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Николай Тетюк. Явления интериоризации и эмпатии как составляющие процесса невербальной коммуникации вокалиста. В статье рассматриваются процессы интериоризации и эмпатии с точки зрения коммуникации, психологии восприятия вокальных произведений и семиотики. Объясняются механизмы и рассматриваются ключевые психологические принципы, имеющие значение для вокалиста в творческой деятельности.

Ключевые слова: средства невербальной коммуникации, восприятие, интеллектуальная, ассоциативная и эмоциональная составляющие исполнительства, реакция публики.

*Mykola Tetiuk. Interiorization and Empathy Phenomenons as a Part of Vocalist Non-Verbal Communication Process. Interiorization and empathy are among those psychological processes that influence the use of means of non-verbal communication dramatically. Information itself has no value for a human-being; it becomes evaluated within a person's intimate context, i. e., an individual must not only recognize information but also to be able to process and use it. **Interiorization** is an act of attainment of information that presumes its further generalization, verbalization, compacting and bringing to a state, suitable for usage. Therefore, the **interiorization** determines realizing information through individual peculiar perceptual mechanisms.*

This way the information-perception schema looks like this:

Basic information → Personality → Realized information

Ergo, the communication schema section for two interlocutors is like this:⁵

Basic information A → Personality A → Realized information → Output information A = Basic information B → Personality B → Realized information → Output information B →, etc.

⁵ Current schemata has a two handed compilation (interlocutors A and B), but is valid for larger number of interlocutors.

In vocal performance the stated above means that every link of communication (i. e. composer, conductor, accompanist, vocalist, etc., and audience) receives information and passes it to the next link that transforms it via personal perceptual mechanisms. Musicians study rules of interpretation that are crucial to minimize the misunderstood range within encoding and decoding of the information via conventional communicatory elements. Performer is a «medium» (i. e. «mediator» from Latin) between a composer and audience. Interpretation of a performer is a way to transmit an author's idea or to show a performer's abilities (it depends on the tasks defined by performer). An audience takes part in non-verbal communication; despite its responses are not so evident, they are valuable⁶.

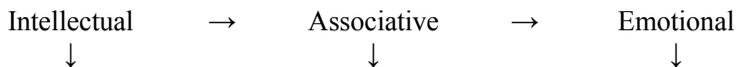
Lev Kadtsyn states that audience's fundamental perception of a musical piece is based on the **intellectual, emotional and associational forms** of consciousness. From the point of view of semiotics, every piece of art consists of «Text», «Paratext», and «Context.» Intellectual share of perception is mostly based on «text.» However, «Text» can't exist in its pure distinguished form, that's why paratextual, contextual, and interiorizational deviations occur. «Text» can never present full extent of information that makes audience interpret any informational gaps by itself.

Associations play a great part in interiorization and empathy processes. Primary node (trigger) activation stimulates next nodes. Associations can be of outer or inner triggering. Associative links between imagination (inner associative triggers) and emotions are the most valuable for arts. Associative nodes are crucial in an audience perception of a vocalist's performance. Associative triggers such as: mentality, traditions, stereotypes, social norms, etc., may be widely spread, or be subjective, e. g., personal associations concerning any parts of an event.

Two main stages of perception and realization of a musical piece can be distinguished: primary feelings caused by perception itself, and conceptual ideas, as a result of interpretation of the received primary information.

Vocalists surpass other musicians by the use of lyrics that can have strong influence onto an audience.

Program music perception can be illustrated with the schema:



⁶ Contests, where public and jury's reaction is restricted are an example of non-responding audience.

