

EMOTIONAL INTELLIGENCE OF A MUSICIAN-PERFORMER

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Abstract: The purpose of the research presented in the article is to reveal some features of the differentiation and integration of emotions in music and musical performing activities. The article reveals the multifaceted nature of the psychological concepts of "emotional intelligence" in relation to musical performing creativity. An attempt is made to search for the significance of the development of emotional intelligence in achieving the unity of technical and artistic-imaginative, logical-constructive and emotional-sensual, reflective and intuitive, reproductive and creative principles in musical and instrumental performance. It is shown that in the conditions of musical performance, emotional intelligence receives a specific refraction, determined by the characteristics of musical and artistic activity. This is manifested in the development of such qualities as managing own emotions, self-motivation, empathy, etc.

Keywords: musical art; artistic playing; musical performance game; artistic emotions; emotional intelligence; verbal factors; musical text; musician-performer; professional experience; professionalism.

1 Introduction

At the turn of the 20th and 21st centuries, in the desire to develop algorithms for achieving maximum personal and professional growth of an individual, society launched a search for new keys - properties, including of a communicative plan, which, if available, would act if not as guarantees then at least as declarative conditions for the direction to the desired development and success of a person. In fact, similar attempts have already taken place in the 20th century - it is enough to recall the ideas of recognizing a person's potential, taking into account his IQ. As it is known, a series of experiments over time simplified this connection, but did not remove the statement of the question itself. Considering the fact that in recent decades we have been at the stage of globalization of society, there was crystallizing of demand for the development of such a category of properties, which would not necessarily be present in a person immediately - by nature (like, again, IQ) but would be completely the kind that develops, synthesizes, can be trained, and, under the conditions of competent development, opens to itself and to the world. The derivative of this lively search became relevant developments, first in the field of psychology, and later - directly in art history. In particular, IQ (Intelligence Quotient) was replaced by EI - Emotional Intelligence. In the margin, we should note that among psychologists, at a certain stage, when trying to move away from the recognition of IQ, the phenomenon of "creativity" was discussed - as the one that is responsible for the prerequisites for a person's successful realization in life.

However, in its modern sound, the term 'emotional intelligence' was used in 1990 by Peter Salovey and John D. Mayer. They spoke of it as a form of social intelligence that includes the ability to monitor one's own feelings and emotions as well as the feelings and emotions of other people, to recognize them and apply this information to guide own thinking and actions.

Salovey and Mayer began to develop a methodology for measuring emotional intelligence and researching its significance. We will not delve into the specifics and content of their peculiar tests now, but will only note that the intermediate results of the respective experiments emphasized that individuals who had high indicators of perception, understanding, and evaluation of emotions - that is, were able to more deeply identify and name the mood that is experienced, recovered their emotional state faster, and upon further observation, responded more flexibly to changes in their social environment, which ultimately could have a certain impact on a person's competitiveness.

At the same time, the function of fiction is inherent in the artistic form, and all artistic psychology (emotions, feelings, thoughts,

desires, interests, behavior, etc.) represents an imaginary, fictitious psychology. It is necessary to distinguish fictitious, imaginary emotions in art from the emotions of real life, life psychology. Accordingly, musical emotions differ from life emotions, and the artistic form serves as a marker of their distinction.

Developing this idea further, musical emotions can be understood in the form of musical-emotional images, the unity of the emotional and intellectual principle in artistic creativity. On the other hand, musical emotion is a vital emotion transformed under the influence of an artistic form. Being part of musical emotions, life emotions color and concretize the latter, giving them more specific valences.

In the field of musicology, musical emotions are studied primarily in connection with melody, rhythm, harmony, polyphony, and analysis of musical forms. This series can be supplemented by composition techniques, orchestration, arrangement, means of musical expression, and the history of orchestral styles. In the "psychological knowledge" field of music psychology, musical emotions are studied primarily in connection with perception, life emotions, emotional ideas and imagination, emotional memory, and the subject's thinking. One can also raise the question of integrating the analysis of musical emotions within these two areas of interest in music psychology. Then it is possible to talk about at least three statuses of musical emotions. They are analyzed, firstly, as a musicological concept, secondly, as a psychological concept, thirdly, as an interdisciplinary concept, their integrator. In the case of integration, it is proposed to correlate musical emotions, at a minimum, with the life emotions of a person, on the one hand, with the material, form, and expressive means of a musical work, on the other hand, with the emotional ideas and imagination of a specific subject of perception, on the third. Thus, the consideration namely of emotional intelligence as a multifaceted complex phenomenon in musical performance seems to be a very relevant scientific task, especially taking into account the innovative transformations taking place in the musical art and performance today.

2 Materials and Method

The theoretical and methodological basis of the study includes the theory of emotional intelligence, conceptual provisions of the psychology of musical activity about the peculiarities of the course of creative processes, as well as some fundamental provisions of the theory of the complex nature of a musician's professional skill.

During the study, methods of analysis of scientific literature on the research problem, as well as comparison, synthesis of theoretical positions, views, and assessments were used.

3 Results and Discussion

In the 1990s, Daniel Goleman, who worked with the New York Times (specializing in research on the brain and human behavior) and at the same time studied psychology at Harvard University, got acquainted with the works of Peter Salovey and John D. Mayer. At Harvard, Daniel Goleman also collaborated with David McClelland, who, in turn, belonged to a group of researchers which questioned the informativeness of cognitive tests in relation to the indicator of a person's success in life. All of this inspired him to write his own book, *Emotional Intelligence: Why It Can Mean More Than IQ* [1]. In the book, Goleman emphasizes that emotional intelligence includes five key components: self-awareness, self-regulation, motivation, empathy, and social skills. We will return to the sequential analysis of these components, but for now we will note that the idea of the superiority of emotional intelligence over cognitive intelligence in determining life success was so impressive that within five years of the book publication, 5 million copies were sold. And already in the early 2000s in Canada and Europe, there

were institutes that carefully studied the problems of emotional intelligence, which confirmed the great social demand for the solution of the issues of understanding feelings and emotions in order to achieve success in all spheres of human activity, i.e., individual's 'establishment' in society.

Goleman defines the emotional mind as the basis of emotional intelligence. The author understands emotional mind as predispositions, and emotional intelligence as abilities formed on the basis of predispositions. In general, his reflection on the topic of the relationship between the two components that directly form this phenomenon (feeling and mind) is very productive for us - scientists and artists, because the search for balance between the sensual, emotional, reflective sphere and the objective, intellectual, rational sphere is practically a problem of the entire path of the artist's development. Olga Oganezova-Gryorenko very interestingly and deeply addresses such reflections and enters into a dialogue with Golman in her doctoral research on the topic. In particular, in the work of the scientist, the existence of the relationship and interaction of the mind and feelings is consistently confirmed, which for a professional artist has a special meaning and fusion technology [4]. The performer conveys thoughts to the listener with the help of emotions, which, in turn, must be "sent" through a clear professional language based on a conscious technological process. The quality of the connection and interpenetration of feelings and the mind in the artistic profession is important like nowhere else, because, as Goleman himself testifies, "only [exclusively] the cognitive model is an impoverished image of the mind, it is unable to explain the rapid growth of feelings that provide the "highlight" of the intellect" [1, p. 88].

Thus, emotional intelligence, according to Oganezova-Gryorenko, with whom we completely agree, is an extremely important quality of the artist's mental organization. It can be considered a tool of *initial* [our italics] recognition of a musical impression, which allows an artist to "read" emotional information from music without error [4, p. 83]. Given that, according to Goleman, the emotional mind is much faster than the rational mind [1, p. 508], the artist's ability to "recognize emotional reality instantly, at the level of intuitive perception" [1, p. 510] confirms the executive understanding of the algorithm for deciphering the author's information as a mechanism for realizing the original unconscious musical impression. Ultimately, it turns out that "actions guided by emotional reasoning have a powerful energy component" [1, p. 509]. Now let us return to the very structure of Goleman's emotional intelligence. Proposing five main aspects of emotional intelligence (in turn, based on Gardner and Sayloway [1, p. 91-93]), the scientist actually enables us to easily involve their formulation in the musicological and performance discourse. Let us remind these abilities. In particular, self-awareness - the recognition of any feeling - is the cornerstone of emotional intelligence. Regarding the performer, two scenarios are distinguished here: firstly, it is "knowledge of own emotions", the ability to intuitively "catch" the desired emotion and "recognize" it in a musical impression, bypassing the process of analysis and reflection [4, p. 84]. Secondly - at a higher level - this is the ability of the artist to 'distribute' on the stage the "living" of the global emotion received under the influence of music, logically and in detail: with "entering" this state, "justifying" it, "living in it", conscious transformations of the state in a certain time period, a logical "exit" from the emotion, which, according to the synergistic worldview, is the beginning of entering another state, another emotion.

Managing emotions - the ability based on self-awareness - is especially important in situations where a musician feels nervous or stressed. The ability to control own emotions allows a musician to maintain high concentration, maintain contact with the audience, and enable stable high performance quality. We should also note that a related phenomenon - self-control and its nature - was studied by one of the most cited psychologists of the 20th century, Walter Michell, who, in turn, also discovered the role of emotional intelligence as a factor that determines the effectiveness of people's use of their mental abilities [1, p. 160].

As to self-motivation, the ability to (consciously!) bring self into a state of "inspiration", this aspect is certainly closely intertwined with the intensity of the creative dominant and the presence of professional will. It is necessary to realize that the process of self-building as a professional personality in creative professions, especially in artistic professions, lasts a lifetime, during which the artist and musician discovers new secrets of the profession for himself, probably never understanding it to the end. "Perhaps, this is one of the most attractive features of the creative process - it is endless. All his life, throughout his entire professional career, the artist constantly conducts internal work aimed both consciously at increasing the level of his competitiveness in the environment and unconsciously at satisfying his "creative hunger" [4, p. 81].

Recognizing other people's emotions is empathy based on self-awareness. Therefore, for vocalists "<...>this aspect of emotional intelligence helps in partner communication on stage. In the creative process on stage, artists react to their partner not with "learned emotions" acquired in the rehearsal process, but with emotions born "here and now". But these emotions are born not only in the process of living the role-image by the artist himself, but also in the process of reacting to the partner, who also lives his role-image, and always in a different way. That is, the artist intuitively guesses the partner's emotions, and already on the basis of the "unexpectedness" of these emotions gives birth to his "fresh", unplanned emotions, but at the same time realizing them and directing them in the direction necessary for the development of the role-image" [4, c. 85]. Let us go further: instrumentalists can feel something similar - artists of string chamber ensembles, artists of an orchestra in almost transcendental, metaphysical dialogue with the conductor. It must be noted that here empathy will be a more difficult element of dialogue - considering the fact that, unlike a vocalist, both instrumentalists and sometimes pianists, in conveying an image and under the conditions of stage communication, are devoid of gesture, the dynamics of mise-en-scene, the power of the word - instrument of verbal transmission of the image by the partner. However, if, for example, a pianist performs in an act of co-creation with a vocalist, or a string player as an accompanist or an ensemble player, such a dialogue of emotional states is also possible, and when performing solo, the sense of the word inherent in the partner's part, precisely due to the lack of unanimity of the word sense inherent in the partner-vocalist' part, the interpreter's embodiment of the musical text will require even enhanced, sharpened, more reactive empathy - but already in dialogue with the composer. Here we cannot fail to quote a formulation, the implementation of which continues in the musician's class without stopping: the subjective world of the composer's emotional experiences should become the objectivity of the existence of music itself for us [5].

Finally, "social skills" should be mentioned - those that allow the musician to effectively interact with colleagues and the public, creating a harmonious and emotionally rich atmosphere. The special ability to sense the emotional reactions of the audience allows the classical musician to adapt and change his performance in real time to meet the expectations of the listeners and deepen their emotional perception.

Thus, in a professional algorithm, emotional intelligence, in a certain sense, is the basis for the use of cognitive intelligence. We find confirmation again in Goleman, who defines two ways-means of the emergence of emotions - fast and slow, one through direct perception, the other through awareness [1, p. 512]. The artist uses both of these tools in a professional algorithm: a musical impression gives birth to an emotion, which the artist's creative apparatus must realize, test on self, model, relying on own and general professional erudition, transform the original emotion into a "correct and necessary" one in order to embody the necessary character at implementation of the composer's intention.

We draw attention to one more property of emotional intelligence - it has inherent associative logic [1, p. 513]. So, namely emotional intelligence "uses" unconscious reservoirs of

emotional memory, which Goleman calls "selective" [1, p. 517], thus focusing attention on its function of selecting emotional information. Thus we can come to the conclusion that the professional activity of an artist is an interweaving of mind and emotions on a conscious and unconscious level, their mutual birth and further existence: "in the dance of feelings and thoughts, the emotional ability controls our momentary decisions and, acting together with the rational mind, turns on or turns off own thinking" [1, p. 69].

We find interesting reflections on the methodology of developing emotional intelligence among representatives of instrumental specialization. In particular, in the article by Elena Yergieva, also dedicated to emotional intelligence, a number of techniques are analyzed, some of which may seem quite debatable, and some of which arouse interest [6]. For example, this is the method of association (especially appropriate in the performance of program music, where associations arouse emotions and guide thinking in the necessary direction immediately after getting acquainted with the title of the work [6, p. 277]), a visualization method designed to activate the development of the musician's imagination; the author also provided a number of exercises that are obviously more familiar to string players: "help me calm down" (especially useful in classes with an ensemble (string quartet, ensemble, orchestra, chamber ensembles of mixed composition)), because it teaches to relieve the tension of partner in the ensemble, and already then to transfer this skill to self, an exercise of "underlining unity", which is realized through the search for no more and no less than 20 qualities that unite partners on stage, "emphasis of significance" (in the process of which it is necessary to find in the character of the surrounding people those traits that are liked, cause sympathy; in musical performance - features that are to your liking, in musical literature - works that are most to the heart). It is also writing own "emotional dictionary". Let us note that the representative of the Odesa Piano School, professor O. Kardashev, used a similar method with his students to solve the problem of enriching the imaginative 'piggy bank', although he did not propose to compile own dictionary, but to study and use a kind of sheet of musical terms and notes by O. Scriabin - which previously was already compiled from the comments that the composer made in his scores. The fact is that the purely verbal constructions used by the author were so rich and diverse that their involvement in developing an emotional state in the works of even other composers showed its considerable effectiveness. A group of so-called deprogramming methods is also offered: "pure flow", "contemplation of own thoughts-emotions", "the method of psychologist Larry Nims", which consists of getting rid of psychological discomfort by fixing and writing down own problems and is called "be set free fast", "emotional freedom technique", "Khivopad Slavinsky's method" - the so-called *aspects technique*, thanks to which a person is able to live external experiences in his consciousness, is able to transition from a dual perception of the world to one in which we are only a small part of it, but a very important part, the "method of biomechanics" (according to V. Meyerhold) - when the movements that release unconscious emotions are cultivated, the method of planning own activities, etc. [6]. All these ways of working out the personal level of development of emotional intelligence can be studied, tried or denied - the focus for us is what is called neurolinguistic programming in the article.

Neuro-linguistic programming is NLP for short. Most of all, in this word combination, we are inspired by that part of it, which is responsible for the linguistic beginning, that is, something that is generally combined with the category of the word. We should note that in the article by Yergieva, NLP is used as a kind of self-training: there are tips on how to adjust self, as if to speak in front of the stage: "I love the stage, I am confident in myself, I love my work, my instrument, my sound, everything will work out for me", and so on. We admit that this is a really effective thing and for a reason, for example, Yakiv Zak said that any passage fails first of all in our head [2], so it is necessary, in addition to polishing it, to solve difficulties - to believe and be sure that it will be performed successfully. But based on the experience of purely performing activity, we testify that the

linguistic programming itself should be directed not only or not so much to the construction of own internal states, but to an attempt to actually explain them to self.

And indeed, listening to own or someone else's performance, we understand that we feel "something": we grasp something that may or may not like, convince, or disappoint, but in order to pass this intuitive feeling through own professional toolkit, we should speak own professional, narrow erudition - not only to play music, but also to speak about ourselves in it and about it in ourselves. It is necessary to try to transform our sensory experience into verbal constructions ever more widely and deeply. Verbalization of our states and reflections, verbalization of the code that we have to professionally read from the composer's speech is a direct path to the real training of emotional intelligence and - as a result - the mastery of a performer and teacher.

We emphasize with all responsibility that both the performer and the teacher are obliged to be able to passionately, expressively, with a lot of associations, artistically explain practically every note of the performed work.

But the important question is what often happens in practice. Let us turn to the stage of primary education: when young children come to the 1st grade, to a preparatory music school - how do we deal with them, how do teachers-specialists deal with them? We play music for them and ask: draw what you hear. It is not necessary to draw clear figures, to distinguish characters - just the matching of colors, the expression of shades is suitable; we offer them to write a story about what is performed or what the future artist hears in this music. We try to compose poems together with them based on the music which is taught - we are constantly working on their imagination.

Not less important question is: What happens after? Despite all the declarativeness of the statement that, during the entire education, it is really necessary to implement the prolongation of the development of imaginative abilities of the student, in practice, quite a large number of teachers-musicians and performers do not do this. They stop communicating with fantasy, neglect associative thinking, as if believing that now, when, say, in school or college, the technical difficulties of the program are increasing, all the time should be spent on improving the performing of purely technical details, without ceasing to practice stability of speaking the text in order to play it without mistakes, to pass the exam in time and so on... This, in our opinion, is a real problem that we need to talk about and to the solution of which we need to orient our students - both those who plan to engage in performance and those who see themselves in pedagogy in the future. No wonder H. Neuhaus said that "in order to speak and have the right to be heard, one needs to have something to say" [3, p. 13]. This is the second part of the construction: "to have something to say" is the so-called *input* (a concept that was introduced into the musicological discourse by O. Sapsovich when studying the emotional memory of a musician [5, p. 155]). So, this is about the concept that is implemented by involving various types of arts, the context of what is being performed; directly in musical art, it is based on the ability to analyze own inner states, experiences, personal, professional, artistic experiences of any order. And the first part of Neuhaus's statement - "to speak and have the right to be heard" - directly implies the ability to speak. Despite the fact that, of course, this phrase is more about performance, we still see the need to talk about it in the direct sense - in the sense of verbal speech itself.

So, under the conditions that, at least, there is something that the performer can and wants to convey in his playing, there is the need to speak this "something intuitive" (even high-quality intuitive artistic searches) with high quality in order to specify, structure, and finally, master it.

Therefore, we consider it necessary to teach our students, our disciples, to build the right relationship with the word, to understand what the art of oratory can enrich - enrich and

specify the basis on which a deep and significant interpretation can grow.

4 Conclusion

Emotional intelligence plays an important role in the life of a classical musician, helping him to understand and express his emotions, manage them, trace their influence on musical performance, perceive and convey the emotional nuances of the score, revealing the composer's intention, overcome nervousness and stress, which is especially important during performances, to consciously cultivate the inspiration and passion in music that is reflected in playing, and, finally, - to communicate with the audience, not allowing the act of creativity to remain a "thing in itself".

The development of emotional intelligence is practically carried out thanks to the accumulation in own 'piggy bank' of the experience of living works of musical, artistic, poetic, and literary art, etc., with subsequent verbalization of reflected states, which allows musicians-performers to achieve a deeper and stronger connection with the score, the audience and art, making their performance such that it awakens emotions in the recipients, professional or non-professional listeners, thus distancing them from the worst virus of today - indifference.

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