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Arshava I. F.,

Doctor of Psychology, Professor,

Head of the Department of General Psychology and Pathopsychology

Oles Honchar Dnipropetrovsk National University

Kutepova-Bredun V. Yu.,

PhD in Psychology,

Associate Professor at the Department of General Psychology and Pathopsychology

Oles Honchar Dnipropetrovsk National University

THE PECULARITIES OF CREATIVITY IN MUSICAL ACTIVITY

ОСОБЛИВОСТІ ТВОРЧОСТІ В МУЗИЧНІЙ ДІЯЛЬНОСТІ

The article presents the results of an empirical study of the creativity of professional and amateur musicians. The characteristic of the phenomenon of creativity is given. The purpose of this work is to clarify the characteristics of the impact of musical activity on the development of such a personal trait as creativity by comparing the differences in the characteristics of the creativity of musicians and people involved in music at the amateur level.

To empirically verify the specifics of the creativity of professional musicians and amateur musicians, a psychodiagnostic study was conducted, which involved 96 people (52 professional musicians and 44 amateur musicians). The following psychodiagnostic methods were used to solve the tasks set in the study: 16-factor personality questionnaire R.B. Kettella (16-FPQ-187-A), diagnostics of types of thinking and level of creativity (J. Brunner), personal creativity questionnaire (O.E. Tunik, 2002).

The presence of a higher level of creativity in professional musicians is substantiated and its constituent components in this contingent are singled out. The group of professional musicians has such traits as creativity, curiosity and riskiness. Amateur musicians also show a moderate level of creativity. Thus, the creativity of professional musicians and amateurs, despite the same type of activity, has a different character.

Regression analysis used in the study revealed that the creativity of professional musicians is most influenced by imagination and symbolic thinking, and the creativity of amateur musicians is determined by imagination, figurative thinking and such traits as trust (L – according to Kettell). The study of creativity (professional musicians, amateurs) emphasizes the exceptional role of imagination in the creative abilities of both groups of musicians, but professionals, along with imagination, play a significant role in sign thinking, and amateurs - figurative thinking, which emphasizes the differences between their groups.

Key words: *creativity, figurative thinking, propensity to risk, sense of humor, trustworthiness, intuition, empathy.*

У статті наводяться результати емпіричного дослідження креативності музикантів-професіоналів та аматорів. Надається характеристика феномена «креативність». Метою роботи є з'ясування особливостей впливу музичної діяльності на розвиток такої особистісної властивості, як креативність, шляхом порівняння відмінностей в особливостях характеру креативності музикантів та осіб, що займаються музикою на аматорському рівні.

Для емпіричної перевірки уточнення специфіки креативності професійних музикантів та музикантів-аматорів було проведено психодіагностичне дослідження, в якому взяло участь 96 осіб (52 музиканта-професіонала та 44 музиканта-аматора).

Для вирішення поставлених у дослідженні завдань були застосовані такі психодіагностичні методи: 16-факторний особистісний опитувальник Р.Б. Кетелла (16-FPQ-187-A), діагностика типів мислення та рівня креативності (Дж.Бруннер), опитувальник особистісної креативності (О.Є.Тунік, 2002).

Обґрунтовується наявність вищого рівню креативності в музикантів-професіоналів та виокремлюються її складові компоненти в цього контингенту. У групі музикантів-професіоналів виявлено такі риси, як креативність, допитливість та ризикованість, у музикантів-аматорів теж виявляється помірний рівень креативності. Отже, креативність музикантів-професіоналів та аматорів, незважаючи на однаковий вид діяльності, має різний характер. Регресійний аналіз, застосований у дослідженні, дав змогу встановити, що на креативність музикантів-професіоналів

найбільше впливають уява та знакове мислення, а креативність музикантів-аматорів зумовлюється уявою, образним мисленням та такою рисою, як довірливість (L – за Кеттеллом). Дослідження креативності (музикантів-професіоналів, аматорів) підкреслює виняткову роль уяви у творчих здібностях обох груп музикантів, але професіонали поряд з уявою мають значущу роль знакового мислення, а аматори – образного мислення, що підкреслює розбіжності обох груп у специфіці їхньої діяльності.

Ключові слова: креативність, образне мислення, схильність до ризику, почуття гумору, довірливість, інтуїція, емпатія.

Each profession requires a person to have certain specific psychological characteristics or qualities, which often directly affect the results of work, so the formation and development of a professional, including a musician, is a multifaceted process of formation and growth of man, his psychophysiological, intellectual, emotional and volitional improvement [5, p. 16].

The structure of musical talent includes: intellectual component, which includes abilities, human IQ level, emotional component and creative component, which is expressed in creativity [10]. A creative person is seen as a person with a higher degree of preparedness for specific activities, for life in general, to change behaviors, to find a way out of crisis, to the most constructive rational behavior in the so-called border states [2, p. 15]. That is why the study of personal characteristics of the creative personality, as well as the environmental conditions in which its activities are carried out, is the subject of many studies in psychology. This is especially true of professions where a person experiences a significant psychophysiological and psychological load on their internal resources. According to the personal approach, which corresponds to the system approach, the personality is interpreted as a reflection of internal and external conditions [13].

In this regard, today in the psychology of creativity is relevant to study the factors that reveal the creative potential of the individual and analyze the psychological conditions for maximum creative self-realization of the individual [1]. One of the key characteristics of a creative personality, as already mentioned, is creativity. The least developed problems of the psychology of creativity include the identification of the specifics of creativity in various types of creative activity, in particular – musical activity [1].

Background. In psychology there is a variety of interpretations of the concept “creativity”: as a prerequisite for the potential, creativity, process, product, characteristics, creative personality, creative thinking (M. Wallach, E. Torrens, N. Khryashchova, M. Kholodna) [7], universal cognitive property, general creative ability (J. Guilford, E. Torrens) [7,16], ability to creativity (V. Druzhinin, L. Lebedev), characteristics, personality traits (I. Kishmitov,

O. Yakovlev), creative imagination (L. Vygotsky, O. Dyachenko), the component of giftedness (D. Bogoyavlenskaya, E. Landau, N. Leites, J. Renzulli) [1]. Despite the fact that there is a lot of data on the study of creativity, which provide results of both theoretical and practical value, nowadays there is no single theory of creativity [9].

Highlighting creativity as an independent human ability, many researchers consider it as a complex characteristic of personality, which includes personal, emotional and motivational components (V. Druzhinin, E. Yakovleva, D. Bogoyavlenskaya, Y. Ponomarev, A. Matyushkin) [11].

The study of creativity in the structure of the musician's personality was conducted in the context of the influence of figurative association on the level of creativity of the musician (N. Anchukova, 2002) [1], but a comprehensive study of the phenomenon of creativity at different levels of music (professional, amateur) wasn't conducted.

The purpose of the article. The purpose of this work is to clarify the characteristics of the impact of musical activity on the development of such a personal trait as creativity by comparing the differences in the characteristics of the creativity of musicians and people involved in music at the amateur level.

Presentation of the main research material with the obtained results. The study was conducted with the participation of two groups of subjects – students of the Dnipropetrovsk Conservatory. M. Glinka and students of Oles Gonchar Dnipro National University, engaged in musical activities unprofessionally. The age of the respondents was from 17 to 23 years. A total of 96 respondents (52 professional musicians, 44 amateur musicians) were involved in the study.

The following psychodiagnostic methods were used to solve the tasks set in the study:

1) the questionnaire “Creativity” (N. Vyshnyakova, 2006), was chosen to determine the level of creative tendencies of the individual and to build a psychological creative profile;

2) the Cattell's Personality Factors Test (16-FPQ-187-A);

3) the inventory of types of thinking and level of creativity (J. Brunner), designed to diagnose types

of thinking, which allows to identify the basic type of thinking of a person associated with creative activities; 4) the personal creativity inventory (O. Tunic, 2002).

The following mathematical and statistical methods were used to objectify the results of the study: Mann-Whitney test (U-test), and regression analysis.

Table 1
Between-group differences in the character strength variables of the professional and amateur musicians of the scales of creativity tests

The compared variables	U emp.	Asymptotic means
Subject thinking	538,5	0,002**
Sign thinking	297,5	0,003**
Semantic thinking	866	0,178
Figurative thinking	289,5	0,017*
Creativity (Bruner)	893,5	0,254
Risk level	737,5	0,007**
Curiosity	749,5	0,023***
Level of difficulty	1006	0,817
Imagination (Tunic)	1028	0,956
Creativity (Tunic)	709	0,01**
Creative thinking	746	0,016*
Curiosity	976,5	0,637
Originality	1020,5	0,904
Imagination (Vishnyakova)	826	0,089
Intuition	756,5	0,023*
Empathy	684	0,004**
Sense of humor	684	0,009**
Creative attitude to the profession	908	0,027**

* $p \leq 0,05$; ** $p \leq 0,01$

As it was already mentioned, the creativity of professional and amateur musicians was compared according to the following psychodiagnostic methods: questionnaire "Creativity" (N. Vyshnyakova), "The inventory of types of thinking and level of creativity" (J. Brunner) and the inventory of personal creativity (O. Tunic). Statistically meaningful differences of the results are given in table 1.

Thus, we can see that according to the results of the study using the method of personal creativity O. Tunic, the overall level of personal creativity is higher among professional musicians.

Exploring the components of creativity, it was found that professional musicians are characterized by: a high level of objective and figurative thinking, risk, curiosity, intuition and empathy.

Amateur musicians have a creative mindset, a sense of humor and a creative attitude to the profession.

Table 2
Between-group differences in the character strength variables of the professional and amateur musicians of the scales of the Cattell's Personality Factors Test

The compared variables	U emp.	Asymptotic means
A	936,5	0,337
B	851	0,103
C	884,5	0,171
E	997,5	0,632
F	837,5	0,431*
G	737,5	0,011*
F	715,5	0,046*
I	1020	0,765
L	958	0,830
M	703,5	0,021*
N	936,5	0,337
O	720	0,008**
Q1	1049,5	0,946
Q2	539,5	0,001**
Q3	971	0,493
Q4	709	0,006**

* $p \leq 0,05$; ** $p \leq 0,01$

According to Cattell's personal questionnaire, using the Mann-Wintu test (U-test), statistically meaningful differences were found on the scales G (integrity), M (dreaminess), O (guilt), Q 2 (dependence from the group) and Q 4 (internal voltage) [10].

Thus, it can be seen that professional musicians are characterized by introspection, anxiety (F-), unreliability, a tendency to give up tasks in difficulties (G), group dependence, conformity (Q2-) and inner relaxation (Q4-).

Unlike professional musicians, amateur musicians are characterized by carelessness, impulsiveness (F +), dreaminess, interest in theory, meaning of life (M+), cowardice, feeling of guilt (O+) and independence (Q2+).

In order to study the influence of the above-mentioned personal characteristics on the level of personality creativity, a regression analysis was performed, which revealed the most important personal determinants of musicians' creativity.

The resulting variable of the analysis was the scale of creativity according to the Tunic inventory. Kettell's personality questionnaire was used to investigate its relationship with the personality traits. The results of the analysis are given in table 3. The coefficient of determination $R^2 = 0,976$ shows that this econometric model is adequate to the statistical data, and on its basis it is possible to perform analysis and forecasting.

Based on the results of the analysis, we can conclude that creativity in the group of professional musicians is mostly associated with factors

C- (emotional instability), then – L (trustworthiness), A (closedness) and Q4- (inner relaxation), other factors are of secondary importance.

Table 3

Results of regression analysis of the relationship between creativity and personal factors 16PF

	Coefficients	t-statistics
Creativity	0,839	2,155
A	2,091	1,383
B	-3,695	3,273
C	-0,729	2,603
E	3,448	2,171
F	-3,544	2,996
G	2,638	2,641
F	2,438	2,748
I	-1,082	2,675
L	2,532	2,908
M	0,216	2,147
N	2,504	2,967
O	-1,971	2,096
Q1	0,936	2,837
Q2	3,201	2,328
Q3	-2,556	3,377
Q4	2,752	2,912

Based on the results of the analysis, we can conclude that creativity in the group of professional

musicians is mostly associated with factors C- (emotional instability), then – L (trustworthiness), A (closedness) and Q4- (inner relaxation), other factors are of secondary importance. This means that respondents who showed a high level of creativity in conducting the study often had such personal qualities as a tendency to frustration, anxiety, postponement of important decisions, trust, softness, but also isolation. They are more prone to loneliness, concentration on their thoughts and feelings.

Conclusions. The general level of creativity is higher in the group of professional musicians compared to amateur musicians. The creativity of professional musicians is represented by such determinants as a high level of figurative thinking, risk-taking, curiosity, intuition and empathy.

Amateur musicians are characterized by high levels of such components of creativity as creative thinking, sense of humor and creative attitude to the profession. The professional musicians, who had high creativity, mostly had the following personality traits: emotional instability, trust and isolation.

The prospect of further research is to expand the methods of researching the relationship of creativity with the personal characteristics of musicians, expanding the age range of respondents, as well as clarifying the specifics of personal creativity of musicians of different specializations (vocalists, string musicians, wind, folk, etc.) and different professional levels (students -musicians, young professionals, experienced musicians etc.).

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