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**EMOTIONAL INTELLECT OF MUSICIAN-INSTRUMENTALIST AND  
TRANSITIVITY OF ARTISTIC-AESTHETICAL EMOTIONS WITHIN THE  
TERMS OF PERFORMANCE-COMMUNICATIVE SITUATION**

*This article contains research of the problem of impact of emotional intellect on transitivity of artistic aesthetic sense of musical composition during performance thereof in modern genre-stylistic performance-communicative situation. The specified methods of development of musician's emotional intellect as an important part of performer's artistic performance technique. Three steps of intellect emotional development influencing musician's successful creative realization in society have been discovered.*

*Keywords: associating, visualization, emotions release, deprogramming, emotional intellect, emotional thinking, emotional giftedness, emotional vocabulary, deprogramming*

As far as it is known to a wide circle of composers, performers, art historians, the end of the XX century - the beginning of the XXI century was distinguished by rapid development of performing musicology distinguished by reflection, the deepening of the mysterious angles of birth of the artistic character on the stage, the ability of an performer to completely immerse himself into the "parallel worlds" of the musical compositions performed in the presence of the public; in other words, to get closer to understanding of the emotional thinking mechanisms (*ET*) without which his game turns into artisan action.

*ET* as a person's ability to think emotionally, and in case of musician-performer – with aesthetic emotions, stimulates musical thought to understand their origins and consequences, as music, namely academic traditions, is a language. V. Medushevsky considers musical language as "a system capable of reflecting the diversity of emotional states" [3, page 189], proceeds from the fact that understanding, "reading" of musical images is possible only because of "the code - the intuitive spectator's knowledge of their emotions' *logic*" (italics ours - *O. E.*) [same].

This opinion is confirmed by V. Moskalenko noting that " perception adequate to the nature of the musical composition occurs only if immersed into the world of emotions" [4, page 6].

In the dictionary by S. Ozhegov we find such interpretation of the concepts of "emotion" and "intelligence": "Emotion - spiritual experience, feeling" [6, page 892];

"Intelligence - mental ability, mental basics in humans, predetermining its activity" (same, page 245].

The idea of unity of emotions and intelligence is not new. We find it in the works by L. Vygotsky, S. Rubinstein and O. Leontiev. E. Ilyin's theory of emotions, D. Lucin's two-component theory of emotional intelligence and numerous theoretical researches of foreign psychologists and musicologists in this area led to the definition of the concept "*emotional intelligence*" (EI), which has been studied by scientists over the past twenty years, thus, it is relatively a new and young branch of knowledge.

For the first time ever the term "emotional intelligence" (the ability to process information containing emotions: to identify their essence, interaction, etc.) was applied in 1990 by American psychologists J. Meyer and P. Selovey who, together with D. Karuso, developed the theory of emotional and intellectual abilities. Further research of this problem is present in the works of foreign scientists: non-cognitive theory of emotional intelligence by R. Bar-On, works by K. Cannon, L. Morris, E. Orioli, the theory of emotional competence D. Goleman and others.

In his book "Emotional Intelligence," D. Goleman proposed to use EQ (coefficient of development of emotional intelligence) instead of IQ (the coefficient of development of intelligence itself). If the genes are responsible for the first level (IQ), then the second one (EQ) can be developed during life.

There are already institutions thoroughly studying the problems of the EI in Canada and Europe, that confirms great public demand for the development of questions of understanding feelings and emotions in order to achieve success in all spheres of human activity, its implementation in society, and ultimately - for optimistic human existence, its harmony with the universe.

Observations show that musicians with qualities of leader, conductors, instrumental soloists, concertmasters of orchestras, quartet artists, and other chamber ensembles usually have developed EQ, and vice versa, subordinate workers, for example, musicians of the orchestra pit not showing their initiative and creative thinking not looking for their own musical interpretations in the process of music performance have low EQ.

It is the development of emotional intelligence that helps to bring its thoughts to order, look into its subconscious, harmoniously combine the work of both hemispheres of the brain (the right that is responsible for emotionality, and the left, which provides the logic and

rationality of thinking) and thereby get closer to the goal of his life (the musician is an opportunity to engage in concert activities, obtaining aesthetic pleasure from creative music on the stage, demand of the "art market").

Test studies show a significant advantage of *EQ* (80%) over *IQ* (20%) for achievement of progress by human (including in the musical field of activity).

The development of *ET* is not a total control of emotions, but a constant work on their awareness, on their transfer from the subconscious to mind, on clear understanding of themselves and their intentions, removal of "internal brakes" to maximize their complete self-realization.

*EI* increases throughout life along with getting life experience, therefore, the process of maximally broad perception of the whole world: nature, cultural phenomena, art, religion, communication in family, society, and other is very important.

Music from the artist is born not only due to the correct positioning of his hands, but also due to "positioning of his soul", the personality of the musician. An outstanding pianist of the twentieth century, G. Neuhaus considered his creative credo the thesis: "There is not enough genius of musical talent, pianist data, not enough! We need a huge inner culture, the eternal depth of mind and heart in the immortal heritage that was created by mankind during three or four millennia of cultural existence "[5, page 240].

Namely with this purpose *EI* development program is being developed, that is especially useful for children who play a musical instrument and are constantly faced with the problem of transitivity of artistic-aesthetic emotions in the process of concert performances. Figuratively speaking, thinking should be "bi-chamber" to provide a strong connection between the two hemispheres of the human brain.

An important feature of the *EI* is the ability of the musician to reflect on and decentralization, empathy (the ability to stand on the position of another person, to understand its needs and feelings), which allows you to significantly expand the range of artistic images ("intonation-images" by B. Asafiev), usually marked in musical works by author's notes and demanding the performers to experience and implement them, both intonationally and with the help of artistry.

An artistic game of music as a result of personality experiences in the form of theatricalization, playing them in "persons" (kind of "masks") is combined with personalized musical and artistic sound images.

In our times distinguished by the rapid development of technical means of communication, globalization of culture, virtualization of life (which even gives grounds to talk about the emergence of a new type of thinking - virtualized man, for whom Internet communication in social networks becomes more important than human communication, and records in You-tube are more interesting than "live" concerts) risk of having an obstacle in understanding and defining their emotions increases, that can result in at least non-spiritual, "dead", boring game on the stage and a maximum – even to psychosomatic illnesses ( in the form of alexithymia).

That is why it is necessary to develop emotional giftedness (*EO*) - meta-capability, which determines the ability of the musician to fully use all his skills and abilities he has, even the "untaught" intelligence (intuition, "the sixth sense").

This skill is very useful to the musician at the very first stage of acquaintance with musical performance, because it is the process of mastering someone else's (composing) musical text requiring intuition and connecting of creative imagination, awakening an associative flow of meanings. The helpers in this process are: questioning oneself, your subconscious mind: "What can this musical episode mean?", "What kind of feeling, which its shades did the author want to reflect?", "What does this intonation look like?", "With what this melody is associated?"? "and so on.

When the performer learns to use the *ET* technique, on the stage under the conditions of the concert performance his mind will be occupied with constructive artistic and aesthetic images, and it will not cover the variety of panic, which are provoked by the thoughts: "And if I forget the text of a musical work?", "And will I suddenly play fake? ", " And maybe I have low-grade sound? ", " What do the students think? ", another.

These uncontrolled unconscious thoughts obstacle resolution of artistic tasks, do not promote success on stage, can lead to panic fear of the scene, thoughts of his unfitness to concert activity, of leaving this profession (and this after many years of learning music!).

To remove this negative emotional background, first of all one must understand this emotion, that is to translate it into a conscious "field" of the content of a musical composition. It is necessary to identify the processes that impede penetration into pure creativity, namely compression in the chest, tension in the stomach, feeling of heaviness, rapid heartbeat, sweaty hands, familiar to all who have ever played on stage for public. The very development of the EI promotes reduction of negative emotions and fear.

One of the methods of *EI* developing is *association* technique, which is especially proper for performance of program music, where associations trigger emotions and direct their thinking in necessary direction immediately after learning the name of the work (for example, "Storm" by A. Vivaldi or "Flight of Bumblebee" by M. Rimsky-Korsakov)

Particular attention should be paid to association technique in childhood, as even complex technical tasks faced, for example, by pupils of elementary school upon performance of the play "Disease of the Doll" from the "Children's Album" by P. I. Tchaikovsky (extracting soft cantilevered sound, capturing notes that should be singing, distributing different sonorities between three voices) are solved successfully if the teacher uses the association method by connecting the imagination and the musical feeling of the student to his program's comprehensible musical composition.

The next important tool for *EI* development is the *visualization* technique, in which development of the musician's imagination is also very important. Work on its quality is very time consuming, but necessary (joint listening to music with a student and conversations about its content, idea and personal meaning; the identification of means of artistic expression that would help to awaken creative imagination; fiction, films, paintings, etc.).

Rise of "high modernism" in the world art in the second half of the XX century also contributed to the fascination of art, the attempt to embody a new conception of the universe, plunge into new artistic-shaped spheres: abstract, unreal, virtual with a focus on a bold experiment with new electronic means, a kind of transformation, use of such unusual forms of concert life so far, as the game of live musicians-violinists with a hologram of recording a already deceased prominent jazz musician (S. Grapelli), or concerts with VJs of People's Artist of Ukraine O. Botvinov, etc.

In modern music, "new phenomena <...> dictate their demands to the level of performing skills of the musician and, in particular, to his artistic technique. There is formation of a modern performer, who must possess not only the sophisticated techniques of playing the instrument, but also be able to convey the author's text taking into account the latest specificity <...> "[9, page 157].

In Ukraine namely in contemporary chamber music figurative artistic and stylistic opportunities are significantly expanding, that stimulates a creative approach to performing musical compositions using synthesis of arts, elements of performance, choreography, visualization.

The author of the article participated in many premieres of new works written and dedicated by world composers to the laureate of international contests for the Chamber Duo "Kadans" (violin - Honored Artist of Ukraine O. Yergiev, bayan - People's Artist of Ukraine I. Yergeev): "Per musica ad astra" by J. Tamulonisa (Lithuania), "Sea Landscape" by S. Berynsky (Russia), "Morning Music" by E. Stankovych, "Together" by O. Shchetinsky, "Insight" by R. Kalimulina (Tatarstan), "Children's Suite" L. Samodayeva, "Lun Y" V. Dinescu (Romania), "Duel-Duo №5" K. Tsepkolenko and others, in which transitivity of artistic-aesthetic emotions is particularly important and is carried out with EI.

For example, in respect to **L. Samadaev's "Children's Suite"**, which consists of separate music performances to the theatrical performance "As if by Magic" of Odessa Theater of Young Spectators, musicians must possess the technique of performer's "theatricalization," which includes: an artistic dialogue between performers ("Mother and Father"), communicative communication with the audience-listener ("Balagan"), dressing up (a hat and a scarf for performing the roles of Mother and Father, a gypsy handkerchief on the thighs in the image of the "Gypsy Tank"), acting transformation of performers into the characters of the play, playing while standing, elements of choreography, humor and even mockery of themselves, self-irony, which is the hallmark of postmodernism ...

The composition by **M. Bronner "Adam and Eve"** is also written and devoted to the "Cadence" duet. There are musicians-actors in it: Adam (bayan) and Eva (violin) originally come from different corners of the halls, not "familiar" with each other, play back with each other, then turn their faces back into the hall and, finally, face each other, reflecting by means of both sounds and performers' play the birth of a magical sense of love. Theatricalization of this performance is also supported by "happy-end" – walking off from the scene of both musicians together, who gently sing the theme of love ...

As a result, we note the great potential of *ET* development, improvement of artistic-performance technique of instrumental musicians due to the unconventional combining into ensembles various by instruments, the expansion of the chamber segment in contemporary art, the play of performer's roles by each performer. In the system of higher musical education, the problem of modern *musician-performer* upbringing is becoming relevant, the one who shall organically fit into the general culturological paradigm of contemporary performance covering also non-classical alternative areas of music: jazz, rock, fusion, pop, and others.

In concert performances it is necessary to apply different methods to develop the *EI*. For example, the exercise "*help to calm down*" - especially useful in classes with the ensemble (string quartet, ensemble, orchestra, chamber ensembles of mixed composition), because it teaches to relieve the stress of your partner in the ensemble, and then to apply this skill to yourself.

In addition, the game at the ensemble teaches how to collaborate in a team, find a common interpretation of the works performed, to be able to go to the background, to understand partners and helps to learn important skills on communication with other people.

Exercise "*underlining the unity*" - finding twenty qualities that unite you with another musician (for example, with your concertmaster, or teacher), desirably to be done in writing, that requires you to analyze the qualities of your character, temperament, socionic type and compare yourself with someone else.

It is very useful to writing your "emotional dictionary" (like the remarks dictionary by V. Rajnikov [8]), that is useful upon use of your personal remarks in the texts of musical works not marked by the author.

For example, in the "Romanian dances" by B. Bartok, the author of the article has selected his remarks for each of the six dances:

I – *proudly, majestically;*

II – *gentle, lyrical, in-maiden;*

III – *mysteriously, remotely;*

IV – *subjugating the power of the spirit, royal;*

V – *lively, joyful;*

VI – *in the fairy tale of dance, enthusiastic, fun to fail.*

Another one of the most effective means of development of the *EI* is the exercise "*Underlining the Importance*" in the process of which it is necessary to find the features you like and that cause sympathy in the characters of people around; in case of musical performance, the features you like; in case of musical literature - the compositions you like most.

An important point for stage confidence is the ability not to "burst" emotions excessively, not to "overflow" feelings across the edge, "not to overdo the face", otherwise it can add tension to the motor apparatus, exaggerated dynamics, lack of subtle details, distortion of the artistic image. But in the practice of academic performance we more often

encounter emotional-amorphous, indistinct, artisan, non-expressive performance, that considers the complexity of musical classics and its self-sufficiency as its reason. But this is not the way that leads to success on stage, it does not meet modern challenges. Therefore, the truth, as always, is in the middle (the vital credo of the author of the article - "the golden middle", Harmony in everything).

Actual significance acquires conscious management of their emotions, influencing them through **reprogramming** (neurolinguistic programming - *NLP*). We must support in every possible way positive opinions, statements ("I love my instrument"; "I will study this composition"; "I will do well on stage"; etc.), repeat them many times, even write on paper, actually engaging in psychological autotraining .

Another effective *EI* development method is the **deprogramming**, which includes such methods as:

1. "Pure Flow" of consciousness is a game of trust to yourself, your feelings, feeling fine energies, for which purpose the level of mastering of the instrument you are playing and getting the skill of reading from the sheet is very important, which ensure the comprehensive mastering of musical material when you succeed to not distract from the main meaning of music - emotions on the secondary - technical tasks (application, strokes, sound quality, etc.).

2. Observation of his thoughts-emotions during the process of the game (perhaps in the form of a conscious internal monologue, and possibly in a dialogue-talk with himself, for example, while performing "Ave, Maaria" by F. Schubert the author of the article conducts a conversation about the meaning of being - service to people, beauty, love for art, music, and these thoughts are always different, with different colors, because you cannot "enter the same river twice "...).

This method is very useful for the execution of cantilena, because slow music helps to tune in to meditation ("meditativity" with its attraction to the spiritual-applied value of musical expression by O. Markova), allows you to adjust the brain processes and establish the necessary dominant on the stage (the correct "Stage Feeling" by K. Stanislavsky).

3. Be Set Free Fast (*BSFF*) – the method of psychologist Larry Nims, consisting of depriving from psychological discomfort by recording and writing down of own problems (for example, trembling in the legs at the first minute of the performance on the stage, or a non-rhythmic game due to acceleration).



4. Sedona's emotions releasing method (Lester Levenson) – targeted at achievement of the ninth level (category) of feelings and emotions under its classification which he calls "piece" and which includes such demonstration as peace of mind, balance, completeness (of interpretation), freedom (both freedom of spirit and freedom of the musician's playing apparatus), perfection, serenity, calm (lack of physical tension), integrity (created by the artistic image).

5. Emotional Freedom Technique (*EFT*) – the technique of emotional release - is especially important nowadays, the benefits of an individual-specific approach to the interpretation of a musical composition instead of blind copying.

In Soviet times, pianists were not allowed to move on the instrument, most teachers considered reasonable ascetic behavior even upon performance of such works as "Hungarian dances" by J. Brahms, which led to the regime of limited artistic expression of emotions of instrumental musicians. But the best methodologists, who certainly belong to the founder of the violin school, L. Auer, called for the "extraordinary vital activity of the performance", specific to all its students. Auer's students were all different, but none of them was indifferent and cold in his performance. <...> Auer <...> did not tolerate cold, abstract academism, killing the living soul of the musician" [7, p. 124].

6. The method of Zhyvorad Slavinsky - the so-called *aspectics*, due to which a person is capable of living an external experience in his consciousness, capable of moving from a dual perception of the world ("I – not Me"), sometimes leading to stress and accumulation of problems, to a single perception a world in which we are only a small but very important particle! It is this world that helps to use own *EI* for the benefit of oneself and others, merging into one whole with the audience in the concert hall, giving you all without a remnant, under the slogan: "We are one whole with You (the World) - You and I !!!"

7. *The method of effectiveness* - under the slogan "Do not worry, do not suffer, take it and play!" Going to the stage and act as often as possible - the main exercise for the future instrumentalist, each time it will be more confident and brighter, with greater dedication and high level. ET.

8. *Method of biomechanics* (V. Meyerhold) - movements releasing unconscious emotions that "hide" in the muscles and suppress the performer (especially in the back and neck muscles). Due to the many diverse movements of instrumental musician's playing apparatus (by the way, the activities of which are equated to the work of miners under energy

consumption), they, like athletes, are usually calm and cheerful in their lives, are more optimistic than other social groups not engaged in art. According to Z. Kogouteka's apt words, "Today's music ... vigorously says "yes" to a life of human" [2, page 279].

9. Planning method. When planning, the musician immerses into implementation of his dreams - to perform a composition, to master new musical style, eventually – to play for people! Therefore, when planning, we are freed from our limiting boundaries, restraining the flight of our imagination on its path to creative success.

In conclusion, it is possible to conditionally divide the *EI* into three stages:

a) **low** level of *EI*, characterized by low self-esteem, depressive thoughts, feelings of guilt, professional dissatisfaction with oneself, inability to understand themselves, in the causes of their negative emotions;

b) an **average** level of *EI* characterized by the ability to manage emotions, sufficiently developed discipline, self-control, ability to concentrate, plan their time for music (or other activities), understanding the secret mechanisms of the birth of their emotions, hidden motives of action;

c) a **high** level of *EI* that is characterized by the ability to observe own emotions, a clear understanding of oneself and own desires, the harmony of the soul, mind and body, the absence of "internal brakes" for self-expression of own inner world, which in general leads to creative success - the desired result of activity man in art.

Another very important observation is that often successful politicians, business people, and academics are able to play a certain musical instrument (for example, Paul Allen, co-founder of Microsoft, playing guitar, Bill Clinton on saxophone) that confirms the increase in brain activity during listening to classical music, as well as the special creativity of people who are engaged in music, their ability to "do something from nothing" - to extract sound by the expression of B. Okudzhava's song "from some crutch, from some kind of rough veins, from some kind of fantasy there ...".

Musicians are usually very sensitive to perception of others' emotions, not only in music in the form of artistic-aesthetic images, but also in ordinary conversation, in interpersonal communication with the help of voice intonations, the pace of proclamation of phrases, person's face expression, the character of look, etc.

It is the development of the *EA* performer-instrumentalist who pushes and directs the true process of creating his transitive artistic images in the process of performing musical works in a concert-communicative situation.

In addition, it is musical memory based on figurative thinking and being longer-lasting and stronger than visual or tactile. In general, it can be stated that the process of playing a musical instrument and playing music improves memory and increases its volume (musicians can remember much more read text than people who did not engage in music activities).

We conclude that it is thanks to the *EI* that it is possible to achieve artistic peaks, to enter the state of *acme* and achieve cathartic influence on the audience in the concert hall. Whoever once was on the stage "as at home" will never betray this most important human profession that makes man a Man and helps to unite the World around Harmony, Beauty, Love and Art.

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