



INTERPRETATION AND MUSICAL THINKING IN PIANO PERFORMANCE

Gulchekhra Rozimatovna Ismailova

National Pedagogical University of Uzbekistan named after Nizami
Lecturer at the Department of Music Education
<https://doi.org/10.5281/zenodo.19661017>

Abstract: This article provides a scientific and pedagogical analysis of the relationship between interpretation and musical thinking in piano performance. The study highlights the theoretical foundations of interpreting a musical work in the performance process, the individual approach of the performer, and their aesthetic views as important factors. It also reveals methodological paths for developing musical thinking in piano performance, modern forms of interpretative approaches, and issues regarding the formation of performance competence.

Keywords: piano, interpretation, musical thinking, performance, technique, expressiveness, musical analysis, hearing, musical image, dynamics, rhythm.

Introduction.

The art of piano performance is one of the most complex and refined branches of musical culture, where technique, thinking, and aesthetic perception are manifested through mutual harmony. Each performance is not merely the expression of a sequence of sounds, but the process of understanding the artistic idea created by the composer, rediscovering it through internal emotions, and conveying it to the listener. From this perspective, the issue of interpretation in piano performance is of particular importance. Because it is through interpretation that a musical work comes to life, it is enriched with the individual psyche, worldview and aesthetic views of each performer.

In modern music education, a performer is required to possess not only technical excellence but also profound musical thinking. Musical thinking is a complex intellectual and emotional process ranging from the perception of sounds to their analysis, comprehension of content, and expression as an artistic image. It is through this thinking that the performer reveals the inner content of the work, senses its dramatic development, and interprets it in a unique way. Therefore, in piano performance, interpretation and musical thinking are considered interconnected concepts.

One of the pressing tasks facing piano education today is to foster not only performance technique but also independent musical thinking in students. Because one of the main goals of modern pedagogy is to educate a creative person who is not only a technically perfect performer but also one who can think artistically and deeply feel music. From this perspective, the interpretive approach is becoming a central component of piano education. It encourages the reader to independently analyze the work, understand its content, and create an individual interpretation. One of the important tasks today is the scientific and pedagogical study of interpretation and musical thinking in piano performance, the identification of their interconnectedness, and the development of effective methods in the educational process. It is

through this path that piano performance rises to the level of an art that embodies not only technical mastery but also high artistic thinking and creative freedom.

Discussion. A deep understanding of the relationship between interpretation and musical thinking in piano performance requires, first and foremost, a revision of the essence of the performance process. While in traditional views performance was often evaluated by technical perfection, the modern approach expands this idea and interprets performance as a product of complex artistic thinking. Because piano performance is not just hand movements, but a harmonious activity of consciousness, emotion, and aesthetic perception. Therefore, interpretation appears as a central element of performance.

During the discussion, it should be noted that interpretation is the assimilation of a musical text created by a composer and its transformation into an individual artistic expression. Each performer approaches the work through their own psyche, life experience, and aesthetic views. As a result, the same work is interpreted differently by different performers. This is explained by the individual characteristics of musical thinking. Therefore, interpretation is a direct expression of the performer's inner world and level of thinking. From this perspective, musical thinking is considered the primary mechanism of performing activity. It involves not only hearing and repeating sounds but also the process of analyzing them, understanding their meaning, and transforming them into an artistic image. In piano performance, this is manifested, for example, through the conscious control of elements such as dynamics, articulation, tempo, and phrasing. If the performer does not understand the internal logic of these elements, their performance becomes mechanical and loses its artistic impact.

In modern pedagogical practice, great attention is paid to the development of an interpretive approach in the process of piano teaching. It is not enough to teach students only the correct performance of the note; it is necessary to guide them toward analyzing the work, understanding its ideological and artistic content, and creating an independent interpretation. This develops students' musical thinking, engages them in creative activity, and enriches the performance process.

Another important aspect during the discussion is the question of the balance between technique and thinking. Often during the educational process, excessive attention is paid to technical exercises, and artistic interpretation falls into the background. As a result, the performance becomes perfect but soulless. Conversely, even deep interpretation cannot be fully manifested without sufficient technical training. Consequently, in piano performance, technique and musical thinking should be viewed as complementary and interconnected components. In piano performance, the harmony between interpretation and musical thinking is a key factor determining the artistic level of the performance. The formation of this harmony requires high methodological skills from the teacher and an active creative approach from the student. Therefore, the development of an interpretive approach and the formation of musical thinking in modern piano education should be considered a priority pedagogical task.

Literature review:

Issues of interpretation and musical thinking in piano performance have been studied by many scholars as one of the central problems of music pedagogy and performance theory. An analysis of scientific literature in this field shows that interpretation and thinking are inextricably linked, defining the artistic essence of performing arts.

Among foreign researchers, the works of Heinrich Neuhaus are of particular importance. In his scientific and pedagogical views, he interprets piano performance not only as a technical but also as a process of deep artistic thinking. In his opinion, the performer should be not only the performer of the work, but also the creator who recreates it. This idea reveals the creative essence of interpretation.

Also, Alfred Cortot justifies the harmony between piano technique and interpretation, emphasizing that technique is not the goal of performance, but a means of artistic expression. This approach demonstrates the priority of musical thinking in performance.

Although Carl Czerny focused more on developing technical training, his work plays an important role in shaping the technical foundation necessary for interpretation. This confirms the dialectical connection between technology and thinking.

In the CIS region, Samuil Feinberg's research is dedicated to the issues of artistic interpretation, musical imagery, and internal hearing in piano performance. He explains interpretation as the internal mental activity of the performer. At the same time, Lev Oborin emphasizes the importance of an individual approach and figurative thinking in performance, noting that every performance must have its own artistic interpretation. Boris Asafiev's theory of intonation also holds an important place in modern music pedagogy. He interprets music as an "intonational process" and justifies the disclosure of musical content through the performer's thinking. This theory strengthens the theoretical foundations of interpretation.

Uzbek scholars are also studying issues of interpretation and musical thinking in piano performance. In domestic research, special attention is paid to the development of national musical thinking, artistic perception, and a creative approach in teaching piano performance. In particular, methodological developments are being developed aimed at developing students' understanding of musical imagery, creating independent interpretation, and forming performance competence. The literature review shows that although the issues of interpretation and musical thinking in piano performance have been extensively studied by various scientific schools, the issues of their systemic development based on an integrative approach are still relevant. Particularly in the context of modern education, the methodological improvement of the interpretative approach and the development of mechanisms for developing musical thinking remain one of the important directions of scientific research.

Conclusion.

In piano performance, the issue of interpretation and musical thinking manifests as one of the most important and complex aspects of performing art. Research and analysis indicate that any perfect performance is not merely a matter of technical preparation, but a product of profound artistic thinking. Interpretation is an external expression of this thinking, through which the composer's idea is harmonized with the performer's personal aesthetic views and manifests in a new artistic interpretation.

Musical thinking determines the performer's ability to perceive, analyze, and figuratively express a work. It is not merely listening or repetition, but a conscious and creative activity that ensures the semantic depth of the performance. Therefore, the development of musical thinking in piano education must be carried out in conjunction with an interpretative approach. Otherwise, the performance becomes mechanical and loses its artistic impact. Modern pedagogical approaches require that in the process of piano teaching, it is important to orient students not only from a technical perspective but also toward creative thinking, independent



interpretation, and a deep understanding of music. This requires the teacher to demonstrate high methodological skills, apply modern approaches, and take into account the individual characteristics of each student.

In conclusion, in piano performance, interpretation and musical thinking are closely interconnected, and their harmony determines the artistic level of performance. Ensuring this harmony should be considered one of the primary goals of piano education. Through this, performing arts achieve not only technical perfection but also a high aesthetic and creative level.

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