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MUSICAL INTERPRETATION IN THE CONTEXT OF FORMING PIANISTS- BEGINNERS' PERFORMANCE-INTERPRETATION SKILLS

The article substantiates the necessity of considering the problem of performance-interpretation skills through the prism of musical interpretation to develop these skills in pianists-beginners. It has been established that the phenomenon of performance-interpretation skills has an interdisciplinary character and is examined within the framework of interpretation theory, music pedagogy, performance psychology, cultural studies, and the theory of pianism. It is argued that interpretation in the humanities discourse is understood as an active process of comprehension and creative reproduction of the content of a work of art, which involves not only conveying the composer's intention but also personal emotional involvement, analytical reflection, and individualized artistic embodiment. In musical art, interpretation appears as a process of isomorphic reflection of the artistic structure of a composition through performance activity while preserving the logic, imagery system, and stylistic features of the original.

Based on the analysis of scholarly sources, it has been determined that the theory of pianism, as a specialized field of musicology, integrates historical, anatomical-physiological, psychological, technical-methodological, and artistic-interpretative aspects of performance. It provides a methodological foundation for understanding the regularities of the formation of performance mastery, particularly in the context of primary music education. The content of the concept "performance-interpretation skills of junior schoolchildren" has been clarified. Within the scope of this study, it is interpreted as an integrative personal and activity-based formation that combines technical performance abilities, analytical and interpretation skills, emotional and imagery-based perception, and artistic-communicative characteristics of a pupil's musical activity in the process of piano playing.

It has been determined that the specificity of piano instruction in children's music schools lies in the integration of technical training with the formation of aesthetic consciousness, artistic taste, value orientations, and the spiritual potential of the individual. It is demonstrated that the process of piano learning functions not only as a means of mastering instrumental technique but also as a holistic artistic and educational space in which musical creativity develops, interpretative thinking is formed, and the ability for creative self-realization is cultivated.

Key words: *musical interpretation, piano instruction, artistic communication, theory of pianism, performance-interpretation skills, stage performance, pianists-beginners.*

Introduction. Modern society development presupposes a new characteristic of education, at the center of which is a highly cultured personality capable of responsibly responding to cultural and social events in the contemporary world. In the current socio-cultural conditions in Ukraine, the prerequisites for the development of an integrated national

system of music education and upbringing are gradually being formed. The national school is intended to ensure the creation of an appropriate aesthetic and ethical educational atmosphere in line with living traditions of ethno-pedagogy, while also being integrated into progressive global experience within the framework of the humanistic educational paradigm.

The issue of developing performance skills and piano playing techniques has traditionally been at the center of attention of both concert pianists and practicing teachers. This range of issues is reflected in numerous methodological manuals, theoretical works, and specialized studies aimed at optimizing the process of mastering performing skills.

Analysis of recent research. In this context, the problematic aspects of art education are revealed in the works of such scholars as M. Boichenko, N. Huzii, N. Huralnyk, O. Yeremenko, A. Kozyr, V. Labunets, L. Masol, O. Oleksiuk, O. Otych, H. Padalka, L. Pankiv, O. Rudnytska, V. Fedoryshyn, O. Khyzhna, O. Ustymenko-Kosorich, O. Shcholokova and others. The pedagogical foundations of the formation of artistic tastes, as well as the development of musical abilities and giftedness of the individual, are presented in the works of I. Bekh, S. Horbenko, I. Ziaziun, D. Kyinarska, O. Lobova, S. Maksymenko, S. Naumenko, T. Oliinyk, M. Pecheniuk, M. Stasiuk, M. Tkach and others. The problem of artistic thinking and memory, realized in visual, musical, and literary activities, is examined in publications by N. Batiuk, I. Vanechkina, V. Horpenko, L. Kachurynets, N. Koliadenko, Liao Bin, I. Rozhko and others. Recent studies and publications in the field of piano instruction as a means of emotional development emphasize the importance of integrating music into students' emotional development. In the works of Wang Xue, T. Hryzohlazova, I. Dvorskyi, T. Doroshenko, S. and Ye. Lysiuk, L. Silina, V. Smorodskyi, Xiao Guiyan, I. Taran and others, a close relationship is substantiated between the technical vector of the piano performance process and its artistic and imaginative perception, evaluation, and comprehension.

The solution of the main tasks defined by the Law of Ukraine "On Extracurricular Education" (with amendments relevant for 2023–2024) contributes to the formation of a system of knowledge, abilities, and skills based on interests of the younger generation. It also ensures the development of individuals' needs for intellectual, spiritual, and physical growth, as well as creative self-realization, with the aim of preparing them for active professional and civic activity in their future lives. The Law

provides citizens with the opportunity to acquire knowledge and skills according to their abilities, talents, and health conditions.

Under such circumstances, increased attention in artistic and pedagogical thought is paid to the problem of developing these skills among the applicants of out-of-school education. The generalization of many years of pedagogical experience recorded in these sources has not only systematized practical achievements but also actualized the problem of musical interpretation in the context of the formation of performance-interpretation skills.

The aim of the article is to substantiate the significance of piano interpretation for the formation of students-beginners' performance-interpretation skills.

Research methods. To achieve the research goal, a set of theoretical methods was applied, including analysis, systematization, and generalization of philosophical, psychological, pedagogical, and musicological literature to define and substantiate the main concepts: "performance-interpretation skills", "performance-interpretation skills of pianists-beginners in the process of piano training" and "interpretation".

Research results. In our study, performance-interpretation skills are understood as a complex of automated artistic and technical actions that ensure a refined creative realization of a musical work. They are interpreted as the ability for conscious understanding and high-quality creative self-expression in the artistic sphere, which is formed in the process of perceiving works of art (in this study, piano art), as well as through their practical mastery.

The formation of performance-interpretation skills in the process of piano playing is a purposeful process of carrying out a high-quality, automated productive activity involving the perception, analysis, and comprehension of piano works. The result of this process is not only the intensive application of the relevant knowledge already acquired by students during reproductive activity but also the active acquisition of a subjectively new complex of artistic knowledge and creative actions aimed at achieving an effective result.

The level of a performer's professional mastery largely determines the harmonizing influence of music, which has been discussed both by philosophers of antiquity and by contemporary scholars. At the same time, performance presupposes an ambivalent nature of interaction – the co-creation of the performer and the listener – which requires a certain level of preparedness from the latter for the perception of a musical work. The piano

as an instrument, during its historical evolution, has acquired universal expressive possibilities that allow the musician's individuality to be fully revealed; the highest level of this mastery is defined by musicologists as pianism. Piano performance thus appears as a complex cultural phenomenon that integrates sensory, rational, and intuitive components and is realized in the form of a dialogue between the performer, the composer, the listener, and the instrument (Rumiantseva, 2014).

The problem of performance has occupied an important place in the works of Ukrainian musicologists, which has resulted in a variety of approaches to the interpretation of the performance process. Particularly significant for understanding the phenomenon of piano performance is the definition proposed by O. Lysenko, who interprets performance as a system of professional musical activity, a historically conditioned phenomenon of musical practice associated with social consciousness and ideas about the regularities of its functioning within the musical-historical process. The researcher emphasizes that the conceptual framework reflecting real processes in the sphere of musical-performing culture forms the structure and levels of this system. Such concepts include performance practice, performance school, performance principles, repertoire, textual reproduction, performing attitude, musical-performing reflection, etc. (Lysenko, 2008, p. 151).

These categories are considered as subsystems of the functional musical-performing system, the structural levels of which ensure its integrity and historical dynamics.

The central element of this system, according to O. Lysenko, is "performance principles", understood as the ways of implementing performing activity that reflect the musician's worldview orientations, artistic experience, and level of technical training (Lysenko, 2008, p. 153). The proposed interpretation of musical performance is also relevant for characterizing piano performance, which is inseparably connected with the phenomenon of interpretation. Unlike many other forms of art, music requires secondary creative reproduction through the figure of the performer-interpreter, who acts as a mediator between the composer and the listener. O. Lysenko emphasizes this feature, defining performance as a secondary, relatively independent artistic activity whose creative potential is realized in the form of interpretation (Lysenko, 2008, p. 36). Thus, performing interpretation can be considered a fundamental element of the performing system, since it is present in any act of musical performance, including the process of forming performance-interpretation skills.

Even when a musician consciously strives to reproduce only the musical score as objectively as possible, the very process of performance inevitably acquires a creative character. This is manifested in the individualized nature of sound realization, as well as in the original disclosure of the content and artistic significance of the work. Consequently, piano performance, as one of the forms of music existence, cannot exist outside the interpretative dimension, within which the performer relies on the author's remarks recorded in the musical text. At the same time, it is not a matter of mechanical reproduction of a symbolic system but rather a creative act of comprehension and artistic embodiment of a musical work in real sound. Depending on the pianist's individual style, artistic nature, and aesthetic orientations, the content of the work may acquire different shades and semantic emphases.

Interpretation can therefore be understood as the process of the sonic actualization of the musical score in accordance with the aesthetic principles of a particular performing school or direction, the individual characteristics of the musician, and his or her own artistic conception. Whereas in earlier historical periods interpretations of piano works were preserved mainly in the memory of listeners and in critical reviews, in contemporary conditions sound recording has captured a wide variety of performing versions that have become models of different traditions. It is precisely performing interpretation that connects the composer's work with the musical consciousness of society, effectively constituting it as a sociocultural phenomenon. Responding to the emotional expectations, artistic tastes, and cultural ideals of a particular era, interpretation integrates a musical work into the artistic context of the present.

Musicological scholarship offers numerous definitions of interpretation. For instance, V. Moskalenko emphasizes that any sounding of a musical score already belongs to the sphere of the interpreter's "living text", since musical interpretation and its result – an intonational version – are primarily based on the artistic reinterpretation of musical material (Moskalenko, 2013). The scholar highlights the decisive role of the performer's independent and artistically integral attitude toward the work, while preserving its internal structural logic. Performance is thus regarded as a secondary creative formation of musical imagery, the result of which is the realization in real sound of one of the possible variants of an integral entity referred to as a musical work (Moskalenko, 2013, p. 29).

The problem of piano interpretation emerges as a sphere of interaction between the composer and the performer, involving the relationship between the author's conception and its performing comprehension, between which there is often a considerable historical distance. The interpretative process is closely connected with the concept of "performing style". O. Oleksiuk defines it as a historically and socially determined system of principles of interpretation, conditioned by the regularities of the artistic consciousness of a particular era. It is precisely a specific performing style that outlines the character of an individual piano interpretation, giving it distinctive features (Oleksiuk, 2006).

The specific features of a particular interpretation of a piano work are determined by several factors. Among them are the sense of proportion in the activity or restraint of personal commentary on the musical text; the ability to subordinate one's own individuality to the composer's intention; the balance between rational and intuitive principles; the ability to manage attention while simultaneously controlling the details of performance and maintaining a holistic vision of the artistic image; the method of mastering a work (inductive or deductive); the level of professional training and general erudition; the stylistic specificity of the work determined by the individuality of the composer; as well as the musical tastes and cultural priorities of the era contemporary to the performer (Rumiantseva, 2014). The combination of these factors shapes the style of performance, distinguishes one interpretation from another, and determines the diversity of piano interpretations.

The development of piano performance takes place on the basis of continuity. However, it involves not only the preservation and transmission of the artistic values of the past but also their creative reinterpretation and renewal. It is precisely in this combination of tradition and innovation that the nature of performing creativity is manifested. Continuity presupposes the use of the best achievements of predecessors not through mechanical borrowing but through critical selection, profound comprehension, transformation, and adaptation to contemporary conditions. Such an approach ensures both the preservation of methodological and artistic guidelines and their evolution.

Summarizing the above, it can be stated that piano performance is a special form of musical culture, a specific type of artistic creativity, and a process of the sonic actualization of the artistic content encoded in musical notation. It combines tradition and innovation, individuality and stylistic

determination, thus acting as an important component of the cultural development of society (Rumiantseva, 2014).

Ukrainian and Western musicologists, including V. Bohdanov, M. Latko, T. Vorobkevych, and K. Yanchi, further develop these provisions within the sphere of performing practice, defining interpretation as a complex psychophysiological, aesthetic, and technical process. Contemporary studies employ various methodological approaches to the analysis of musical interpretation – historical, systemic, and comparative. The historical perspective makes it possible to trace the transformation of performing models from the Baroque era to the present day, to outline the characteristic stylistic features of each period, and the specific nature of sound production. The systemic approach is aimed at organizing and classifying the technical and expressive means used by a musician in the performance process. Comparative analysis involves the comparison of different performing versions – by soloists or ensembles – based on audio recordings, which makes it possible to identify differences in interpretation. The combination of these methods provides an opportunity not only to gain a deeper understanding of the composer's intention but also to investigate the influence of historical, cultural, and personal factors on the formation of the performing image (Vorobkevych, 2001).

Thus, interpretation appears as a multidimensional phenomenon that integrates technical, psychophysiological, aesthetic, and cultural components and performs a key function in the process of transmitting and comprehending artistic works in various forms of art. At the same time, it ensures the representation of the author's conception while generating new layers of meaning through the prism of the performer's personal experience, which emphasizes its decisive role in the development of creative and cultural practice.

Researchers also pay particular attention to the types of interpretation of a musical work, outlining their specificity and functional characteristics. According to V. Moskalenko, composer's interpretation may be realized through a wide range of creative techniques – from reinterpreting the material of another author to employing stylistic systems characteristic of a particular composer while preserving the basic musical text. It may involve verbal processing of the material, genre transformation, the creation of transcriptions, the borrowing of individual thematic elements, stylization, or the formation of collage structures based on several compositions. This type of interpretation is applied in various

genres – song, chamber, romance, opera, ballet, and musical – which demonstrates its universal character (Moskalenko, 2013).

Music education, particularly piano education, is aimed at the systematic comprehension of music, the development of creative abilities, the appreciation of cultural diversity, and the formation of an aesthetic attitude toward the surrounding world through the prism of performing realization. Music, as one of the important means of education, enriches students with new ideas, feelings, and emotions, expanding their worldview and perception of the world (Padalka, 2008). The main goal of music education lies in the development of the child's personality, the formation of his or her attitude toward musical art, the cultivation of artistic and musical taste, and the ability to navigate the best musical traditions.

Thus, the individually oriented process of selecting piano repertoire actualizes the use of the unique possibilities of musical art in influencing each student. The organization of systematic student performances at various concerts, competitions, and festivals promotes their involvement in stage practice and contributes to the development of public performance skills.

Concert-performing activity is extremely important for a future pianist-performer, as it allows the public presentation of the results of educational and performing work and promotes the process of analyzing one's own performing achievements, needs, and difficulties. Through concert-performing activity, emotional stability, independence, and the individuality of the performer are formed.

For a pianist, it is essential to understand that music is a special form of art that both requires and facilitates the comprehension of the composer's intention, as well as the interpretation, realization, and communication of a musical work to the listener. Concert-performing activity is a particular way of personal self-realization within the contemporary musical space (Mozghalova, 2010). The specificity of this type of activity lies in the necessity not only to convey the technical features of a musical work but also to embody its genre and stylistic characteristics, which requires well-developed interpretative abilities and performance-interpretation skills.

The concert-public form of developing performance-interpretation skills in piano students broadens their worldview and makes it possible to determine a final or intermediate result at any stage of the learning process (Naumenko, 2015). During a concert performance, attention, concentration

of creative efforts, artistry, stress resistance, and emotional expressiveness are mobilized and intensified.

Conclusions and prospects for further research. Thus, the phenomenon of performance-interpretation skills has an interdisciplinary character and is considered within the framework of interpretation theory, music pedagogy, performance psychology, cultural studies, and the theory of pianism. The process of piano education should therefore be understood not only as a means of mastering instrumental technique but also as a holistic artistic and educational space within which the development of musical and creative abilities, the formation of interpretative thinking, and the capacity for creative self-realization take place.

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АНОТАЦІЯ

Чжен Лінь. Музична інтерпретація в контексті формування виконавсько-інтерпретаційних навичок в піаністів-початківців.

У статті мотивовано необхідність розгляду проблеми виконавсько-інтерпретаційних навичок крізь призму музичної інтерпретації з метою формування означених навичок у піаністів-початківців. Установлено, що феномен виконавсько-інтерпретаційних навичок має міждисциплінарний характер і розглядається в площині теорії інтерпретації, музичної педагогіки, психології виконавства, культурології та теорії піанізму. Доведено, що інтерпретація в гуманітарному дискурсі трактується як активний процес осмислення та творчого відтворення змісту художнього твору, який передбачає не лише передачу авторського задуму, а й особистісне співпереживання, аналітичне осмислення й індивідуалізоване художнє втілення. У музичному мистецтві інтерпретація постає як процес ізоморфного відображення художньої структури твору засобами виконавської діяльності зі збереженням логіки, образної системи та стильових ознак оригіналу.

На підставі аналізу наукових джерел з'ясовано, що теорія піанізму як спеціалізована галузь музикознавства акумулює історичні, анатомо-фізіологічні, психологічні, техніко-методичні та художньо-інтерпретаційні аспекти виконавства. Вона створює методологічне підґрунтя для осмислення закономірностей формування виконавської майстерності, зокрема в умовах початкової музичної освіти. Уточнено зміст поняття «виконавсько-інтерпретаційні навички молодших школярів», яке в межах дослідження розглядається як інтегративне особистісно-діяльнісне утворення, що поєднує техніко-виконавські, аналітико-інтерпретаційні, емоційно-образні та художньо-комунікативні характеристики музичної діяльності учня в процесі гри на фортепіано.

Визначено, що специфіка фортепіанного навчання в дитячих музичних школах полягає у поєднанні технічної підготовки з формуванням естетичної свідомості, художніх смаків, ціннісних орієнтацій і духовного потенціалу особистості. Доведено, що процес фортепіанного навчання виступає не лише як засіб опанування інструментальної техніки, а як цілісний художньо-освітній простір, у межах якого відбувається розвиток музично-творчих здібностей, формування інтерпретаційного мислення та здатності до творчої самореалізації.

Ключові слова: музична інтерпретація, фортепіанне навчання, художня комунікація, теорія піанізму, виконавсько-інтерпретаційні навички, сценічні виступи, піаністи-початківці.