



REFLEXIVE PROCESSES IN THE MUSICIAN PERFORMER'S PROFESSIONAL ACTIVITIES

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Abstract

The article attempts to identify the gradual development of the category of reflection as one of the driving factors of self-actualization, to reveal meaningful face value and basic directions of its multi-dimensional interpretation. Singer is a profiling nature of reflexive action acts as a basic psychological foundation in professional activities musician, as skillful possession musical material involves search, selection of meanings in finding an appropriate embodiment. Interest in this subject should be considered as an attempt to uncover the deeper nature of reflexive processes actively thinking musician – performer in professional work, to get to his reflexive consciousness in reliance on intelligent mechanisms of the creative nature of the person who devoted himself to art. Appeal to the reflexive process in performing musician as dictated by the need to identify their specificity, understand and grasp the fundamental aspects of the study of properties of reflexive thinking expert in their chosen profession.

Keywords: reflective processes, a musician – singer, musical – performing activity, music.

ОРЫНДАУШЫ–МУЗЫКАНТТЫҢ КӘСІБИ ҚЫЗМЕТІНДЕГІ РЕФЛЕКСИВТІ ӨЗГЕРІСТЕР

Абстракт

Рефлекстік үдерістер қашаннан жеке тұлғаның ғылыми мәні бар кез келген саланың күмәнсіз зерттеушілік мүддесін көрсетуші кәсіби біліміне бағытталған елеулі белгісі ретінде көрініп келеді. Мақалада рефлексия категориясының жеке тұлғаның өзін өзі актуальды етуі қозғаушы факторларының бірі ретіндегі сатылап дамуын анықтауға, мағыналық шектерін ашып көрсетуге, оның базалық мәні мен бағыттарына түсінік беруге талпыныс жасалады. Рефлексті әрекеттің профильдендіруші сипаты музыкант–орындаушының кәсіби әрекетінің базалық психологиялық негізі ретінде көрінеді. Мұның

өзі музыкалық материалды шеберлікпен меңгеру мақсатындағы ізденісін ұсынып, маманның өзін өзі кәсіби жағынан дамытуын жеке тұрғыда көрсетуіндегі ойларды іріктеп алуына алып барады. Аталмыш проблематикаға қызығушылық белсенді ой ойлаушы музыкант–орындаушының кәсіби әрекетіндегі рефлексті үдерістер табиғатын тереңірек ашуға ұмтылыс, оның жеке тұлғаның өзін өнерге қызмет етуге арнаған творчестволық болмысының интеллектуалды механизмін тірек ететін рефлексті сана–сезімі аумағына енуі ретінде қарастырылуы керек. Музыканттың орындаушылық саласындағы рефлекстік үдерістеріне назар аудару сондай–ақ оның спецификасының мәнін белгілеу, маманның таңдап алған кәсібіндегі ой қорытуының рефлекстік өзіндіктерін зерттеудің фундаментальды аспектілерін түсіну мен сезіну қажеттілігінен де туындайды. Музыкантқа өз орындаушылық өнеріне рефлекстік қатынаста қарауы оның музыкалық өнердің табиғатын тереңірек түсінуіне, өзінің шығармашылық ұмтылысының бағдарламасын талдап жасауына мүмкіндік беретіні жөніндегі жетекші идея зерттеудің аса маңызды тұжырымы болып табылады.

Кілт сөздер: рефлексия, рефлекстік үдерістер, кәсіби әрекет, музыкант – орындаушы, музыкалық–орындаушылық әрекет, музыка өнері.

РЕФЛЕКСИВНЫЕ ПРОЦЕССЫ В ПРОФЕССИОНАЛЬНОЙ ДЕЯТЕЛЬНОСТИ МУЗЫКАНТА–ИСПОЛНИТЕЛЯ

Абстракт

Рефлексивные процессы всегда выступали существенным признаком личностно–ориентированного профессионального образования в любой области научного знания, представляя несомненный исследовательский интерес. В статье предпринята попытка обозначить поступенное развитие категории рефлексии как одного из движущих факторов самоактуализации личности, раскрыть смысловые грани, значения и базовые направления её многоаспектного толкования. Профилирующий характер рефлексивных действий выступает как базовое психологическое основания в профессиональной деятельности музыканта–исполнителя, так как умелое владение музыкальным материалом предполагает поиск, отбор смыслов в нахождении соответствующего воплощения в индивидуально выраженном профессиональном саморазвитии специалиста. Интерес к данной проблематике следует рассматривать как стремление глубже раскрыть природу рефлексивных процессов активно мыслящего музыканта–исполнителя в профессиональной деятельности, проникнуть в область его рефлексивного сознания в опоре на интеллектуальные механизмы творческой природы личности, посвятившей себя служению искусству. Обращение к рефлексивным процессам музыканта в сфере исполнительства продиктовано также потребностью обозначить их специфику, понять и осознать фундаментальные аспекты исследования рефлексивных свойств мышления специалиста в избранной профессии. Важнейшим выводом исследования выступает ведущая идея о том, что рефлексивное отношение к собственному исполнительству позволяет музыканту глубже понять природу музыкального искусства, выработать программу своих творческих устремлений.

Ключевые слова: рефлексия, рефлексивные процессы, профессиональная деятельность, музыкант–исполнитель, музыкально–исполнительская деятельность, музыкальное искусство.

Introduction

Statement of problem, its connection with important scientific and practical assignments with the development of integrative scientific and analytical approaches to understanding the leading psychological regularities that are fundamental for any professional and educational activities, attention to the reflective properties of human mind gains more intense focus. ‘The advantage of this approach is in seeing the general lay

of the land by sketching some principal heuristic landmarks and leaving aside a more detailed conceptual mapping to a later day. My analysis is predicated on two assumptions. First, I employ a dialectic approach, in which two contrasted in a systematic way and where, rather than being melded in a bland mix, each will take center stage from time to time. Second, each position is construed as an ideal or theoretical type, in terms of profiles of characteristic symptoms

that are systematically compared... given that they each provide a basis for epistemological approaches to music, music education can be better illuminated through an analysis of their views of music psychology' [1, p. 64]. In this case, research interest is primarily aimed at the progressive, system-forming nature of their essential manifestations where the reflection phenomenon already stands as one of the driving factors of personality self-realization. Thus, according to the statement of G.A. Golitsin who examines this phenomenon at a global level: 'As a result of generalization up to general evolution context, reflection looks like some universal 'method' of animate nature by which it was rising to a totally new level of evolution every time' [2, p. 55].

One of the notable features of a reflexively adjusted subject, its focus on specific professional results is its internal concentration on its own mental operations, based on the fact that '... any idea of consciousness, as suggested by D.A. Leontyev, will be at least incomplete, if we do not consider a unique human ability in it to manipulate arbitrarily the images in the field of consciousness and point the awareness beam at objects and mechanisms which usually stay out of this field' [3, p. 144.]. Such an obvious focus of the individual's personal aspirations inside itself in search of intellectual rationalizations carried out by it and recorded by its consciousness of professionally significant acts, undoubtedly, counts in favour of reflexivity as an integral feature of any person-oriented professional education. It stands to reason that reflexive processes in any civilized society, being a reflection of socio-cultural changes, have always been associated with problems of personal development and spiritual improvement of

personality. So it was at all times, since the ancient period when the motives of search and cognitive character have already sounded in full voice in the discourses of the ancient philosophers (Socrates, Plato, Aristotle, etc.). Even at that time the ultimate truth seemed as elusive goal, despite the reflective and efficient methods of mutual relations of an actively thinking subject with its immediate surrounding: an inquisitive seeker and thoughtful observer meditating not only on the meanings of universe but also on the inner 'penetralias' of its own soul.

Having proclaimed the following slogan: 'Know thyself', Socrates and his followers are laying out a road to the emergence of the primary elements of scientific knowledge, where the most important metaphysical ideas about the essential aspects of human existence led to 'splash' of philosophical ideas in subsequent historical era, are formed through the reflexive assessments. Triumph of reason over ignorance, arrogance and passive narcissism has prompted philosophers to reflect over the need for methodological reasons for more liberating reflexive tendencies generated by the desire to penetrate as deeply as possible into the depths of self-developing consciousness and focusing on the spiritual substance of the personal «I». Thus, it is believed that for the first time, the concept of reflection was introduced to the scientific use by efforts of R. Descartes who has actually equalized self-knowledge and thinking in his philosophical discourses about the nature of individualized manifestations. And, despite the fact that the designated term (Lat. reflexio – turning away or back) has gained its independent status in the theories of prominent thinkers of past centuries: B. Spinoza, J. Locke, G.W. Leibniz and others, the socio-historical

experience accumulated over the whole period was served as a valid justification for further research in this direction.

In particular, following the postulates of John Locke, the subject's stay in a reflexive state is accompanied by a special kind of manipulation over conscious reactions, pointing at its ability to determine the 'image' of its inherent sensory–logical representations. Thereafter, according to G.W. Leibniz, the knowledge gained from generalizing self–analysis is elevated to the higher–order category which ultimately leads to the generation of so–called formula: “idea of ideas” (B. Spinoza). The latter, in its turn, being the product of intensive observations over the progress of own mental operations, becomes a guarantee of precisely adjusted reflective activity in various forms of self–knowledge.

As for the rational line in the development of reflexive approach to detection of internal reserves of self–knowledge (I. Kant, J.G. Fichte, G.W.F. Hegel, etc.), epistemological shade which is present in philosophical views of its representatives mentioned, allows excellently understanding the benefits of «knowing knowledge» and their advantages over external perception of individual facts and phenomena. The subsequent development of phenomenon considered by us under the sign of steady expansion of its constituent meanings, enriched by leading positions of transcendental phenomenology, hermeneutics and leading positions of transcendental phenomenology, hermeneutics and existentialism, that essentially brought reflexive knowledge of personal self–observation potentialities beyond the purely philosophical understanding and brought it to the basics of humanistic psychology. Following G. Hegel, E. Husserl, G. Gadamer and other prominent

representatives of the latest philosophical trends, theorists continued to make significant additions to the understanding of reflection not only as an intellectually transformative but also emotionally and value category [4, p. 23].

It is not difficult to understand that with every turn of its conjunct development, the reflection category has detected other unexplored facets of meanings included into its content, gradually acquiring a range of evidence of their multidimensional interpretation. At a certain stage of its existence, the reflexive method of assessing own results and achievements characterized by personality–oriented adjustment for mental self–analysis becomes poly–functional in its own way, by virtue of philosophical, social and psychological context of its general scientific justifications.

Currently, the reflection term, widely used in a variety of cultural and situational meanings, more than ever, continues to excite the scientists' thoughts aimed at further strengthening the system positions of reflexive methodology as well as creative re–thinking of mostly established canonized reflection methods for both personal and collective social and historical experience. Paradoxically, innovative outlines of modern reflexive processes make successive links with the leading philosophical and psychological interpretations of the creative role of subjective beginning in full, subject–inspired actions of their interpreter. It is telling that many values in this direction was introduced by S.L. Rubinstein who was convinced that the reflectivity as a special instrument to process the life material may have a direct impact on the psychological conditions of the subject's location in the world of events, phenomena and facts subjectified by its

mind. Arguing its own point of view by the presence of two different ways of the individual's functioning, in each of which there is own attitude to genesis, a famous scientist appeals to the possibilities of self-awareness in regulating multivarious links with objective realities, referring to the fact that in some cases '...the person are not excluded from the life, can not mentally take a position outside it for reflection over it... 'In other moments of reflexive factor 'invasion' into the area of essential meanings and vital interests, according to the opinion of psychological science luminary, '...accidentally suspends, interrupts this continuous process of life and mentally brings the person out of its bounds, accidentally the person takes a position outside it' [5, p. 570].

Mental processes specified by psychological adjustment for successful implementation of subsequent logic operations, promote, as indicated by Yu.N. Kulyutkin, to the emergence of 'generalizations' of a specific identity, 'where there are generating solution models, ratio of leading ideas and methods for their implementation, factors influencing the choice of strategies and operation methods...' [6, p. 104]. It stands to reason that it plays the role of an intermediary between the normal activities and creatively innovative, formal and substantive activities in the modern interpretations of reflexivity as an integral feature of conscious perception of the social realm. In general terms, the reflexive knowledge of our time person is built in support on two prevailing concepts of the desired phenomena existing in the depths of scientific and practical understanding of its amazing specificity. Thus, according to the first point of view, we have consistently functioned 'principle of human

thinking pointed it at the understanding and awareness of own forms and preconditions', while the second opinion is based on the inclusion of reflection into the 'process of reflection by one person of the inner world of another person, awareness by acting individual of the fact how it is perceived by the communication partner ... moreover, the inner world of the first individual, in its turn, reflects in this inner world' [7, p. 48–49].

The reflection category which is often identified with self-awareness consciously implemented and 'self-consciousness in action', appears in interpretations of the current scientists – philosophers, psychologists and sociologists as a kind of dynamic self-education falling into the plane of personal and socially significant interests and, as a consequence, bringing to a qualitatively new level of scientific knowledge (A.G.Spirkin, V.A. Lektorskiy, E.V. Ilyenkov, A.Z. Zak, Yu.N. Kulyutkin, V.P. Filatov, G.S. Sukhobskaya and many others). Substantially, for a long time its updated content includes the signs of an interdisciplinary unity of related meanings aimed at the discriminate capabilities of person to become itself, socially developed, active and humanistically minded personality.

From all has been said it follows that, regardless of the degree of development of personal attitude to a reflexive consciousness and thinking, dialogueness, communication skills and meaning-making become integral signs of the subject's reflexive searches for a full creative self-realization of own personality.

Method

The modern reflection model is entirely based on the recognition of role of the driving mechanisms for personality

self–disclosure in a social context where cognitive actions are in unbreakable interrelations with the means of communication and interpersonal skills. By means of it, the unlimited opportunities are opened for personality self–realization in any sphere of life activity, gradually developing into a personalized and internalize process of processing the assimilable material into the new «open for itself» semantic content. The last, being the product of a plurality of subordinate relationships, «feeds» the personal experience of the reflection owner and makes the necessary adjustments to its further development and self–improvement in the «image» of the expert – a professional in its field.

Reflexive processes became the subject of multilateral scientific analysis in psychology, among the basic directions of which the following was defined:

- activity direction as a component of the activity’s structure (L.S. Vygotskiy, A.N. Leontyev, etc.);
- personal direction where the reflexive knowledge acts as a result of understanding own life activity (F.Ye. Vassilyuk, B.V. Zeigarnik, I.I. Chesnokova, etc.);
- ontogenetic direction characterized as the subject’s reflexive ability to submit own thoughts, emotions, actions, relations in the form of subject of a special consideration and practical transformation (V.I. Slobodchikov, etc.);
- pedagogical direction whose representatives understand reflection as a tool for organizing learning activities (O.S. Anissimov, A.Z. Zak, etc.).

‘Personal’ reflection is an important for professional training of expert including musician performer because only it allows rationally and objectively analysing own judgments and actions in accordance with

the plan of activities and conditions, as professional activities can be adopted by it subject to its recognition. ‘Is it possible to update the common life not knowing for yourself for what do you live in general and which eternal, objective meaning has life in its whole?’ – as noted by S.L. Frank [8, p. 96]. ‘In essence,.. that in the process of musicking all participants are unconsciously doing three things. Firstly, they are exploring, affirming and celebrating a sense of identity. Secondly, they are taking part in an ideal society that has been brought into existence for the duration of the performance. Finally, they are modelling in the actual sounds of the music the relationships of their ideal society [9, p. 126]. According to many experts, only reflexive activities provide such level of life activity where the dialectical unity of ‘general’ and ‘individual’, ‘objective’ and ‘subjective’ is successfully implemented.

The concept of aesthetic interaction developed by Arnold Berleant, occupies a central place in the musical experience of the researcher, becoming significant in contemporary art. Because of this concept theater audience experiences growing interest through such forms of art as an artistic and performing. ‘Another musical influence, equally central, appears in the concept of aesthetic engagement, which I first developed in my book, *Art and Engagement* (1991), and subsequently refined in other essays and books. Offered as a clear alternative to Kant’s aesthetic disinterestedness, the idea of aesthetic engagement formulates what, at the same time, is central to musical experience, at least in my own practice as a performer and listener. To be sure, that was not the motive for developing the idea. Rather, I had been struck by the practices in the contemporary arts that subverted the

dualism of art object and appreciator, deliberately breaching their separation. I had first noted the significance of this transgression in a paper I published in the JAAC in 1970 called “Aesthetics and the Contemporary Arts,” and am now gratified that this observation anticipated what has taken many forms to become one of the most conspicuous trends in contemporary art, from audience participation in theater, fiction, and other arts, to relational art, performance art, and the growing interest in the aesthetics of everyday life. Musical experience, like the appreciative experience of dance and film, has, I think, always invited aesthetic engagement, which is why I continue to wonder what would have been the consequences for aesthetic theory if music, rather than painting, with its apparent (but misleading) dualism of object and viewer, had been taken as the paradigmatic art’ [10, p. 3].

According to Nick Zangwill such reflexive processes allow a deeper understand the aesthetics of musical sounds and to relive them. ‘Aesthetic realism, applied to the art of music, is at least the idea that music has aesthetic properties, which are in some sense ‘mind-independent’ and that in experiencing music and talking about it, we think of music as having such aesthetic properties. Furthermore, music does not just have aesthetic properties, it is designed to have them; I shall also put this to one side in this article. A more controversial idea would be that the sounds that constitute music have mind-independent aesthetic properties, and in the experiencing music and talking about it we ascribe aesthetic properties to sounds. But I will ignore this further controversial thesis about the sound that constitute music’ [11, 2014].

Not surprisingly that up to now obtain an ongoing debate about the nature of

music, mystery of its creation, complexity of understanding, relationship of music and thinking [6, 1990], specifics of reflection [4, 2005] With ever increasing frequency thinking of idea that music it’s more than just form of art, that it not only creates a certain image of the world, but also represents the highest manifestation of the human spirit. This gives the right to interpret the music as sounding space possess an inexhaustible ‘information potential’ [12, p. 22], where musician’s reflexive processes – performer have the property of inclusion (inclusive) in the regulation of virtually all spheres of reality.

A change of priorities in any professional field, without mentioning the musical art where everything is subject to emotions, feelings and so on, is always a mirror image of one of the leading psychological patterns of the subject’s typical behaviour – conscious correction of its own actions. Such a powerful transformative energy of ‘reflexive computer’ found shelter in the human mind and stimulated by a string of consecutive professional situations, finds its real ‘exit’ in the projections of inspired mind motivated by anticipation of upcoming result. In this context, we subscribe to the opinion of T.A. Kolysheva that the “reflection is a work with actually existing knowledge acting as a criterion to comprehend the results of cognitive, almost transforming activity, communication’ as it is ‘... not alienated from practical cognitive problem situation...” [12, p. 36].

Doubtless ability of professional reflection to send the knowledge undated in search for existing contradictions in the direction of professionally-oriented thinking, deployed, according to the theory of V.P. Bezdukhov, in the unity of abstraction and concretization of general scientific, theoretical and pedagogical

knowledge of the basics of the chosen activity status, seems to us as an important trait to consider it [14, p. 127]. In these aspects provided by us, the profiling nature of reflexive actions is closest to the level of methodological variations thereof, belonging to which, above all, is guessed in activation of analytical methods of scientific knowledge.

Here, as indicated by Yu.N. Kulyutkin, everything is built ‘... on the basis of generalizations’ specific identity’, where there are generating solution models, ratio of the leading ideas and methods for their implementation, factors influencing the choice of strategies and methods of activity... that is, everything that constitutes the structure of practice as a creative process’ [7, p. 15].

Something similar happens in the professional and personal reflection of a man who has dedicated itself to the arts, where, thanks to the ‘hermeneutical survival’ in the spiritual essence of phenomena, it knows the joy of ‘infinite creative development’ (Fr. Nietzsche). In this connection, we turn to one of the precepts of the philosophy of existentialism indicating that only “sublime art reaches the existential layer of personality and breaks through to the transcendent world which can be defined in terms of understanding and reason...”, which means ‘reveals the genesis through itself, makes it visible’ [15, p. 24]. One of the brightest representatives of the same direction M. Heidegger proposed even more brief formulation: “The purpose of art is to open the world” [16, p. 22]. “The purpose of art is to open the world” [16, p. 28].

‘Another instance of the effect of music on philosophy struck me years ago when I was teaching Bergson’s “An Introduction to Metaphysics.” Bergson was particularly fond of music and knowledgeable about

it, and the influence of musical experience may be recognized in his distinction between relative and absolute ways of knowing a thing. Relative knowledge, he held, comes from our external relations to an object, whereas absolute knowledge is acquired by directly entering into it’ [17, p. 113].

Arnold Berleant noted that undoubtedly right Bergson, believed that creativity as a continuous creation of new, is the essence of life, the flow of creative form that passes through reflexive processes of man. It is something objectively what is happening, as in nature (as the processes of birth, growth, maturation, etc.), as well as in the mind (in the form of new images and experiences) as opposed to the subjective activity of design, the essence of which is to combine old.

‘Bergson’s characterization of absolute knowing bears a close resemblance to musical experience. But apart from the content of “An Introduction to Metaphysics,” I discovered a more recondite but profound musical influence on Bergson’s essay: its structure bears a striking resemblance to what in music is known as sonata–allegro form, commonly used for the first movements of symphonies, concerti, sonatas, and other standard compositional types of the classical repertory. Exposition, development, and recapitulation of thematic materials, followed by a coda, are the basic components of sonata–allegro form, and Bergson’s essay embodies an identical structure. Bergson’s interest in music was not unique, for there are notable instances of philosophers who have also written music, among them Nietzsche and Adorno. Whether music had an influence on their philosophical work and on that of other important philosophers as well, would be a

fascinating subject to pursue, but it is beyond the scope of this autobiographical sketch' [10, p. 4].

Our appeal to the reflexive processes of musician performer's professional activities was dictated by the fact that they act as one of the basic psychological foundations in training of expert. Ability to act artistically and professionally in dramatic art requires a high level of self-organization, self-control, skills to assess adequately, analyse and predict the results of its own performance. As of today, both domestic and foreign literature has accumulated a certain amount of information that reveals the scientific basis and experience of reflection development as a complex phenomenon of the study [18, 1975, 19, 1985, 20, 1988, p. 167]. However, the problems of musician performers' reflexive processes and their conditions of development in professional activities have not received adequate consideration. We note in passing: the musical art is a boundless panorama of human passions and actions, accommodates the whole vertical of human ascent to the highest spiritual values, constantly enriched by responding to the needs of time. In particular, D.I. Bakhtizina emphasizes the following: 'Music is like no other form of spiritual life allows the individual looking into the depths of its 'I', understanding and feeling its own 'selfness', liberating it and striving for freedom' [21, pp. 150–151].

Indeed, it is difficult to imagine a musician not concerned with the problems of its own identity in a particular performing «role», indifferent to the disclosure of its own internal capacity and, therefore, insufficiently fascinated with self-esteem, reflexive analysis of its achievements in chosen speciality. In this regard, here is a visionary statement of V.Z. Wulfov on

amazing transformations committed by reflexive actions of a creatively developing subject, which, certainly, can be considered as 'self-determining in the inner 'dialogue' with itself of a professional musician: thinking, feelings, will, past in the present, real and imaginary, beliefs with doubts, enumeration of possibilities and choice of solution are integrally involved in them...' [22, p. 132].

As is known, there are searches of the most relevant artistic solutions in the process of implementing the performing design of a particular piece of work in the creative career of any true musician having a highly developed capacities for reflexive thinking. This explains primarily our desire to penetrate into the 'holy of holies' of artist's thinkings of professionally educated artistical musician who has a fine appreciation and flexible reasoning alone with itself, by placing its distinctive figure into the 'epicentre' of observations proposed by us in regard to specificity of reflexive properties of a creative nature. Thus, skilful mastery of specific musical instrument implies, in our view, the presence of 'many-sided reflection' (L.N. Kulikova) constituting a kind of the "instrument to change yourself in order to solve the opening assignments" which, according to the quote author, "is determined by search, discovery, clarification, selection of meanings identical to its own 'I image', interpretations, reinterpretations of its own contacts with the higher world..." [23, p. 126].

There is no need to prove that the essence of person who has set a goal to serve the musical art, "... is much richer and more versatile than its activities, ... is not exhausted by it, can not be reduced to it, and identified" [24, p. 54].

Hence, in particular, such an incredible,

at the first glance, ability of the musician's reflexive consciousness to advance reflection has its origin, when relying on the natural mechanisms of its own intellectual activities, its brain 'feels, identifies tendencies of reflected thoughts and builds such new figurative pictures and generalizing thoughts that, on the one hand, grasp the objective tendencies of reflected objects, phenomena, processes, and on the other hand – include the will and desire of the subject inspired by the image of making future' – as claimed by the proponents of conceptual representations about the impact of antisiation on regulatory processes of scientific and artistic creativity.

Studying aspects are present in any professionally-oriented activities of the musician as a significant mean of bringing cultural framework in it, contributing to fruitful development of its general human ideals and aspirations inseparable from the leading orientations of humanistic education paradigm. 'Cultural understanding, however, is complex in nature and multi-layered. Even if research findings concerning the relationship between singing and cultural understanding are mixed, we argue that there is value in enhancing students' cultural understanding through singing multicultural songs. Singing multicultural songs can also promote the well being of students. It is beyond the education of music. It is about a comprehensive education of humans as social beings and music as a human endeavor' [25, p. 87]. The author discusses the interaction of singing and cultural understanding, believing that there is singing appears in infancy and developing as a profession and enculturation and sociologization. Reflexive process allows deeper understanding of different cultures through singing perceive

cultural interaction. Therein lays value of cultural understanding, for multicultural song singing and promotes the integrated educational aspect of students departing beyond cultural improvement by means of music.

Already during the university training period, future singer, instrumentalist, choirmaster, etc., comprehending the 'basics' of its chosen specialization, learns not only to treat reflexively itself, its spiritual needs, personal preferences, etc., but also as far as possible to 'enter the image' of the thoughts and feelings of people connected with it by common aims, objectives and general professional interests. Thus, it forms the primary idea of responsible mission of the artist designed to take an active part in the transformation of musical and aesthetic reality where a reflective approach to the personality as a set of relations including those musical-performing, finds the appropriate implementation. Being in a situation of constant understanding of the 'objects' getting into field of viewing, the subject of music and educational process poses the specific artistic and creative assignments marked by reflexive orientation and measured not only with their individual and personal knowledge, but also with the already accumulated collective and performing experience. Moreover, organized emotional and ethical feelings interpreted in a generalized plan as the 'psychological life component' give, in a special way, a unique colouring to their conscious implementation (K.A. Abulkhanova-Slavskaya).

Giving special importance situational ethics in music education, Randall Everett Allsup believes that the theory of sensitivity to become a powerful factor in the creative activity of the arts. Ability to reflect promotes sensitivity in the atmosphere

surrounding reality of the artist, composer, musician, performer. We share the view Kratus. J., that modern music education and teacher training acquires novelty, significance in non-formal education, the value of which is the effectiveness of educational space, going beyond the narrow specialization. Researcher Allsup. E.R. rightly points out that the old model of teacher training focused primarily on mechanical skills. Modern methods of learning encourages teachers to look for interesting shapes, developing skills appropriate to the needs of the teacher and students.

'If music education researchers are now finding new favor in informalist learning as a reaction to a history of poorly trained music educators (26, 2007), or if a profession's collective loss of faith in teachers and their capacity to educate is engendered, we may be sowing the seeds of our own demise'[27, 2012, p. 11].

'Older models of music teacher preparation focused primarily on mechanical skills like baton technique and woodwind fingerings, with the expectation of placing these a priori skills without reference into faceless schools in faceless neighborhoods. Today's music educator is often called upon to work in partnership with the particulars of location and context' [28, 2000]. 'Looking outward, this is an interesting inversion of formal learning, where the teacher places skill at the service of student needs, rather than personal expertise. But neither should teacher expertise be hard to locate, only redirected or refocused toward a common good' [27, 2012; 29, 2012].

Quite precision judgements of recognized piano art master H.G. Neuhaus involuntary come to mind indicating that "... all that we do or think ... – all is painted by the colours of certain

subconscious emotional spectrum, any and all have the emotional (subconscious) overtones..." [30, p. 74]. The presence of emotions in a substantive canvas of any reflexive act of the musician performer – teacher does not cause any doubts, especially if recourse to the approval of psychologists that the presentation of the subject content of practised type of activities implemented with their help can be projected on a variety of levels of reflexively conscious action, without mentioning the operational thinking of personality creative in its configuration. If it also reveals the willingness to reflect on its emotions, it not only enhances its ability to self-knowledge, but also means the distribution of reflective experience gained by it in the area of professional and meaningful interpersonal relationships (ibidem).

Future musician performer, who once has entered the path of reflexive and dialogic interaction, becomes literally obsessed with an idea of its personally oriented manifestation by «self-identification» with all the realities of musical career. As one of the global professionally meaningful concepts built on the trinity of closely related reflexive processes with individual consciousness and professional thinking of the subject, the perception of the spiritual and creative phenomena involved in forming the future expert, acts as a basis for its self-determination in any professional field where creative development of musician performer, as we have already indicated, is not an exception.

Moreover, expressed in active form, it "... creates conditions for psychological intellectual capabilities of its personality, reorientation of consciousness towards the search for meaning and values of professional activity, its based creative

self-dependence” [31, p. 30].

Reflexive ‘vision’ of the performing art problems in whatever artistic activity, including musical activity helps the trainee’s personality as deeply as possible to understand and realize the fundamental aspects of this process in all their dynamics and inclusiveness, and at the same time acquire the author’s position in relation to accumulated experience. Its content is primarily determined by the degree of creativity in innovative justification of educational goals and objectives, where the reflexive analysis is already included in the interests of the subject’s professional development. Moreover, differentiated understanding of the basic terms of performing reflection may be, in our opinion, successfully applied in relation to the music and educational process, especially given the fact that the literature on this subject still remains quite poor and does not cover the entire diversity of aspects emerged upon familiarization with this amazing phenomenon. So, with the exception of studies that raise common issues of functioning of reflexive processes in the practice of musical art training (E.B. Abdullin, T.A. Kolysheva, T.V. Yurova, etc., as well as the musicological profile works indirectly reflecting its problems, due to the different angles of analysis of musical works (Ye.V. Nazaikinskiy, V.V. Medushevskiy, V.N. Kholopova, etc.) in the currently existing scientific conceptions of personal manifestations of the musician performer – representative of a wide variety of specializations under the conditions of activity mastered and practised by it and fed by reflexive energy, there is not any single, prevailing thinking about it.

In particular, E.B. Abdullin believes that reflexive deepening in subject content is an effective way to develop the musician’s

professional activities. According to the scientists, this process is directly related to the problem of self-improvement based on the desire to improve its own professional level [32, p. 91]. The study of T.A. Kolysheva includes carefully developed issues of professional and personal reflection of the musician teacher, which is regarded as a “complex procedural phenomenon of its personality occupying an intermediate position between the analytical processes and integrated regulation of its activities, which gives reason to see it as a specific mean of spiritual and personal, professional self-determination, self-development” [13, p. 50]. The researcher identifies primary self-analysis, self-regulation and summarizing self-analysis as the logical reflection links, noting that the need for reflection arises in a situation of «gap» between appropriate and available. In this case, the effect of reflection, according to the author, starts with manifestation of initial aspiration to overcome this situation.

For this part, G.M. Tsyplin refers to the music psychology experience during the study of the musician performer’s creative activities, highlighting the process of self-observation, which in his judgement acts as the “method number one, an important accompaniment in creative affairs” [33, p. 56]. A.M. Galbershtam who has introduced the concept of professional reflection in the context of musical and performing phenomena should be indicated among individual attempts to come as close as possible to the solution of such a multifunctional phenomenon.

Based on the activity theory of A.N. Leontyev, it divides the musician performer’s professional reflection into professionally personal and stage. Through the development of the latter, as noted by the scientist, ‘the individual modelling of

optimal stage condition is possible, since it leads to the skill to recognize own mental and physical well-being in an extreme environment of the concert performance'. The researcher argues that the stage reflection allows the musician performer controlling and directing attention not to the resistance to fear and anxiety but to the elements of positive mindset based on a sense of confidence and freedom' [34, pp. 50–52].

Problem of music psychology directly regarded Dean Rickles, claiming that mental activity occurs in the frequency of wolf sound in the perception of music. That's the pitch level as the main feature of the human mind, its reflexive process, allows saving the musical structure and its melodic contour. Thus, aspects of cognitive performing musician phenomena related to the nature of music. 'There are, of course, a variety of elements, beyond tonality, that go into music, forming the structure of a musical work (though it is possible to carve this structure in different ways, depending on the method of analysis). This includes pitch, meter, and loudness as important elements. Pitch is simply the brain's representation of the periodicity (frequency) of sound waves. It is not frequency itself, but is linked to perception, thus demanding a subject: frequency does not. Relative pitch is central to music perception: we can change absolute pitch leaving relative pitches invariant and 'preserve the musical structure.' In fact, relative pitch recognition appears to be rather a basic feature of the human mind: infants can recognize transposed melodies as the same melody. But general melodic contour information is easier to assess than interval information... Hence, we see clearly how aspects of human cognitive architecture filter in to the nature of music and musicology--this is what I meant by

my phrase "observer selection" above' [35, p. 4].

For professional musicians it is very important to be able to reach their own peak condition when performance of the pieces of work is not related to the stress but accompanied by easiness and confidence. In particular, A.V. Toropova considers that this "state in the course of implemented, accomplished creative act is remembered in the sensory memory forever, that makes the individual again and again to go to a creative activity in search of recurrence and development of peak experience" [36, p. 122]. Achievement of this state is the highest culmination point of the musician's performing activity confirmed by the judgements of foreign researchers.

Reflection during perception of the pieces of music, on the one hand, allows realizing own attitude to this process, on the other hand allows carrying out a critical analysis coupled with the analysis of obtained experiences, emerged feelings and emotions. On this occasion, V.A. Lektorskiy remarks that: 'When I am analysing myself, I try to report of my peculiarities, reflect on my attitude to life, aspire to look into the recesses and depths of my own consciousness, thus, I want to 'prove' myself, better root the system of my own life goals, give up something in myself for ever, be more stronger in something else. Thus, the change and development of my personal 'I' occur in the process of reflexive phenomena' [37, p. 267]. Meanwhile, each professionally educated musician, self-fulfilling in some creative activities, always feels the pressing need for reflexing that contributes to the emergence of new faces, improvement of continually changing contours of its artistic appearance. In general, the person who is in a state of constant readiness

to understanding its own personal determinants that are fundamental for individually expressed professional self-development, is able to sense a kind of 'tempo-rhythm' of own musical and performing achievements.

In the musical and performing activities as well as in other effective forms of appearance of the creative 'I', 'human behaviour is based on emotions that activate and organize perception, thinking and aspiration of the individual'. 'Emotions, as rightly argued by K.E. Izard, have a direct impact on perceptual processes, filter information received through the sense organs and actively participate in the process of its post-processing' [38, p. 40]: it follows from what has just been said that attention to reflexive processes having the most important orientation to development of emotional and sensual sphere of the musician – professional musician must not only adequately penetrate into all links of the cognitive activities, but also be deeply conscious in the thoughts of the latter, assessing its own personal experience in accordance with its abilities to the artistic perception of musical activities.

Trying itself as a 'conductor' of advanced professional and significant ideas that have opened due to the tireless work of reflexive consciousness, the inventively reasoning musician performer strive to reach a certain point both in the emotional and cognitive, and also in the operational aspects of activities mastered by it. And this, according to T.V. Yurova, finds concrete expression in a wide range of performing skills including "... in the ability to perceive the musical text relying on intonation and semantic model and adequately translate own emotional states..." [34, p. 76].

Thus, the above once again confirms

the importance of reflexive processes in the formation of professionally educated musician in general, and the performer, in particular, whose self-development is motivated by the desire to possess own speciality qualitatively. Productivity of reflexive mechanisms both in communication with itself and with the musical art essentially depends on how effective the efforts will be to establish some standards for the upcoming mental activities, where the mind, will, feelings and interest form a single and indivisible whole.

Conclusions:

Like any representative, the musician performer creatively adapted to find its «face» and its artistic «image» in the art form chosen by it, at all stages of professional development does not come out of the «zone» of cultural self-determination, where it faces a multitude of value and meaningful alternatives. From this point of view, the presence of reflexive experience of representatives of the musical and performing specialities is not just a necessity but also the professional relevance of the utmost importance, taking into account the individual tendencies of self-renewal of own creative potential of the individual. It should be borne in mind that any performing idea carries the development moment, onward movement. But in order to become the internal regulator of the musician's professional behaviour in the performing process, it must be personally approved and mastered as a conviction. Reflective understanding promotes «bringing» the leading ideas to the level of adoption, developing a search program, evaluation criteria, analysing, summarizing, abstracting professional and creative aspirations of the expert.

Reflexive relation to the knowledge –

understanding of musical and performing assignments is accompanied by approbation of professional and personal position, opening the cognitive senses in the form of interest, desire, emotion, upon occurrence of targeted reflexive actions related by the system of mutual transitions and interactions. In this process, the musician performer's consciousness is characterized by the personality qualities such as activity, self-observation, self-realization, orientation, self-actualization, willed self-regulation that as universal signs absorb the professional senses, views, values, creating ambiguity of musical and performing solutions in the work with instrumental or vocal material.

Reflexive relation to own music and performing experience enables the expert

better understanding the nature of musical art in general, professional performance, in particular, thereby, it deeper reveals its own preparation, its content. According to O.S. Rudneva, 'it is necessary to approach to the study of music not 'outside' within the framework of traditional and scientific consciousness but 'inside' as the object expressing the subjective and creative attitude to the world around in its artistic specificity in search of effective forms, methods and means used in own activities' [39, pp. 159–168]. In particular, 'reflect on', 'look at yourself,' outlining the new contours of own professional 'I', determine the vector of personal 'self-measurement' are the essential features of the musician's competence in performing activities.

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