

## RATIONAL AND EMOTIONAL FACTORS OF MUSIC AND PERFORMANCE AESTHETICS

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**SUMMARY.** The leading task of the research is the definition and analysis of psychological factors, which depend not only on the formation, but also on the independent improvement of already acquired features of musical skills, including those that allow a performing musician to influence his/her own emotional sphere, keep it under constant control, adapt to the innate temperament and skills already formed in the process of professional training and performance practice. It is the analysis of these factors that makes it possible to recommend ways and methods of creating an individual style of a musician's concert activities, as well as the constant self-improvement of his/her skills, which is necessary for a performing musician. The *emotional* and *rational* assimilation processes presented for analysis as initial factors of creative activity form the aesthetic relationship of the individual to reality directly through the subject of active communication with art (musical and instrumental, in particular).

**Keywords:** performance process, psychology, aesthetics, motivation, rational and emotional factors.

### Introduction

The generalization of the methodology of music performance technology as the leading focus of performance art has been formulated in the studies of many scientists. These studies are based on the leading method of structural

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and functional analysis, which is one of the basic methods in the creation of the theory of the formation of performance skills and the one that most closely corresponds to the specifics of this subject. Therefore, the criteria of aesthetic assessment of reality cannot be ignored by research observations as previous work and experience provide opportunities to correct them in the process of creative activity and further improvement of the technological complex of musical and performing activities.

The performing musician, whose vocation belongs not only to him, but also to the listener, feels the complexity and responsibility of his/her assignment. The goal of this mission is thought-provoking at the highest level of performing arts.

When considering the psychological specifics of musical performance, one must touch on the original motives that determine and direct the thinking of the subject. It is known that in the daily activities of a person, changes, transformation of motivations and needs often occur spontaneously, suddenly, outside of dependence on the person himself/herself. This question is extremely difficult. After all, the motivation of thinking processes is determined by aesthetic, moral, psychological and physiological factors.

Human thinking is in a procedural state as both an individual and his/her natural environment assimilate and generate new sensations and feelings and, therefore, directly influence the flow of mental (intellectual and emotional) processes. The continuous evolution of human consciousness determines the direction of scientific research in revealing certain regularities of its existence, which reveals the professional (in this case – musical performance) relevance of the research of this topic.

## Literature Review

In terms of understanding of thinking in general and interpretative thinking of musical performance in particular, certain scientific experience has been accumulated, which illuminates the diversity of the above categories not only in musicology, but also in related fields (psychology, ethics, aesthetics, philosophy, etc.), which in general forms the methodological basis of our topic. In particular, these are the works of A. Adamyan<sup>3</sup>, O. Kopinoi<sup>4</sup>, E. Laszlo<sup>5</sup>,

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<sup>3</sup> Adamyan, Arshak. *Questions of aesthetics and theory of art*. Moscow, Art, 1978, 301 p.

<sup>4</sup> Kopina, Olga. *Study of the emotional regulation of mental activity under conditions of various motivations*. Ph.D. thesis. Specialty 19.00.01 (General psychology, personality psychology, history of psychology), Moscow, Art, 1978, 184 p.

<sup>5</sup> Laszlo, Ervin. Aesthetics of live musical performance. *The British Journal of Aesthetics*, Volume 7, Issue 3, July 1967, p. 261-273

J. Liang<sup>6</sup>, I. Lyashenko<sup>7</sup>, V. Medushevskiy<sup>8</sup>, V. Moskalenko<sup>9</sup>, I. Pyaskovsky<sup>10</sup> and others.

The modern level of exemplary performance and its theoretical justification in professional, scientific and methodological literature provides grounds for considering the ratio of *emotional* and *rational* in the musical performance process as components of the complex of the *ideal image* of the performer, which is the main goal of this research. Its relevance is less painful in the environment of like-minded people and closed pedagogical teams where certain artistic criteria are formed and are oriented to the established norms of these performing arts schools. Here we need to talk about the possibilities of improving norms and forming musical and performance aesthetics based on the general development of performance and its scientific, theoretical and methodological justification.

## Discussion

People's need to reflect the existing reality with various types of art arose as a result of understanding of what they saw, heard, and felt. Perception and worldview have always excited a person and caused a natural reaction – an emotional reflection and response. The feelings that arise in the process of reflecting reality are the primary source of emotional thinking in creative and, in particular, musical activity. In all types of art, the artist, first of all, is attracted to a specific object of attention, and not to any others. It is obvious that at the beginning of the historical development of civilization, the representation of reality was primitive and reproductive (for example, rock painting) meaning that artistic traditions, history, and experience in the display technique were scarce. With the development of civilization, the professionalism of artists has been formed and developed based on the experience of previous generations. It is also obvious that not everyone reflected reality, but only those people who had motivation, possessed certain abilities to do so and, above all, possessed the ability of a special sensitivity of perception.

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<sup>6</sup> Liang, Jing. Study on Aesthetic Characteristics of Musical Performance. *2018 4th International Conference on Economics, Management and Humanities Science (ECOMHS 2018)*: 387-390. Web. 14 Aug. 2019.

<sup>7</sup> Liashenko, Ivan. *Music in the system of aesthetic education*. Kyiv, Znannia, 1975, 48 p.

<sup>8</sup> Medushevskiy, Vyacheslav. On the regularities and means of the artistic influence of music. Moscow, Muzyka, 1976, 254 p.

<sup>9</sup> Moskalenko, Viktor. *The creative aspect of musical interpretation (to the problem of analysis)*. Kyiv, Muzinform, 1994, 157 p.

<sup>10</sup> Pyaskovskiy, Igor. *The logic of musical thinking*. Kyiv, Musical Ukraine, 1986, 180 p.

Objects of reflection attracted attention of artists in some way: either the objects of reflection differed from existing analogues or the artist found his/her ideal in his/her own consciousness or the first and the second coincided - the object is ideal and the artistic tastes of the artist are ideal. A valid question arises: where does the ideal criterion appear first – in the object or in the artist? Of course, in the artist because only he/she is able to appreciate the ideal in the object. Thus, it turns out that the artist accumulates an aesthetic perception of reality in his/her mind and forms an aesthetic taste.

Modern aesthetic views are based on the perception of masterpieces of art of many generations. It is also obvious that aesthetic tastes change in the process of evolution of reflection conditions and objects.

It can be assumed that the basis of aesthetics as a science exists in two guises: as an *object of reflection* and as a *subject of perception*. The object of perception exists everywhere: nature, person, society, interpersonal relations, subjective feelings, science, art, professional activity – namely, everything that makes up the meaningful understanding of the category *existing reality*. The subject of perception is a specific person (an individual or personality – depending on the level of self-awareness). An extremely complex system of interrelationships between the *object* and the *subject* also creates a corresponding problem – the criterion of the quality of the musical performance embodiment of the visual and artistic content of a specific musical work.

Aesthetics as a science of perception, reflection, transformation of reality and inner emotional experiences through the prism of the artistic aspect (as a category of intellectual and emotional activity) has (in the essence of its orientation) different psychological aspects of its existence – awareness, reproduction, rethinking of various sources of aesthetic attention. Namely, natural objects (air, forest, sea...), objects of social and personal relations, objects of human transforming activity. This complex hierarchy of cognitive processes in the mind of a creatively oriented individual requires the development of an appropriate methodological concept designed to reflect the complexity of performing thought.

The process of artistic awareness, reflection, and reinterpretation needs to take into account at least two conditions: the first is the presence of an object of reflection that meets the artistic criteria; the second is the presence of individual psychophysiological qualities capable of determining the criteria of the artistic aspect in the displayed or created object. Therefore, the *sensory-receptive* concept (in this aspect) is fundamentally aesthetic. It lays down the fundamentals of aesthetic awareness – the individual and personal qualities of a person that condition the processes of reflection, awareness, and transformation of reality (in the broadest sense). This is

where the main criterion comes from: the aesthetic evaluation of the *object* and the *subject* that reflects the objects or transforms and implements the new in relation to the existing one.

Since the surrounding reality is infinitely multifaceted, and the individual differences of a person are unique in a specific personality, an obvious question arises: how to determine the aesthetic criteria of object perception and how to determine the aesthetic views of the perceiving subject? And also, – what (we mean – the multifaceted nature of the subject) internal assimilative *relations and processes* occur in the *subject* and the *object*? It is obvious that in *object – subject* relations, the leading role belongs to the latter, as it determines the significance of the *object* and its aesthetic value. What is the motivation of the subject in the evaluation of the existing reality in general and in the aesthetic reality in particular?

According to the laws of psychology, human perception (in the assessment of perceived phenomena) is determined by both sensory and rational motives that control and direct the flow of both rational and emotional processes. The analysis of the relationship between *emotion* and *intelligence* is so comprehensive that it is theoretical and practical research that determines the specific conditions of the conceptual meaning of these processes. The substantiation of various theoretical and practical definitions of the psychophysiological characteristics of a person is very relevant due to the lack of a unified theory of knowledge of the active psychology of a person. In this case, the phenomenon of scientific research is based on the accumulation of observations of certain conditionally defined groups of people in the context of analogues for other groups. Predicting the behavior of a specific person with different group methods of psychophysiological research does not specify recommendations for an individual person.

Thus, the ratio of general canons of perception (they are dictated not only by genetics, but mainly by social conditions) require an analysis of the system of human actions in various practical (creative) life situations.

The sense of the aesthetic in music is inherent in individuals gifted with sensory perception of reality. Each artist perceives and reflects reality in his/her own way, depending on a number of factors, namely, temperament, character, acquired knowledge, impressions, aesthetic tastes, living conditions, etc. These factors make up the content of the artist's creative face and are embodied in a specific artistic image.

Performing a creative task requires the performer to search for appropriate emotional, rational and technological means adequate to intuitive needs for the realization of artistic intentions. It is the process of finding a symbolic and conceptual system for creativity in general and in a specific artistic process that reveals the stylistic characteristics of the artist's

creative individuality. "Semantic interpretation can be defined in connection with musicological analysis as giving a significance to the sound; the process of matching certain musical meanings with certain musical structures; the emergence of sufficiently stable interdependence of sound and meaning"<sup>11</sup>.

An artist cannot embody emotional impulses without the participation of the *rational*. The assimilation of the *emotional* and the *rational* gives rise to the aesthetic taste of a particular person. The effects of previous aesthetic impressions certainly correct the formation of personal aesthetic evaluations. Thus, the individual internal assimilation of *emotional* and *rational* integrated with the assimilation of external emotional impressions and their awareness form the integral essential basis of the aesthetic characteristics of a creative personality. This basis is constantly strengthened if the performing musician is able to analyze and evaluate his/her own sensory perceptions and psychophysiological states. The evaluation of what is perceived in a creative personality causes the appearance of new emotional manifestations generated by the novelty of impressions in the process of unfolding a musical work. The analysis of psychological aspects of musical and performing activity proves that the coexistence of *emotional* and *rational* is not only a permanent result of accumulated experience but is also a process of forming new analytical and synthetic combinations that develop according to future artistic concepts.

The nature of the ratio of *emotional* and *rational* factors reflects the aesthetic needs and views of the artist. The meaningful essence of the interaction between the concepts of *needs* and *views* in a performing musician is manifested as a direct connection, namely, needs reflect views, and views are the result of needs. M. Davydov's opinion regarding the above is correct: "The unity of emotional and rational factors in the musical performance process is ensured not only by the fact that a person simply thinks and acts as in an ordinary life. The appearance of situational emotions is also inevitable here. However, such emotions only accompany mental and motor processes. By not being focused on a musical artistic image, they are mostly random in nature. Random emotions, both positive and negative, can have a double effect on the success of an artist's performance on stage. They appear outside the logic and the measure of dramaturgy dynamics of the performed work"<sup>12</sup>.

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<sup>11</sup> Samitov, Viktor. *Theoretical foundations of professional thinking of a performing musician as a criterion of professional skill*. Lutsk, Volyn regional printing house, 2011, p. 275.

<sup>12</sup> Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist*. Kyiv, Musical Ukraine, 2004, p. 230.

Regarding the appearance of situational emotions, which accompany mental and motor processes during work on the interpretation of a musical work and its concert and variety embodiment, the following should be noted: these procedural and emotional states are an integral part of performance expectations and their realization. However, regarding the fact that they “appear outside the logic and measure of the dynamics of deployment”, it is important to note that the “logic of deployment” is not governed by situational, but rather stable situational emotions, which (nonetheless) are governed by the intellectual “reserve” of the performer.

The logic of this development largely depends on the needs and motivations of the performer. The definition of the concept of *need*, according to psychological research, has a motivation inherent in a person - physiological, psychological, intellectual, physical. Thus, motivation carries the material and spiritual essence of an active personality/individual. The motivational process is not corrected; it happens every minute because emotional and mental manifestations control motivational ones. The meaningfulness and essentiality of the combination of *motivation* and *emotion* are inseparable.

Emotion as a leading orientation is consciously controlled. Motivational processes are adjusted: the intellect affects the *emotional* after its awareness, and the *improvisational* processual enrichment of *motivations* – *emotions* – *intelligence* – forms the basis of criteria and searches in the subject’s aesthetic views.

Stimuli for motivational human behavior have several sources:

-the first one is physiologically instinctive when there is no *ratio*;

-the second source is when *ratio* is present and it directs further sensations;

-the third one is a continuous process of interrelationships of *motivation* and *ratio*.

From the standpoint of *ratio* and *emotio*, the flexible motivational sphere in the educational process is based on specific professional principles as musical performance exists in historical heritage and in today’s realities formed by specific performing musicians.

A performing musician of an academic direction learns professional skills from the best examples of world classical music (classical – in the broadest sense – exemplary). This means that the performer perceives and generates not only the performance aspect but also the composer’s concept of the musical work. The performing and the composing parts are realized by the performer at the same time and they provide an opportunity to perceive double emotional and rational information. Despite this, performing art and its specific problems can be considered outside of composition as the area

of purely performing tasks is so multidimensional and peculiar that their separate consideration in many aspects of musical performance is completely legitimate.

The performance process is aimed at the final result, which consists of interpretation of musical works of the completed program, perfect mastery of musical material, psychological relaxation before a concert performance. To achieve this goal, the performer solves a set of tasks that make up and determine the final result. Conventionally, these tasks can be defined as *analytical* (entering the visual and emotional sphere of the performed work), *technological* (expressive performing means and methods of their implementation into a real artistic image), *psychological* (self-control of the emotional state during the performance), *improvisation* (as a manifestation of co-creation and a living embodiment of the artistic and figurative content of a musical work on stage as well as depending on the listener's reaction to the real sound).

Each of the above-mentioned factors constitutes a certain volume of information, experience, abilities, which the performer uses to achieve the final result, namely, an adequate perception by the listener of the interpreter's performance intentions.

In performing and pedagogical practice, there are many recommendations for mastering musical material. One of them is the musical text which is already "in the hands" and it is a certain degree of mastery of the elements of the playing technique (arranged fingering, defined interpretive intentions, etc.), but, for example, the tempos of works of a virtuoso level do not allow working on them in their concert mode yet. Of course, approbation of the indicated rates is possible from time to time, but the work should continue at medium and slow rates. However, the emotional tone at slow and medium tempos is inadequate to the emotional tone of the figurative content of the work at fast tempos. Therefore, some experts believe that the performer in slow and medium tempos is obliged to work with full emotional capacity as this variant of practical work generates emotional stability and emotional reserve while working at the author's faster tempos. Others believe that processing at slow and medium tempos should not be associated with the permanently present emotional "filling" as emotions distract from a multifaceted complex of purely technological tasks (editing in voices and mastering articulatory and stroke techniques, identifying elements of hidden voice management, ensuring phonic perspective in the reproduced texture, detailing the logic of implementing linear micro-macro intonation, etc.).

Performing practice shows that the named methods should not interfere with each other: emotional atrophy when working at medium pace leads to the fact that technical skills formed and consolidated without emotional subtext will be amorphous in their expressiveness at fast pace



(muscle memory will work at a *ratio*, namely, in the mode of medium pace). This phenomenon is observed in those performers who do not have emotional lability, the ability to include a procedural emotional tone when necessary: during tempo changes and contrasting muscular and motor capacities.

A performer who has a good technical base knows his/her own game apparatus, his emotional and technical capabilities, for the sake of saving muscle and mental energy he/she can work at medium and slow paces without special emotional capacities. For such a performer, it is enough just before a concert performance to play the program several times at full physical strength with full emotional return (capacity), in order to have a reserve of both physical and emotional strength.

Concert performance is unpredictable on a daily basis; therefore, the situational emotions that master performers try to avoid are also unpredictable. What are the features of emotional uncertainty in a master performer?

First of all, logical thinking (rational factor) is accompanied by a corresponding emotional background, for example, "if I demand from others, then I will be asked; if I insist on my own views, then there will be complaints about my views and tastes".

Sharp condemnation of someone's performance also carries negative emotions. A person with an impulsive nature of temperament is prone to negative reactions both in the perception of music and performance art and in its awareness. After a change in situations (emotional lability), mood, time, a period of *ratio* comes when one evaluates his/her own impressions, arguments, conclusions, etc. Self-assessment of one's actions and analysis of their consequences lead to conclusions about psychological and emotional stress that consciously or subconsciously arises during subsequent concert performances. Therefore, the performer gets a continuous feeling of pop excitement, etc. meaning that personal emotionality in the assessment of outside observers works at the situational level.

Constant creative searches for the optimally correct interpretation of a musical work, its stylistic features, prompt a comparison of the performer's emotional state with an emotional assessment of the result of his/her performance. A master performer is constantly in search of artistic interpretive truth. He/she cannot rest on his/her laurels, especially when interpreting the masterpieces of world musical culture. These searches sometimes become illogical when one interpretation does not correspond to another in content and form. In such cases, the training, intuition of the performer and knowledge of the psychology of the composer's creativity is a criterion for the conformity of the performer's intentions to the author's idea.

Regarding the unity of emotional and rational factors in the performance process, there are different interpretations, since each performer imagines

not a stereotype, but his/her own position of creative understanding of ideas, emotions, artistic intentions, which he/she directs to the process of conveying to the listener. The rational aspect of the mental and emotional activity of a performing musician consists in evaluating and controlling the flow of one's own situational and artistic emotions, psychological states during playing. The performer that is experienced in concert performance practice feels and discovers the reasons for the presence of acquired experiences while analyzing. The mental aspects act on the emotional ones and, as a result, the natural process of making music becomes emotional and rational with a difference in the preference of one over the other, depending on the type of psychological organization of the subject.

Communicating with the listener, the performer experiences the *sensual* through the *rational*, and the *rational* through the *sensual*, but on a new level. This process can be continuous as the sensual and rational of the performer are modified over time in the context of the unfolding of the artistic and figurative content as well as the drama of the musical piece embodied by the performer. The ratio of the importance of emotional and rational in the performing process has an individual character as each person has individual qualities. Therefore, the ratio of sensual and rational in performing arts is a procedural phenomenon. For example, D. Shostakovich performed his own works (Piano Preludes and Fugues) in different periods of his creative life in different ways: tempos, depth of sound creation, dynamic plan, etc. changed. These fluctuations indicate changes in the balance of emotional and rational factors depending on changes in the character, performance and life experience, psyche of a person who is a composer-performer.

Naturally, the question arises: what is the criterion of the ratio of emotional and rational in the performing arts and is it even legitimate to pose the question of its existence?

It is obvious that there cannot be an unequivocal answer to this question because the criterion for the aesthetic assessment of a work of art is a multi-spectral concept. Each performer is temperamental and rational in his/her own way when determining his/her own creative preferences. This means that the criterion must be outside the concrete personality of the performer and that the understanding of this criterion is the source of both the general and the individual. Elementary psychology gives answers to these questions.

Also, it is necessary to note the following:

1. A high criterion is inherent not only to every talented performer (who has a natural temperament, character), but is also brought up on the best examples of world culture and is accordingly formed (as a creative personality) during training and communication in the surrounding artistic

atmosphere. Everything that surrounds a creative personality creates an atmosphere for finding a criterion of artistic quality, at least the so-called “golden mean”. However, this is not enough if the subject does not have the motivation to search for the most aesthetically refined criterion. The motivational sphere of this search arises only in the context of a rational and emotional self-assessment of the emotional, rational and willed qualities of a performing musician.

2. The ratio of *emotional* and *rational* factors originates from the source itself – the musical work: a careful performance interpretation of the musical text and a deep insight into the essence of the composer’s intention do not allow the idea to stray far from a specific emotional and figurative sphere. However, performers, like composers, have their own unique temperament and intelligence, and therefore, from a pedagogical point of view, it is necessary to communicate with a repertoire that carries emotional or rational artistic qualities and capacities that appeal to the aesthetic taste of this particular performer.

3. The criteria for the performance of musical works may be different in terms of composers’ style and imagery. We are interested in the criterion of the *emotion and ratio*, which is the same as the *emotion and ratio* of a particular performing musician.

The next indicator of the unity of the two components of *emotion* and *ratio* in performance is the stability of performance. Stability is a quality that belongs to a performer who is in control of his/her emotional states. However, this is not enough. When assessing and controlling his/her emotions during a public performance, the performer may sometimes make a mistake (stop). This phenomenon has reasons, for example: general inattention, insufficient elaboration of the automatism of musical and performance movements.

With a perfectly mastered program, during the performance on stage, the performer (as a rule) feels a positive emotional tone (the acoustics are felt, the audience listens carefully, the musical material sounds according to the visual and artistic intention) after the first minutes of emotional stress, which contributes manifestation of lability of muscle and tactile sensations. However, it is also known that emotional surges, both negative and positive, sometimes interfere with rational muscle and motor control. It happens that in such emotionally and rationally uncontrolled situations the muscle-motor uncontrollability occurs and results in negative consequences in the technology of performing musical works. Therefore, the performer must prepare for such situations in advance by doing his/her homework.

The performance of polyphonic works deserves special attention. Control over each of the voices of a polyphonic work (for example, a four-part fugue) is very difficult and, perhaps, impossible, but it is also not necessary

as such focus diverts attention from the unfolding of the drama (dynamics in the broadest sense) of the musical work. Therefore, when working independently on this material, it is advisable to switch attention from one voice to another, in order to cultivate the direction of auditory observations, which provide an opportunity to separate the significance of each of them. Nevertheless, even this is not enough for the stability of execution.

There is a need to master a directed combination of muscle, tactile and auditory memory. In the most complex textural episodes, auditory control should be focused on texturally uncomfortable places, and subconsciously (on muscle, visual memory) control a more transparent texture.

Musical performance, like other forms of art, is designed to fulfill the mission of artistic perception and reflection of reality according to the laws of beauty. The figurative content of the world emotionally reproduced by music is diverse: tragic, comedic, dramatic, lyrical, etc. What is the beauty in these phenomena? The aesthetic mission of art consists not only of beautiful and positive sensations; in all the fullness of human experiences, it is much wider, from the tragic to the comic. A person with a one-sided perception of reality cannot sympathize with a person with a developed, multispectral sense of the existing world.

Perception and reproduction of reality in all its colors is the vocation of art: through emotional and conceptual understanding to the education of the sensual and rational. "Semantic representation is connected with the translation of musical meanings into a new measurement system, with the conceptual awareness of sound. The latter enables the construction of new musical definitions because the conceptual level of consciousness provides the possibility of transferring previous experience to previously unprecedented situations (awareness of logical apperception), and thus provides the possibility of semantic representation"<sup>13</sup>.

Why did these tasks fall on music and performing arts? Because it is more insightful, sensual, and complex in terms of its impact on the human psyche (it acts multispectrally on all human sense organs) than purely linguistic, conceptual and symbolic systems.

What are the creative goals and intentions of a performing musician? Artists answer this question in different ways. However, there is a vocation that belongs not only to one person, but also to others as the performer creates not only for himself/herself, but, above all, for those who need him/her.

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<sup>13</sup> Samoilenko, Oleksandra. Informational and cultural aspects of the problem of memory in music. Musical art and culture. Scientific Bulletin of the Odesa State Academy of Music named after A. Nezhdanova: Vol. 6, Odesa, Printing house, 2005, p. 25.

## Conclusions

The above-mentioned material gives grounds to make the following generalizations:

1. Aesthetic needs arise as a result of certain psycho-physiological prerequisites.
2. Awareness of the aesthetic worldview in human activity directs its further intellectual development.
3. Reproductive understanding of art is the basis of productive creativity.
4. The category of artistic worldview is based on the processuality of historical changes both in the human psyche and in conscious activity.
5. The extremely complex hierarchy of mutual influences of objects and subjects of knowledge gives rise to the corresponding problem of the criterion for the assessment and quality of the art itself, its creation and embodiment in the art of music.
6. Perspectives of aesthetic awareness are based on sensory receptive qualities of a person, the beginning of which is in the continuous genetic direction. This is where the main aesthetic criteria for evaluating both the given phenomenon and the creator as well as their perceivers come from.

The criteria for the aesthetic evaluation of reality are based on the study of the multifaceted life activities of individuals and their generalizations. It is appropriate to make the following definitions:

1. A complex system of individual cognitive processes in the mind of a creative person requires a corresponding methodological concept of embodiment.
2. Music performance experience, which proves the organic inseparability of *emotional* and *rational* factors and the performer's awareness of previous possessions and his/her own effective relationship to them, represents a perspective for the formation of professional skills and future artistic achievements.
3. Motivational processes are adjusted in two systems. Assimilation processes of *emotional* and *rational* as initial factors of creative activity form the aesthetic relationship of the individual to reality directly through the subject of active communication with art (musical and instrumental, in particular). The inseparability of these processes shows the individual qualities of the performer's personality, which without presenting this process do not reveal the essence of the given problem.
4. The criterion for evaluating aesthetic phenomena should be, at least, based on the understanding of musical and performing arts.

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