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## **CREATIVITY AS A FACTOR OF ART WILL IN COMPOSING AND PERFORMING ACTIVITIES.**

**The purpose of** this article is to identify the leading aspects of the phenomenon of creativity as the main factor of creative freedom in composing and performing activities. **The methodology** of this article is based on the unity of such methodological approaches as psychological, musical-historical, socio-cultural, axiological, and interpretive-textual. **Scientific novelty** is determined, on the one hand, by the identification of new directions for the study of the phenomenon of creativity as key in many studies of the psychology of art, and on the other hand, by an in-depth study of the principles of performing and composing as a creative act. **Conclusion.** The most significant characteristics of music as a special form of the existence of art can be called creativity, interpersonal skills, integrity and syncretism. Creativity at the musicological perspective of learning, which seems to be a factor contributing to the artistic mastery of the world, is of particular importance in the context of the emergence of a new worldview paradigm of “global creativity”. The multiplicity of creative ideas and their solutions can be viewed as a sign of mature musical and productive ability, and it is the realization of the creative attitudes of the composer’s personality that ensures the freedom of their creative embodiment. Creative qualities are not the exclusive properties of composers, creativity is also a characteristic feature of the performer in his creative work, since it should be understood as a property that ensures personal development and the ability to create a new artistic phenomenon, a creative product.

**Keywords:** creativity, creative thinking, psychology of art, performing art, composer activity.

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**Креативність як фактор творчої волі у композиторській та виконавській діяльності.**

**Метою** даної статті є виявлення провідних аспектів феномена креативності як головного чинника творчої волі у композиторській та виконавській діяльності. **Методологія** даної статті базується на єдності таких методичних підходів як психологічний, музично-історичний, соціокультурний, аксіологічний та інтерпретативно-текстологічний. **Наукова новизна** визначається з одного боку виявленням нових напрямів дослідження феномена креативності як ключового у багатьох дослідженнях психології мистецтва, з іншого боку – поглибленим вивченням принципів виконавської та композиторської діяльності як творчого акту. **Висновки.** Найбільш значними характеристиками музики як особливої форми буття мистецтва, можна назвати креативність, комунікативність, цілісність та синкретизм. Креативність при музикознавчому ракурсі вивчення, представляється фактором, що сприяє художньому освоєнню миру, що набуває особливого значення в умовах становлення нової світоглядної парадигми «глобальної креативності». Множинність творчих ідей та варіантів їх розв'язку можна розглядати як ознаку зрілої музично-продуктивної здатності та саме реалізація креативних установок особистості композитора й забезпечує волю їх творчого втілення. Креативні якості не є винятковими властивостями композиторів, креативність у такій же ступені є характерною рисою виконавця у його творчій діяльності, бо креативність слід розуміти як властивість, що забезпечує розвиток творчої особистості та її здатність до створення нового художнього явища, творчого продукту.

**Ключові слова:** креативність, креативне мислення, психологія мистецтва, виконавське мистецтво, композиторська діяльність.

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**Креативность как фактор творческой воли в композиторской и исполнительской деятельности.**

**Целью** данной статьи является выявление ведущих аспектов феномена креативности как главного фактора творческой свободы в композиторской и исполнительской деятельности. **Методология** данной статьи базируется на единстве таких методических подходов как психологический, музыкально-исторический, социокультурный, аксиологический и интерпретативно-текстологический. **Научная новизна** определяется с одной стороны выявлением новых направлений исследования феномена креативности как ключевого во многих исследованиях психологии искусства, с другой – углубленным изучением принципов исполнительской и композиторской деятельности как

творческого акта. **Выводы.** Наиболее значительными характеристиками музыки как особой формы бытия искусства, можно назвать креативность, коммуникабельность, целостность и синкретизм. Креативность при музыковедческом ракурсе изучения, представляется фактором, способствующим художественному освоению мира, приобретает особое значение в условиях становления новой мировоззренческой парадигмы «глобальной креативности». Множественность творческих идей и вариантов их решения можно рассматривать как признак зрелой музыкально-производительной способности и именно реализация креативных установок личности композитора и обеспечивает свободу их творческого воплощения. Креативные качества не являются исключительными свойствами композиторов, креативность в такой же степени является характерной чертой исполнителя в его творческой деятельности, так как ее следует понимать как свойство, обеспечивающее развитие личности и способность к созданию нового художественного явления, творческого продукта.

**Ключевые слова:** креативность, креативное мышление, психология искусства, исполнительское искусство, композиторская деятельность.

**Relevance of this article.** Creativity, understood as a complex phenomenon, appears to be a unified, coherent and well-functioning system, the development and modification of which depends, firstly, on social factors, and secondly, on the specific objective components coming from the type of activity and the general professional orientation of creativity, and thirdly, from the individual personal manifestations of creativity of a particular person. So, the manifestations of creativity within the framework of musical creativity can be completely different not only in different specializations (performers, composers), but also within the same research group. On the contrary, in any case, we will be faced with absolutely unique characteristics, as this is directly related to the individual properties of the individual.

**The purpose of this article** is to identify the leading aspects of the phenomenon of creativity as the main factor of creative will in composing and performing activities. The methodology of this article is based on the unity of such methodical approaches as psychological, musical-historical, socio-cultural, axiological and interpretive-textual. Scientific novelty is determined by the discovery of new trends in the study of the phenomenon of creativity as a key in many studies of the psychology of creativity, on the one hand; on the other hand, an in-depth study of the principles of performing and composing as a creative act.

**Literature review on this topic.** In most contemporary works that study the phenomenon of creative individuality, a special place is given to the notion of creativity, about which D. Kirnarska speaks as about the mysterious ability of the soul and mind to give birth to the new, and not to reproduce the old [4, p. 16]. The etymology of this notion is traditionally traced either from the Latin word "creo - to create, create", or the one that completely coincides with it in the content of the English word "create". The phenomenon of creativity is one of the key to many studies in the psychology of creativity, which explains the plurality of its interpretations and definitions, which, according to K. Torshyna, there are more than sixty. This is explained by the fact that the desire to justify the definition of

creativity falls on the usual "conceptual schemes" [5]. They are not applicable to this category, that is why the understanding of creativity is directly related to the general methodology of research, within which there is an attempt to justify this category.

**Basic presentation of the material.** Analyzing the existing definitions of creativity in her work, K. Torshyna distinguishes six types of categories among them. The first type includes definitions called the author as gestaltist, in which creativity is understood as the process of destruction and change of existing gestalt for the formation and construction of the best; K. Torshyna relates the innovative concepts of creativity, aimed at evaluation in accordance with the level of novelty of the creative process result to the second type; the third type includes the aesthetic or expressive notions of creativity, in which the main emphasis is on expressing creative ideas and create the self-realization; the fourth type, in accordance with the concept of K. Torshyna, includes psychoanalytic or dynamic definitions of creativity, based on the concept of the relationships I, It and Over-I; up to the fifth type, the researcher refers problem definitions of creativity, that means that the possibility of justifying the category of creativity is seen through the consideration of the processes of problem solving; and finally, to the sixth type there were assigned all the definitions that did not fall under any of the above-mentioned types, including rather vague and debatable [7].

As you know, the concept of creativity has become widespread after the release of the works of American scholars J. Guilford, E. Torrens, E. Thorndike. After J. Gilford substantiated the fundamental difference between two types of mental processes - convergent and divergent, the problem of creativity began to be considered from the standpoint of cognitive psychology. We emphasize that J. Guilford considered the basis of creativity to be the very divergent type of thinking, which formed the basis of numerous studies that continue and develop this idea. In his works, J. Guilford allocates sixteen factors of hypothetical ability, characterizing creativity, namely - mobility of mind, speed, non-standard and originality of thinking, special sensitivity of consciousness and to the problem, etc. Summarizing the characteristics of these qualities, J. Guilford gives them the general name - divergent thinking, defining it as an important and relatively independent component of intelligence [5, p. 18].

Thus, divergent thinking is first and foremost interpreted as the ability of a person to produce equivalent alternatives to solving a creative problem in response to changing the circumstances and new situational conditions. This allows us to speak of creativity as a

multidimensional and multi-level phenomenon that is revealed through divergent thinking, which, in turn, can be regarded as an integral basis of creativity.

The study of the structure of creative thinking leads most researchers of this problem to the conclusion that the basis of creative thinking is association. M. Kovaleva believes that "creative thinking is formed as a result of new combinations of associations between the elements," and "the more distant are the associations between the elements, the more creative thinking is considered - provided that these associations meet the requirements of the task and are characterized by usefulness" [5 , p. 19].

Thus, J. Guilford described the main parameters of the phenomenon of creativity: firstly, it is an original judgment and the ability to detect a broad associative field of the problem, while finding unexpected solutions to the tasks; secondly, this is the ability not only to identify the main properties of the object under consideration, but also to offer new possibilities for its application - "semantic flexibility"; thirdly, it is the ability of a person to rethink the original form of the stimulus in such a way as to create the possibility of using its properties redefined in a new way; fourthly, it's the ability to generate non-standard ideas in a spontaneous situation - "spontaneous semantic flexibility" [3, p. 162].

Accepting the main theory of J. Guilford, E. Ilyin nevertheless allows himself a number of refinements – “it is legitimate to recognize the approach to the problem of foreign psychologists, which distinguish four aspects in the problem of creativity: the creative process (as ability), creative product, creative personality and creative environment. The latter understand the scope, structure, social context, forming requirements for the product of creativity” [3, p. 158].

We note that under the creativity E. Torrens understands the expression of susceptibility “to problems, lack of knowledge, their disharmony, discrepancy, etc.; fixing these problems; search for their solution, offering hypothesis; finally, the formation and message of the solution outcome” [3, p. 158]. For revealing the level of creativity of the approach at all stages of the creative act, E. Torrens and his associates in this matter E. Thorndike offer a group of tests designed to identify existing abilities and hidden creative potential.

D. Kirnarska, as well as a number of other researchers, considered this principled position of American scholars rather vulnerable, because their suggested concept could not fully meet their own task. Most of the current research that uses Torrens tests applies them to

identify four important indicators of creativity, namely speed, flexibility, originality and elaboration. D. Kirnarska points out that in an effort to better understand the creativity of E. Torrens and E. Thorndike, they created tests in which the main attention was paid to revealing the quantity and originality of the mental product.

Moreover, their way of revealing creativity seemed to D. Kirnarska quite doubtful, because, in her opinion, to determine the creativity of the individual in accordance with her ideas about the use of "bricks, needles, newspapers, balls and other innocent objects in a rather unusual way" was not entirely correct [4, p. 16]. She wittily notes that if the subjects offered for the test did not acquire a new meaning and it did not find them new application, then the conclusion of the test for him would be disappointing [4].

It is no accident that the musicologist D. Kirnarska questioned the absolute objectivity of the offered tests because it is in the field of musical creativity, the definition of creative abilities and the degree of creativity exclusively with the help of test tasks can hardly be regarded as a fairly objective assessment. This equally concerns both performing and composer creativity, as each of these types of professional music requires a much more complex approach to revealing its essence.

This situation has led to the fact that in the last third of the twentieth century practical psychology and psychodiagnostics proved to be inadequate in identifying creative abilities and creative possibilities of the individual, applying for this system of tests. Moreover, it became apparent that the results obtained through test checks were most often found not by personal characteristics and unique creative properties, but due to the origin of a person, his education, and sometimes banal preparation for the test. To clarify this difficult situation, a number of scientists took a detailed examination of the methodology and the theoretical justification of the definitions used in the field of psychology and individual differences in mental activity.

Thus, M. Kovalyova, following K. Martingale, argues that creativity should be understood more as a general personality trait than to represent it as a cognitive ability. When studying the degree of creative will and the level of creativity of the individual, many scientists build their research in such a way that in their works creativity appears as a set of personal factors.

E. Ilyin in his work "Psychology of creativity, giftedness" proposes to consider creativity "as a process of constructive transformation of information and the creation of

innovative results, subjective and objectively significant" [3, p. 160], where creativity is defined by them as a subjective "determinant of creativity, a systemic (multidimensional, multilevel) psychic creation" [3, p. 160].

In other words, creativity is determined by the ability to express innovation changes in all life spheres of human knowledge that include the processes of thinking, communication and professional activity "at levels: personality (potential) - process - result" [3]. At the same time, the author notes that any creative process is the implementation of two divergent trends, namely the creative tendency, on the one hand, and the tendency of destruction and reconstruction of existing stereotypes, on the other hand. Taking this into account, the phenomenon of creative behavior can be interpreted as "creative destruction".

Often, we can encounter practically synonymous with the concepts of creativity and creative potential, and that is not entirely correct. The phenomenon of creativity has its potential and actual form, and therefore a wider conceptual field of values, compared with the notion of creative potential. In a potential form, creativity is not recognized by the person, but is present in it as an obscure image, perceived as close in spirit, but remote in time, and, most importantly, is always ready to go into its active phase - the actual form (the revealed creativity).

The phenomenon of creativity seems to be a single, coherent and coordinated functioning system, the development and modification of which depends, firstly, on social factors, and secondly, on the specific objective components corresponding to the type of activity and the general professional orientation of creativity, thirdly, from the individual personal manifestations of the creativity of a particular person. Thus, the manifestations of creativity within the framework of musical creativity can be quite differently oriented not only in relation to professional orientations (performers, composers), but also within the framework of one research group.

In other words, creativity, which manifests itself as composers, can not be the only unchanged basis with completely identical characteristics in all investigated cases. On the contrary, in each case we will be faced with unique characteristics, because it is directly related to the unique properties of the individual. So, if we look at the psychological structure of creativity, we can conclude that it consists of motivational, affective, aesthetic, intellectual, existential creative parameters.

Throughout the entire path of studying the problem of creativity, many researchers, following the "first movers" by E. Torrens and his associates, developed and offered their own parameters and criteria for assessing creativity. M. Kholodna offers the following set of properties of intellectual activity as a criterion of creativity: *speed* that the investigator interprets as the presence of a certain number of ideas arising in a unit of time; *originality*, as the ability to produce non-standard ideas and to find unexpected solutions that differ significantly from the generally accepted, typical answers; *susceptibility*, understood by M. Kholodna as a special sensitivity, receptivity and attentiveness to non-standard details, as well as the ability to flexibly and quickly switch from one idea to another; *metaphoric* understood as it is, the ability to work in a fantastic, "impossible" context, the tendency to use symbolic, associative means for expressing their thoughts, as well as the ability to see complex in the simple, and, conversely, simple in the complex [3, p. 164]. In this case, the possibility of a rapid transition from one type of phenomenon to a distant in the content of another can be defined as the flexibility of thinking.

Indicators of creativity or divergent abilities, as it is noted in many studies, can not fully reflect or determine the possible creative achievements of a person and not in his everyday life, and not in professional activity. A wide range of interests and a unique inner intellectual activity provides a special motivation for a creative individual, since creativity characterizes the highest level of activity in which a person is able to rethink and modify a social environment in accordance with its internal needs, motive forces and special motivation.

The ability of creativity to rethink and transform previous perspectives and persistent ideas can be considered one of the most important parameters and dynamic characteristics of creativity. In many works, for example, in the works of L.S. Vygotskyi, this ability is directly connected with the imagination and principles inherent in it for the principles of emotional thinking. The author writes that "art is the work of thought, but very special emotional thinking, and even after the adjustment, we have not yet solved the main task that faces us. It is necessary not only to find out exactly what the laws of emotional thinking differ from other types of this process; one needs to further show how differ psychology of art from other types of the same emotional thinking" [2, p. 70]. He further points out that one of the most important features of the imagination is the desire to "recombine" the images.

It should be noted that explaining this phenomenon L. Vygotskyi chooses the field of music as the most convenient reason to determine his position - explaining the process of forming a creative idea, he says that the choice of "representations, images, actions, replicas obey the same by the laws of artistic couplings, which obey the grip of sounds in a melody" [2].

The process of forming the creative ideas and the creative trends associated with it testify to the presence in a concrete creative person of a developed internal plan of action, which is the result of the desire to structure their own interests, convictions, creative aspirations and formulate creative tasks for themselves, personal motivation. In other words, without a consciously constructed and clearly structured plan of action, the process of productive work seems rather dubious.

Analyzing the problem of creative personality, creativity can be regarded as a state and as a process leading to an understanding of the phenomenon of creativity. At the same time, it is quite natural to relate creativity and interpretation, since any work involves an interpretation, and any interpretation assumes if not creativity in full (since the will of interpretation is nevertheless limited to the amount of information contained in the object of interpretation) , those co-creation.

In our case, special attention should be paid to manifestations of personal expression in creativity, realized with the help of creative personality settings - autointerpretations (O. Stoletov), which in many respects are faced with the category of autocommunications, whose study was initiated by Y. Lotman in works devoted to the semiotic aspects of culture [6]. Under autocontraction, he understands the process of increasing information during the transformation of the outgoing message in the "I-I" system with the help of the influence of external code that shifts the context: "Functionally, the text is used not as a message, but as a code when it does not add to us any new information to the existing one, transforms self-reflection of the person generating the texts, and translates the existing messages into a new system of values "[6, p. 37-38].

M.M. Bakhtin in his "Aesthetics of verbal creativity" marked the basic principle of aesthetic development of any phenomenon as a view from the outside of the object under consideration, the introduction of a "transcendental background": "... The author should find a point of support outside of it, so that it becomes an aesthetically complete phenomenon ..." [1]. In this case, alienation is required both in spatial and temporal and semantic variants.

**Conclusions.** Creativity, communicative, integrity and syncretism are the most significant characteristics of music as a particular form of being of art. Creativity in the musicological perspective of studying is a factor contributing to the artistic development of the world, which is of particular importance in the context of the emergence of a new ideological paradigm of "global creativity" (V. Yakovlev) [8].

The discussion of the phenomenon of the creative personality in musical culture is a constant object of study of many musicologists, with a demonstration of a different understanding of the functional, psychological, artistic properties of the composer and performer. So, considering the phenomenon of composing, D. Kirnarska notes that at the initial stage of training the composer is allowed to use the "soft copy", that means that he is allowed to rely on the existing composer's experience to create "variant copies of another's music" [4, p. 270]. However, the true artist is distinguished by the relentless desire to find his voice and "unique musical personality." The own creativity becomes the main ally and assistant of the creative person in this desire and the movement, in the direction of finding itself in music.

The plurality of creative ideas and variants of their solution can be considered as a sign of mature musical-productive ability and the very realization of creative settings of the personality of the composer. It provides the will of their creative embodiment. Creative qualities are not the exclusive properties of composers; creativity is, to the same degree, a characteristic feature of the artist in his creative activity, as creativity should be understood as a property that ensures the development of the creative personality and its ability to create a new artistic phenomenon, creative product.

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