in the interaction of supporting and non-chord tones, in the "breathing" of the phrase. Similarly, in Baroque music, emotional persuasiveness appears not as a direct expression of feeling, but as the result of precise mastery of rhetorical articulation, dance motility, the laws of affect theory, and the principles of ornamentation. Thus, emotional memory begins not where the performer "adds his own", but where he is able to read and internalize the emotional-semantic matrix of the composer's thinking.

Namely in this sense, the idea that the professional-emotional memory of the performer begins with an appeal to the emotional memory of the author is productive. This is, of course, not about literal psychological identification with the composer, but about the reconstruction of that artistic consciousness that is embodied in the text of the work. The composer's memory in music exists as a system of intonation priorities, genre codes, dramaturgical models, temporal and timbre representations. The performer-interpreter must make this system his own internal experience. Prasad et al. (2026) Only after this does the possibility of connecting the personal emotional treasury of the artist himself open up, that is, those experiences, associations, psycho-emotional reactions that give the performance individual depth and uniqueness. Thus, an objective reading of the work does not oppose the subjective one, but represents its necessary prerequisite.

However, it is here that one of the most significant problems of performance musicology arises: what is the real mechanism of transition from performer to interpreter. The declarative formula about passing a work through the prism of one's own "Self" is too general, if one does not specify how this "Self" is formed as an artistically significant instance. In this aspect, the concept of the artist's internal thesaurus acquires special importance - that set of auditory, emotional, cultural, vital, and reflective accumulations that are transformed into the material of interpretation (Moore, 2023). This is not only about musical experience in the narrow sense, but about the entire array of experiences: literary impressions, visual images, theatrical associations, observations of human behavior, experiences of joy, loss, expectation, catharsis, internal tension. It is this multilayered experience that can subsequently be projected onto a musical text, but only on condition of its deep assimilation.

The concepts of "affective pocket" and precedent meanings

In this regard, the proposed concept of an "affective pocket" seems productive as a metaphorical and at the same time analytical definition of the accumulative layer of emotional memory. It can be understood as a special internal sphere of accumulation and preservation of experiences that do not disappear after a single experience, but pass into a state of potential creative suitability. In musical and performing practice, such a "pocket" functions as a reservoir of future intonational decisions. Namely from it, the nature of the timbre filling of a phrase, the degree of dynamic saturation, the feeling of a culminating wave, the plasticity of agogics, and the individual manner of sound attack can be born. In

other words, an affective pocket is not just a repository of emotions, but an internal prerequisite for transforming experience into intonationally expressed meaning.

It is important to emphasize here that accumulation is not yet creativity. The material of experience becomes artistically productive only when it goes through the stage of comprehension, reflection, and internal verbalization. That is why the next important link in the structure of professional-emotional memory can be considered the formation of precedent meanings. It is about those internally assimilated and reinterpreted emotional and cultural impressions that cease to be just a fact of biography and acquire the status of an interpretative support. Precedent meaning is not just a mention of something experienced, but an already conceptualized experience that can be actualized in an artistic act. For a musician, this may mean that a certain life or aesthetic experience becomes a model for understanding an intonational gesture, a dramatic turn, a climactic tension or, conversely, the semantics of silence, pause, delay, and the dissolution of texture (Nicholson, 2003; Torrence, 2018).

In this context, verbalization as a form of awareness acquires special significance. The ability to verbally outline own understanding of a work, to determine the emotional and semantic logic of its development, to name the internal function of a particular thematic core, harmonic shift, or rhythmic gesture is not a secondary, but an essential part of the interpretative process. The word here does not replace music, but performs the function of meaning crystallization. It is through internal or external speech that the performer structures his own feelings, translating them from a blurred psycho-emotional state into the sphere of a meaningful artistic position. Therefore, it is appropriate to consider the ability to verbalize as one of the mechanisms of transition from emotional impression to interpretive concept.

6. SUMMARIZING SYNTHESIS AND CONCEPTUALIZATION OF EMOTIONAL MEMORY PARADIGM IN SYSTEMIC INTERPRETATIVE THINKING

All of the above allows concluding that the emotional memory of the artist has a complex multi-layered structure. Its semantic field includes, firstly, the semantic memory of the performer, which provides entry into the artistic world of the composer; secondly, the affective pocket as a zone of accumulation and assimilation of experiences; thirdly, precedent meanings as a result of the reflexive processing of this experience; fourthly, creative imagination, in the space of which the combination, transformation, and artistic reincarnation of the learned material takes place. Namely the interaction of these levels makes the transition from professionally competent performance to true interpretation possible.

The multi-level structure of emotional memory can be summarized as an integrated semantic system consisting of several interrelated components that collectively shape interpretative thinking in musical performance. The semantic structure of emotional memory can be represented as a multi-level system consisting of interconnected components that ensure the transition from perception to artistic realization (see Table 2).

Table 2- Structural Components of Emotional Memory as a Semantic System in Musical Performance

<i>Component of Emotional Memory</i>	<i>Content Characteristics</i>	<i>Functional Role in Interpretation</i>	<i>Performance Manifestation</i>
Semantic Memory	Knowledge of stylistic, intonational, and structural patterns of musical language	Provides understanding of composer's semantic	Generates new artistic meanings

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		system	
Affective Pocket	Accumulated emotional impressions derived from artistic and life experience	Serves as a reservoir of expressive potential	Individual timbral coloring, dynamic flexibility, expressive nuances
Precedent Meanings	Reflected and conceptualized emotional experience	Forms interpretative reference points	Dramaturgical shaping, semantic emphasis of climaxes
Creative Imagination	Ability to combine and transform accumulated experience	Generates new artistic meanings	Individual interpretation, originality of expressive solutions

Source: developed by the authors

As demonstrated in Table 1, emotional memory functions as an integrated semantic system in which cognitive and affective elements interact to shape interpretative thinking.

Thus, emotional memory in performing art appears not as spontaneous affectivity and not as a private psychological property of the artist, but as a systemic form of professional artistic consciousness. It provides a connection between knowledge and experience, between text and sound, between the author's model of the work and the personal experience of the performer. That is why it should be studied not only within the framework of the psychology of creativity, but also as a full-fledged musicological problem related to issues of intonational semantics, performance poetics, artistic reception, and mechanisms of meaning creation in musical art (Héroux, 2018).

The interaction of the structural components of emotional memory and their role in the transition from performance to interpretation can be represented in the following conceptual model. Figure 1 illustrates the sequential activation of semantic, affective, and imaginative mechanisms that transform the musical text into an individualized interpretative result.

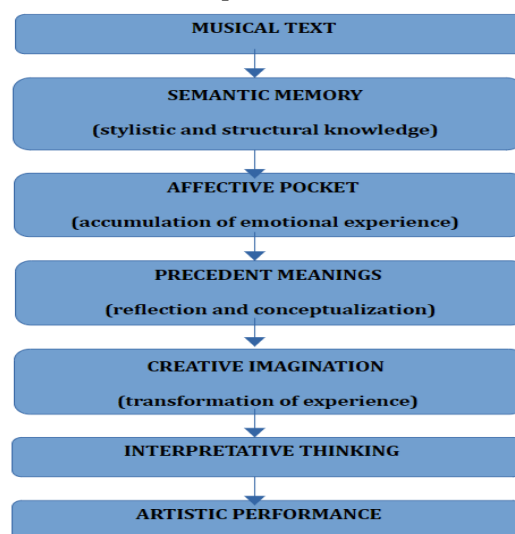


Fig. 1 - Conceptual Model of Emotional Memory in the Transition from Performance to Interpretation

Source: developed by the authors

Figure 1 synthesizes the key conceptual positions of the study, demonstrating that emotional memory operates as a dynamic and hierarchically organized system that ensures the transition from technical reproduction of the musical text to its meaningful interpretative realization. The sequential interaction of semantic knowledge, accumulated affective experience, reflective processing, and creative imagination forms a unified interpretative mechanism through which the performer transforms objective structural elements into individualized artistic expression. At the same time, the model emphasizes that interpretative thinking is not a spontaneous or intuitive reaction but the result of a complex internal process grounded in professional knowledge, emotional experience, and reflective awareness. Such an understanding allows emotional memory to be viewed not merely as a psychological resource but as a central component of performance semiosis that integrates cognitive, affective, and expressive dimensions into a coherent artistic system. Therefore, the conceptual framework presented above provides a basis for summarizing the main findings of the study and clarifying the role of emotional memory as a system-forming factor in musical interpretation.

conclusion

The conducted research allows concluding that the emotional memory of the artist is not a secondary mental resource, but a fundamental component of professional musical thinking, which determines the qualitative parameters of performing interpretation. It functions as a complex integrative system that combines cognitive, affective, semantic, and imaginary levels, ensuring transition from an objectively recorded musical text to its artistically convincing sound.

One of the key results is the clarification of the relationship between the concepts of “performer” and “interpreter”. It has been established that interpretation is not an alternative to accurate performance, but is its higher level, which involves a deep mastery of the musical text as a semantic system. Therefore, the subjective dimension of performing activity cannot be considered as primary or self-sufficient: it is formed on the basis of objective knowledge of the stylistic, intonational, and structural regularities of musical speech. That is why emotional memory, in its professional dimension, is a derivative of semantic memory, since its activation is associated with understanding the composer’s artistic world.

From a musicological point of view, it is fundamentally important that emotional memory does not exist outside the sound fabric of a work, but is implemented through a system of specific performance parameters. The emotional content of the interpretation is manifested in the tempo-rhythmic organization, dynamic gradations, the nature of phrasing, articulation, timbre modeling, and agogic deviations. Thus, emotional memory is transformed into a sign-organized acoustic form, which allows considering it as a component of performance semiosis. This position significantly expands the traditional understanding of emotionality in music, transferring it from the plane of subjective experience to the sphere of structurally meaningful sound expression.

A special role in the formation of emotional memory is played by its accumulative aspect, outlined in the study through the concept of the “affectation pocket”. It appears as an internal thesaurus of emotional and cultural impressions, which, undergoing the process of assimilation, become material for further interpretative activity. At the same time, it is emphasized that the mere fact of accumulating experience does not guarantee its artistic productivity: the decisive stage is the reflection one, as a result of which the so-called precedent meanings are formed. Namely they ensure the transition from experience to a meaningful interpretative position.

In this context, it is important to establish the role of verbalization as a mechanism of awareness. The performer's ability to formulate own understanding of a musical work contributes to the structuring of emotional experience and its consolidation in memory. Verbalization is not only an auxiliary tool for analysis, but also an active factor in the formation of an interpretative concept that combines the emotional and intellectual levels of musical thinking.

No less significant is the connection of emotional memory with imagination, which provides its creative potential. Imagination acts as a mechanism for combining and transforming accumulated experience, allowing the creation of new artistic images and individual intonation models. It is in this process that the synthesis of objective and subjective principles takes place, which constitutes the essence of the interpretative act.

Actually, the artist's emotional memory appears as a multi-layered structure that includes semantic, affective-accumulative, reflective, and imaginative levels. Its functioning ensures the integrity of the performance process, combining knowledge, experiences, and creative rethinking. As a result, namely emotional memory becomes the internal environment in which artistic meaning is born and an individual performance style is formed.

Thus, the study allows considering emotional memory as a key factor in the transition from performance to interpretation, which opens up prospects for further study of its role in the context of musical semantics, the psychology of creativity and the theory of performance art.

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