

DOI: 10.31866/2410-1176.41.2019.188675

UDC 78.071.2:159.955-029:7

**SPECIFICITY OF EXPERT'S
INNOVATIVE THINKING
IN MUSICAL PROFESSIONALISM**

Liliia Shevchenko

*PhD in Pedagogy, Associate Professor,**ORCID: 0000-0001-8602-9573,**e-mail: lilia.my.forte@gmail.com,**Odesa National A. V. Nezhdanova Academy of Music,**63, Novoselskyi Str., Odesa, Ukraine, 65000*

The purpose of the article is to identify art specificity in artistic activities on the basis of the thinking mechanism, where the readiness for new creative actions has been embedded. The research methodology is the principle of analysis and synthesis, which made it possible to determine the specifics of innovative thinking in musical professionalism based on the development of creative psychology. Comparative, historical, psychological-installation approaches and methods of art-style comparative studies were also used. The article deals with the concept of “innovation” in the professional practice of an expert-musician and teacher, as well as the engine of artistic thinking and the specificity of art activity, based on the thinking process in which the willingness to create new actions is laid. It is argued that consciousness takes on the role of a core force; it is a determinant of changes in activity, an internal, essential background for its development. The readiness to innovate is shown as a result of a complex newly formed structure of the personality, its musical and creative activity. The scientific novelty of the research is to identify common mechanisms of apperception and adaptation in the creation of innovative work of an expert-musician. The source of creative discovery and accomplishment for the expert-musician is the meaning of the associated programmability in the musical works and awareness of the great importance of the formal musical text. Conclusions. Individual consciousness with openness to master standards and typologies as well as to “adaptation” to the impressions and achievements of being is proved to be the prerequisites for the appearance of the innovations in the professional activity of the musician-artist, the teacher. The individual consciousness of the creative worker is drawn from the mechanisms of trope-metaphorization which determine not only the meaning structure of the image-composition but appear both in material products of work and in the principles of thinking during the process of a professional cohort reproduction, i.e. in educational institutions.

Keywords: professional specificity of the musician; innovative thinking; musical professionalism; renaissance dialogue; subject matter of the expert-musician activity

Introduction

The actuality of the research is determined by musical practice where the mental and psychological mobility of the individual under the influence of permanently changing social environment becomes the key to professional endurance and the true ability to think and act creatively. Art specificity in artistic activities, by its nature, is based on thinking mechanism where the *readiness for new creative actions* has been embedded.

Methodology of the research is the principle of analysis and synthesis, which allowed to determine the specifics of innovative thinking in musical professionalism based on the developments of creative psychology, mentioned in the research works of L. Vygotskii (2019), G. Gegel (1958), O. Losieva, and also in works of A. Petrovskii (2007), M. Klarin, A. Pryhozhyn, G. Shchedrovitckii (2005) and other researchers, who perceived the second half – the end of the 20th century as a time for global innovations in all spheres of public and individual life. Comparative, historical, psychological-oriented approaches and art style comparative method took the lead in the study.

The thinking mechanism where the *readiness for new creative actions* has been embedded is examined in a large number of monographs devoted to the characteristics of such creative personalities as W. Mozart, L. Beethoven, F. Chopin, G. Verdi, P. Tchaikovsky, S. Prokofiev and other composers whose greatness is determined with the innovative approach to creative expression.

Works of A. Alshvang (1977), V. Toporov (1988), L. Shevchenko (2000) and others are based on the understanding of creativity as a thinking key factor of professional activity updating. Thus, L. Shevchenko (2000) defines the concept, components, and varieties of readiness for professional activity of the future music teacher, proposes approaches to its achievement. But this aspect of their creative self-affirmation, which

is decisive for the recognition of the historical contribution of creative personalities, was not evaluated separately in scientific-psychological, didactic-sociological manner, and this captures the mechanics of the artist's creative discovery. Moreover, the indicated innovative construction of creative activity is distinguished by the level of self-expression of genius, while the indicated ability is an integral part of creative and professional self-expression of a wide range of specialists.

The scientific novelty of the research lies in the detection of the general activity mechanisms of apperception and adaptation in the creation of innovative work of an expert-musician who considers the meaning of the associated programmability of the musical works and awareness of the great importance of the formal musical text, from the point of view of the Renaissance Dialogues, as a boundless source of creativity and achievement.

The purpose of the article

The purpose of the article is to highlight the readiness to innovate as a special case within the complex new formation in the structure of personality, that is the readiness for musical and creative activity as a whole.

Presentation of the main material

The concept of "innovation" can be described as the musician's internal and external focus on the development, improvement and transformation of his activities.

In the view of the content of this notion, indicators of readiness for such activity are expressed in the musician's readiness for innovation in professional activity and are determined by a number of positions. This is, first of all, stable new formation in the structure of the musician personality which manifests itself in the direction of his actions for the continuous improvement, optimization and restoration of professional activity, realized in teaching, development, and education both personal and for students. This is also the ability to critically evaluate the efficiency of the actions and make change flexibly depending on the circumstances of a particular creative situation, the ability of the subject in process to achieve its goals in the music sphere, to acquire information on laws and legitimacy, technology and methods for optimization of artistic, creative and pedagogical process, as to the means of improving this kind of activity in response to the needs and opportunities of self-development of artist's creative personality and his students. First of all, let us highlight the emotionally positive attitude to the problems of the musician's personality, the confidence in the possibility of overcoming the existing problems by means of flexibly organized creative and productive activity. Therefore, there is a need to analyse the sources of appearance in the musician readiness to innovate, as well as to consider the mechanism of development of activity as such, because the emergence of innovations in the professional sphere of the expert-musician is regularities inherent in the development of any activity, especially artistic.

The studies of L. Vygotskii (2019), works of A. Petrovskii (2007), G. Shchedrovitckii (2005) and others examine essential signs of thinking in general, certain manifestations of which are the basis of the innovative act. Describing innovations in the socio-philosophical aspect, these scientists consider them as a special type of study, which has fundamental approaches to the problem of professional excellence of the subject of creativity.

Considering the fact that activity is regulated by psychic guidelines of apperception, in other words, produced by subjective (individual or collective) experience of thinking stereotypes of reaction on external impacts, we must be aware of the adaptation process of the latter to those of the subject, and therefore its readiness to flexibly reconcile the known standards with different ones. The adaptation mechanism involves the acquisition of the unknown, making the biological and psychological precondition for the innovative production of the subject of activity.

The indicated side of mental operations coincides with the mechanisms of trope-metaphorization in the artistic and creative activity outputs, where the unity subject – object creates the axiomatic background for creative operations in general. The detailed description of the mechanism of artistic generalization can be found in the famous book by L. Vygotskii (2019), for whom the "imposition" of opposing vectors of the plot and the content of formative factors fix the basic positions of understanding of art expressiveness and the ability of the artist to create images of meaning. Musical and musical didactic projection of this approach – awareness of the harmony of the contradictions of the meaning of the thematic layer of "musical language" and the symbolism of the architectonic structures of the musical form, respectively, in the performance – programmatic associations of composer text and high expressiveness of the technology of singing.

This metaphorical underpinning of artistic-figurative decisions has certain intersections with scientific and creative mechanisms, which is fixed in the notion of Renaissance “Dialogue” (Borev, 1988, pp. 195-198), it has implications for the method of analogy as a way of encouraging creative search (without being a means of proof) to an etymological approach that, at certain stages of the positivist absolutization of the experiment, was not considered scientific due to its intrinsic relation to the analogous operations. These cogitative and denominational-related typologies as a stimulus of creative work were well realized by the organizers and activists of the first conservatories, who provided the basis of music education and the system of professional musical thinking in general.

Thorough studying (from 7 to 15 years) of philosophy, Theology, four languages and, etc., simultaneously with the extensive mastering of music theory and practice (Barbier, pp. 40-42) ensured interaction between scientific-creative and artistic-poetic decisions in the activities of the expert-musician as essentially similar fields of activity. Moreover, the mentioned interactions ensured flexible combinations of sacred – profane, scientific – creative and artistic, which today are considered to be the top of creative achievements in both scientific and creative spheres.

In further development of concepts of activities, some authors rejected the term “labour activities”, operating the notion subject activities, which they considered more appropriate. This approach is fully accepted by musicians and representatives from the world of art in general, since the history of mankind has shown that specifically human nature of activity display is provided by ritual and ceremonial activity. From the point of view of the later epochs, the primitive man did not do and could not do the labour efforts, because the religious orientation of actions was initial and pivotal for the primitive man, and that was expressed in the “excess” (by the measurements of civilizational interpretations) focusing on rituals and ceremonies (Toporov, 1988, p. 44). Such a reminder of the historical rounds of human cultural formation gives arguments for the importance of understanding activity as subject-oriented where the subject is the epochal “spirit of the era”, according to Hegel (1958, p. 94-156), – a thinking type of religious activity.

The indicated principle was somewhat paradoxically reflected in the initial requirement for “entrants” of the Italian conservatories of the 17th–18th centuries: the applicant should be baptized (Barbier, 2006, p. 38). And if the adherents of “progress” saw in this demand “church oppression” of mental attitudes of future students, then, from the standpoint of today’s distrust of “progressives” to the linear-historical approaches, we emphasize the cultural-creative impulse of this demand, since the completeness of the ideal abstraction of music and the real complexity of learning in the first conservatories could not have been mastered by the students, unless the energy of religious passion and trust in the Higher Perfection of Being had been involved. After all, for the believer, the most complex efforts of mental and physical nature are directed to the transformation of reality according to the divinely embedded ability of an angel in man (Martynov, 2000, p. 36). Atheist philosophers of Western Europe of the 17th–18th centuries introduced a nondenominational aspect into this formula, replacing the goal of actual transformation of reality with a rationally and logically conscious “benefit to man”, eventually identified with material and consumer support. Such goal left no place for music as high art. That is what we are witnessing at the post-industrial and post-cultural crossroads of civilization today.

As a result, the idea of the activity led to its understanding as a special human form of active attitude to the world, a characteristic feature of which is the unlimited ability of the subject of activity to view and improve already known and used programs, ways of interacting with the world. It turns out that the active connection of a man with the natural environment is not a simple act of subordination to his goals, but the direction of these goals to the natural essence. However, this already sounds almost utopian, since the human’s cultural artificiality so rationally directed to “nature” activity would be strongly corrected by born stereotypes.

Therefore, development is not ensured by the use of public (social) experience. It permits the extension, deepening of this experience, its transition from a productive and substantive form of existence to a perfect activity. Defining social experience in activity and defining it in one’s own means and results is a mechanism for the person to develop as a subject. It is symptomatic that in a production where the product-sharing process implies a reproduction of a previously set and realized goal, philosophers do not find purposefulness as a free expression of the subject: “...the fact that a person acts reasonably, with the knowledge of the case, does not change anything in this matter”. Further: “In a consumption-oriented work, a person, therefore, does not act as a purposefully active subject. The goal itself is not a point of purpose here, but, on the contrary, the direction to boundaries which are external to this process - the external ones because the means of the Goal realization, by definition, cannot be represented in the Purpose process itself” (Shevchenko, 2000, c. 36-42).

According to this statement, an objective start in an activity finds its expression in the characteristics of its substantive content, which captures the transformative or created qualities of Reality. It is also the result or product of this transformation that provides social content for the activity. Finally, the substantive content of the activity is perceived by means of achieving results that materialize the transformation process itself. The subjective beginning finds its consistent expression in the actual forms of the realization of the objective content of the activity. Regarding its belonging to the subject of activity, it is defined by the originality, uniqueness of its psychic abilities, personal preferences and individual life experience.

It is the connection between objective and subjective that gives to the activity the features of the generalized and the individual is the source of contradictions that affect its development. However, the development of the activity, the choice of the way to eliminate the contradiction between objective and subjective is determined by the subject. It is the subject that decides whether to obey the requirements of the objective in full, which will result in the preservation and reproduction of already known patterns of activity, or affirm its own vision of the object and ways of its transformation, thus creating a unique pattern of activity.

It is important that either in the first case or in the second case, the regulator of the subject's activity is its consciousness. It is in the subject's mind that the objective properties of the object and the requirements of the activity are agreed with the actual capabilities and interests of the individual. Trying to find out the ideal plan of activity in its mind, the subject sets general orientation, mobilizes the mental processes either to satisfy the objective requirements of the activity (i.e. maintain its stability) or to overcome them (i.e. bringing it into a state of instability, development).

In any case, consciousness plays the role of a system-forming factor that coordinates all levels of ensuring activity into one and determines the general nature of the interaction of its elements. It is the consciousness that determines the changes in activity and is the internal, essential prerequisite for the development. Specification of the above considerations in the context of the professional activity of an expert-musician gives grounds to say that development, improvement of this activity depends on the peculiarities of overcoming by the creative personality of the contradiction between its objective and subjective beginning.

The objective manifests itself in transformative or created qualities of the creative process, its participants that are fixed in the subject matter of the professional activity of the expert-musician. These are also the results that give social content to his professional music and creative activities. The objective beginning is in the way these results are achieved, how the musician sees the result of his activity being specifically materialized. The subjective manifests itself in the way the personality comes to this result: will the personality change itself, the developed scheme of activity as to the specifics of the situation, which is influenced by the individual's environment, or the changes will be in the latter, for it to correspond with the existing schemes, programs of music and creative activity.

It is obvious that the decision of the expert-musician will depend on: whether his musical and creative activity will be carried out within the reproduction of already known samples of this activity or will be changed, improved by the creation of new samples, i.e. through innovations. The creative individual, the openness of his consciousness to perception and the creation of something new will determine the choice.

External - objective - prerequisites for innovation are conditioned by the reality of processes of being, in which development as such determines the transformation of activity into a professional and specialized act. And this transformation is carried out in two dimensions: as a simple scheme of autonomously and independently formed levels of organization of this activity, or as a complex contradictory transformation of simple and general forms into more complex and specific ones (Shevchenko, 2000, pp. 24-32).

The very fact of the emergence of activity as a social form of manifestation of human activity determines the further direction of its qualitative changes. Labour is considered to be among these first qualitative changes in the path of socialization. Not only the worker himself, but also by those who will use, consume the products of labour, set the object of labour and its goals. The will of the subject of activity in the labour is reflected in the way he creates the desired product, in the technology of its production. Thanks to this, the subject retains the possibility of developing its personality. The social resists the individual, but does not absorb it.

The laws of labour development are known to have caused not only its division into separate spheres of production, but also into separate technological operations. Labour specialization increases its efficiency. However, the individual will of the subject to choose how to produce a particular product is completely absorbed by the actions of other subjects in the technological chain. Standardization as a manufactured product becomes a condition for its mass reproduction and at the same time regimentation of the individual manifestations of the subjects of labour by the averaged capabilities of the collective subject.

From the moment when the technology of product manufacturing as if being removed from the process of labour and becomes a commodity itself, in other words a special product of social value, specific forms of labour are formulated qualitatively and removed in their existence from one another by the functions of the profession.

All this is related to labour-production, that is, labour directly intended for everyday consumption, the products of which satisfy the material needs of the people. In a cultural sphere where ritual and self-sufficient creativity have no material result but demonstrate the ideal values of the energetic uplift of the participants in the action, the transformed quality is the state of thinking of the latter. In addition, professional differentiations do not compose the core entities that hold the social foundations of civilized society.

It is the profession, the brainchild of civilization, which integrates a large number of people, defining their similarity in views, assessments, norms of behaviour and activity, absorbing individual existence in a social way of being. Being included in the system of social production and the corresponding social relations, the profession forms in them an independent structure, which becomes the object of purposeful regulation on the part of society and its state levers. Society oversees the results of specialized work activity, but also ensures its standardization and regulation in the development of quality, creating special institutions for the implementation of professional activity and the reproduction of its performers. Yet, even in the purely production and reproduction sphere, there is a *reproduction of experience* that transfers this kind of activity from a material plan to an ideal one.

By itself, the richness of the products of human labour and the variety of technologies it creates necessitate the unification of their content and the presentation of diverse individual experiences in a synthesized and general form – in the form of *knowledge*. The important fact is that knowledge, ideally defined in the process of creating the desired product in contrast to the direct individual experience of its production, can be broadcasted, i.e. transmitted and distributed in space and time. It can be supplemented, changed in its content, more and more enriched by individual experience and filled with social content of the latter. In this form, knowledge itself becomes the object of appropriation. It offers the possibility to master the technology of labour faster, without unnecessary mistakes, to incorporate the experience of other people into the mastered content.

Ideal objects of knowledge of production and production-reproductive processes are combined with their nonmaterial certainty, allowing various forms of interaction and diffusion, feeding production-reproductive actions with a commitment to the High and introducing into the ritual ceremony the existence vanity of material acquisition. A special activity layer of knowledge production has emerged, which means “redemption” of the ideal achievement as a “mutant” of ideality within the production totalitarianism of the consumption society.

The production of knowledge and the need to preserve transferring from generation to generation is the social need the satisfaction of which has led to the fact that creative, musically-creative work took its specific social function. The ability to produce the merchandize of high social importance, allowing to accelerate the development of certain types of labour, to improve the technology of its detection, creative, pedagogical activities themselves have long remained an art. Its technologies were not reproduced massively and retained the features of uniqueness not capable of being repeated.

Piano production in Ukraine (when it comes to the close interaction of materially-productive and artistically-creative processes in today’s society) is aimed at being professionally trained in particular it is the readiness to adapt the new conditions of creative being. This reflects certain trends of planetary level, the most painful of which is the categorical decrease in the demand for solo-piano concerts, solo concerts which constituted the attributes of pianist’s self-affirmation several decades before.

In modern conditions, not programmatically designed list of performed works, but the “project”, thematically and literarily formulated, decide the fate of the pianists’ admission to the philharmonic stage – for example, “Bach – reboot” performed by O. Botvinov of Bach’s “Goldberg Variations” in counterpoint percussion of Turkish jazz player. Excessive breadth of the piano repertoire does not negate the need for such virtuosos as M. Pletnev’s, M. Arherikh and others to make author’s translations of well-known symphonic, ballet, opera works for piano (for two pianos), actually restoring the tradition of transcriptions of the XIX century only in some clarity of the “authentic” compositional readings of the source text.

Postavangard in the world and in Ukraine has inspired musicians to erase professional demarcations, stimulating concerts-compositions, concerts-stories, concerts with an active video row and with the elements of dialogue with listeners. This is especially true to performances with improvisations, where “pianistic” Odessa recently stood out in the performances of Y. Kuznetsov, S. Terentiev. The pedagogical section is exposed in the specializations of outputs for children’s, youth and “traditional” philharmonic audiences, each of which deserves both its repertoire choice, and a special expressive vigour of presentation of compositions, improvisations and non-musical components of concert communication.

Conclusions

Thus, the mechanism of artistic thinking inspires the expert-musician and the teacher to search actively and produce new models of the creative and pedagogical activity, to choose the most effective ones. How this willingness is realized and will it be embodied in the creative product as a whole depends on the individual intentions and external social circumstances. They determine how and in which way the expert-musician, as a subject of professional activity, would be able to fulfil his or her individual capabilities and needs for self-determination. The presence of the latter, combined with the accumulated experience, according to the law of Renaissance Dialogues, leads the specialist to an active search, the result of which is an innovative specific of creative discovery.

The individual consciousness should be considered as the prerequisite for the emergence of the innovations in the professional activity of the musician-artist, teacher marked by the virtue of openness to master the norms and typologies and to overcome them for the sake of “adaptation” to the impressions and achievements of being. The individual consciousness of the creative worker is drawn from the mechanisms of the trope-metaphorization which determine not only the meaning-structure of the image-composition as embedded in the language in the material dimensions of the product of labour, but also the principles of thinking in the process of professional cohort reproduction, i.e. in pedagogical institutions.

References

- Alshvang, A.A. (1977). *Liudvig van Betkhoven : ocherk zhizni i tvorchestva [Ludwig van Beethoven: an essay on Life and Oeuvre]*. Moscow: Muzyka [in Russian].
- Barbier, P. (2006). *Istoriia kastratov [Castratos' history]*. (E. Rabinovich, Trans.). St. Petersburg: Izdatelstvo Ivana Limbakha [in Russian].
- Borev, Iu.B. (1988). *Estetika [Aesthetics]* (4th ed.). Moscow: Politizdat [in Russian].
- Gegel, G. (1958). *Sochineniia [Writings]* (P.S. Popova, Trans., Vol. 14, Pt. 3). Moscow: Izdatelstvo sotcialno-ekonomicheskoi literatury [in Russian].
- Martynov, V.I. (2000). *Kultura, ikonosfera i Bogosluzhebnoe penie Moskovskoi Rusi [Culture, Iconosphere and Worship of Moscow Russia]*. Moscow: Progress-Traditsiia [in Russian].
- Petrovskii, A.V. (2007). *Psikhologiiia i vremia [Psychology and time]*. Moscow: Piter [in Russian].
- Shevchenko, L.M. (2000). *Formirovanie gotovnosti muzykanta-pedagoga k innovatsiiam v professionalnoi deiatelnosti [Formation of the openness of a teacher of music for innovations in professional activity]*. (Candidate's thesis). South Ukrainian National Pedagogical University named after K.D. Ushynsky. Odessa [in Russian].
- Shchedrovitckii, G.P. (2005). *Myshlenie. Ponimanie. Refleksiiia [Thinking. Understanding. Reflection]*. Moscow: Nasledie MMK [in Russian].
- Toporov, V.N. (1988). *O rituale. Vvedenie v problematiku. Arkhaicheskii ritual v folklornykh i ranneliteraturnykh pamiatnikakh [About the ritual. Introduction to the issue. Archaic ritual in folklore and early literary monuments]*. Moscow: Nauka [in Russian].
- Vygotskii, L.S. (2019). *Psikhologiiia iskusstva [Art psychology]*. Moscow: Eksmo [in Russian].

The article was received by the editorial office: 07.09.2019

**СПЕЦИФІКА
ІННОВАЦІЙНОГО МИСЛЕННЯ
ФАХІВЦЯ В МУЗИЧНОМУ
ПРОФЕСІОНАЛІЗМІ**

Шевченко Лілія Михайлівна
Кандидат педагогічних наук, доцент,
Одеська національна музична академія
імені А. В. Нежданової, Одеса, Україна

Мета статті – виявити художню специфіку артистичної діяльності ґрунтуючись на мисленневому механізмі, у якому закладена готовність до нових творчих акцій. Методологічною базою дослідження є принципи аналізу й синтезу, які дали змогу визначити специфіку інноваційного мислення в музичному професіоналізмі на основі розробок творчої психології. Також застосовано порівняльний, історичний, психологічно-установочний підходи та метод мистецтвознавчої стильової компаративістики. У статті розглядаються поняття «інновація» у професійній

діяльності музиканта-фахівця й педагога, а також механізм художнього мислення та специфіка артистичної діяльності, що ґрунтується на мисленневому механізмі, у якому закладена готовність до новаторських акцій. Стверджується, що свідомість виконує роль системоутворюючого фактора, вона є детермінантою змін у діяльності, внутрішньою, сутнісною передумовою її розвитку. Висвітлюється готовність до інновацій як прояв складного новатору в структурі особистості, її музично-творчій діяльності. Наукова новизна дослідження полягає у виділенні загальних механізмів аперцепції й адаптації у творенні інноваційного виходу музиканта-фахівця, для якого смислове навантаження асоційованої програмності музичних творів та усвідомлення високої значущості формального музичного тексту є джерелом творчого відкриття і звернення. Висновки. Доведено, що передумовами виникнення інновацій у професійній діяльності музиканта-митця, педагога є його індивідуальна свідомість, для якої властива відкритість і до оволодіння нормативами й типологіями, і до «адаптації» стосовно вражень та здобутків буття. Індивідуальна свідомість творчого працівника черпається в механізмах тропування-метафоризації, що зумовлюють не тільки смисл-структуру образу-твору, який проявляється не лише в матеріальних продуктах праці, але й у принципах мислення в процесі відтворення фахової когорти, тобто в педагогічних закладах.

Ключові слова: фахова специфіка музиканта; новаторське мислення; музичний професіоналізм; ренесансна діалогіка; предметний зміст діяльності музиканта-фахівця

**СПЕЦИФИКА
ИННОВАЦИОННОГО МЫШЛЕНИЯ
СПЕЦИАЛИСТА В МУЗЫКАЛЬНОМ
ПРОФЕССИОНАЛИЗМЕ**

Шевченко Лилия Михайловна
*Кандидат педагогических наук, доцент,
Одесская национальная музыкальная академия
имени А. В. Неждановой, Одесса, Украина*

Цель статьи – выявить художественную специфику артистической деятельности на основе мыслительного механизма, в котором заложена готовность к новым творческим акциям. Методологической базой исследования являются принципы анализа и синтеза, которые позволили определить специфику инновационного мышления в музыкальном профессионализме на основе разработок творческой психологии. Также применены сравнительный, исторический, психолого-установочный подходы и метод искусствоведческой стилиевой компаративистики. Рассматриваются понятия «инновация» в профессиональной деятельности музыканта-специалиста и педагога, а также механизм художественного мышления и специфика артистической деятельности, основанная на мыслительном механизме, в котором заложена готовность к новым творческим акциям. Утверждается, что сознание выполняет роль системообразующего фактора, детерминантой изменений в деятельности, внутренней, сущностной предпосылкой ее развития. Освещается готовность к инновациям как проявление сложного новообразования в структуре личности, ее музыкально-творческой деятельности. Научная новизна исследования заключается в выделении общих механизмов аперцепции и адаптации в создании инновационного выхода музыканта-специалиста, для которого смысловая нагрузка ассоциированной программности музыкальных произведений и осознание высокого значения формального музыкального текста являются источником творческого открытия и свершения. Выводы. Доказано, что предпосылками возникновения инноваций в профессиональной деятельности музыканта-художника, педагога является его индивидуальное сознание, которому присуща открытость как к овладению нормативами и типологией, так и к «адаптации» касательно впечатлений и достижений бытия. Индивидуальное сознание творческого работника черпается в механизмах тропирования-метафоризации, обуславливающих не только смысл-структуру образа-произведения, который проявляется в материальных продуктах труда и в принципах мышления в процессе воспроизведения специальной когорты, то есть в педагогических заведениях.

Ключевые слова: профессиональная специфика музыканта; новаторское мышление; музыкальный профессионализм; ренессансная диалогіка; предметное содержание деятельности музыканта-специалиста