

Chebotarenko Olga Valeriivna,

<https://orcid.org/0000-0001-8537-9264>,

Associate Professor of Musicology, Instrumental and Choreographic Training

Department of Kryvyi Rih State Pedagogical University.

hvostic7@gmail.com

SPECIFIC NATURE OF MUSICAL THINKING IN THE CONTEXT OF PIANISTIC ACTIVITY.

Research objective. To reveal the peculiarities of musical thinking as fundamentals for performing (pianistic) activity. **Research methodology** lies in the application of psychological approach, systemic one for the research of musical thinking as a cognitive act, and functional one to identify the multilevel structure of a musical text, a generalization method for the formulation of conclusions. This methodological approach allows to reveal the complexity, multi-leveledness and multidimensionality of the musical thinking issue, to consider the structure of musical thinking, to reveal the features of the musician's and composer's thinking. **Academic novelty:** lies in the expansion of methods for studying the features of musical thinking in the context of pianistic activities. **Conclusions.** The study of the specific nature of musical thinking as fundamentals for compositional, performing and pedagogical activity made it possible to conclude that the dialogue, which becomes possible between the performer and the composer due to the musical text, allows a musician-interpretator not only to go into the depths of composer poetics, but also to embody his inner world. However, such a dialogue becomes possible only if the performer's thinking is ready to perceive the information that is encrypted in the composer's text. The process of studying the composer's work begins with the musical thinking and ends with the concert performance.

Keywords: musical thinking, levels of musical thinking, musical perception, psychical energy of the sound, performing activity.

Чеботаренко Ольга Валеріївна, кандидат мистецтвознавства, доцент кафедри музикознавства, інструментальної та хореографічної підготовки Криворізького державного педагогічного університету.

Специфіка музичного мислення у контексті піаністичної діяльності

Мета дослідження – виявити особливості музичного мислення як фундаментального для виконавської (піаністичної) діяльності. **Методологія дослідження** – полягає у застосуванні психологічного підходу, системного для дослідження музичного мислення як когнітивного акту, функціонального для виявлення багаторівневої структури музичного тексту, методу узагальнення для формулювання висновків. Зазначений методологічний підхід дозволяє виявити складність, багаторівневність та багатоаспектність проблеми музичного мислення, розглянути структуру музичного мислення, виявити особливості мислення музиканта-виконавця та композитора. **Наукова новизна** – полягає у розширенні методів вивчення особливостей музичного мислення у контексті піаністичної діяльності. **Висновки.** Вивчення специфіки музичного мислення як фундаментального для композиторської, виконавської та педагогічної діяльності дало можливість зробити висновок, що діалог, який стає можливим між виконавцем і композитором завдяки музичному тексту, дозволяє не тільки занурюватись у глибини композиторської поетики, але й реалізовувати свій внутрішній світ музиканту-інтерпретатору. Але такий діалог стає можливим лише за умови готовності музичного мислення виконавця сприймати інформацію, яка зашифрована в композиторському тексті. З музичного мислення розпочинається процес вивчення композиторського твору і закінчується, під час концертного виконання.

Ключові слова: музичне мислення, рівні музичного мислення, музичне сприйняття, психічна енергія звуку, виконавська діяльність.

Чеботаренко Ольга Валерієвна, доцент кафедри музикознавства, інструментальної та хореографічної підготовки Криворожського державного педагогічного університету.

Специфіка музикального мислення в контексте піаністической діяльності.

Цель исследования – выявить особенности музыкального мышления как фундаментального для исполнительской (пианістической) деятельности. **Методология исследования** – заключается в использовании психологического подхода, системного для исследования музыкального мышления как когнитивного акта, функционального для выявления многоуровневой структуры музыкального текста, метода обобщения для формулировки выводов. Указанный методологический подход позволяет выявить сложность, многоуровневость и многоаспектность проблемы музыкального мышления, рассмотреть структуру музыкального мышления, выявить особенности мышления музыканта-исполнителя и композитора. **Научная новизна** – заключается в расширении методов изучения особенностей музыкального мышления в контексте пианістической деятельности. **Выводы.** Изучение специфики музыкального мышления как фундаментального для композиторской, исполнительской и педагогической деятельности дало возможность сделать вывод о том, что диалог, который становится возможным между исполнителем и композитором благодаря музыкальному тексту, позволяет не только погрузиться в глубины композиторской поэтики, но и реализовать свой внутренний мир музыканту-интерпретатору. Однако, такой диалог становится возможным лишь при условии

готовности музыкального мышления исполнителя воспринимать информацию, которая зашифрована в композиторском тексте. С музыкального мышления начинается процесс изучения композиторского произведения и заканчивается, во время концертного исполнения.

Ключевые слова: музыкальное мышление, уровни музыкального мышления, музыкальное восприятие, психическая энергия звука, исполнительская деятельность.

Relevance of research topic. The problem of musical thinking is not only complex and multidimensional, but also actual. It is studied in various fields of science and art: psychology, cultural studies, musicology, pedagogy and performing. Nowadays, the concept of "musical thinking" has not received a persistent view of the essence yet. So, various definitions of this concept can be found as "intonational and figurative" (V. Medushevskiy), "artistic and figurative" (N. Antonets), "figurative and musical" (L. Archazhnikova). The problem of musical thinking was studied deeply in the works of M. Aranovskiy, L. Vygotskiy, I. Kotlyarevskiy, O. Losev, V. Moskalenko, E. Nazaikinskiy, O. Samoilenko, A. Sokhor, Y. Tyulin, Y. Kholopov, B. Yavorskiy and others.

The purpose of the research is to identify the peculiarities of musical thinking as fundamental for performing (pianistic) activity. An analysis of recent research and publications suggests that a number of problems that can be brought to an understanding of musical thinking include the study of the mental nature of musical thinking as the fundamental operation of human thinking (A. Luria, V. Frankl); reflexive personality abilities (A. Maslow, K. Rogers, L. Rubinstein); the theory of the unconscious (K. Jung); the concept of "perception" and "understanding" (L. Vygotskiy); musical consciousness (A. Toropova); musical thinking in the context of performance (Y. Vakhraniov, V. Moskalenko).

All scholars refer to the phenomenon of musical thinking by pointing out its complex and multilevel structure, the great role of the psychological aspect and consciousness (subconscious), but there are diverse views on these issues that need discussion.

Scientific novelty. Investigating the processes that take place at different levels of musical thinking can not only bring closer to understanding the specifics of composer thinking as "high" and "deep", but also bring it closer to understanding the processes that occur in the minds of the performer. Thus, the musical text becomes an intermediary between the movement to the heights of composer poetics and the depths of his own consciousness.

Presenting main material. The notion of musical thinking refers to the process of music reflection that symbolizes the highest level of its knowledge. Among the characteristic

features of the thinking of musicians-performers there are the special development and originality of figurative thinking [10]. The process of perceiving music by man is natural, on the one hand; on the other hand, it is quite complex and hidden; in this process, all receptors are involved: both auditory, visual and tactile. With the help of hearing a whole set of sensations reflects in the mind (height, volume, timbre, pitch, etc.); due to the visual sensation not only the graphic specificity of the musical text is perceived - this text is intoned by internal hearing (that is very important for the musician-performer); tangible feelings are connected to the art of sound formation. According to S. Polozov, all these feelings, bearing a variety of musical information, create a base of mental processes and ensure the functioning of musical thinking. The operation of sensory states as informational units is an indispensable quality of musical thinking [8, 71].

Considering music as a special type of communicative activity, M. Aranovsky believed that it is possible to master the musical information contained in the musical text only in the process of musical activity [1]. Thus, the musical language, in the opinion of the researcher, is a "definite" set of stable types of audio combinations. The language of music generates texts of musical notifications. The researcher distinguishes between the two main forms of sound material used in the process of creative activity: a sensually concrete form of auditory presentation and the form of abstract musical thinking objects (intervals, modes, volumes, etc.) [1].

R. Woodward paid much attention to the psychological basis of the perception of musical sound, but his theory has some controversial moments. Thus, M. Aranovsky emphasizes the falsity of his approach in that R. Woodward, in exploring the peculiarities of musical sound, considered the categories of "density and light" only on the basis of the frequency and size of the wave amplitude (without reliance on timbre qualities). From the position of R. Woodward, the light characteristics of the sound were in direct dependence actually on the frequency, but not on the intensity, whereas both these factors are important for density. "Light and density" are not only not identical, but they are inversely proportional to each other - the more "light", the less density and vice versa.

For each musician-performer, the area of sound is the most important area of creative searches, the basis for performance and the characteristic feature of the performing style (instrumental sound (piano) is not only different for each musician-performer, it is a reference for outstanding performers). Many researchers described the special sound of the

piano under the fingers of S. Rahmaninov, S. Richter, A. Benedetti-Michelangeli, V. Sofronitskyi and many others. Musical thinking generates a musical (piano) sound with a huge psychological energy and a variety of specific colors. Thanks to the pianistic carcass, there appears a special density of sound, energy, which causes a variety of sensations and colors (lighter or more intense tone). That means that the process of perception of sound and its comprehension - the saturation of semantic values, is very complex and is reproduced at the deep level of musical consciousness and thinking, which greatly complicates the possibility of research.

According to M. Aranovskyi, musical sound is interpreted through the transforming function of psychological perception. The researcher's conclusion is very important: if we approach the characteristics of musical sound such as volume, height, timbre and length as independent, then we must add such qualities and as sharpness, weight, and so on to the basic [1].

Sound diversity, that is the combination of discrete sounds in the semantic whole (musical syntax), which becomes the basis of musical intonation, occurs only at the psychological level. If sense in music is manifested as a means of comparing differences (M. Aranovskyi) as temporal (rhythmic) and high-altitude, then the musical intonation, being as a carrier of meaning, acts as a semantic and structural unity. The researcher notes that the auditory perception is based on the ability of the human consciousness to restitution of time phenomena that arose in the process of filo- and ontogenesis. The scientist emphasizes the importance of this rather elementary level in the complex and multi-tiered system of musical perception, its role in shaping the sensation of the music flesh, its matter. This sensory foundation is the basis for creating the imagination of a musical work as a holistic material object.

Music as a special kind of thinking has created its own specific area, a special illusory sound world. M. Aranovskyi distinguishes the following, characteristic for him, important factors:

- 1) auditory representations are not passive copies of real sound phenomena, they act as the result of their processing at higher levels of perception;

- 2) the formation of auditory representations depends both on the objective properties of the sound, and on intermodal connections (with domination of the sound-space). The emergence of such a spatial image is the result of the reincarnation of the temporal

phenomenon in the spatial image (according to M. Aranovskyi - the succession process into the simultaneous one) [1]. Thus, what the musician imagines as the melody deployment as a horizontal line is the result of the perceptive-auditory experience. The appearance of the image of the line occurs at the level of perception of any changing sound (premusical and presemantic stages). These representations are more important preconditions for musical and architectonic thinking.

Considerable attention was paid to the study of the peculiarities of musical thinking in the works of V. Medushevskiy. All the values embodied in art, according to the scientist, are spiritual values, which can only be understood through the development of their spiritual potential and self-development. Phenomenon of musical thinking in its logical-constructive and historical-evolutionary discovery was investigated by I. Pyaskovskiy, who proposed his own methodology, which allows to reveal the logical-constructive principles of musical thinking. The author investigated the process of artistic work in three respects: as a reflection of reality in an artistic-figurative work of art; as a reflection of the subjective author's consciousness; as a reflection of the constructive possibilities of the material of the work of art (that is, sound, space-spatial, color, and other means of reflection) [9].

Some researchers distinguish the auditory thinking, the higher form of which is musical thinking, with the following levels: 1) the child's auditory thinking; 2) auditory thinking of the adult listener; 3) auditory thinking of the performer; 4) the composer's auditory thinking. The last one, according to N. Koptseva, is the highest level of not only auditory, but also musical thinking in general. Musical thinking of such a level can provide an exit to the Infinite, Whole, where different opposites converge together [4].

An analyst's auditory thinking is equated to the highest form of musical thinking. In the process of mastering a musical composition, the executable text is filled with many meanings; the higher is the professional level of the musician-performer and his personal qualities (level of culture, aesthetic and ethical attitudes, musical perception and creative attention, etc.), the more figurative semantic depths can be transmitted in musical sound.

Two levels - "sensual" and "rational" are investigated by G. Elistratov, emphasizing that the connection between them is due to the musical (auditory) imagination [3]. To the first "sensual" level, the researcher relates the emotional-volitional component and musical imagination; to the second "rational" - an association, creative intuition, logical methods of thinking (analysis, synthesis, abstraction, generalization) and musical language. However,

this position raises some remarks, as it is difficult to agree with the attribution to the rational level of association and creative intuition. In our opinion, both associations and intuition have their roots precisely in the area of the subconscious ("overconscious").

Musical thinking is not only a mediator between the sensual and rational aspects of thinking. On the one hand, it combines them and gives the opportunity to be realized in a specific sensual-acoustic form, interpreting temporal characteristics into spatial ones; on the other hand, it is able to reproduce the various spheres of objective reality, which are not verbal expressions; due to musical thinking, cultural values are created, stored and transmitted.

The psychosemantic levels of musical consciousness are explored by A. Toropova. According to her conception, humans are Homo Musicus from the very beginning and have "abilities" (morphological, genetic, psychological, and spiritual) from their birth, formation and thought-making intonation in some kind of culture.

Empathy is regarded by Mrs. Kornaukhov as the creative ability of a person to identify the true self with the "I" imaginary, as the creative energy of transformation of the world, which is embodied in human nature (C. Jung). Relying on the concept of artistic and musical consciousness as an important category of psychological anthropology, the researcher emphasizes the need to develop a level of musical and interpretive consciousness, which activates the personal sense-building that is necessary for the inclusion of interpretive mechanisms.

Unlike the artist's thinking, the composer's thinking is capable of embracing holistic images in the same way. According to M. Aranovskyi, the sympathetic image of a work (or its part) acts as a specific form of the intuition of a sensual, successional image, which is experienced as a process. If the last one arises as a result of the sound, then the first one acts as its consequence, step, "shot", gestalt [1]. It is important that the simultaneous image does not exhaust the author's original or the final listening, all the images of the work. Its qualities as a purely temporal phenomenon are implicit in it. Even in a situation of remembering the time does not disappear at all, it seems to be superimposed on a simultaneous image. We fully agree with the author that such a connection – the unity of time and space – is particularly relevant for both the consciousness of the composer and the mind of the artist. The integral image of the work is in constant motion; thanks to the musical thinking in this process is dominated by the simultaneity, then the successive beginning.

In studying the mechanisms of simulation, the researcher notes that, firstly, its foundation forms those spatial ideas that arise at the level of perception of sound in general (perceived as "the matter of music"); and secondly, this matter (the flesh of music) does not exist as an amorphous and chaotic mass, but functions in consciousness as a structure, a gestalt, an organized whole.

E. Kurt paid attention to the peculiarities of the psychological process, noting that the sensory impression of sound free from space and mass is approaching the feeling of transformation into matter. Where there is no spatial formation, a person creates space for himself. The form in the music is the movement sensation transmitted to the space [6, 56-57]. In the perception of music in the foreground is the movement because hearing directly perceives changes in height and volume, and therefore musical images are perceived as movement. However, spatial perception as secondary takes a very important place in the process of understanding the musical form of the work.

Music provides in time the properties of spatial relationships. And such a shift of spatial categories in the conditions of the time process has a psychological premise. Thus, such a processing of auditory ideas, which occurs at the very simple levels of perception, not only continues to operate, but also increases on the higher levels of musical and architectonic thinking. At this level, it occupies a particular autonomous region, which promotes the creation of integral structures and serves as an important prerequisite and condition for the functioning of productive, musical and creative thinking.

Features of thinking as a phenomenon are deeply researched by L. Vygotskyi. The study of the thinking process of children made it possible to identify syncretism as a characteristic feature of child's thinking. "Syncretism lies in the "unbroken bonding" of thinking, that is, in the superiority of the subjective connection, the connection arising from the direct impression, over the connection of the objective" [2, 471]. That means that in the thinking of the child there is a subjective connection that is not subject to the usual logic, but all the impressions of the child are very bright and it perceives the world syncretically, through the integral large groups. Thus, for a child, a musical composition is a coherent picture of the plot, images and events. All this is transmitted through musical intonation and means of expressiveness naturally and confidently, in this case, there are no contradictions between the mastering of reception and the provision of its figurative semantic content. K. Martinsen insisted on such a path to the musical text, talking of the activation of the sound

creator's will of the musician-performer, and giving as an example the complex of the wunderkind called Mozart [7].

Perhaps this fact is partly explained by the fact that children are very talented at an early age and they are vividly performing musical works, but reaching an older age, the number of talented children is significantly reduced. If the child's performance is distinguished by the brightness of the images, emotionality, psychological freedom, then in adolescents all these features partially go away, sometimes there is emotional stiffness, indifference and lack of initiative. So, the technology of the pianist game displaces the content of the musical composition to the foreground and the performing technique partially loses its semantic load and sense.

Possibly, syncretism is also a feature of composer's thinking, when music appears in the subconscious (overconscious) of the composer in its figurative and semantic completeness and integrity. Then the question arises: why and where the nutrient medium that fills the creativity of gifted children goes away; which changes in the consciousness of the musician-performer and why he ceases to speak the language of music as in his native language; how to create such a musical space in which the composer and performer can conduct an equal dialogue.

Conclusions. The problem of musical thinking as fundamental to composer, performer and pedagogical activity should be investigated in the context of the psychological approach. Performing activity, on the one hand, is aimed at immersion in the depths of the author's subtext, on the other - on the possibility of realizing the inner world of the musician-interpreter. The dialogue between the performer and the composer, which becomes possible thanks to the musical text, occurs only when there are general points of coincidence (spiritual and aesthetic values and dominant, a sense of "author's" intonation, etc.).

Musical thinking develops in the process of performing, but requires constant attention from both the artist and the teacher. One can say that only with the constant activation of musical thinking musical activity can be successful. The process of studying a musical composition begins from musical thinking and it ends during a concert performance. So, the performance process is the reflection and motives that dominate the mind (subconscious) of the performer, and the values of the views and attitudes of the individual, and, of course, his moral qualities. One can say that performing activity is a way to meet oneself, acquaintance,

understanding and acceptance of I, which involves both the way to the top components of culture, and to the deep components of the inner world of personality.

REFERENCES:

1. Aranovsky, M. On the psychological prerequisites of subject-spatial auditory representations. URL: <http://lib.vkarp.com/2013/07/30/арановский-м-г-о-психологических-предп/> [in Russian].
2. Vygotsky, (2005) L. Psychology of human development. Moscow: Meaning publishing house; Publishing house Eksmo [in Russian].
3. Elistratova, G. (2003). G. B. Musical thinking as a form of creative activity. Extended abstract of candidate's thesis. Saransk [in Russian].
4. Koptseva, N. & Lozinskaya, V. (2012) Musical thinking and its functions. Pedagogy of art. №1. 2012. URL: <http://www.art-education.ru/AE-magazine> [in Russian].
5. Kornoukhov, M. (2011). The Phenomenon of Performing Interpretation in Music Pedagogical Education: Methodological Aspect: Extended abstract of doctor's thesis. Moscow [in Russian].
6. Kurt, E. (1931) Basics of linear counterpoint. Moscow [in Russian].
7. Martinsen, K. (1996). A. Individual piano technique based on sound-making will. Moscow: Music Publishers [in Russian].
8. Polozov, S. (2010). Musical thinking as a factor in the formation and development of musical culture: an informational basis. Bulletin of Tomsk State University, P. 70–75 [in Russian].
9. Piaskovsky, I. (1987). Logic of musical thinking. Igor Boleslavovich. Kiev: Musical Ukraine, [in Russian].
10. Tsagarelli, Yu. (2008). Psychology of musical and performing activities. Tutorial. St. Petersburg: Composer. St. Petersburg [in Russian].

Date of submission 13.12.2017