

MODIFYING PROCESSUALITY OF EMOTIONS OF A MUSICIAN-PERFORMER

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SUMMARY. The essence of this research is to understand the professional and creative specifics of the emotional thinking of a musician-performer. The idea arose from the experience of performing activities, teaching and scientific research in the context of the traditions of performing arts and the theoretical opinion of experts in the field of musicology. The main task consists in substantiating the methodological and theoretical principles, methods of approach to determining the functional features of the emotional tone of a musician-performer as a tool for the formation of professional thinking of a creative personality. In such formulation of the question, it is necessary to proceed from the fact that the problem of human thinking is generally constantly active, meaning that it is in a procedural state as both, an individual person and his/her natural environment, assimilate and generate new emotions (feelings), and, therefore, directly carry out influence on the flow of mental processes. The processuality of this dual dynamic psychological modification is endless, and the disclosure of regularities here also has a timely processual and continuously renewed character.

Keywords: feelings, emotions, performance tone, intuition, thinking of a musician-performer.

Introduction

Modern processes in society that are focused on the continuous professional formation of a person determine the relevance of the problem

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of studying and researching the potential opportunities that music education and music training have for becoming a modern specialist. After all, it is known that a person who has experienced the joy of creativity even to the smallest degree deepens his/her life experience with a chain of reflexes and becomes different in terms of mental composition.

This problem definitely requires a special and voluminous study, in which the necessary qualities of the modern professional competence of the individual as well as the possibilities and prospects of the process of music education in this area would be studied more broadly and concretely.

Interest in the optimal understanding of the characteristics of human talents prompts scientific research to determine their origin and development. This, in particular, constitutes the relevance of consideration of a number of fundamental problems of music and performance art, one of which is the topic of psychophysiological components of the technological thinking of a musician-performer.

Music and performance art has its own specificity of realizing the natural abilities of a specific individual and requires a detailed study of the specific professional versatility of the practical formation of a musician-performer's personality.

Music performance practice proves that the unity of emotional and rational factors of sensory and analytical thinking is adjusted by the temperament and character of a particular musician-performer.

A complex hierarchy of cognitive processes in the mind of a creative person requires the following: an appropriate methodological concept of revealing the dialectic of mental processes in general and separately; awareness of the specifics of creative searches; forecasting the next possibilities of manifestation and implementation of the subject's creative thought.

The criteria of aesthetic assessment of artistic reality by a musician-performer should not be left out of research observations as theoretical awareness of practical performing experience opens up new opportunities for finding the most objective content of it.

Literature Review

The main stages of the centuries-old history of instrumental music pedagogy characterize the stages of formation and development of performance musicology, which are determined by the levels of theoretical understanding of two factors: performance itself in its specifics (comprehensive technology, psychotechnics, conceptual-interpretive and emotional-artistic thinking) and in music pedagogy in its methodical settings. This is confirmed by the

numerous works of outstanding pedagogs, methodists, and researchers aimed primarily at identifying, borrowing and further introducing all productive and innovative aspects into pedagogical practice with the aim of increasing the level of fundamental professional training of future specialists in the music industry.

An overview of the majority of publications (research: A. Adamyan³, M. Davydov⁴, O. Kopina⁵, I. Lyashenko⁶, V. Medushevskiy⁷, V. Moskalenko⁸, I. Pyaskovskiy⁹, V. Samitov¹⁰ and others) demonstrates the focus of performance musicology on the awareness of the processes of formation of musician-performer's professional thinking as a key component of the formation of a creative personality. At the same time, researchers do not consider at all, or insufficiently, the emotional component of executive thinking. This leads to the main goal of our research, which is awareness of the specifics of the emotional thinking of a musician-performer as a technological process.

Discussion

Considering the emotional spectrum of experiences of a person engaged in music and performing arts, one must touch on his/her general emotional state as music art is connected with the perception and reflection of reality. A person who is engaged in a certain type of activity (in this case - music and performing arts) reveals specific manifestations of the flow of emotions (contrasting, procedural, modifying) specific to this type of art.

Emotions have a timeless character, i.e., in the time process of performing creativity they are transformed, enriched, modified, etc. The modifying processuality of emotions in the creative process is obvious.

How do new emotions appear? On the basis of what has already been acquired (which were embedded in specific experiences), do the new

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

⁴ Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist*. Kyiv, Musical Ukraine, 2004, 240 p.

⁵ 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.

⁶ Liashenko, Ivan. *Music in the system of aesthetic education*. Kyiv, Znannia, 1975, 48 p.

⁷ Medushevskiy, Vyacheslav. On the regularities and means of the artistic influence of music. Moscow, Muzyka, 1976, 254 p.

⁸ Moskalenko, Viktor. *The creative aspect of musical interpretation (to the problem of analysis)*. Kyiv, Muzinform, 1994, 157 p.

⁹ Pyaskovskiy, Igor. *The logic of musical thinking*. Kyiv, Musical Ukraine, 1986, 180 p.

¹⁰ Samitov, Viktor. *Theoretical foundations of professional thinking of a performing musician as a criterion of professional skill*. Lutsk, Volyn regional printing house, 2011, 272 p.

emotions represent a new psychological formation which is not based on the previous emotional experience of the musician-performer?

Performance practice unequivocally confirms that the lack of accumulated experience of psychological tests, emotional memory assets limits the performer's ability to master new emotions.

Analytical consideration of emotions as a phenomenon of the corresponding human composition of the psyche leads to a conditional division of emotions into situational and artistic ones.

The performer is constantly in the process of searching, i.e. various emotional states arise, which the performer intuitively or consciously decodes through mental operations. Situations regarding the emergence of various emotional states are accompanied by feelings that are somewhat common to situational and artistic emotions. From the point of view of formal logic, artistic emotions should be formed on the perception and awareness of artistic creativity. From the point of view of dialectical logic, elements of beauty can be found in all manifestations of life.

Situational emotions accompany each person throughout his/her life, which means that the accumulation of emotional perceptions and emotional memory occurs continuously. In this sense, situational emotions have a constantly active character, and therefore, situationality is defined as a continuous process from the moment of human birth. Therefore, a person with established views and a stable emotional state does not exclude the course of situational emotions, which can affect the general stable emotional state and which are defined as periodic sudden dynamic outbursts. Thus, situationality can be defined as a process and also as suddenness.

As a result of numerous discussions and scientific and experimental studies, psychologists came to the conclusion that the conditional distribution of *emotional* aspects and *character* is illegitimate as *character*, being formed in the process of life, is inseparably connected with *emotional* aspects and is also influenced by it. The conclusions are unequivocal: by influencing the *character* one gets rid of the negative qualities that belong to the *emotional* aspects and, conversely, by influencing the *emotional* aspects one gets rid of the negative qualities of the *character*. Similar conclusions apply to the *situational* aspects of a phenomenon and the *artistic* aspects of figurative quality.

The age qualification of a student of a higher music institution is characterized by a certain degree of formation, stability in the situational and artistic aspects in which awareness prevails over unconsciousness. This period is characterized by the variability of the purposeful balancing of the situational and the artistic aspects.

During this period of formation of a musician-performer as a master and as an individual one can conventionally divide situational emotions into

genetically continuous (constantly present in all spheres of activity) and situational (spontaneous, sudden, arising in the process of professional activity).

Some experts believe that accompanying spontaneous emotions have a negative emotional tone associated with problematic situations in performance technology. Namely, emotions arising from unsolvable tasks (situational problems of the physiological kind), failures at concert performances, etc. Therefore, they have the character of dissatisfaction.

At the same time, situational emotions also have a positive emotional impact in executive practice. For example, a successful concert performance or when in the process of working on the details of a music material, a previously impossible task is solved by itself (insight), and the emotional tone suddenly changes from negative to positive. These phenomena indicate the lability of the emotional tone in minute-by-minute situations.

The lability of situational emotions depends and is regulated by many factors. If we draw a parallel with genetic emotional impulsivity (the speed with which an emotion becomes a kind of driving force for actions, which prompts without prior thinking and a conscious decision to perform them), then the connection between situational and genetically continuous emotions is clear, they both are instinctive and uncontrollable.

Problematic issues of situational emotions are solved successfully under the condition that a person who possesses a large amount of knowledge, various types of information, and experience is able to manage his/her own emotions when receiving new information. Therefore, the accumulation of a stock of knowledge (mental information) and professional skills (peripheral information) changes the center of the higher nervous system, leads to stability, ability to adjust, and to mastering the management of situational emotions.

Music performance under conditions of joint activity in various forms (conscious and spontaneous) is connected with conditional reflex activity. Musical and performance movements, the culture of muscular and tactile sensations, which is formed in parallel with musical and auditory representations and assimilation of information, in a complex form a system of mutual influences of simple and complex, conditional and unconditional reflexes, which mutually enrich each other in interactions with the system of concepts and signs; the first one enriches by concepts and the second one due to sensations and, thus, acquire a common human experience in an individual. Therefore, it is interesting to see the concept of physiological understanding in its sensory content.

The conceptual aspect of mental activity is not limited to understanding the adequacy of reasoning and conclusions recorded in words, language, and the adequacy of perception of the logical structure of these reasoning and conclusions in the mind of a person. A more difficult problem is the

disclosure of sensory information embedded in generally accepted sign systems (language, noto-graphic, etc.), which cannot be equivalent to feelings due to the ambiguity of their perception by each person and the impossibility of fixing subtle nuances of sensory origin. In other words, “the task is to show that we not only interpret works of art differently, but also experience them differently”¹¹. According to A. Einstein “concepts and sentences acquire meaning or meaningfulness only due to their connections with sensations. The connection of the latter with the former is intuitive and illogical in origin. Scientific truth differs from empty fantasy only by the degree of reliability with which it is possible to make this connection, or intuitive comparison and something else... The content of the truth in the system is determined by the reliability and completeness of its correspondence to the set of sensations”¹².

A system of concepts or what we call logical thinking (concepts in a detached state can have a formal or, in a better case, a formal and logical meaning), depending on the sensory affinity of concepts and associations, exists as a system precisely due to the connection with sensations as hierarchy. In our opinion, the coefficient of sensuality combined with the total volume of conceptual content constitutes a form of dialectical thought.

As already mentioned, the connection of concepts with feelings and, therefore, with deep feelings of illogical origin is intuitive. Continuing the reasoning of A. Einstein, we note that the generally accepted understanding of intuition applies to all spheres of human activity.

Intuition is a comprehensive phenomenon which has an instinctive and associative basis regardless of professional direction.

Intuition, first of all, is a phenomenon of emotional origin: in the beginning, there are vulnerable feelings, then (as a processuality) new emotional impressions and the analysis of awareness of these phenomena in a sensory-associative way. This is followed by an analytical and mental justification of previous impressions. Intuition provides an assessment of the previous with consequences, possibilities of the future. Thus, intuition in time is a direct link between the past, present and future.

In relation to the threshold of sensitivity, intuition has special characteristics, in particular, the feeling of receptivity that defines general (in relation to a given individuality) actions regarding the search for creative intentions.

The unconditional essence of the intuitive aspects is a synthesized understanding that unites many mental processes as such, which associatively cause reactions, emotions, experiences. It should be noted that intuition

¹¹ Vygotsky, Lev. *Psychology of art*. Moscow, Pedagogy, 1987, p. 42.

¹² Einstein, Albert. *Collection of scientific papers*. Moscow, Nauka, 1967, p. 262-263.

cannot appear by itself. It is based on sensory-intellectual experience, which works differently for each individual. In music performance practice, intuition can sometimes arise in some performers, in others it is present at all stages of work on musical compositions and at concert performances.

Some performers' intuition is voluminous and covers the perception of all means of musical expressiveness at the same time. Such performers belong to the artistic type. Working on a piece of music at the initial stage (familiarization with the sheet music text), the artistic type of performer intuitively feels the stylistic features of a given composer; thus, intuition prompts him/her to select the necessary means of expression as a result of feeling the composer's concept of a piece of music. As a result of a complex intuitive and stylistic feeling, the artistic type of the performer also intuitively has the correct ideas of tempo, metro-rhythm, dynamic plan, etc. already at the first stage of familiarization with the musical text.

A performer of a different artistic type, who has a brilliant technical base, quickly masters other means with the help of muscle-tactile sensations and memory. However, if such a performer does not have very developed internal auditory representations and the intuitive prompting of the analytical talent component is not sufficiently developed, the consequences of playing "from the keyboard" are possible. After all, experience shows that the pace can be accelerated due to the motor mobility of the performance apparatus and, as a result, a violation of the metro-rhythm, intonation vagueness, etc. can occur. When such phenomena occur in different works, it leads (with a program of different styles) to a performance stylistic devastation.

Analytical performers do not have as much intuition as artistic performers. As a rule, they begin their acquaintance with a musical work by analyzing the general data of the musical material and determine specific areas of work. This does not mean that it cannot be the other way around (from the specific to the general). Therefore, some performers of the analytical type, having good auditory ideas, from the beginning of working on a piece of music, work without an instrument in order to grasp the general context and the whole concept of the piece of music.

It is necessary to pay attention to the fact that in the process of life activities (education, upbringing, conditions for creative work, etc.), an artistic type of performer can acquire the features of an analytical type of performer, and, on the contrary, an analyst can acquire the features of an artist. At the same time, a creative relation to each individual is necessary in order to preserve the genetic abilities that exist continuously.

It is extremely important to choose a repertoire for each personality, taking into account emotional and technical needs. Physiology has scientific data on the effects on the emotional state of a person, as a result of which

shifts in motor actions occur. The performer's emotional fascination with the process of learning a piece of music should become a permanent psychological background that combines all performance factors. "Only in this case, the student's homework becomes a necessary stage of psychological preparation for performing on stage. The performer acquires the skills to replace the harmful influence of situational emotions with artistic ones, i.e. precisely those that are in the course of the unfolding of musical drama. Therefore, in the process of working on technical challenges he/she must find a modifying performance tone corresponding to the development of the work"¹³.

Masterpieces of world music classics have always been and remain a great asset for musicians of various specialties. They cannot be excluded from concert practice and even more so from the educational repertoire during the process of formation and upbringing of a musician/artist who is capable of deep and diverse thinking and feeling and for whom music is an open book of the human soul in all its richness and diversity of emotional expression. Therefore, the best examples of classical heritage (their translations, transcriptions) and modern music as a means of forming the artistic intelligence and culture of feelings of young musicians should be kept in the educational (concert) repertoire.

In our opinion, the search for positive emotional states is inextricably linked, first of all, with the performer's ability to self-regulate his/her own psychological states while working on musical works at various stages of their mastery.

At the first stage (acquaintance with the musical text), the performer is in a state of searching emotions meaning that he/she discovers something new for himself/herself, which was previously unknown. This state is uncontrollable in internal conditions as the emotional and informative novelty determined by the musical material creates various emotional modifications. Also, it is precisely in such emotionally modifying situation that the performer must control his/her emotional state because further motivational and emotional directions depend to the greatest extent on this initial acquaintance with the musical text, and this is precisely what forms the artistic and figurative content of the interpretation of a musical work.

With regard to the second stage of work on a musical piece, the emotions of a purposeful searching nature prevail here as the directions of realization and incarnation of the concept of a musical piece in the mind of the performer have already been determined. The task is to find the necessary performing means of expression (instrumental and non-instrumental) for the

¹³ Davydov, Mykola. *Theoretical foundations of formation of performance skills of an accordionist*. Kyiv, Musical Ukraine, 2004, p. 254.

realization of the composer's idea. The emotional tone at this stage is characterized by the analytical and emotional orientation of searches.

As for the stage of independent work on a musical piece, the emotions of physical labor and artistic satisfaction prevail here. The emotional state here is constantly connected in assimilation relations (muscular-tactile, auditory-motor, pictorial-artistic), which means that we have a complete set of attributes procedurally modifying the performer's emotional tone.

Regarding the stage of concert performance, we note the following:

- a constantly present rational control over the quality of the performance and at the same time over the implementation of the intended interpretive artistic and figurative concept of the musical work in the form of artistic self-expression;

- situational pop emotions regarding the quality of performance in front of the listener dominate;

- there is always a communicative attitude to operational emotional meaningful feedback with the public.

Thus, all stages of work on a piece of music involve a processual variable and versatile spectrum of emotional states of the performer, which is, in our understanding, a modifying performance tone as an indicator of the specific artistic psychotechnique of the musician-performer.

Conclusions

While summarizing the consideration of the emotional aspect of the professional thinking of a musician-performer, we must draw conclusions that will direct further considerations regarding the specifics of the formation of performance skills.

1. The modifying processuality of the musician-performer's emotions is obvious.

2. Artistic emotions, as evidenced by everyday performance practice, always have a positive emotional tone.

3. Despite the organic connection of artistic emotions with situational ones, we state the following:

- active communication with music is communication with the great emotional assets of Humanity;

- when working on musical works, we consciously or unconsciously accumulate the emotional experience of many generations (this is the emotional value of a diverse repertoire);

- stylistic features of each composer reflect his/her emotional and aesthetic inner world, thoughts, experiences;

- scrupulous attitude to musical text (along with intuition) opens up the sphere of sensory multiplicity for the reproductive enrichment of one's emotions and the formation of professional emotional thinking;

- on the synthesis of accumulated (reproductive) emotions, the creative personality's emotional tone is formed as genetic emotionality assimilates with emotions acquired from the outside.

4. The specificity of musical art imposes the following requirements on the performer:

- to raise the level of the culture of one's feelings to the author's, and the level of intellect to the understanding of the ideas and aesthetic principles of the era in which the performed musical work was created;

- to be well-versed in literature, art, and history, without which emotional and intellectual penetration into the figurative system of musical works of various genres and styles is impossible.

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