

# Musical thinking of musicians-educators in the context of artistic interpretive culture

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**Annotation.** The art of interpretation was being developed intensively at a time when composer and performer were tend to be more and more independence, and the performer gain the opportunity to interpret the works of other authors. The formation of the interpretive culture of a music teacher affects the effectiveness of the pedagogical process and conveying to students the valuable meanings of art. Achieving a good result in the process of creating interpretation helps musical thinking, which consists in processing, evaluating and creating new musical information and is expressed in the ability to understand and analyze what is heard, mentally imagine and operate elements of musical language, evaluate music and sound quality. The article explores the artistic and musical thinking of musicians-teachers in the context of interpretive culture. The article defines musical thinking as a process of modeling the system of relations of the subject to reality realized in intonation. Artistic thinking is a necessary prerequisite for any other mental activity of a musician-performer, because this mental activity is his reworked result. Musical thinking must be studied simultaneously from three aspects: as an example of identifying the general patterns of any thinking, as one of the types of artistic thinking and as a manifestation of specific characteristics of musical information.

**KEY WORDS:** MUSICAL THINKING, ARTISTIC INTERPRETIVE CULTURE, MUSICIANS-EDUCATORS.

## 1. Introduction.

According to the modern point of view culture is a socially significant creative activity, which is characterized by the dialectical relationship of its procedurality, involves the development by people of existing products of creativity and their effective (embodied in rules, values, traditions, symbolic systems, etc.) reproduction. The art of interpretation was being developed intensively at a time when composer and performer were tend to be more and more independence, and the performer gain the opportunity to interpret the works of other authors. The peculiarity of the interpretation culture of the music teacher affects the effectiveness of the pedagogical process and the conveying to students of valuable meanings of art. After all, the conscious choice of a particular interpretation enhances the educational influence of art on the student. Musical thinking, which consists in processing, evaluating and creating new musical information and expressing the ability to understand and analyze what you hear, mentally imagine and operate elements of musical language, evaluate music and the quality of its sound, helps to achieve a good result in interpretation. Therefore, the objective of this article is to research the artistic and musical thinking of musicians-educators in the context of interpretive culture.

## 2. Interrelation between the concepts of "creative thinking", "artistic thinking" and "musical thinking"

Thinking is the knowledge of the essence and patterns of objects and phenomena through mental operations: analysis, synthesis, comparison, abstraction, etc. It is carried out both with the direct perception of objects and phenomena, and indirectly, by means of logical considerations [1, p. 103].

The logic of the thinking process corresponds to the internal dialogue, or rather the polylogue. This means that the process of individual thinking of a person is organized through a dynamic combination of different points of view on the material. A person can articulate and develop an idea only by comparing it with another idea, another angle or shade of the same idea. In order to think, it is necessary to have different thinking strategies related to the search for expression by its criticism, with the possibility of observing these processes "from the side" and interpreting what is happening, as well as with the search for a solution [2, p. 606].

Thus, the process of musical thinking of future music teachers requires a detailed study of its psychological and pedagogical basis. In addition, it is necessary to find out how such processes as "creative thinking", "musical thinking" and "artistic thinking" are interdependent (Fig. 1).

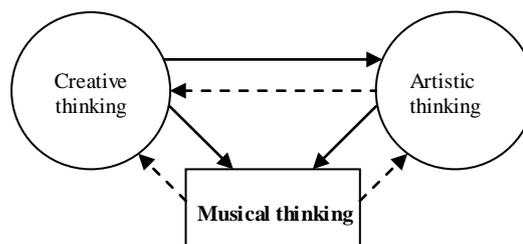


Fig. 1. Interrelation between the concepts of "creative thinking", "artistic thinking" and "musical thinking"

Creative thinking is interpreted as a special type of cognitive activity, manifested in methodically meaningful use of the concepts of pedagogy, psychology, art history, the creation and application of innovative pedagogical techniques and means. Creative thinking actualizes the motivational and creative activity of the future music teacher, which is manifested in organic unity with a high level of development of creative abilities, which allows to achieve significant practical results [3, p. 14-15].

The main form of artistic thinking is the artistic image. This type of thinking can be defined as an active intellectual activity aimed at such transformation of images, which would provide the function of essential reflection of reality, that is, it would allow representing units of the figurative system common, internal, necessary connections [4, p. 10].

An important feature of artistic thinking is the typing of artistic images, which involves the definition of the main feature, the rejection of secondary or insignificant features and, at the same time, purely individual, sensual-specific expression of this general feature. The typing side of the artistic image is idealizing, as a result of which a certain schema image appears, thanks to which the highest degree of artistic abstraction is achieved [5, p.26].

The artistic image, as a concept, carries information about the most significant features of the subject. However, the concept as the main form of scientific thinking is an abstraction that is not able to reflect all the wealth and diversity of the aesthetic essence of the surrounding reality. The artistic image, unlike conceptual abstractions, is an organic unity of typical and specific, general and unique, often deeper and fuller than scientific concepts. The same phenomenon can be reflected in different artistic images [6, p. 27].

Artistic thinking as a form of spiritual activity as well as a higher level of artistic consciousness aimed at creation, at perception and understanding of artworks. Since imagination and intuition play a significant role in the formation of complex ideas, they are the main mental mechanisms of artistic thinking [8, p. 218].

Musical thinking is understood as the process of reflecting music. Although musical thinking has a sensation as its only source, it goes beyond the sensual reflection of music and allows gaining knowledge and insights about musical material, which are not a consequence of its direct perception. The specificity of musical

thinking is that it operates by musical images, which are an ideal form of reflection of music in human consciousness.

### 3. Interpretation of the concept of "musical thinking"

The concept of musical thinking is used in several meanings. In broad sense, it is a certain composer's way to use musical language, in a particular musical style and in a particular era, etc. In musical pedagogy, musical thinking in this sense characterizes the student's ability to use the musical language (to understand the meaning of the artwork, to transmit it in performance, to create and improvise music).

Musical thinking is also talked about as a process of purposeful and conscious processing of musical and sound material in solving specific musical and artistic problems, first of all, the creation and execution of music. The concept of "processing" in this case implies a psychological plan – development, awareness, mental transformation of sound material, motor adaptation to it, etc. This process includes the operation of projective and creative images of the imagination, the search for ways of fixation the sound in scores, their motor-technical implementation, as well as the search for figurative and associative connections and contexts of musical sounds.

In addition, two approaches were formed in the interpretation of the concept of "musical thinking", which differ significantly. The first approach can be described as thinking about music. For the interpreter, this position provides a critical assessment of music as if "from the side", relying mainly on the resources of verbal language. The second approach can be defined as thinking by the musical meanings themselves, or, in other words, as thinking music. Using this approach, we psychologically move into the inner artistic space of musical works and think in their inherent musical language [8, p. 34].

Summarizing the different interpretations of the concept of "musical thinking", we have compiled Table 1, which, in our opinion, characterizes it more fully.

Consequently, musical thinking is the highest form of auditory thinking, which involves the presence of a musical work of art as a source of sound sensuality and rational identification of the artistic idea of a musical work of art. The musical thinking of the composer creates a musical work of art as a source of sensuality and rationality, while the musical thinking of the performer and the listener unfolds already in the presence of a musical work created by the composer and existing in the form of musical text [9].

Musical thinking, which carries out the knowledge and creation of musical existence, covers the inner world of human. There is a spiritual process of searching for meanings in it. Elements of musical information that make up the content of musical thinking determine its functioning, but are not the main purpose of its activity. By knowing and creating the musical world, human creates and learns first of all himself. Therefore, he creates his own spiritual world.

**Table 1** Interpretation of the concept of "musical thinking"

Approach	Characteristic
Broad meaning	The use of musical language by a certain composer, in a particular musical style and in a specific musical era
Processing of musical material	Mastering, awareness, mental transformation of sound material, motor adaptation to it
Transformation of musical material	Reworking, evaluating, and creating new music information
Reflecting on music	Critical evaluation of music based on verbal resources of language
Thinking in musical images	Entering the inner artistic space of a musical work using a musical language

### 4. Components and functions of musical thinking

Musical image is reflected in the consciousness of the individual and is considered as the unity of rational and emotional. Musical image is one of the fundamental components of musical thinking at its psychological level. Musical thinking manifests itself at different stages of the psyche, involving emotions and intelligence, going from the very depths of the subconscious to the tops of consciousness.

An important component of musical thinking is the figurative component responsible for the functioning of the musical imagination. The functions of the musical imagination are associated with the structure of the mental model of interpretation based on a holistic musical image.

There are the following functions of musical thinking: 1) epistemological; 2) ontological; 3) methodological; 4) communicative; 5) axiological; 6) worldview. Typology of generalized musical-intonation representations (models) is determined by four criteria: 1) generalization; 2) integrity; 3) semantic certainty; 4) social validity.

Current areas of musical thinking include:

- Musical thinking as a process of comprehension of a musical work by a person;
- Musical thinking as a way of person's thinking when he encounters music as an sort of art;
- Musical thinking as a way of communicating with the world, the universe through music;
- Musical thinking as a way of storing, transforming and acquiring the spiritual and moral heritage produced by mankind [10].

The combination of the intonational and constructive-logical function of musical thinking makes all mental activity artistically significant. The presence in musical thinking of a rational and logical beginning gives it features inherent to thinking in the common sense, and leads beyond the limits limited only by sensual feeling and perception.

Musical and mental process is characterized with a number of specific operational features and properties, according to which rhythm and harmony become the main components of musical works, and melody, dynamics and agogics become the main emotional and semantic beginning.

Referring musical thinking to a kind of artistic activity, A. Sohor suggests that it represents the unity of such basic activities as reflection, creation and communication [11].

Rational-logical beginning in musical thinking combines it with thinking in the common sense of this concept. In any kind of human activity, including musical thinking, image plays a huge role. The creation of a holistic artistic image of a musical work is based on rethinking and generalizing life experiences in relation to the elements of musical language [12].

However, one should not underestimate the role of the logical component of musical content. Such expressive means of musical language as tempo, dynamics, form, culmination are inextricably linked with the logic of artistic and emotional-figurative content. Nonetheless, the development of musical art, complications of its forms and language increase the role of the logical component in the structure of musical thinking.

### 5. Musical and performing specifics of mental operations in artistic interpretation

Artistic interpretation is considered as a creative process, the components of which are the formation of the performing idea and its implementation. The latter process, as a result of the creation of an artistic interpretation of a musical work, becomes of particular importance. Here, the musical thinking of the performer comes first, thanks to which the internal mechanism of artistic interpretation is revealed.

The mental activity of human does not boil down only to the processes of analysis and generalization of sensory impressions, it is also associated with practical activities. Musical thinking, knowing reality, creates a new reality in the form of material intellectual

products – musical and acoustic texts that become the heritage of musical culture [13, p.74].

Therefore, we will proceed from the fact that musical thinking is a complex emotional sensory and intellectual process of cognition and evaluation of a musical work. In psychological and pedagogical literature it is called as "intellectual perception" and "reflection of music by a person", "mastering music", etc. The most successful is V. Medushevsky's concept of "musical perception-thinking" [14, p. 217].

Abstract-logical thinking and emotional-sensual sphere as the most important psychological characteristics in the structure of musical thinking cannot function in musical art on their own. They appear only through images of the auditory sphere. Musical and auditory representations with an inevitable pattern feel the influence of "intelligence" and "emotions" that give them individual features. However, since this influence can be evaluated only through the properties of the auditory representations themselves, the auditory sphere becomes at the heart of musical learning.

The musician "thinks" with auditory images. Moreover, these ideas, reflected even in the same musical work, carry a unique imprint of his personality, emotional sphere. This is because the mental processes that make up thinking form many different combinations that determine its properties. What are these properties and how they correspond to different types of musical

activity, will determine largely the direction of creative development of the musician [15, p. 95].

Musical language and intonation is a semantic unit that reveals the basis of the performing formation, determines intra-auditory and associative representations, specificity and component structure. There is a dynamic interaction of musical and performing thinking, performing knowledge of music from the point of view of the philosophy of performing thinking, and improvisation as a manifestation of creative musical and performing thinking.

The effectiveness of the development of musical and performing thinking is facilitated by:

- creation of a special musical-centric situation of development, the center of which is a musical work and through it music as a phenomenon, as an artistic reality, is objective and self-sufficient;
- stimulation and expansion of cognitive capabilities of student's due to metaphorization of the content of the subject of cognition;
- formation of music-aesthetic competence of the student as a special intuitive form of his current knowledge;
- creating an atmosphere of positive emotional support for the student's creative performing attempts.

Summarizing different approaches to musical thinking, one can distinguish the specifics of mental operations at the same time (Table 2).

*Table 2 Musical and performing specifics of mental operations*

Mental operation	Psychological features	Musical and performing features
Analysis and synthesis	The analysis serves to divide the whole into parts, highlighting individual features of the whole. Synthesis is used to combine parts into a whole and is a complex process of creating a holistic integral image or action	Analysis and synthesis are closely related and should be in harmonious unity in the study of a new musical work
Comparison	Helps to establish common and individual features of objects or phenomena. The development of thinking when comparing is manifested in finding similar things in different ways and different in a similar way	Finding common in the images of different types of art contributes to the creation of an ideal musical image. Finding different in such musical material causes the processes of enrichment of both musical content and performing interpretation
Abstraction	This is a distraction from a number of specific properties of an object or phenomenon. It serves as a prerequisite for the formation of concepts	Peculiar abstract concepts in the artistic world are music are scales, arpeggios, harmonic sequences. Mastering them accelerates the process of improving performing skills
Specification	Mental operation opposite to abstraction	This is the disclosure of the general, rhythmic or harmonic pattern on the example of a particular musical work
Generalization	This is a combination of objects and phenomena by their essential characteristics and properties	The generalization process is closely related to operations of systematization and classification, which include both the generalization of musical works on a similar basis, and their division into groups

## 6. Conclusions

The researchers see the definition of musical thinking in a consistent definition of the essence of thinking in general, identifying the features of artistic thinking and on its basis – clarifying the specifics of musical thinking:

- Thinking (philosopher.) – type of activity. The process of obtaining new information by comparing information known with new empirical data;

- Artistic thinking – the process of modeling the system of relations of the subject to the real reality, which currently continues as a correlation between the basic elements formed in the consciousness and the incoming sensory data;

- Musical thinking can be defined as the process of modeling the system of relations of the subject to reality realized in intonation.

Artistic thinking being a cognitive process is a prerequisite for any other mental activity of a musician or performer, since this mental activity is its reworked result.

Musical thinking is considered a complex phenomenon that requires musician a comprehensive approach to himself. It must be studied simultaneously from three points of view: as an example of identifying common patterns of any thinking, as one of the types of artistic thinking and as an expression of specific characteristics of musical information.

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