



Makalenin Türü / Article Type : Araştırma Makalesi/ Research Article
Geliş Tarihi / Date Received : 29.01.2025
Kabul Tarihi / Date Accepted : 14.03.2025
Yayın Tarihi / Date Published : 27.03.2025
DOI : <https://doi.org/10.51576/ymd.1628706>
e-ISSN : 2792-0178

İntihal/Plagiarism: Bu makale, en az iki hakem tarafından incelenmiş ve intihal içermediği teyit edilmiştir. / This article has been reviewed by at least two referees and confirmed to include no plagiarism.

FORMATION OF ANALYTICAL THINKING THROUGH THE ANALYSIS OF INTERPRETATIONS OF MUSICAL WORKS IN THE PROCESS OF TRAINING A SPECIALIST MUSICIAN

VERESHCHAHİNA-BİLİAVSKA, Olena¹, MOZGALOVA, Nataliia², BURSKA, Olena³, HRİNCHENKO, Tetiana⁴, NOVOSADOV, Yaroslav⁵

ABSTRACT

The purpose of the study is to reveal the key aspects of the formation of analytical thinking through the analysis of interpretations of musical works. In the process of conducting this study, such methods as monitoring and surveys, the identification of key analytical aspects of performers and their systematization were used. As a result of the study, components of music comprehension were revealed. These are the skills of artistic perception of music, the system of comprehension of works, and the components of a musical composition, which are of key importance in the context of

¹ Assoc. Prof. PhD, Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Department of Musicology, Instrumental Training and Choreography, o.vereshchahinabiliavsk@gmail.com, <https://orcid.org/0000-0002-4559-0230>.

² Prof. Dr. Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Department of Musicology, Instrumental Training and Choreography, n.mozgalova@outlook.com, <https://orcid.org/0000-0001-7857-7019>.

³ Assoc. Prof. PhD, Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Department of Musicology, Instrumental Training and Choreography, o-burska@hotmail.com, <https://orcid.org/0000-0001-9330-1299>.

⁴ Assoc. Prof. PhD, Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Department of Musicology, Instrumental Training and Choreography, t_hrinchenko@outlook.com, <https://orcid.org/0000-0001-8084-6732>.

⁵ Lect. Grad. Stud., Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Department of Musicology, Instrumental Training and Choreography, novosadov.yar@hotmail.com, <https://orcid.org/0000-0002-6484-9914>.

performers' thinking. The skills of artistic perception of works include focusing on the object, analysing it as a multifaceted phenomenon, and gaining knowledge about the object as a whole and its individual elements. The indicators of the importance of the analysis of interpretation of works for students to see the prospects of their own interpretation of the formation of high artistic taste, and the multifaceted disclosure of stylistic and epochal features inherent in the work were obtained. The key components of musical interpretation in the context of the activities of prominent representatives of art of the 20th and 21st centuries were discovered. They are a number of means of articulation and phrasing, individual approaches to creating a dramatic plan of composition through the sequence of climaxes and the nature of dynamic shades, operating with ranges of registers and principles of sound production.

Keywords: Artistic perception, comprehension of composition, stylistic features, historical context, compositional technique.

UZMAN MÜZİSYEN YETİŞTİRME SÜRECİNDE MÜZİK ESERLERİNİN YORUMLARININ ANALİZİYLE ANALİTİK DÜŞÜNMENİN OLUŞTURULMASI

ÖZ

Çalışmanın amacı, müzik eserlerinin yorumlarının analizi yoluyla analitik düşüncenin oluşumunun temel yönlerini ortaya çıkarmaktır. Bu çalışmanın yürütülmesi sürecinde izleme ve anket gibi yöntemler kullanılmış, ayrıca icracıların temel analitik yönleri belirlenmiş ve sistemleştirilmiştir. Müzik yorumlarını dinlemeye dayalı analitik düşüncenin oluşma süreçlerinin incelenmesi sonucunda bileşenleri ortaya çıkarılmıştır. Bunlar, icracıların düşünme bağlamında temel öneme sahip olan müziğin sanatsal algılanması becerileri, eserlerin anlaşılması sistemi ve bir müzik kompozisyonunun bileşenleridir. Eserlerin sanatsal algılanması becerileri; nesneye odaklanmayı, onu çok yönlü bir olgu olarak analiz etmeyi ve nesnenin bir bütünü ve bileşenleri hakkında bilgi edinmeyi içerir. Öğrencilerin yüksek sanatsal zevkin oluşumuna ilişkin kendi yorumlarının olasılıklarını görmeleri için eserlerin yorumlanmasının analizinin öneminin göstergeleri ve eserde bulunan üslup ve çağ özelliklerinin çok yönlü ifşası elde edildi. 20. ve 21. Yüzyıl sanatının önde gelen temsilcilerinin faaliyetleri bağlamında müziksel yorumlamanın temel bileşenleri keşfedildi. Bunlar bir dizi ekleme ve ifade etme aracı, doruk noktaları dizisi ve dinamik tonların doğası

aracılığıyla dramatik bir kompozisyon planı oluşturmaya yönelik bireysel yaklaşımlar, kayıt aralıkları ve ses üretimi ilkeleriyle çalışmaktadır.

Anahtar Kelimeler: sanatsal algı, kompozisyonun anlaşılması, üslup özellikleri, tarihsel bağlam, kompozisyon tekniği.

INTRODUCTION

The progress of world music culture is based on the principles of expanding music's scope, improving the quality of performance, raising the professional level and enriching local traditions with the achievements of other nations in the field of art. This fact has led to the relevance of studying the topic of forming analytical thinking through the analysis of interpretations of musical works in the process of training a musician. In this context, the research problematics will become multifaceted, reflecting the peculiarities of musical performance of the 20th and 21st centuries. The problematics' scope is expanded by paying attention to various areas, among which music education, concert activity, the connection between the creative practice of performers and society, the renewal of the content of music and the means of music broadcasting in the context of globalization are of paramount importance. Thus, there is a need for an in-depth study of the phenomenon of analytical thinking as a professional approach to the interpretation of musical works of different styles and times.

Vereshchahina-Biliavska et al. (2022; 2023) consider music as a field that synthesizes several aspects. These include a unique sound language, its structure, mechanisms for expressing emotions, feelings and musical thinking. The multidisciplinary approach to musical thinking ensures the effectiveness of the research, as this approach involves the analysis of a number of its components, including the "meaningfulness" of music, and artistic and music-pedagogical thinking. The unique musical language and its structure is also distinguished by a set of semantic aspects. These include intonation systems, modes, intervals, rhythms, tempo, dynamics, texture, genres and compositional forms. In general, music as a discipline is showing a tendency to integrate into the sphere of social sciences and high technologies, contributing to the renewal of their content characteristics and means of broadcasting its samples.

Hrinchenko et al. (2020) focus on the hermeneutical analysis of musical works, as this approach shapes the performer's artistic experience. It implies a kind of "dialogue" between the artist and the composition, in the context of which the musician studies the spiritual aspects of the composer's

life, empathizes with him/her, and recreates a cultural and historical retrospective of the conditions of the music he/she is preparing to broadcast to the audience. This process enhances interpretation and engages the audience. No less important among a musician's abilities is polyphonic hearing. It not only helps to improve the technical level, but also broadens the scope of perception of musical material by performers in general. Mozgalova and Novosadova (2023) insist that students should develop the perception of musical material through an interest in polyphonic music, analysis of concert performances.

In the context of higher music education of the 21st century, the concept of “artistic thinking” is becoming extremely relevant. Its development among students during their professional training serves as the foundation for a deep knowledge of world culture and the multifaceted realization of their unique creative potential. The effective formation of artistic thinking requires a close interdisciplinary synthesis, the leading areas of which are performance (training, concert) and music-theoretical subjects. It promotes the use of several productive methods of teaching future artists. Among them are the organization and implementation of artistic and cognitive activities, stimulation of interest and positive motivation in relation to classes, control, and self-control over the quality of interpretation, and the formation of creative and performing independence. All this, according to Merezhko and Khodorovska (2020), ensures a high level of professionalism and productivity of future specialists’ musical and creative practice.

Musical thinking also reflects the students' skills of psychological adaptation to performing works. It concentrates mental reflection, emotional perception of musical material, the ability to transmit it in a holistic artistic and figurative way, the manifestation of artistry and a unique approach to interpretation. According to de Araújo et al. (2024), metacognition serves to form musical thinking effectively. It is based on the presence of reflective thinking in the process of individual and collective interpretation practices. This approach helps to identify the foundations for the required outcomes of instrumentalists’ training. Among them, a sense of cognitive, behavioural, affective and motivational commitments in the context of creating music during performance is of particular importance.

Burska (2005) shares her interpretation of musical existence as a virtual reality that reflects artistic culture and musical composition as an objectification of the above context. According to her, the performer focuses on such aspects as the specificity of musical speech and the formation of the compositional structure, synergistic self-organization of consciousness, thanks to which the

rhythmic-melodic coherence of the artistic material is clearly perceived. Syncretic thinking becomes the basis for the artistic and creative nature of the performance. It is an integrative spiritual phenomenon that concentrates several key components: artistic and conceptual, musical and phenomenological, and performance and technological.

On the basis of the formed artistic and analytical thinking, an interpreter refracts in the context of their own perception a whole range of ideas, images, moods, and the nature of the development of musical form. Analytical thinking in music performance is defined through several key components: skills of artistic perception of music, holistic comprehension of musical works, deepening into the categories of a work, systematization and generalization of musical elements. Analytical thinking focuses on breaking down musical works into components, emphasizes perception, comprehension, and categorization, concerns technical elements like structure, genre, dynamics, and language. Critical thinking involves evaluative judgment about interpretations, connects music to broader socio-historical contexts, considers multiple perspectives on interpretation. The foundation of performers' artistic and analytical thinking is a systematic approach to their training. It includes several methods that develop intra-auditory and auditory-visual representations through the latently existing rhythmic pulsation, intonation core, harmonic and harmonic backbone, keyboard interpretation contour, specifics of technical interpretation of horizontal and vertical texture, and a sense of the emotional atmosphere of the pieces, their drama. This helps to create a unique sound effect that can impress the audience.

However, the topic that is the foundation of this study is still relevant: the formation of analytical thinking as a complex multicomponent phenomenon through the analysis of musical interpretations in the process of training a musician-specialist. The purpose of this paper is to reveal the key aspects of the formation of analytical thinking through the analysis of musical interpretations. The article focuses on the formation of analytical thinking through studying interpretations of musical works, methodologies used to assess this (monitoring performances and surveying students), key components of performers' analytical thinking (artistic perception, holistic comprehension)

MATERIALS AND METHODS

In the course of this study, a number of methods were used to reveal the phenomenon of the formation of analytical thinking through the analysis of interpretations of musical works as a complex, integral system. Thus, the methods of monitoring the performance activities of prominent

representatives of Ukrainian musical culture of the 20th and 21st centuries and surveying students on this topic remotely were used. The students were asked questions about creating original versions of the composition, improving the sound quality of the work, the influence of music, scientific knowledge of the specifics of the work, and the relationship between music and the socio-historical context:

1. Does listening to the performances of prominent personalities of world culture influence your perspective on your own interpretation of a work?
2. Is this approach (listening to prominent performances) significant in the formation of a high artistic taste?
3. Do you think listening to interpretations of works helps in the multifaceted disclosure of stylistic and epochal features inherent in a piece?
4. Has listening to interpretations of works prompted you to turn to a wide range of information sources dedicated to the analysis of musical forms, syntactic structures, and compositional techniques?
5. Do you believe that listening to performances by prominent artists helps you highlight the historical context within which the music was created?
6. Do you consider improving the sound quality of a musical work and its individual elements as an important aspect of your own performance?
7. Do you think promoting music as a multifaceted phenomenon and reflecting its components is important for your interpretation of works?
8. Do you agree that a deep knowledge of the theoretical foundations of musical composition contributes to your ability to analyze a piece?
9. Does the socio-historical context of a composition play a significant role in your understanding and interpretation of the work?
10. Do you believe creating original options for broadcasting a composition is a key aspect of developing analytical thinking in musical performance?

The evaluation criteria were based on a 5-point scale to provide sufficient gradation in responses while maintaining clarity and ease of completion for respondents. According to them, the answer “no” gives 1 point, “rather no” – 2 points, neutral position – 3 points, “rather yes” – 4 points, “yes” – 5 points. This methodical question development process enabled us to effectively measure how students approach musical works analytically, balancing objective evaluation with subjective

interpretation. It is essential to consider potential sources of bias that may influence respondent perceptions. Cultural background significantly shapes aesthetic values and interpretive traditions, potentially affecting how students evaluate sound quality. The musical skill levels among participants could create response disparities, as advanced students may have more experienced analytical capabilities and technical vocabulary to articulate interpretive nuances. To mitigate these biases, future studies should implement demographic analyses that correlate responses with participants' years of formal training, primary musical traditions, and cultural backgrounds.

The key aspects of performers' analytical thinking were also applied, including the skills of artistic perception of music, its holistic comprehension, deepening into the categories of a work, their systematization, and generalization. All of these methods were chosen because each of them contributes to the presentation and disclosure of the processes of forming analytical thinking through the study of interpretations of musical works as a complex, multi-component and at the same time integral system. The monitoring method was used to determine the interpretation of the material of the works, the approach of the masters to the key aspects of improvisation, in particular, their views on the special importance of the balance between the performance technique and penetration into the content of musical culture, on the role of reflecting a certain genre, structural, dynamic nature of the compositions, which ensures a deeply artistic transmission of music to the audience.

A number of samples of academic music of different times and stylistic trends performed by Horowitz were listened to – “Impromptu in G-flat major” by Schubert, “Waltz Caprice” and “Solace” by Liszt, the cycle “Scenes from Childhood” by Schumann, “Mazurka in B-flat minor” and “Polonaise in A-flat major” by Chopin, “Musical Moment” by Schubert, Yeshchenko – “12 Etudes of Higher Performing Skills” by Liszt, Filenko – “Burlesque” by Skoryk, “Rhapsody” by Lysenko, Krysa – Sonata No. 1 for violin and chamber orchestra by Schnittke, Pivnenko – “Melody”, Sonata No. 1, “Carpathian Rhapsody”, “Elegy” by Skoryk, “Melody of Moments – Dedication to Bach”, “Song without Words” by Silvestrov, “Touch of an Angel” by Stankovych, “Allegro” by Maitus, “Etude in the Moldavian Style” by Kolodub, “Romance” by Glière, Zhukova – “O Had I Jubal's Lyre”.

The survey of students (100 representatives of various higher music education institutions) became the basis for identifying the most important aspects of the formation of analytical thinking through their view of the interpretation of musical works by leading performers and their own practice. The

survey of students and the disclosure of the musicians' approach to performance contributed to the basic research materials. They were studied using a number of theoretical methods. Thus, the method of analysis became the basis for finding and separating the leading components of the students' research approach to musical works. The method of comparison was used to identify the characteristic features of these components. The method of synthesis is used as a way to illustrate the phenomenon of forming analytical thinking through the analysis of interpretations of musical works as a single complex system, the components of which have their own meaning, but are closely interconnected and function in conditions of interaction.

In the course of the study, one of the key roles belongs to the principle of systematization of materials. This becomes the basis for highlighting the main components of the formation of analytical thinking of performing musicians. Thanks to the YouTube video collection, it was also possible to analyse, compare and summarize its main elements in terms of their content, functions, and impact on the concert version of the sound of musical pieces. All of the above methods of studying this problem were implemented on the basis of samples of concert practice of well-known performers in the field of piano and violin art in Ukraine.

RESULTS

Key components of musical interpretation in the context of the work of prominent representatives of art of the 20th and 21st centuries

The analysis, comparison, systematization and generalization of the leading elements of the performers' analytical thinking are based on the extensive heritage of the practical work of outstanding masters of musical art. These include Volodymyr Horowitz, Natalia Yeshchenko, Taras Filenko, Oleh Krysa, Olena Zhukova, and Bohdana Pivnenko. Of particular importance are certain aspects of their interpretation of works that the artists have addressed at different times in their career in the context of world art.

Thus, Horowitz was not only an interpreter of music by prominent composers of different styles, national schools and times, but also the creator of updated unique version of such music through his unique own arrangements. A master of dynamic plans, the range of which extends from pianissimo sound to double fortissimo, and an artist with a perfect technique of performing octave passages, Horowitz presented the world of culture with masterpieces of concert performances of works by Scarlatti, Clementi, Haydn and Mozart (Sonatas), Liszt (Sonata in B minor), Chopin

(Ballade No. 1, Scherzo in B minor), Schumann (Cycle “Children’s Scenes”), Sousa (Variations on the Theme of the Opera “Carmen” and “The Stars and Stripes Forever”).

The clarity of phrasing, the relief of variation of musical themes, the transparency of the texture of the works, the perfection of fine finger technique and, at the same time, chordal power find their manifestation in the performance of the heritage of the classics of the 18th century Viennese School. Horowitz is a master of the cantilena in a broad chant in the works of the leading representatives of the Romantic era. An example of this is Schubert’s “Impromptu in G-flat Major”. The pianist's unique talent for demonstrating a melodic beginning in the context of the piano's resources is reflected in different registers. Particularly noteworthy is his demonstration of deeply lyrical themes and images in the low end of the overall keyboard range.

The characteristic features of orchestral sounding due to the large chord technique are manifested during the performance of works by the founder of the national piano school of Hungary – Franz Liszt (“Waltz Caprice” on a theme by Schubert). The pianist also performs as a master of piano sketches (Schumann, the cycle “Scenes from Childhood”). He is able to master a wide palette of images and their inherent shades, the brightness of contrast when alternating numerous miniatures and at the same time showing them as components of a single large-scale compositional form. The performer’s individual creative approach to articulation, showing the phrases of a musical piece as the most important components of an instrumental narrative, and conveying subtle changes in their mood contribute to the birth of a new complex version within the context of a particular genre. An example of this is Chopin’s Mazurka in B-flat minor, where a Polish folk dance is transformed into a musical narrative, a dramatic monologue, and partly a rhapsody.

The projection of the orchestral tutti on the piano, the flexibility of juxtaposing opposite dynamic spheres are evidence of Horowitz’s unsurpassed technique and artistic talent in his performance of Chopin’s Polonaise in A-flat major. This piece requires the ability to use various means of playing simultaneously, which requires virtuoso mastery of the instrument. Thus, the right-hand plays massive chord sequences, while the left-hand plays fast descending passages. Finally, such an aspect of skill as the fragility of sound is reflected in the pianist's interpretation of Liszt’s “Solace”. The ability to operate with tempo dynamics, to make expressive caesurae and phrase endings distinguishes the musician’s interpretation of Schubert’s “Musical Moment”.

In her professional career, Yeshchenko has revealed such a direction of piano performance as monumentality, encyclopaedic, research approach to works, through monographic recitals

dedicated to certain genres and styles of composers. The “golden fund” of her heritage includes Liszt’s “12 Etudes of the highest performing skill”, concert programmes of works by Haydn, Mozart, Beethoven, Schubert, and Chopin, where the pianist revealed new features of the music they knew and loved. Her style is characterized by a performing skill that consists of a number of aspects. Among them are refined perfect technique and embossed virtuosity.

Yeshchenko has a fiery temperament and an orchestral interpretation of the piano. The latter two features of Yeshchenko’s performance style, as well as the perfect work of the pianist’s apparatus and her large-scale technical arsenal, became the basis for a highly professional, unique in sound performance of large-scale works by F. Schubert. These are the Sonata in A-moll, Impromptu, and the Wanderer Fantasy. In the process of analysing Yeshchenko’s performance, it was also established that he had mastered the construction of a dramaturgical plan for voluminous concert compositions. It was reflected in a deep and subtle sense of the figurative content of the sections of the musical form. This contributed to the vivid display of its contrasts. One of them is the “competition” of such areas as dramatic expressiveness and deep lyricism.

The latter sphere found its manifestation in the slow, long-lasting episodes of the Sonata and Fantasia. The “intrigue” of the dynamic development in these works was due to the cases of the lyrical beginning breaking through into sections where the emotional degree was much higher. Such a principle of unfolding the canvas of a composition is able not only to interest the listener, but also to give the structure a lively sound and, at the same time, a logical determination of the sequence of episodes, architectonic harmony, and completeness.

Another critical feature of Yeshchenko’s performance is her attention to such aspects as style, genre, and concept of the work. The pianist's concert repertoire included samples of the national academic music of Ukraine of the 20th century. This branch of piano culture was interesting for her due to the modernization of the intonation, rhythmic, harmonic, compositional, technical, and structural funds of this era. In particular, according to Yeshchenko, the achievement is the composers' new view of such genres as Sarabande, Chime, and Gavotte. They found their original interpretation in the work by Kosenko.

A similar trend can be traced in the Prelude genre, which was embodied in the music of Stepovyi and Revutskyi. Larger-scale forms, such as Sonata, Rhapsody, Overture, Suite, and Concerto, were also opened by the artist to a wide audience. Thus, she enriched the repertoire of her concert piano programme with works by Mykola Lysenko (Rhapsody No. 2 “Dumka Shumka”, Overture to the

opera “Taras Bulba” arranged for two pianos by Kolomiets), Shamo (“Ukrainian Suite”), Barabashov (“Sonata-Poem”), Zhuk (“Ballad” and two “Poems”), Tits (“Polyphonic Suite” and “Poem-Concerto” for two pianos). The interpretation of all these compositions concentrated the high quality of sound, technical training of the highest level, a sense of style and special handwriting of each composer, a deep disclosure of creative ideas and the nature of the images that were embedded in the music (Rudenko, 2022). These contributed to the discovery and transmission of the uniqueness of these works to the audience.

Filenko pays special attention to the vivid demonstration of the sources of national folklore of Ukraine. They are distinguished by the originality of their intonation and rhythmic composition, which requires deep penetration into the sphere of traditional music. Thus, Filenko becomes the successor of the creative and performing aesthetics of Revutsky, whose compositions combine a complex academic musical language and principles of the 20th-century piano style, as well as the heritage of folk art. The analysis of the features of Filenko’s performance practice allows us to conclude that a number of components are of key importance for the formation of the composition. These include the principles of transmitting sound elements of a certain type of structure (chords, melodic lines, individual tones), dynamic and register contrasts. The quiet sonority and transparent piano texture reflect the beginning of new sections of Skoryk’s Burlesque. The main culmination of this work is marked by the simultaneous sound of extremely distant registers. It is accompanied by the dynamics of “forte”. The effect of the orchestral nature is conveyed by the richness of the texture due to the duplication of phrases with consonances during the development of the thematic core. This is clearly manifested in the right-hand part, when the high register is used.

The versatility of the technical arsenal and the flexible use of register colours are enriched by such aspects of sound as the original local colour and the alternation of different types of mood in Lysenko’s Rhapsody, whose original interpretation also belongs to Filenko. Thus, the minor key, which contains the fourth raised step, provides relief to the intonation system of the composition. As for the artistic images and pictures of the work, they consistently alternate between epic, drama, contemplation, lyrics, and treatment (through the use of genre elements of dance).

Krysa revives and disseminates the achievements of the polyphonic school of Bach (Sonatas and Partitas for solo violin), and the art of Ukraine in the 20th and early 21st centuries (Silvestrov, Skoryk, Stankovych, Baley). He also pays attention to the unique styles of various national schools of composition. Thus, his performances of the Concerto for Violin and Symphony Orchestra by

Karaev (Azerbaijan), works by Penderecki (Poland), Sitsky (Australia) have become popular. The violinist's mastery is reflected in his reinterpretation of the most complex intonation and rhythmic foundations of academic music. He is fluent in the technical arsenal that meets the needs of the era and directs him to show images and reveal ideas that reflect the contradictions of life and the world with its diversity and unpredictability.

The performer conveys in relief the genre and style feature inherent in certain themes, sections, and parts of the work. He gives a vivid interpretation of lyrical, dramatic, dynamic images. However, his talent is most strongly realized in showing a wide palette of shades of expression. This is due to the performing virtuosity, the nature of phrasing, and the specificity of Krysa's instrumental diction. An example of the above is a large-scale cyclic composition by Schnittke (Sonata No. 1 for violin and chamber orchestra).

This tendency is reflected in Pivnenko's concert activity. She possesses an impressive range of performance techniques and shows different facets of her talent as a musician skilled at creating vivid sonic imagery. Her playing can convey tenderness, passion, a high degree of emotion, and rationality. The palette of epochal and national styles that Pivnenko refers to is significant: from works of Baroque, Classicism, Romanticism to the unique concepts of Skoryk and Silvestrov. One of the aspects of the uniqueness of Pivnenko's performance practice is the art of dynamic waves. They can be of different scales, but the violinist turns each of them into a micro-plot of the composition. This determines the high level of professionalism, creativity, and individuality of her artistic style.

These features of her playing are most evident in "Melody" and "Carpathian Rhapsody" by Skoryk. The interpretation of Pivnenko's interpretation is also distinguished by the speed of comparing various, sometimes opposite, figurative and emotional states. It is worth paying attention to the artist's skill not only to convey the material that takes on the mission of a call, but also to delve into the mood of contemplation, meditation, and sophisticated lyrics. The violinist reflects in relief the characteristic features of the genre nature of the intonation and rhythmic material of the composition. During its interpretation, listeners have the opportunity to imagine the spiritual, artistic, and ethnic code of the original source, which is encoded in the synthesis of the melodic motif, the system of accentuation and tempo of the game. Pivnenko's performance style becomes original due to the fact that her performances turn into a theatrical performance. This is facilitated by the atmosphere of live dialogue – communication of instrumental timbres (in this case, violin,

and piano). All the above aspects of Pivnenko's approach to concert performance practice are reflected in Sonata No. 1, "Carpathian Rhapsody" by Skoryk.

The extraordinary level of the performer's skill is underlined by her ability to radically transform images and create an unexpected "narrative break", which serves as a sign of a sharp change in the mood, situation, and nature of the musical picture. Similar features of interpretation can be traced in Skoryk's play Elegy, as well as in his Carpathian Rhapsody. There is also such a touch of Pivnenko's performing style as the skill of fading. Pivnenko's performance style is also reflected in her mastery of fading out both a longer musical thought and its individual parts. This principle allows not only to concentrate the audience's attention on the concept of the work, but also to motivate them to reflect on the music that sounds on stage.

It was vividly demonstrated in Silvestrov's play Melody of Moments □ Dedication to Bach. The violinist is a highly professional master when it comes to transmitting a broad chant melody in a quiet sound environment. Pivnenko presents the palette of her shades in relief in the play "Song without Words", which composer Silvestrov dedicated to her. The semantic and artistic significance of both motifs and individual sounds is reflected in the interpretation of the material of the play "The Touch of an Angel" by Yevhen Stankovych. The artist demonstrates perfect mastery of the performance technique in the piece "Allegro" by Yuri Maitus, where high-speed passages convey the characteristic sound of folk instrumental playing. Its original flavour is concentrated in the intonations of the minor scale, with the raised fourth degree. A similar picture can be traced in a composition by Kolodub ("Etude in the Moldavian Style"). This work combines almost all the key features of Pivnenko's performing handwriting listed above. Finally, a number of features typical of the cantilena in the Romanticism tradition are conveyed by the violinist in the piece "Romance" by Glière.

A representative of harpsichord school in Ukraine, Zhukova fulfils the mission of preserving and disseminating the traditions of the masters of old: French harpsichordists (Dacan, Rameau, Couperin), representatives of the Western European avant-garde of the early last century (Poulenc), and contemporary composers. Her playing combines the principles of sound production inherent in the Rococo style and the complex fund of music of the 20th and 21st centuries. The performer demonstrates a relief play of harpsichord registers. The material entrusted by the composer to the upper part of the general range of the ancient representative of keyboard instruments sounds extremely expressive. The attitude of Zhukova to the demonstration of the characters of musical

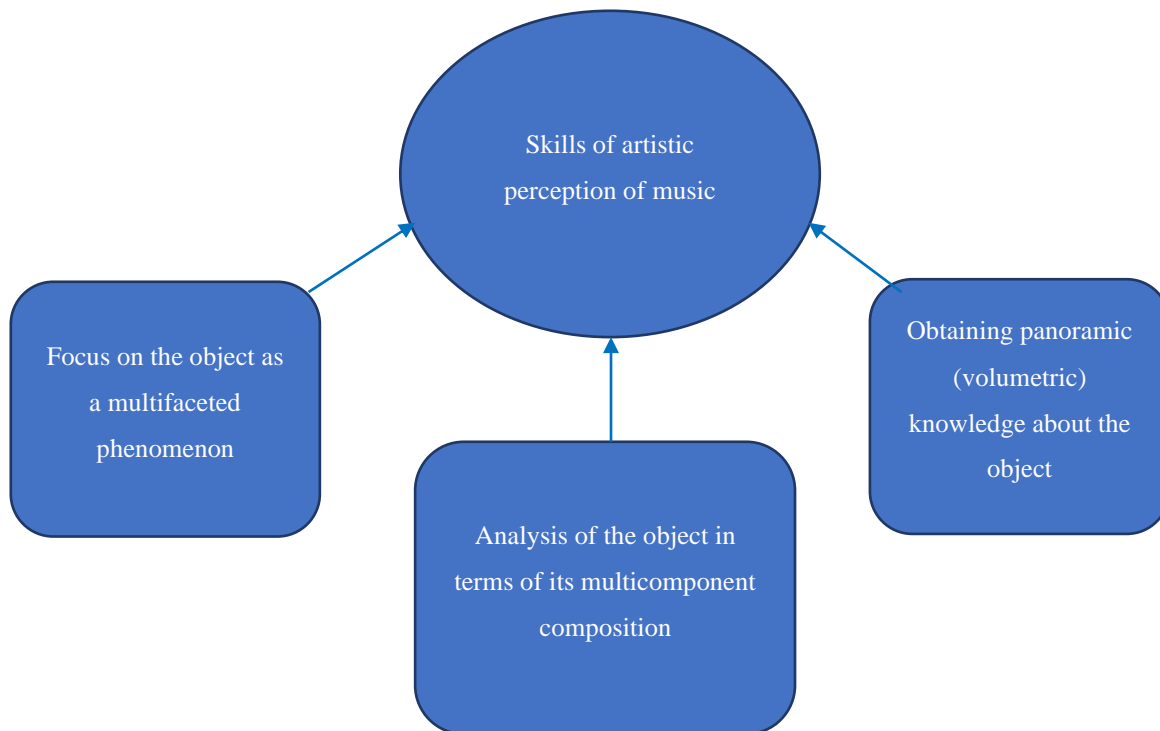
phrases is noteworthy. A flexible reflection of their content, their role in the context of the overall dramatic plan of the composition entitled “O Had I Jubal’s Lyre”, helps to create a vivid picture of the moods of the triumphant human spirit.

Thus, the key components of musical interpretation in the context of the work of prominent artistic representatives are a number of means of articulation and phrasing, an individual approach to creating a dramatic plan of the composition through the sequence of climaxes and the nature of dynamic shades, operating with ranges of registers and principles of sound production.

The materials of the musicological view of the concert performance practice of famous representatives of Ukrainian culture reveal the picture of the foundations for the formation of students’ analytical thinking. This makes it possible not only to gain knowledge about the unique, creative and innovative interpretation of musical compositions, but also to discover its main elements, attention to which serves as the foundation for creating a perfect interpretation.

Components of the formation of analytical thinking in professional performers as a holistic multifaceted phenomenon

Listening to interpretations of works from different centuries develops a number of valuable analytical thinking skills. They are interconnected and exist as a single system. Each of them has a special meaning, significance and function and is a continuation of the previous one. These encompass concentration and reflection, followed by conclusions about the artistic and performance styles, intonation and rhythmic character of the work, as well as its overall form and the way the material is developed (Graph 1).

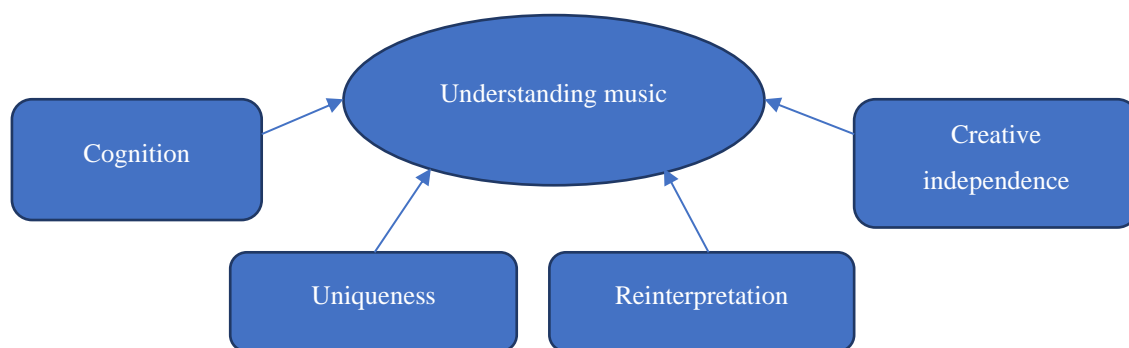


Graph 1. The mechanism of artistic perception.

Thus, in the process of listening to music, the student mentally experiences the development of the composition's material from beginning to end. This helps them to master the drama of the piece, to imagine the nature and logic of the sequence of sections that have different functional significance. A certain number of them serve as a thematic core. Some sections take on the mission of actively developing the materials of the thematic core. In their context, culminating waves and their peaks are formed. The sequence of such waves is determined by the logic of the gradual disclosure of the idea of the work. There are also sections whose significance is the completion of a musical narrative. In these sections, the material that concentrates the thematic core acquires a different quality of sound, reflecting the composer's new view of reality and the nature of its perception. It is necessary to learn and analyse all of the above in order to create the foundation for one's own unique interpretation of a composition.

Attentive listening to the interpretation of musical works opens up a wide arsenal of musical expressive means inherent in different periods of world history. Each of them is unique and requires a specific approach to performance. Audio cognition of music by world-famous composers helps to master the system of nuances of the intonation and rhythmic nature of the works, which in turn

helps the student to choose the best fingering option, to highlight the voices that carry important and vivid material in the overall context of the composition. Such a method of studying works serves as a navigator of the student's actions in the process of his or her own interpretation, and provides the possibility of the best distribution of energy, which ultimately makes his or her performance not only perfect in terms of technique, but also deeply artistic, brings aesthetic pleasure, and motivates for a multifaceted knowledge of the world and its various manifestations. The system of comprehension of works includes such components as knowledge of a wide range of achievements in the field of music performance, a focus on extraordinary, individual solutions in the context of performance practice of the past and present, the search for one's own concept of interpretation of works, "editing", which involves transforming and modernizing views on one's own performance and its renewal over a certain period, freedom, which reflects the feeling of happiness to create here and now, to improvise, through acquaintance with other cultures. Graph 2 illustrates the key components of music comprehension. They symbolize the mechanism of the performer's thinking system and involve intellectual activity, a unique approach to performing music, a qualitative transformation of its further interpretation in the context of interpretation, and autonomous views on the process of playing as creativity.



Graph 2. Key components of music comprehension.

By listening to other performers' interpretations of works, the student learns to concentrate on various aspects. The vectors of their attention are aimed at mastering a complex arsenal of technical means of playing, embracing the concept that the composer put into their work, and finding options for its transmission to 21st-century listeners. They try to decide on the general plan of the composition, ways to demonstrate its artistic idea, and to bring his or her own vision and original interpretation of the work. The experience of listening to masters' play gives the student the

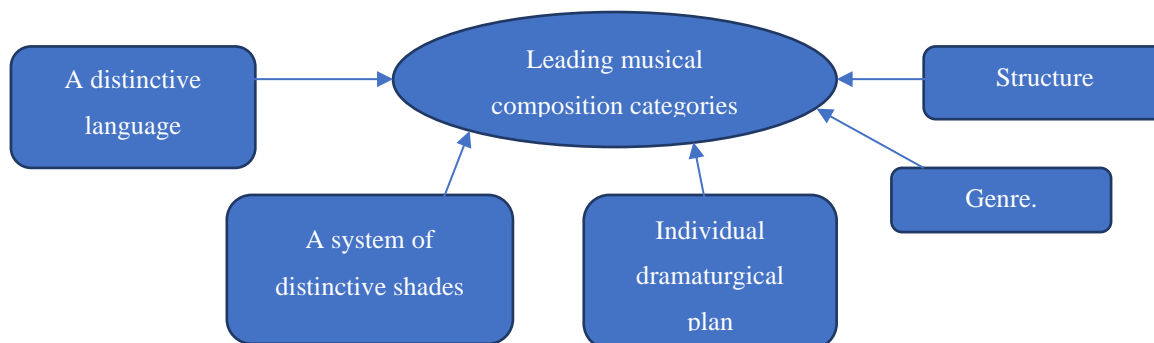
opportunity to create a special unique atmosphere for his or her own performance, to renew it every time, and thus to maintain the highest level of professionalism.

The study of the characteristic features of performing musical works becomes the foundation for a deep understanding of the ideas and images of compositions, and the peculiarities of their emotional content. It provides young performers with a roadmap for the development of a musical plot from beginning to end, which helps them to quickly imagine their own interpretation plan. While technical proficiency establishes the foundation for execution, a performer's emotional intelligence directly influences their interpretive depth. Performers with higher emotional intelligence demonstrate enhanced capacity to identify nuanced emotional content within compositions, resulting in more authentic and compelling interpretations. For instance, a performer with well-developed emotional intelligence may more intuitively grasp the subtle melancholy in Chopin's Nocturnes or the restrained passion in late Beethoven quartets, translating these emotional insights into more convincing performances. Consequently, pedagogical approaches that deliberately cultivate emotional intelligence alongside analytical skills may significantly enhance interpretive capabilities.

Familiarity with different interpretations of a single piece helps the student to choose their own independent, unique way of presenting it. The formation of analytical thinking through the analysis of interpretations of musical works in the process of training a specialist musician occurs due to the special attention that the student pays to a number of key components of performance activity. Among them are dynamic drama, a view of the sequence of different episodes and the degree of their contrast, the vividness of certain voices of texture, the volume of the form of the work and the nature of the tempo during its performance.

By listening to outstanding representatives of musical art play, the student is able to highlight the significance of all these components of interpretation. In particular, the future specialist discovers the peculiarities of the artistic styles of the era to which the work belongs. In this way, they begin to imagine the nature of tactile interaction with the instrument and the work of its executive apparatus during performance. The practice of audio cognition of masters' interpretations of masterpieces of world musical culture helps to promote the structure of the composition as a whole organism. This, in turn, makes it possible to understand the functional significance of its various episodes, which affects the specifics of their demonstration during the game.

Thus, the analysis of musical interpretations serves as the foundation for students' understanding of such large-scale categories of composition as its intonation and rhythmic composition, the peculiarity of using dynamic shades, the placement of climaxes of different levels, architectonics, means of developing the materials of the thematic core, and stylistic characteristics (Graph 3).



Graph 3. The main categories of composition.

Graph 3 shows the main categories of a piece of music. These include uniqueness (exclusivity) of language, panorama of dynamic shades, unique dramatic architecture, genre-style type, and compositional form.

According to a survey among students studying at music education institutions, the analysis of interpretation of works contributes to the formation of a number of conditions for the effective mastery of the performing discipline (Table 1). These include purposefulness, aesthetic perception of music in general and of a particular piece, immersion in the context of the style and mood of the era to which the piece belongs, deep knowledge of the theoretical foundations of musical composition, and interest in the history of world music culture.

Name of the aspect of analytical thinking	The significance of the aspect in the context of musicians' practical activity
Creating original options for broadcasting a composition	75%
Improving the sound quality of the piece as a whole and its individual elements	82%
Promoting music as a multifaceted phenomenon and reflecting its components	90%
Scientific knowledge of the specifics of a work, its individual components (analysis of a musical composition)	65%
The relationship between music and the socio-historical context in which it is created	57%

Table 1. Indicators of surveys among students on the formation of analytical thinking of professional performers.

For example, when asked whether listening to prominent personalities of world culture play has an impact on the student's perspective of their own interpretation of a work, 75% of respondents gave a positive answer. Similarly, 82% of the project participants responded to the question about the significance of this approach in the formation of high artistic taste. In their opinion, it provides an opportunity to pay attention to the deep professional, perfect performance of compositions and analyse the specifics of such sound. 90% of respondents answered in the affirmative to the question about the multifaceted disclosure of stylistic and epochal features inherent in a work through audio and video cognition of interpretations of masterpieces of world musical culture. 65% of respondents say that listening to interpretations of works prompted them to turn to a wide range of information sources dedicated to the analysis of musical forms, syntactic structures, and compositional techniques. 57% of the participants in this study emphasize the effectiveness of materials that highlight the historical context of music in the process of analysing the performance. This contributes to a panoramic vision of the artistic concept, its aesthetic foundations in the context of a certain spiritual, social, and cultural system.

The formation of analytical thinking in musicians encompasses emotional intelligence as a critical framework for interpretation. Emotional intelligence in musical contexts operates as an analytical tool through which performers systematically decode the affective intentions of compositions, evaluate emotional contrasts and progressions, and synthesize these elements into cohesive expressive choices. Survey results indicate that students who consciously develop this emotional-analytical capacity demonstrate greater interpretive flexibility across varied musical styles and more nuanced dynamic control. This dimension of analytical thinking enables performers to move beyond surface-level technical reproduction to engage with the deeper psychological architecture of musical works, critically assessing how harmonic progressions, rhythmic patterns, and melodic contours function as emotional signifiers within specific historical and cultural contexts.

As the above facts show, the formation of analytical thinking through the study of musical interpretations is a complex, holistic system. The process of mastering it involves attention to various spheres of not only musical art, but also human life in general. Its success lies in the student's acquisition of a set of knowledge about the various components of a work's performance and the history of music in general. This, in turn, ensures the highest level of interpretation. Its flexibility is due to the fact that over time, the nature of the performer's perception of the nature of a piece of music, as well as of the surrounding reality in general, may undergo certain changes.

This, in turn, will have a direct impact on the mood of the sound, the atmosphere that is formed in its context and enrich the interpretation of the composer's creative concept.

DISCUSSION

According to the results of the study, the process of forming analytical thinking through the analysis of musical interpretations is a multicomponent and at the same time holistic phenomenon. It concentrates the leading categories of musical works, the skills of their artistic perception, and the key components of music comprehension. It is also seen as a manifestation of not only cultural, but also social and ethnic contexts in society. According to Xiaobin (2024), it is one of the components of human thinking in general. Musical thinking has unique aspects. These are “musical language” and “musical logic”.

This study highlights the key components of these aspects and their importance in the process of forming professional staff. The study of approaches and methods of developing students' musical thinking is also becoming relevant. Among them, the principle of music internalization is gaining efficiency. Its universality lies in the fact that musical sound, and more broadly, intonation, is perceived not only from the point of view of musicology, but also pedagogy, psychology, and philosophy. As pointed out by Tetelea and Glebov (2016), the concept of “philosophy of sound” emerges, reflecting the idea of the highest manifestation of freedom.

It actively promotes the formation of artistic thinking in the process of practice and encourages students to find extraordinary solutions in the context of learning, and new formats of creative activity. In conformity with Tetelea (2020), the fact of their desire for self-realization and self-expression symbolizes creativity as an approach to mastering the profession. This is also confirmed in the study. The concepts proposed by Tetelea and Glebov (2016) were continued and developed in the work of Komenda et al. (2024). They highlight the importance of expanding the range of professional interests of young people in the process of forming the universal qualities of a creative personality. This is becoming a kind of trend in world pedagogical practice and causes certain changes in the socio-cultural climate of the 21st century. In their context, such categories as “musician-master” and “musician-creator” emerge, which concentrate composing, performing, musicology, pedagogical and public spheres of activity.

According to Siao (2021), the foundation for the successful formation of analytical thinking in particular and artistic thinking in general is the cultural consciousness of students. It activates the

development of motivation for creative self-realization, readiness to be creative in the process of performance, knowledge of the basics of musical and instrumental disciplines, skills of dialogue with the audience and self-presentation as a consequence of self-perception. These theses resonate with the ideas of the study, which highlights many components of the phenomenon called “analytical thinking” in the context of interpretation. Among them, Yaroshenko (2007) also names the accumulation, assimilation, and processing of the student's acquired system of knowledge regarding facts, phenomena, and patterns of musical language.

In this way, the trilogy “student – musical work – teacher” is built, which also involves interdisciplinary connections, creative organization of the educational process, and attention to the individual qualities of the student's personality. Both functions of artistic, in particular, analytical thinking of the future professional performer are revealed in a deep synthesis. This is his emotional reaction to the expressiveness of intonation (sensory-concrete categories) and comprehension of the avenues of organization of various sound structures (abstract-logical categories).

The strategy of presenting the creative process as a complex object helps students to generate original musical ideas and to objectively evaluate their own performance. According to Héroux (2018), it is the musician, his or her knowledge, artistic and spiritual values, the piece and its style, the interpretation technique, and external conditions that are related to the timing of the performance and the expectations of the audience. All of these are accompanied by a number of tools to create an atmosphere during the performance. These include reflection, extra-musical phenomena, emotions, body reactions, and intuition. The presence of a rational and creative approach to the processes of researching the peculiarities of the formation of students' musical thinking also contributes to the emergence of an effective methodology for teaching them. This fact is stated by Nagorna (2018). Zaretdinov (2020) emphasizes the importance of monitoring the psychological state of students in the process of mastering the basics of performance skills. Creating a learning atmosphere that motivates students to be responsible and fosters conditions for creative interaction between students is a progressive step towards improving the educational system and serves as the foundation for the successful formation of analytical thinking of future professionals.

Such ideas fully coincide with the opinion of the authors of this study, since they consider the process of forming students' analytical thinking as a multicomponent phenomenon. Its components are deeply interconnected and are of great importance in the context of interpretation. Wen (2023)

advocates the development of an interactive online music education course. According to the results of the study, it has a positive impact on the creative thinking of future performers. This approach certainly enriches the system of knowledge and skills of students, including in the field of music performance.

According to the authors of the study, this is also facilitated by a wide range of design thinking, the concept of which was developed by scientists Brenner and Uebernickel (2016). It is in demand in the theory and practice of using innovative technologies, and managing information sources in various fields, including engineering, management, and media. This principle can be applied by music performers as one of the methods of specifying the roadmap of their analytical thinking. It is transformed into a new quality when musicianship becomes improvisation. It creates a unique, unforeseen context that goes beyond the limits of fixed material and its completeness. In such cases, according to Schulte et al. (2019), performers begin a creative collaboration with each other. A similar approach can be seen in the interaction between music teachers and their students.

The concept of improvisation, from the point of view of the authors of the study, is also one of the key categories of artistic thinking, in particular, the analysis of performance processes. The space for its implementation is created in the musical culture of the United States of America and Europe. According to van der Schyff (2019), performers of different nationalities and cultural traditions, including not only musicians but also people of other professions, form unique ensembles and creative associations that promote improvisation in the style of “free jazz”. This is accompanied by the development of improvised music scenes, where a new approach to sound, melody, and composition in general is manifested.

The development of analytical thinking through improvisational practices represents a dynamic counterpart to the study of fixed interpretations. While interpretation of established works cultivates analytical skills through deliberate examination, improvisation demands real-time analytical processing that uniquely strengthens cognitive flexibility and instantaneous decision-making. When musicians improvise, they engage in simultaneous analysis of harmonic progressions, rhythmic possibilities, melodic contours, and stylistic conventions while actively responding to these elements. This concurrent analytical-creative process demands heightened awareness of musical structures and their potential manipulations, developing a form of embodied analysis where theoretical understanding is immediately applied and tested. Moreover, improvisation cultivates analytical thinking that extends beyond isolated musical components to

encompass holistic awareness of musical communication requiring musicians to analyze audience responses, collaborative cues from fellow performers, and the evolving emotional trajectory of a performance.

Thus, the boundaries of the phenomena of “interpretation” and “analytical thinking of the performer” are expanded by the actions of a deeply creative principle that controls the process of creating a sound fabric. Optimization of the formation of analytical thinking through the analysis of interpretations of musical works is also facilitated by finding ways to rethink the role of purposeful listening to the playing of prominent representatives of world musical culture. In particular, Volioti and Williamon (2024) emphasize the importance of expanding the material base, curriculum learning practices and the concept of the creative process when performing classical music and renewing the teacher-student dialogue. According to McAuley et al. (2021), the relevance of extra-musical associations in the narrative perception of compositional material is of great importance. Cecchetti et al. (2023) draw attention to the individual components of the musical language, the analysis of which, when listening to the interpretation of works, helps to present the overall picture of the compositions holistically and vividly. In this case, it concerns musical rhythms. A comprehensive approach to analysing the key components of a composition is advocated by Ünlü and Dinç (2024). On the example of Chopin’s music, they study the special influence of such elements of his language as melody, chord system, and rhythm on the nature of interpretation. They are distinguished by their uniqueness, which determines the recognizability of the style of the classical Polish national music.

Such elements of performance as inter-sensory interactions within the framework of “artist – audience” and various practices of participation of professional musicians and listeners in the process of creating a live sound atmosphere at a concert are also gaining importance. These factors activate the public’s interest in the perception of further musical actions, causes a certain resonance and expectations from the activities of musicians on stage (Martin and Nielsen, 2024). de Morais (2015) suggests the use of a functional analysis of the components of mixed electroacoustic music. The principle of listening to its materials in the form of a recording becomes a way of obtaining information that contributes to the preparation of a complete version of the performance.

After that, the musician can more effectively operate with electroacoustic sounds during a live performance. The study of mechanisms for adapting the traditional version of a concert performance to a digital format is gaining relevance. According to Igric (2024), the creative

functions of software for educating the audience in the 21st century are able to ensure the participation of its representatives in the interpretation process. This motivates them not only to listen to highly artistic music, but also to actively participate in the creation of its content. This topic is continued in the publication by Krause et al. (2024). The scientists raise the issue of “subjective listening experience”. It not only reflects the results of meaningful listening to musical works, but also the process of individual brain activity, in terms of thinking and processing of the individual’s own thoughts and feelings.

The practice of listening to interpretations of works of different times becomes the foundation for the emergence of new research approaches in the field of musicology. Among them, musical phenomenology and musical psychology become known, thanks to which the concepts of “sound space” and “acoustic listening” gain relevance. They become part of the composition, just like the timbral material itself. Their changes can become the basis for updating the listeners’ sound perception (Holbrook, 2019). Moruzzi (2020) proposes a theory of the music scene. It takes on the mission of describing the ontology of musical works, gives fundamental importance to the performative dimension, and promotes active collaboration between musical and philosophical disciplines. However, all of these works focus mainly on one of the issues of the phenomenon of analytical thinking through listening to interpretations of musical works. The present study advocates a view of it as a complex, holistic system of artistic perception and creative activity that reflects it.

CONCLUSION

As a result of the study of the processes of forming analytical thinking on the basis of listening to the interpretation of musical works by prominent representatives of musical art in the 20th and 21st centuries (Horowitz, Yeshchenko, Filenko, Krysa, Pivnenko, Zhukova) the leading components of the system were revealed. These include the skills of artistic perception of music, the system of comprehension of works and the components of musical composition, which are of key importance in the context of performers’ thinking. It has become known that the skills (mechanism) of artistic perception of music involve the presence of such elements as the student’s focus on a creative object, analysis of this object, and gaining knowledge of its key components.

It is revealed that the system of comprehension of works contains a number of elements such as cognitive skills in terms of their assimilation, uniqueness of own interpretation in the process of

playing, renewal of the sound character in general, creative independence of the performer as a reflection of his/her professional growth. The main categories of a musical work, attention to which on the part of the performer can ensure the highest level of interpretation, are an original musical language, a system of dynamic shades, an individual dramatic plan, genre, and composition structure are of particular importance.

According to 75% of the respondents, the student's perspective of his/her own interpretation of a piece is based on listening to the performance of prominent personalities of world culture. The role of this approach in the formation of high artistic taste is also significant, according to 82% of the students who took the survey. 90% of the respondents emphasize the special contribution of the multifaceted disclosure of the stylistic and epochal features inherent in a piece to the preparation of a concert version of a work. The importance of listening to interpretations of works has been established, as it encourages students to turn to a wide range of information sources devoted to the analysis of musical forms, syntactic structures, and compositional techniques. This view is shared by 65% of respondents. According to 57% of students, an in-depth acquaintance with the video collection broadcasting the concert performance practice of musicians helps to highlight the historical context within which the music was created.

The key components of musical interpretation in the context of the work of prominent representatives of contemporary art were highlighted. They are a panorama of means of articulation and phrasing, an original approach to creating a dramatic plan of a composition through the sequence of climaxes and the nature of dynamic shades, operating with the colours of registers and the principles of sound production. The experience of listening to representatives of musical culture from different countries, eras, and stylistic trends and its detailed study serves as the foundation for the formation of musicians of the highest level, capable of leaving a bright page in the context of world art. This fact determines the practical significance of the study. It also contains a recommendation for the scientific development of certain aspects of the interpretation of works, the search for a connection with the historical conditions of their emergence, the updating of interpretation over time and existence at the moment. The limitations of the study are due to the fact that only 100 people were interviewed and the total number of questions. However, the questions concentrate the most important aspects of the performance activities of artists and the formation of analytical thinking of future specialists.

REFERENCES

- Brenner, W., Uebernickel, F. (2016). *Design thinking for innovation: Research and practice* (pp. 1-237). Cham: Springer.
- Burska, O. P. (2005). *Methodological bases of development of students' musical and performing thinking in the process of piano training* (pp. 1-220). Kyiv: Dragomanov Ukrainian State University.
- Cecchetti, G., Tomasini, C. A., Herff, S. A., Rohrmeier, M. A. (2023). "Interpreting rhythm as parsing: Syntactic-processing operations predict the migration of visual flashes as perceived during listening to musical rhythms". *Cognitive Science*, 47(12): e13389.
- de Araújo, R. C., Ferronato, R. S., Veloso, F. D. D. (2024). "Metacognition in musical practices: Two studies with beginner and expert Brazilian musicians". *Frontiers in Psychology*, 15: 1331988.
- de Moraes, R. G. (2015). "Listening and analysis of mixed electroacoustic music as tools for interpretation's construction". *International Journal of Music and Performing Arts*, 3(2): 7-18.
- Héroux, I. (2018). "Creative processes in the shaping of a musical interpretation: A study of nine professional musicians". *Frontiers in Psychology*, 9: 665.
- Holbrook, U. A. S. (2019). "Sound objects and spatial morphologies". *Organised Sound*, 24(1): 20-29.
- Hrinchenko, T. D., Yakymchuk, O. M., Vereshchagina-Bilyavska, O. Y., Burska, O. P., Liva, N. V. (2020). "Hermeneutic analysis as a basis of forming a musician's artistic experience". *Option*, 36(27): 281-300.
- Igric, B. (2024). "Education of audience in the digital space – Post-COVID musical educational strategy". *Science and Security*, 4(4): 392-399.
- Komenda, O., Kysliak, B., Marach, O., Moskvych, O., Rehulich, I. (2024). "The structural and activity method of studying the universal creative personality (on the example of musical culture)". *Convergences – Journal of Research and Arts Education*, 17(33): 201-213.
- Krause, A. E., Pardon, M., Hoang, M., Lucano, R. (2024). "Listen up: A case study examination of focused listening". *Musical Science*, 28(2): 264-272.
- Martin, R., Nielsen, N. (2024). "Enacting musical aesthetics: The embodied experience of live music". *Music & Science*, 253918.
- McAuley, J. D., Wong, P. C. M., Bellaiche, L., Margulis, E. H. (2021). "What drives narrative engagement with music?" *Music Perception*, 38(5): 509-521.

- Merezhko, Y., Khodorovska, I. (2020). "Development of artistic mentality of novice singers at music and music theory classes". *Pedagogical Education: Theory and Practice*, 28(1): 302-310.
- Moruzzi, C. (2020). "The assumptions behind musical stage theory: A reply to Letts: Discussion". *Journal of Aesthetics and Art Criticism*, 78(3): 362-366.
- Mozgalova, N., Novosadova, A. (2023). "Motivation bases for the formation of students' polyphonic hearing in the process of piano training". *Baltic Journal of Legal and Social Sciences*, 3: 108-114.
- Nagorna, G. (2018). "Theoretical and methodological foundations of a holistic process of musical research as a condition of development personality's musical thinking". *Bulletin of Taras Shevchenko National University of Kyiv. Series "Pedagogy"*, 1(7): 46-50.
- Rudenko, N. I. (2022). "Raising public awareness in N. O. Yeshchenko's performance activity". *Problems of Interaction Between Arts Pedagogy and the Theory and Practice of Education*, 62(62): 124-140.
- Schulte, C. M., Webster, P., Anttila, E., Lin, M.-C. (2019). "Free music improvisation: An ethnography of Brazilian improvisers". *International Journal of Education & the Arts*, 20(15): 1-23.
- Siao, L. (2021). "Characteristic features of self-expression during preparation future teachers of musical art". *Educological Discourse*, 35(4): 196-209.
- Tetelea, M. (2020). "Training of artistic skills of the music teacher". *Review of Artistic Education*, 20(1), 304-308.
- Tetelea, M., Glebov, A. (2016). "Some aspects of developing musical thinking in the training of musical student". *Review of Artistic Education*, 11(1), 15-19.
- Ünlü, L., Dinç, A. (2024). "An analysis of F. Chopin's music language in terms of melody, harmony and rhythm". *Studia Universitatis Babeş-Bolyai Musica*, 69(1), 165-179.
- van der Schyff, D. (2019). "Improvisation, enaction & self-assessment". In: D.J. Elliott, M. Silverman, G.E. McPherson (Eds.), *The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education* (pp. 318-345). Oxford: Oxford University Press.
- Vereshchahina-Biliavska, O.Y., Mazur, I.V., Burska, O.P., Iskra, S.I., Teplova, O.Y. (2022). "Musical thinking problems". *Thinking Skills and Creativity*, 46, 101138.
- Vereshchahina-Biliavska, O.Y., Mazur, I.V., Cherkashyna, O.V., Burska, O.P., Hrinchenko, T.D. (2023). "Semantic aspects of musical language". *Convergences – Journal of Research and Arts Education*, 16(32), 139-151.

- Volioti, G., Williamon, A. (2024). “Nurturing the musical imagination: Listening to recordings for self-regulated and creative learning”. In: G. Volioti, D.G. Barolsky (Eds.), *Recorded Music in Creative Practices: Mediation, Performance, Education* (pp. 157-175). London: Routledge.
- Wen, M. (2023). “Interactive online classes in music education: The impact of online technologies on the level of creative thinking of students”. *Current Psychology*, 43(15), 13619-13629.
- Xiaobin, L. (2024). “Social conditions for the development of musical thinking”. *Scientific Opinion*, 3, 49-53.
- Yaroshenko, O.M. (2007). “Formation of musical thinking of the future teacher of music on employment on the basic musical tool (piano)”. *Educational Dimension*, 18(2), 264-275.
- Zaretdinov, K.Q. (2020). “Conditions for the formation of national-musical thinking of students in the activities of musical circles”. *European Journal of Research and Reflection in Educational Sciences*, 8(5), 74-79.

EXTENDED ABSTRACT

Çalışma, müzik eserlerinin yorumlanması ve analizi yoluyla analitik düşüncenin geliştirilmesinin temel yönlerini ortaya çıkarmayı amaçlamıştır. Müzik eğitiminin temel bir bileşeni olan analitik düşünce, icracıların kompozisyonlarla daha derin bir düzeyde entelektüel ve sanatsal etkileşime girmesini sağlayarak anlamlı ve yenilikçi yorumlamaları teşvik eder. Bu araştırma, bu tür becerilerin geliştirilmesine katkıda bulunan bilişsel ve algısal süreçleri incelemiş ve müziğin anlaşılmasını ve ifadesini geliştirmedeki önemlerini vurgulamıştır. Analitik düşünce, müzik performansını basit bir teknik icra olmaktan çıkarıp derin entelektüel ve duygusal bir ifade biçimine dönüştüren kritik bir enstrüman olarak görülmektedir: bir dizi ekleme ve ifade etme aracı, doruk noktalarının dizisi ve dinamik tonların doğası aracılığıyla kompozisyonun dramatik planını oluşturmaya yönelik bireysel bir yaklaşım, kayıt aralıkları ve ses üretimi ilkeleriyle çalışma. Bu yaklaşım, icracıların müzik eserlerini yalnızca notaların mekanik bir yeniden üretimi olarak değil, canlı, dinamik ve sürekli evrilen bir sanatsal ifade formu olarak algılamalarını sağlar.

Bu hedefe ulaşmak amacıyla çalışma, icracıların analitik uygulamaları hakkında veri toplamak için izleme ve anketlerin bir kombinasyonunu kullanmıştır. Bu yöntemler, yorumlama süreci için gerekli olan temel analitik unsurların tanımlanmasına ve sistemleştirilmesine olanak sağlamıştır. Araştırma, icracıların müzik eserlerine yaklaşımlarını analiz ederek düşünce süreçlerinin ve algısal becerilerin kompozisyonların daha kapsamlı bir şekilde anlaşılmasına nasıl katkıda bulunduğunu

aydınlatmayı amaçlamıştır. Metodoloji, müzikte analitik düşüncenin altında yatan mekanizmaların kapsamlı bir şekilde incelenmesini kolaylaştırmış, gelişimi ve uygulaması hakkında içgörüler sunmuştur. Araştırmada müzik performansının karmaşık doğasını anlamak için çok katmanlı bir inceleme süreci benimsenmiştir. Bu süreç, yalnızca nicel veri toplama ile sınırlı kalmayıp icracıların zihinsel süreçlerini, duygusal tepkilerini ve estetik tercihlerini derinlemesine anlamaya yönelik nitel araştırma yöntemlerini de içermektedir.

Çalışma ayrıca, müzik eserlerinin yorumlanmasında analitik düşüncenin tarihsel gelişimini de incelemiştir. Farklı müzik dönemlerinden ve kültürel geleneklerden gelen örnekler, analitik yaklaşımların zaman içindeki evrimini anlamaya yardımcı olmuştur. Bu tarihsel perspektif, analitik düşüncenin müzik yorumlamasındaki rolünün statik değil, dinamik ve sürekli değişen bir süreç olduğunu ortaya koymuştur. Farklı müzik türlerinden ve kültürel arka planlardan gelen icracıların analitik yaklaşımları karşılaştırılarak, düşünce süreçlerinin ortak ve ayırt edici yönleri daha net bir şekilde tespit edilmiştir.

Bulgular, analitik düşüncenin oluşumunun temelde sanatsal algı becerileri, müzik eserlerini anlama sistemi ve bestelerin yapısal ve üslup unsurlarıyla etkileşim kurma becerisiyle bağlantılı olduğunu ortaya koydu. Sanatsal algı, bir müzik nesnesine yoğun bir şekilde odaklanma, onu çok yönlü bir olgu olarak analiz etme, unsurları ve genel yapısı hakkında bütünsel bir anlayış kazanma becerilerini içerir. Bu süreç, icracıların bir müzik eserindeki anlam ve ifade katmanlarına karşı derin bir duyarlılık geliştirmesini gerektirir. Bu nedenle analitik düşünme, yüzeysel gözlemle sınırlı değildir ancak bir bestenin karakterini tanımlayan karmaşık ayrıntılara dalmayı gerektirir. Sanatsal algı, eserin tarihsel, kültürel ve estetik bağlamını derinlemesine anlamayı da kapsar. İrcacılar, müziği yalnızca ses olarak değil, zengin bir kültürel ve entelektüel ifade biçimi olarak yorumlayabilirler. Bu çok katmanlı yaklaşım, icracılara eserin özündeki derin anlamları keşfetme ve bunları kendi yorumlarına yansıtma imkânı sağlar.

Çalışmada tanımlandığı gibi müzik eserlerini anlama sistemi, birkaç kritik bileşeni kapsar. Bunlara bilişsel katılım, yaratıcılık, benzersizlik ve yorumlayıcı yaklaşımları bağımsızlıkla yenileme yeteneği dahildir. İrcacılar hem özgün hem de yenilikçi yorumlar üretmek için bu unsurları analizleriyle bütünleştirmelidir. Bilişsel katılımın rolü, icracıların kompozisyon hakkında bilgileri işlemesine ve sentezlemesine olanak tanıdığı ve bilgilendirilmiş yorumlayıcı seçimlere yol açtığı için özellikle hayati önem taşır. Öte yandan yaratıcı bağımsızlık, sanatçıların geleneksel yaklaşımların ötesine geçerek eserin özüne sadık kalırken kendi bireyselliklerini yansıtan yorumlar

üretmelerini sağlar. Bu süreç, icracıların müzik eserini yalnızca tarihsel bir belge olarak değil canlı ve sürekli yeniden yorumlanabilir bir sanat formu olarak görmelerini gerektirir.

Çalışma ayrıca analitik düşünceyi şekillendirmede belirli yapısal ve stil bileşenlerinin önemini vurguladı. Bunlara kompozisyonun orijinal dili, karakteristik nüansları, türü ve yapısal tasarımı dahildir. Bir icracının bu unsurlarla etkileşime girme yeteneği, yorumlarının derinliğini ve kalitesini belirler. İfade, telaffuz ve kompozisyonun dramatik yapısı gibi temel faktörler, ilgi çekici bir performans oluşturmada esastır. Doruk noktalarının dizisi, dinamik nüanslar ve kayıtların, ses üretim tekniklerinin kullanımı, izleyicilerle yankı uyandıran ve müzik eserinin özünü yakalayan bir yorum yaratmada rol oynar. Analitik yaklaşım, icracılara eserin yapısal özelliklerini derin bir şekilde anlamalarına ve bu anlayışı kendi yorumlarına yansıtma olanağı sağlar.

Analiz ayrıca öğrenciler arasında yüksek sanatsal standartları teşvik etmede yorumlamanın eğitim değerini vurguladı. Müzik eserlerini inceleyerek ve analiz ederek öğrenciler bir kompozisyonu tanımlayan stilistik ve tarihsel özellikleri tanıma becerisi kazanırlar. Bu süreç yalnızca müzik gelenekleri hakkındaki anlayışlarını zenginleştirmekle kalmaz, aynı zamanda eserlere çok yönlü bir bakış açısıyla yaklaşma becerilerini de geliştirir. Çalışma, yorumların analizine derinlemesine katılan öğrencilerin performansları içinde yaratıcı ifade fırsatlarını belirleme konusunda daha donanımlı olduklarını ve bunun da nihayetinde yüksek sanatsal zevk ve yorumlama becerilerinin geliştirilmesine yol açtığını buldu. Eğitimsel boyut, analitik düşüncenin yalnızca bir teknik beceri değil, aynı zamanda sanatsal özgüvenin ve yaratıcı özerkliğin geliştirilmesinde kritik bir araç olduğunu göstermiştir. Öğrenciler, müzik eserlerinin karmaşık yapılarını çözümledikçe, kendi yorumlama potansiyellerinin sınırlarını keşfetme fırsatı bulurlar. Bu süreç, onlara müziği salt bir yeniden üretim olarak değil, sürekli evrimleşen ve kişisel yorumla açık canlı bir sanat formu olarak görme imkânı sağlar.

Motivasyon, öğrenciler arasında analitik düşüncenin gelişiminde önemli bir faktör olarak ortaya çıktı. Çalışma, müzik formlarının, sözdizimsel yapıların, kompozisyon tekniklerinin ve tarihsel bağlamların analizleri gibi çok çeşitli bilgi kaynaklarını keşfetme konusunda güçlü bir dürtüye sahip öğrencilerin analitik düşüncede daha fazla yeterlilik gösterdiğini ortaya koydu. Bu motivasyon, öğrencileri kompozisyonlara merakla ve karmaşıklıklarını ortaya çıkarma arzusuyla yaklaşmaya teşvik ederek müziğe daha derin bir bağ kurmalarını sağlar. Müzik eserlerinin yaratıldığı tarihsel ve kültürel bağlamları inceleyerek öğrenciler, kompozisyonların ardındaki etkiler ve niyetler hakkında daha zengin bir anlayış geliştirirler. Motivasyonun analitik düşünce

üzerindeki etkisi, yalnızca bilişsel bir süreç değil, aynı zamanda duygusal ve entelektüel bir keşif yolculuğu olarak görülmektedir. Öğrenciler, müzik eserlerinin arka planını anladıkça, onlara karşı daha derin bir saygı ve bağlılık geliştirirler, bu da daha zengin ve duyarlı performanslara yol açar. Çalışma ayrıca, 20. ve 21. Yüzyılın önde gelen sanatçılarının müzikte analitik düşüncenin gelişimine katkılarını da araştırdı. Bu sanatçılar, anlamlı performanslar yaratmada artikülasyonun, ifadenin ve dramatik yapının önemini göstererek yorumlamaya yönelik yenilikçi yaklaşımlar sergilediler. Dinamik kontrastlar, kayıt varyasyonları ve ses üretim tekniklerinin kullanımı, bir kompozisyonun çerçevesi içinde yaratıcılık ve bireysellik potansiyelini göstererek istekli icracılar için bir model görevi görür. Bu yaklaşımları analiz etme ve içselleştirme yeteneği, öğrencilerin kendi yorumlama becerilerini geliştirmelerine ve bu etkili figürlerin başarılarından ilham almalarına olanak tanır. Çağdaş sanatçıların yaklaşımları, müzik yorumlamasını statik bir yeniden üretim olmaktan çıkarıp sürekli evrimleşen kişisel yoruma açık bir sanat formu haline getirir. Bu yaklaşım, icracılara eserlerin özündeki gizli potansiyelleri keşfetme ve bunları kendi bireysel ifade biçimleriyle bütünleştirme fırsatı sağlar.

Sonuç olarak çalışma, yorumlayıcı becerilerin oluşumunda analitik düşüncenin ayrılmaz rolünün altını çiziyor. Müzik eserlerinin sanatsal, yapısal ve tarihsel boyutlarıyla etkileşime girerek icracılar, entelektüel titizliği yaratıcı ifadeyle birleştiren kapsamlı bir yorumlama yaklaşımı geliştiriyorlar. Bulgular, analitik düşüncenin müzik eğitimindeki dönüştürücü potansiyelini vurgulayarak eğitimciler ve öğrenciler için değerli içgörüler sunuyor. Müzik yorumlamasında yer alan bileşenler ve süreçler hakkında daha derin bir anlayışla icracılar yaratıcılığın ve sanatçılığın yeni boyutlarını açığa çıkarabilir ve müzik performansının dinamik ve entelektüel olarak zenginleştirici bir disiplin evrimine katkıda bulunabilirler. Bu çalışma, analitik düşüncenin müzik yorumlamasında yalnızca bir araç değil, aynı zamanda sanatsal ifadenin temel bir bileşeni olduğunu güçlü bir şekilde ortaya koymaktadır.