

Olena Yevhenivna Rebrova
Mariana Vacarciuc

Piano performance in the context of scholarly research

UDC 78.071.2:780.616.432]:001.891-042.4(045)
DOI <https://doi.org/10.24195/artstudies.2026-1.19>

Olena Yevhenivna Rebrova
Doctor of Pedagogical Sciences,
Professor at the Department of Musical Art
and Choreography
The State Institution "South Ukrainian
National Pedagogical
University named after K.D. Ushynsky"
ORCID: 0000-0001-7549-6811

Mariana Vacarciuc
PhD, Associate Professor "Ion Creanga"
State Pedagogical University from Chisinau,
Republic of Moldova
ORCID: 0000-0001-5184-4076

Дата першого надходження статті до
видання: 18.01.2026
Дата прийняття статті до друку після
рецензування: 10.02.2026
Дата публікації (оприлюднення) статті:
20.04.2026

The article provides a fundamental analysis of piano performance as a multi-vector object of scientific inquiry, covering a spectrum from musicology to psychophysiology. The purpose of the article is to build a theoretical model of combining research issues regarding piano performance as a theoretical basis for updating the methodological context of its improvement in the field of arts education. To achieve this goal, the author implemented the tasks of extrapolating the methodology of art criticism into a practical plane, determining the methodological potential of current research positions, and identifying prospects for the development of piano education.

The research methodology is based on the poly-paradigmatic principle, which allows integrating musicological, anthropological, and organological approaches. The work adapts S. Ship's four-level model (implicit, theoretical, metascientific, and philosophical-ideological levels) to the specifics of the piano interpreter's activity. Particular attention is paid to the anthropological aspect, which reveals the internal processes of the pianist: performance reliability, musical memory, and artistic thinking, as well as the biomechanics of interaction with the instrument (Tuche).

The article is the first to systematically combine the concept of artistic-creative mentality with the problem of "historically informed performance" (HIP). The role of instrument quality (Steinway, Bösendorfer, Yamaha, etc.) in the process of materializing the artistic image is examined. The author proves that the object of musical pedagogy is not only the musical text but also the personality of the performer, which requires a synthesis of theoretical knowledge and practice-oriented techniques. The results of the study can be used to develop new methodological recommendations in the field of arts education and professional training of pianists.

Keywords: piano performance, arts education, methodology, performance interpretation, anthropological approach, artistic mentality, organology, musical pedagogy.

Problem statement. The art of piano performance, as a subject of scholarly inquiry, is multi-vector in nature. The very use of the concept of *art* presupposes an emphasis on musicology (art studies) as a scientific field of knowledge. Likewise, the phenomenon of piano performance as a creative process requires diverse approaches to defining its phenomenology. This circumstance explains why various aspects of piano performance become the object of research across different domains of knowledge. At the same time, the range of these domains is sufficiently broad and, at the first glance, may even appear contradictory. For example, within musicology, the study of piano art addresses such aspects as:

- performance interpretation – the most fundamental research focus, encompassing issues of musical hermeneutics and contextual approaches;
- musical semiotics and semantics of piano works, which examine and identify the evolution of the means of musical language in relation to the characteristics of the instrument itself;
- stylistic characteristics of piano works, which investigate artistic method and the features of a composer's creative output in a particular historical period of the piano repertoire's development;
- genre-related aspects of piano literature, including their artistic-semantic and worldview potential;
- artistic performance technique, considered from the standpoint of the evolution of the piano and its acoustic and timbral properties.

However, when the issue of performing mastery is addressed, an important vector becomes salient – namely, the teaching of piano performance. Methodological aspects seemingly emerge "from the shadows" indicating pathways for achieving high-quality characteristics of piano performance. This, in turn, highlights the field of music pedagogy, and specifically piano pedagogy.

In parallel with piano performance methodologies, questions are raised regarding its psychological and physiological foundations.

Thus, it becomes clear that the research problem field of piano performance is sufficiently broad and diverse – especially if one also includes issues concerning the functions of the piano repertoire in society and musical culture, as well as the varieties of piano performance as such (solo performance, ensemble performance, accompaniment).

The above-mentioned aspects require a certain degree of systematization in the context of their interrelationships.

Analysis of current research. In presenting the current aspects of the study, we will proceed in accordance with the delineated directions. For instance, the current line of research in piano performance that we identify as primary is performance interpretology and hermeneutics within piano culture. We consider the study by N. Kashkadamova (2014) to be particularly substantial, as it offers scholarly investigations and generalizations concerning

performance interpretation in twentieth-century piano art. At the same time, the author provides a thorough account of the distinctive features of piano culture in historical perspective, drawing attention to performance-specific characteristics as well.

Hermeneutic approaches in musicology constitute a foundation for performance interpretation. In particular, the works of S. Shyp (2023) provide a basis for the interpretation of musical compositions in the activities of musicologists as well as instructors and educators. According to Shyp, hermeneutics must necessarily reflect, at the theoretical level, the process of understanding a work; this enables the objectification of a high-quality sounding realization of the work, that is, its performance interpretation. It is not possible to interpret a musical work without possessing a certain body of knowledge that is fully comprehensible to the performer. At the same time, the phenomenon of hermeneutics within the paradigm of performance interpretation inevitably builds a bridge to the pedagogical context. For example, M. Mymryk (2022) considers the hermeneutics of musical works as the foundation of the interpretive activity of an instructor in arts-related disciplines.

The study by O. Pototska (2017) elucidates the methodology of understanding and interpreting the phenomenon and the concept of the “style of performance interpretation”. The author examines the style of piano performance interpretation in particular through the lens of systemic, musical-textological, comparative-historical, historical-stylistic, and other approaches. The central thrust of the study is a typology of piano performance interpretation – defined in accordance with musical styles – namely: “rhetorized, rationalized, emotionalized, and sensualized” (Y. Pototskaya, 2017, p. 104). At the same time, the researcher points to the subjective context of this typology.

N. Riabukha has also paid research attention to piano performance interpretation. Among the subjects of her study are: performance interpretation as a method of cognizing a musical work (2009) and the features of performance interpretation within the paradigm of postmodernism (2013).

Piano interpretation as such comes into the focus of S. Riabov, who addresses a number of current issues in the performance interpretation of piano works, including the performer’s thesaurus of the pianist (2016), postmodernism and piano performance (2021), and others.

As for the direction of musical semiotics and the semantics of piano works, which examines and identifies the evolution of the means of musical language in the context of the properties of the instrument itself, the foundation of this direction is the musicological aspect of musical semiotics, in particular in the works of S. Shyp (2023) and in the studies by O. Samoilenko and S. Osadchyi (2020). On the basis of musical semiotics and semantics, the

analysis of musical works in general, and piano works in particular, is carried out which ensures a profound understanding of the text and context of the work and determines a high-quality performance interpretation. In particular, O. Samoilenko and S. Osadcha indicate that the phenomenon of musical semiology, in the context of semiotic theory, corresponds with the theory of linguistic consciousness. The above has a certain coordination with the problem of music psychology.

Research on the stylistic diversity of the piano cultural heritage in the context of the performance of works is presented in scholarly publications quite widely. In accordance with the research direction of the stylistic characteristics of piano works, attention is paid both to the artistic method and the features of compositional creativity in a certain period of the development of the piano heritage, and to the features of their performance. We draw attention to the researchers’ choice of a certain style or a specific work of a certain style, which is analyzed in the context of piano performance precisely in accordance with the stylistic properties of the composer’s creative output. As examples may serve the studies by H. Kochniev on the poetics of R. Schubert’s sonatas in the context of their emotional-and-artistic experience (2025); Chen Huangqi on the features of the performance of Mozart’s works in the context of the properties of his sound culture in piano works (2025); C. Floros devotes his theoretical studies to the figure of J. Brahms (2010); the context and symbolism of the piano heritage of F. Chopin are studied by L. Kasianenko (2020). O. Martsinkivska (2014) devotes her research to the piano heritage of Liatoshynskiyi. Generalized stylistic aspects of European and Ukrainian piano music are presented in the works of O. Krychynska (2017), K. Ivakhova (2013), I. Riabov (2021), Ye. Levkulich (2021), and others.

Genre aspects of piano research literature are presented in such dimensions as: the evolution of genres in the piano heritage; the artistic-semantic and worldview potential of various genres; form-building and its connection with the genre of the work; as well as the technical-and-performance aspects of different genres. Thus, for example, Ye. Shumakova (2024) studies the genre of paraphrase and transcription. This genre is indeed interesting, since it changed its functions, while at the same time playing an important role in the musical-and-cultural enlightenment of society. An example is the work by O. Masliaieva (2012), which is devoted to F. Liszt’s piano paraphrases, in particular, based on the operas of G. Verdi: “Ernani”, “Rigoletto”, “Il Trovatore”.

In particular, L. Kasianenko (2020; 2021) studies piano texture as such a means of musical expressiveness that has semantic, artistic-and-technical, and even sacred contexts. In particular, this can be traced in the scholar’s works on the piano compositions of F. Chopin.

The artistic-and-technical aspect of piano performance is quite widely presented in the scholarly literature, in particular in piano pedagogy. Here, the connections between the physiological-and-psychological aspects of performance and directly technical skills are presented, while this entire complex is aimed at revealing the image of the work. This image must be realized, emotionally experienced, and likewise emotionally conveyed during the materialization of the piano work, its interpretation. Mastery of the mechanical properties of the instrument is important, which constitutes the technological support of artistic interpretation.

In accordance with this direction, it is appropriate to indicate such studies that raise the issues of psychological support of the performance of piano works. These include, in particular, the work by A. Muliar on the cognitive aspects of performance (2022); Yu. Nikolaievskaya (2021) on the phenomenon of musical communication; A. Dushnyi, V. Zaiets, O. Zaiets (2023), and others.

Thus, this direction reflects the study of such processes and their states during musical performance, in particular instrumental and piano performance, as memory, emotional experiences, imagination, and consciousness. At the same time, it should be noted that this range of issues still requires research within the paradigm of artistic mentality, as a phenomenon that synthesizes the temporal-and-spatial parameters of individual perception and reproduction of reality through a musical work and its performance as processes that change their characteristics under the influence of the mental states of a creative personality, which is influenced by rapid changes in society, the challenges of the time, and, not infrequently, changes in the vectors and poles of value attitudes.

All research aspects address the problems of piano performance at the level of a theoretical foundation, but in a somewhat mediated way they reach the level of practice. The latter will necessarily be consonant with the psychological-and-pedagogical aspects of the performance process, since piano performance does not arise by itself, even if a certain body of necessary historical, methodological, and musicological knowledge is understood. An essential step becomes turning to teaching methodology and mastering performance on the basis of currently relevant and spectrally broad information.

Purpose of the article. The purpose of the article is to construct a theoretical model of combining research issues related to piano performance as a theoretical basis for the actualization of the methodological context of its improvement in the field of arts education. In accordance with the purpose, the following tasks are envisaged: 1) extrapolation of the methodology of art studies into the practical domain; 2) determination of the methodological potential of current research propositions; 3) identification

of prospective studies of piano performance in the context of arts education.

Research methodology. The research methodology consists of a complex of scholarly approaches, principles, and research methods. First, we immediately define the multi-paradigmatic nature of the methodology with regard to research investigations of piano performance. In this connection, we indicate the combination of the methodology of art studies and arts pedagogy, in particular piano pedagogy. The dominant principle is the combination of the methodology of musicology and arts pedagogy, in particular piano pedagogy.

The research methods are also aimed at combining theoretical and practice-oriented, performance-creative, and artistic-interpretive aspects of the research problematics. Theoretical modeling has also been applied as a method that makes it possible to determine systemic connections and practical-functional resources of various approaches that become relevant within the multi-paradigmatic methodology of research into the problems of piano performance.

Results and discussion. The discussion of the results should begin with the theoretical modeling of the methodology of art studies proposed by S. Shyp (2020). The researcher defines four levels of such a model. The multi-level nature of the methodology makes it possible to trace the phenomenology of musical art as a complex intellectual system – from practical performance to the depth of philosophical thought. We will attempt to characterize each level in the direction of piano performance.

The essence of the first level (implicit (hidden)) consists in defining the norms and rules of composition, improvisation, or simple performance; its functional role is the determination of the essence of methods, their potential, and the tendencies of practical application. This is the level of methodology that focuses attention on practical recommendations regarding performing activity, on its purpose, and on general practical explanations within the paradigm of piano performance.

The second level (theoretical) specifies generalized knowledge about musical-creative actions in the process of piano performance. By its function, this level is important for description, evaluation, and recommendations regarding the verification of creative success in piano performance.

The third level (meta-scientific), unlike the previous ones, provides universal knowledge about the nature and properties of theories that are necessary for piano performance, considering its specificity (from physiology to psychology, from acoustics to textology, from general notions about the means of expressiveness in the piano to the essence and performance features of each attribute). Functionally, this level is necessary for analytical work regarding the

quality of the performance of works in accordance with artistic-and-technical requirements and stereotypical perceptual-and-auditory notions.

The fourth level (worldview-and-philosophical) elevates the performance process to the state of philosophical, religious, and value-and-meaning concepts and paradigms. By its function in piano performance, this level is aimed at comprehending meta-scientific judgments in the context of the pianist-interpreter's gnostic activity.

Using the method of theoretical modeling and the direct interpretation of the characteristics of the levels by the author himself, S. Shyp, we will attempt to present this structure in the form of a pyramid:

1. Apex (Level IV): Worldview Foundation

Philosophy and religion as the highest filter of cognition.

2. Analytical Block (Level III): Methodology of Science

Critique and revision of research instruments.

3. Cognitive Block (Level II): Theoretical Basis

Rationalization of creative experience through «logos».

4. Basis (Level I): Practical Experience

Living musical fabric: the work, performance, improvisation.

The research of piano performance, in view of the proposed model, in the direction of practical piano performance as a creative process, relies both on methods and on approaches. We will consider scholarly approaches as more theoretical and fundamental methodological constructions, on the basis of which, subsequently, the methods of artistic-and-performance interpretation of a work are already chosen.

As has been declared, the dominant research principle of our methodology is multi-paradigmaticity. At the same time, we do not move away from the level-based approach, but we also apply a certain rhizomatic nature of the methodology of piano performance. We explain the choice of a multi-paradigmatic methodology by the fact that the very process of musical performance always encompasses various spheres of scholarly knowledge, which is conditioned by the very practice of the performance process. These are not only purely musical aspects. These are physiology and psychology – aspects that are directly connected with the properties of personality and correlate with the *anthropological approach*.

In art studies, such an approach is not infrequently considered in visual art and culturology (V. Karpov, O. Bondyk, H. Lyamar, O. Naumov (2020)). However, this approach is conceptual, since it encompasses all aspects of a person's life-creation, their abilities and properties that have been formed in accordance with a certain culture and under the influence of certain characteristics and principles of the social environment.

In the context of piano performance, this direction studies the internal processes of the pianist. In particular:

– performance reliability and stress: the study of the nature of “stage anxiety” and methods of overcoming it;

– musical memory: the study of types of memory (visual, auditory, motor, analytical, emotional, imaginative) and strategies for quickly learning complex texts;

– artistic thinking: how the pianist creates an interpretive concept of a work and embodies their individual style.

Another important aspect of anthropological methodology is the processes of physiology and biomechanics of piano performance. In this direction, the processes of physical interaction between the pianist and the instrument are studied: the ability to feel the keyboard, to correct muscle sensations of tension and relaxation, wrist flexibility, finger strength, and so on.

Current issues are:

– technique and ergonomics: the study of rational hand movements that make it possible to achieve virtuosity without overfatigue or injuries (prevention of occupational diseases, such as carpal tunnel syndrome);

– the tactile nature of sound (Tuche): a scholarly analysis of how the speed of pressing a key and the weight of the hand affect the timbral coloring of the sound.

The anthropological approach directs the search for methods and means that make it possible to develop the necessary physiological and psychological properties of personality that are needed in the performance of piano works of the corresponding genre, style, and cultural affiliation. Another practical output to piano performance is the consideration of the ethnic properties of the pianist-performer, which should also be taken into account in the conditions of the arts-educational process. As an example, may serve certain features of Chinese students-pianists, conditioned precisely by anthropological characteristics. The above can be traced in music-pedagogical studies of the piano training of students of higher arts education, in which there are results of comparisons. In particular, in the study by Wang Chen (2025), such differences of Chinese student-pianists, which are typical, are indicated. The study by Wang Chen showed difficulties with mastering polyphonic and chordal texture, and the predominance of small technique. Large technique is not very characteristic of Chinese students, especially female students. This is conditioned by natural properties – small hands, weak wrists, fingers.

The researcher indicates these shortcomings as typical. At the same time, for mastering the art of piano performance it is important to pay attention to

this. Meanwhile, undoubtedly, there are examples of high-quality mastery by Chinese students of the indicated types of texture, which is the result of properly selected teaching methods.

The next angle of the discussion of the research results concerns artistic-and-worldview aspects. A person's worldview, formed values, the mentality of peoples and ethnic groups, and so on – all this becomes the subject of analysis of how these phenomena are reflected in art.

The perception and comprehension of art through the prism of understanding and experiencing, of reflection and transfer into the plane of personal artistic experience of the values, traditions, cultural and life orientations reflected in works of art corresponds with the mental approach. In accordance with arts education and artistic creativity, the concept of artistic-and-creative mentality is applied. We define this phenomenon as “the process and result of creative actions aimed at the materialization of images of reality by means of art through their creation, further understanding, and reproduction on the basis of certain sociocultural canons and ethno-artistic values” (Rebrova, 2023, p. 287).

The paradigm of artistic mentality correlates both with purely art-studies aspects of artistic creativity and with ethno-cultural, culturological, and polycultural ones. This is explained by the complex-structured nature of the phenomenon of artistic mentality as such, which is “a synthetic, integrated phenomenon that consists of interrelated attributive elements: an artistic picture of the world, artistic method, artistic text, the language of art (a system of symbols, images, signs, artistic codes), stereotypes that arise in the field of art in a certain historical cultural-spatial range, and a system of values (tastes, preferences, needs, and so on)” (ibid., p. 285).

It is important to indicate that in piano works and in their interpretation, there is artistic content. In our opinion, the artistic content of a work is a factor “that conditions high-quality cognitive-search and creative work on the interpretation of a musical work both at the performance and pedagogical levels and at the methodological level” (O. Rebrova, Shao Qi & Chen Linlin, 2023).

The artistic-and-mental approach is directly connected with the interpretation of piano works, since cognitive, ethno-mental, and cultural-and-value aspects, as semantic vectors of artistic mentality, determine the adequacy of performance interpretation. Researchers L. Kondratska, O. Rebrova, H. Nikolai, and co-authors consider the action of the musician-performer as a mental act, that is, they define musical performativity as a mental process.

However, it is worth noting that recently scholars have actualized the issue of historically informed interpretation. In particular, in the work by S. Shyp (2024), this type of interpretation is considered in the

semiotic context. On the basis of phenomenological, typological, and semiotic approaches, the researcher derives two levels of interpretation which, from our point of view, are consonant with the tasks of mastering the art of piano performance. It concerns the level In-1 – “the establishment of the generally accepted meaning of the graphic signs of the score”, and in our case – the text of a piano work. From the point of view of evaluating interpretation at this level, it concerns the adequacy or inadequacy of understanding all graphic signs and the attribution of the notated text, in particular of a piano work. As for the level In-2, its characteristics presuppose the performer's presence of notions of “the sound form as an integral sign, as well as the meaning of individual elements and properties of this form” (Shyp, 2024, p. 156). At this level, the question arises about the artistic meaning of each sign and their correlation in revealing artistic meaning. Precisely this level is consonant with the artistic-and-mental approach.

Explaining the presence of two types of performance interpretation (introvertive and extrovertive), the researcher indicates the fact that it is precisely extrovertive interpretation that can be designated as historical informed performance (HIP) – historically informative interpretation (Shyp, 2024, p. 166). Precisely this level is more significant from the point of view of artistic-and-mental (in the sense of worldview, culturally corresponding) features of interpretation. At the same time, the ethno-mental properties of the performer, as well as their individual, subjective reflections, intentions, and emotional experience also have features of a certain mentality and can be considered through the prism of the artistic-and-mental approach, in view of the individual experience of the performer's personality.

It is also necessary to identify objective and subjective factors of artistry both from the standpoint of the instrument's technological characteristics and from the standpoint of the acoustic properties of the performer's perceptual system. The piano has evolved; its construction, mechanics, frame, hammers, and pedal have changed. All this influenced and still influences changes in the pianist's performance technique. Organology, the science that studies musical instruments, their classification, construction, and cultural significance. It is not without reason that there is the concept of quality instruments, which makes it necessary to take into account the potential of the organological approach.

With regard to the quality of the piano, this instrument, like others, has in its range different classes of instruments: from elite to mass-produced.

To the first group we refer the most elite ones, the so-called gold standard of quality, which are chosen by the best concert halls of the world: Steinway & Sons, which has a powerful sound and incredible durability. Bösendorfer – an Austrian brand that is famous for

its “velvety”, gentle sound. C. Bechstein, a German classical instrument with an expressive, transparent, crystal sound.

These firms, as a rule, do not require any special adaptation from the performer; they seemingly reproduce with full precision all the artistic-timbral and acoustic conceptions of the pianist.

To the quality group of instruments, which can also be considered branded, and such on which artistic-imagery conceptions are likewise sounded without numerous rehearsals and adaptations, belong: Blüthner – German grand pianos with a very warm, “singing” timbre, which is often called romantic. Petrof – the most famous Czech manufacturer, which offers excellent quality at a somewhat more accessible price than the German giants. It is also worth naming Fazioli – a relatively young Italian firm, which in a short time has become on a par with Steinway. Each instrument is assembled by hand and is considered a work of art.

The indicated instruments indeed have a high-quality sound, but not infrequently for everyday tasks ordinary pianos are used, to which one must adapt, find a quality sound, and take into account the acoustic conditions of the room, the hall, which can introduce certain corrections into the pedalization of the performed work. There exist instruments for purely home music-making, and even digital ones, which replace heavy acoustic pianos. To mass and digital pianos, which have quality features, we refer: Yamaha, which has an acoustic variant that is used in the concert halls of conservatories, and digital pianos (Clavinova), which are considered among the best in the world. The main competitor of Yamaha is Kawai, an instrument that has certain innovations in mechanics for reliability, in particular carbon plastic. For beginners, Casio is considered popular.

However, the spectrality and timbrality of sound, its dynamics, the agogics of performing the text, deviation from tempo, articulation of performance, and so on – this indicates the presence of individual properties of the performer. Each possesses his/her own acoustic-imaginary spectrum, which directs the search for touche, agogics, acoustic effects with timbre, pedalization, and so on.

In connection with the outlined aspects, regarding the piano performance the problem of piano pedagogy is actualized. Precisely within its boundaries various methodological outlines crystallize in accordance with the tasks of piano performance.

In this cluster of approaches, it is possible to define both the didactic (purely instructional) and the psychological-and-pedagogical aspects. Each of these corresponds to certain scholarly approaches, principles, and even methods. It is appropriate to distinguish the specifics of musicology and pedagogy for the possibility of combining approaches for high-quality teaching of piano performance. For comparison, we will define the object of research, the purpose, and the result.

The object in musicological research most likely will be the musical text, style, epoch, the figure of the composer, musical language, means of expressiveness, and so on. In contrast, in the context of musical/piano pedagogy – the personality who is learning, the learning process, teaching mastery, factors for increasing the quality of learning, and so on. The construct of purpose in musicology is filled with the meaning of understanding and explaining why and how it sounds, what the unique properties of a certain musical phenomenon are, and so on. In the musical-pedagogical plane, the purpose is connected with the search for effective means of teaching: how to teach to perform certain elements of the musical text and to create an interpretation of a work, taking into account its artistic-and-stylistic features and the individual properties of the one who is learning. As for the cluster of result, it can have a certain form. Besides the common genre – the dissertation – in musicology it is, as a rule, an analytical article with conceptual content and certain theoretical modeling of the studied phenomenon. As for arts pedagogy, besides the dissertation and scholarly article, the result not infrequently becomes precisely methodological recommendations and advice based on an author's methodology, the effectiveness of which must be proven experimentally, as well as the formed abilities, skills, competencies, and the good manners of the musician-performer.

Conclusions and prospects for further scholarly investigations. Summing up, we indicate that piano performance is a complex object that cannot be studied only within the limits of one discipline. Effective study of the phenomenon requires a synthesis of art studies (interpretology, semiotics, organology), anthropology (physiology, psychology), and pedagogy (arts pedagogy, regularities of psychological-and-pedagogical processes). The above conditions the choice of a multi-paradigmatic methodology for studying the phenomenon of piano performance.

The main directions of the research problematics of piano performance have been determined: performance interpretation; musical semiotics and semantics of piano works; stylistic characteristics of piano works; genre aspects of piano literature, their artistic-semantic and worldview potential; artistic performance technique, which is studied from the point of view of the evolution of the piano, its acoustic and timbral properties.

The extrapolation and adaptation of S. Shyp's four-level model of the general methodology of art studies to the sphere of piano art has been defined as promising: Levels I–II provide the practical base and theoretical substantiation of creative actions; Levels III–IV are responsible for the critical analysis of the instruments and the philosophical comprehension of the pianist's gnostic activity.

As the methodological basis of such studies, the significance of the anthropological and

artistic-and-mental approaches has been determined. The indicated approaches direct interdisciplinary research both in the field of musicology and in the field of musical/piano pedagogy to the process of interpretation of piano works. This creates a systemic framework with the hermeneutic approach. Each of the approaches possesses a certain resource of scholarly approaches and principles for researching the problematics of piano performance, the main vector of which is the materialization and objectification of the piano text in accordance with its artistic-and-stylistic context. An important systemic connection has been defined as the consideration of anthropological features (on the example of the specifics of the technique of Chinese pianists) in the educational process with different levels of interpretation; the role of “historically informed interpretation” (HIP) has been emphasized. The importance of the individual characteristics of the performer (psychophysiology, ethno-cultural mentality, performance as a mental act) for its implementation has been singled out.

Emphasis has been made on the functioning of the phenomenon of the interrelationship “performer-instrument”, which has brought into focus the organological approach, which makes it possible to classify instruments (from elite brands such as Steinway to digital systems such as Yamaha Clavinova) not simply as technical means, but as factors that directly influence the evolution of performance technique, *touché*, and the acoustic embodiment of the artistic image.

The current principle of the synergy of musicology and pedagogy has been singled out. It has been determined that scholarly investigations in the sphere of piano performance should come out of the “shadow” of theoretical analysis into the practical plane. The result of such interaction is the transition from understanding the text (musicology) to the development of effective methodologies for forming performance mastery (pedagogy).

The theoretical base of music pedagogy always relies on the laws of psychology and education, as well as on the pedagogical potential of art itself. This is precisely the essence of the research aspects of piano performance in the concept of a multi-paradigmatic methodology. Research into the pedagogical potential of certain musical styles and works, which can effectively combine the methodology of musicology and music pedagogy, requires a detailed consideration.

BIBLIOGRAPHY

1. Ван, Чень. (2025) Формування фактурно-стильових виконавських умінь майбутніх викладачів та учителів музичного мистецтва в процесі навчання гри на фортепіано: дис. ... доктора філософії; Університет Ушинського.
2. Душний, А., Заєць, В., Заєць, О. (2023) Психологічні аспекти музично-виконавської естетики. *Modern art education: theoretical-practical discourse:*

Scientific monograph. Baltija Publishing, 93–118. DOI: <https://doi.org/10.30525/978-9934-26-301-9-5>.

3. Івахова, К. (2023) Історико-мистецтвознавчі та художньо-дидактичні дослідження фортепіанної творчості Мирослава Скорика. *Педагогічний дискурс*, 15, 279–285.
4. Карпов, В., Бондик, О., Лимар, Г., Наумов, О. (2020) Мистецтво та антропологія у дискурсі європейських студій. *Культура і сучасність*, 1, 110–117.
5. Катрич, О. (2000) Стиль музиканта-виконавця (теоретичні та естетичні аспекти). Дрогобич.
6. Касьяненко, Л. (2021) Піаніст і фактура: монографія. ФОР Цьома С.
7. Касьяненко, Л. (2022) Класифікація фортепіанних штрихів як теоретичний інструмент освоєння піанізму. *Південноукраїнські мистецькі студії*, 1, 33–43. DOI: <https://doi.org/10.24195/artstudies.2022-1.6>.
8. Кашкадамова, Н. (2014) Виконавська інтерпретація у фортепіанному мистецтві ХХ сторіччя: підручник. Львів.
9. Коновалова, І. (2019) Феномен композитора в європейській музичній культурі ХХ століття: особистісні та діяльнісні аспекти: дис. ... докт. мистецтвознавства. Харків.
10. Кочнев, В. (2025) Поетика сонатної форми у Ф. Шуберта: від композиційного принципу до виконавського переживання. *Музичне мистецтво і культура*, 43, 175–191. DOI: <https://doi.org/10.31723/2524-0447-2025-43-13>.
11. Кричинська, О. (2017) Стильові аспекти розвитку європейської фортепіанної сюїти першої третини ХХ століття: дис. ... канд. мистецтвознавства; Національна музична академія імені П. Чайковського.
12. Левкулич, Є. (2021) Фортепіанна спадщина Сергія Борткевича у актуальному просторі виконавського мистецтва ХХ – початку ХХІ століття: дис. ... канд. мистецтвознавства; Національна музична академія України імені П. Чайковського.
13. Марценківська, О. (2014) Загальні тенденції музичного романтизму та їх прояв у фортепіанній творчості Б. Лятошинського. *Київське музикознавство*, 48, 132–148. URL: http://nbuv.gov.ua/UJRN/kmuz_2014_48_15.
14. Масляєва, О. (2012) Фортепіанні рагафрази Ф. Ліста за операми Дж. Верді: «Ернані», «Ріголетто», «Трубадур». *Наукові записки. Серія: Мистецтвознавство*, 2, 43–48.
15. Мимрик, М. (2022) Герменевтика музичних творів у контексті інтерпретаційної діяльності викладача мистецьких дисциплін: акмеологічний вимір. *Науковий часопис НПУ імені М. Драгоманова. Серія 14. Теорія і методика мистецької освіти*, 28, 37–44. DOI: <https://doi.org/10.31392/NPU-nc.series14.2022.28.06>.
16. Муляр, А. (2022) Фортепіанно-виконавська інтерпретація як когнітивний феномен (на основі підходів сучасних українських музикознавців). *Музичне мистецтво і культура*, 35, 121–134. DOI: <https://doi.org/10.31723/2524-0447-2022-35-1-10>.
17. Реброва, О. (2023) Теоретичне дослідження художньо-ментального досвіду в проекції педагогіки мистецтва: монографія: 2-ге вид. Суми. DOI: <https://doi.org/10.24195/Rebrova2023>.
18. Реброва, О., Шао Ці, Чень Лін'янь. (2023) Художній контент фортепіанної підготовки майбутніх

бакалаврів музичного мистецтва. *Південноукраїнські мистецькі студії*, 1, 52–58. DOI: <https://doi.org/10.24195/artstudies.2023-1.8>.

19. Рукомойников, В. (2025) Специфіка роботи виконавського апарату піаніста в процесі музичної інтерпретації (на прикладі творів для фортепіано соло XIX–XX століть: дис. ... докт. філософії; Національна музична академія України імені П. Чайковського. URL: <http://e-archive.knmau.com.ua/handle/123456789/1009>.

20. Рябов, І. (2016) Виконавський тезаурус піаніста: метод аналізу. *Вісник Національної академії керівних кадрів культури і мистецтв*, 3, 89–93.

21. Рябов, І. (2021) Постмодернізм та фортепіанне виконавство: гра, симуляція та полістилістика. *The world of science and innovation. Proceedings of the 9th International scientific and practical conference*. Cognum Publishing House, 611–622. URL: <https://sci-conf.com.ua/ix-mezhdunarodnaya-nauchno-prakticheskaya-konferentsiya-the-world-of-science-and-innovation-7-9-aprelya-2021-goda-london-velikobritaniya-arhiv>.

22. Рябуха, Н. (2009) Виконавська інтерпретація як метод пізнання музичного твору. *Вісник Харківської державної академії дизайну і мистецтв*, 16, 135–142.

23. Рябуха, Н. (2013) Специфіка виконавської інтерпретації в системі трансформації культурних парадигм постмодернізму. *Культура України*, 43. URL: <https://scholar.google.com/scholar?oi=bibs&cluster=875930448459141018&btnI=1&hl=uk>.

24. Самойленко, О., & Осадча, С. (2020) Музична семіологія як актуальний напрям теорії мовної свідомості. *Modern culture studies and art history: an experience of Ukraine and EU: Collective monograph*. Izdavneciba “Baltija Publishing”, 436–458.

25. Шип, С. (2020) Методологія музикознавства: постановка проблеми та основні поняття. *Науковий вісник Національної музичної академії України імені П. Чайковського*, 129, 9–25.

26. Шип, С. (2023a) Музична герменевтика: монографія. ФОП Цьома С.

27. Шип, С. (2023b) Теорія художніх стилів: монографія. ФОП Цьома С.

28. Шип, С. (2024) Історично інформована інтерпретація музичного твору (НІП) у семіотичному аспекті. *Південноукраїнські мистецькі студії*, 2 (5), 157–167.

29. Шумакова, Є. (2024) Жанр парафрази та транскрипції у фортепіанному виконавстві. *Музичне мистецтво і культура*, 38, 44–56. <https://doi.org/10.31723/2524-0447-2023-38-4>.

30. Floros, C. (2010) Johannes Brahms, Free but Alone: A Life for a Poetic Music. Peter Lang.

31. Kasianenko, L. (2020) Understanding of Chopin's music and a new look at its content. *Вісник КНУКіМ. Серія: Мистецтвознавство*, 42, 103–112.

32. Kondratska, L., Rebrova, O., Nikolai, H., Martyniuk, T., Stepanova, L., & Rebrova, G. (2021) Musician-performer in the field of bioethics: a mental act. *AD ALTA: Journal of Interdisciplinary Research*, 11 (02), 132–138. URL: <http://www.magnanimitas.cz/ADALTA/1102/PDF/1102.pdf>.

33. Pototskaya, Y. (2017) Style of performing interpretation as a subject of musicological research. *Вісник Національної академії керівних кадрів культури і*

мистецтв, 2, 104–111. URL: <https://journals.uran.ua/visnyknakkkim/article/view/138640>.

REFERENCES

1. Dushnyi, A., Zaiets, V., & Zaiets, O. (2023) *Psykhologichni aspekty muzychno-vykonavskoi estetyky [Psychological aspects of musical-performance aesthetics]. Modern art education: theoretical-practical discourse: Scientific monograph* (pp. 93–118). Baltija Publishing [in Ukrainian].

2. Floros, C. (2010) Johannes Brahms, Free but Alone: A Life for a Poetic Music. Peter Lang.

3. Ivakhova, K. (2023) Istoryko-mystetstvoznachchi ta khudozhno-dydaktychni doslidzhennia fortepianno tvorchosti Myroslava Skoryka [Historical-artistic and artistic-didactic studies of Myroslav Skoryk's piano works]. *Pedahohichnyi dyskurs [Pedagogical Discourse]*, 15, 279–285 [in Ukrainian].

4. Karpov, V., Bondyk, O., Lymar, H., & Naumov, O. (2020) Mystetstvo ta antropohiia u dyskursi yevropeiskykh studii [Art and anthropology in the discourse of european studies]. *Kultura i suchasnist [Culture and Modernity]*, 1, 110–117 [in Ukrainian].

5. Kasianenko, L. (2020) Understanding of Chopin's music and a new look at its content. *Visnyk KNUKIM. Seriya: Mystetstvoznachstvo [Bulletin of KNUKIM. Series: Art History]*, 42, 103–112 [in Ukrainian].

6. Kasianenko, L. (2021) Pianist i faktura. Monohrafiia [Pianist and texture. Monograph]. FOP Tsyoma S.P. [in Ukrainian].

7. Kasianenko, L. (2022) Klasyfikatsiia fortepiannykh shtrykhiv yak teoretychnyi instrument osvoinnia pianizmu [Classification of piano touches as a theoretical tool for mastering pianism]. *Pivdennoukrainski mystetski studii [South Ukrainian Art Studies]*, 1, 33–43. DOI: <https://doi.org/10.24195/artstudies.2022-1.6> [in Ukrainian].

8. Katrych, O. (2000) Styl muzykanta-vykonavtsia (teoretychni ta estetychni aspekty) [The style of the musician-performer (theoretical and aesthetic aspects)]. Drohobych [in Ukrainian].

9. Kashkadamova, N. (2014) Vykonavska interpretatsiia u fortepiannomu mystetstvi XX storichchia: Pidruchnyk [Performance interpretation in piano art of the 20th century: Textbook]. Lviv [in Ukrainian].

10. Kochnev, V. (2025) Poetyka sonatnoi formy u F. Shuberta: vid kompozytsiinoho pryntsyphu do vykonavskoho perezhyvannia [The poetics of sonata form in F. Schubert: from compositional principle to performance experience]. *Muzychne mystetstvo i kultura [Musical Art and Culture]*, 43, 175–191. <https://doi.org/10.31723/2524-0447-2025-43-13> [in Ukrainian].

11. Kondratska, L., Rebrova, O., Nikolai, H., Martyniuk, T., Stepanova, L., & Rebrova, G. (2021) Musician-performer in the field of bioethics: a mental act. *AD ALTA: Journal of Interdisciplinary Research*, 11 (02), 132–138. Retrieved from <http://www.magnanimitas.cz/ADALTA/1102/PDF/1102.pdf>.

12. Konovalova, I. (2019) Fenomen kompozytora v yevropeiskii muzychnii kulturi XX stolittia: osobystisni ta diialnisni aspekty [The phenomenon of the composer in European musical culture of the 20th century: personal and activity aspects] (Doctoral dissertation). Kharkiv [in Ukrainian].

13. Krychynska, O. (2017) Stylovi aspekty rozvytku yevropeiskoi fortepiannoii siuity pershoi tretyny XX stolittia [Stylistic aspects of the development of the European piano suite of the first third of the 20th century] (Doctoral dissertation). Tchaikovsky National Music Academy of Ukraine [in Ukrainian].
14. Levkulych, Ye. (2021) Fortepianna spadshchyna Serhiia Bortkevycha u aktualnomu prostori vykonavskoho mystetstva XX – pochatku XXI stolittia [Piano heritage by Sergei Bortkiewicz in the actual space of the performing art of 20th – beginning of 21st centuries] (Doctoral dissertation). Tchaikovsky National Music Academy of Ukraine [in Ukrainian].
15. Martsenkivska, O. (2014) Zahalni tendentsii muzychnoho romantyzmu ta yikh proiav u fortepiannii tvorchosti B. Liatoshynskoho [General trends of musical romanticism and their manifestation in B. Lyatoshynsky's piano works]. *Kyivske muzykoznavstvo [Kyiv Musicology]*, 48, 132–148 [in Ukrainian].
16. Masliaieva, O. (2012) Fortepianni parafrazy F. Lysta za operamy Dzh. Verdi: “Ernani”, “Rikoleto”, “Trubadur” [Piano paraphrases by F. Liszt on J. Verdi's operas: “Ernani”, “Rigoletto”, “Il Trovatore”]. *Naukovi zapysky. Serii: Mystetstvoznavstvo [Scientific Notes. Series: Art History]*, 2, 43–48 [in Ukrainian].
17. Mymryk, M. (2022) Hermenevtyka muzychnykh tvoriv u konteksti interpretatsiinoi diialnosti vykladacha mystetskykh dystsyplin: akmeolohichni vymir [Hermeneutics of musical works in the context of the interpretive activity of a teacher of artistic disciplines: an acmeological dimension]. *Naukovyi chasopys NPU imeni M.P. Drahomanova [Scientific Journal of NPU named after M.P. Drahomanov]*, 28, 37–44. <https://doi.org/10.31392/NPU-nc.series14.2022.28.06> [in Ukrainian].
18. Muliar, A. (2022) Fortepianno-vykonavska interpretatsiia yak kohnityvnyi fenomen (na osnovi pidkhodiv suchasnykh ukrainskykh muzykoznavtsiv) [Piano-performing interpretation as a cognitive phenomenon (based on the approaches of contemporary Ukrainian musicologists)]. *Muzychne mystetstvo i kultura [Musical Art and Culture]*, 35, 121–134. <https://doi.org/10.31723/2524-0447-2022-35-1-10> [in Ukrainian].
19. Pototskaya, Y. (2017) Style of performing interpretation as a subject of musicological research. *Visnyk NAKKKiM [Bulletin of NAKKKiM]*, 2, 104–111. Retrieved from <https://journals.uran.ua/visnyknakkim/article/view/138640>.
20. Rebrova, O. (2023) Teoretychne doslidzhennia khudozhno-mentalnoho dosvidu v proieksii pedahohiky mystetstva: Monohrafiia [Theoretical study of artistic-mental experience in the projection of art pedagogy: Monograph] (2nd ed.). Sumy. <https://doi.org/10.24195/Rebrova2023> [in Ukrainian].
21. Rebrova, O., Shao Qi, & Chen Linlin. (2023) Khudozhnii kontent fortepiannoii pidhotovky maibutnykh bakalavriv muzychnoho mystetstva [Artistic content of future musical art bachelor's piano training]. *Pivdenoukrainski mystetski studii [South Ukrainian Art Studies]*, 1, 52–58. DOI: <https://doi.org/10.24195/artstudies.2023-1.8> [in Ukrainian].
22. Rukomoynikov, V. (2025) Spetsyfika roboty vykonavskoho aparatu pianista v protsesi muzychnoi interpretatsii (na prykladi tvoriv dlia fortepiano solo XIX–XX stolit) [Specific Features of the Pianist's Performance Apparatus in the Process of Musical Interpretation (on the example of solo piano works of the 19th–20th centuries)] (Doctoral dissertation). Tchaikovsky National Music Academy of Ukraine. Retrieved from <http://e-archive.knmau.com.ua/handle/123456789/1009>.
23. Riabov, I. (2016) Vykonavskiy tezaurus pianista: metod analizu [The pianist's performing thesaurus: an analytical method]. *Visnyk NAKKKiM [Bulletin of NAKKKiM]*, 3, 89–93 [in Ukrainian].
24. Riabov, I. (2021) Postmodernizm ta fortepianne vykonavstvo: hra, symuliatyia ta polistylytyka [Postmodernism and piano performance: play, simulation, and polystylistics]. *The world of science and innovation. Proceedings of the 9th International scientific and practical conference*, 611–622. Cognum Publishing House [in Ukrainian].
25. Riabuha, N. (2009) Vykonavska interpretatsiia yak metod piznannia muzychnoho tvoriv [Performance interpretation as a method of cognition of a musical work]. *Visnyk KhDADM [Herald of KSADA]*, 16, 135–142 [in Ukrainian].
26. Riabuha, N. (2013) Spetsyfika vykonavskoi interpretatsii v systemi transformatsii kulturnykh paradyhm postmodernizmu [The specificity of performance interpretation in the system of transformation of cultural paradigms of postmodernism]. *Kultura Ukrainy [Culture of Ukraine]*, 43 [in Ukrainian].
27. Samoilenko, O., & Osadcha, S. (2020) Muzychna semiolohiia yak aktualnyi napriam teorii movnoi svidomosti [Musical semiology as a current direction of the theory of linguistic consciousness]. *Modern culture studies and art history: an experience of Ukraine and EU: Collective monograph*, 436–458. Baltija Publishing.
28. Shyp, S. (2020) Metodolohiia muzykoznavstva: postanovka problemy ta osnovni poniattia [Methodology of musicology: problem statement and basic concepts]. *Naukovyi visnyk NMAU imeni P. Chaikovskoho [Scientific Herald of Tchaikovsky NMU]*, 129, 9–25 [in Ukrainian].
29. Shyp, S. (2023a) Muzychna hermenevtyka. Monohrafiia [Musical hermeneutics. Monograph]. FOP Tsyoma S. [in Ukrainian].
30. Shyp, S. (2023b) Teoriia khudozhnykh styliv. Monohrafiia [Theory of artistic styles. Monograph]. FOP Tsyoma S. [in Ukrainian].
31. Shyp, S. (2024) Istorychno informovana interpretatsiia muzychnoho tvoriv (HIP) u semiotychnomu aspekti [The Historically informed musical work interpretation (HIP) in a semiotic aspect]. *Pivdenoukrainski mystetski studii [South Ukrainian Art Studies]*, 2 (5), 157–167 [in Ukrainian].
32. Shumakova, Ye. (2024) Zhanr parafrazy ta transkryptsii u fortepiannomu vykonavstvi [Genre of paraphrase and transcription in piano performance]. *Muzychne mystetstvo i kultura [Musical Art and Culture]*, 38, 44–56. <https://doi.org/10.31723/2524-0447-2023-38-4> [in Ukrainian].
33. Van, Chien. (2025) Formuvannia fakturno-stylovykh vykonavskykh umin maibutnykh vykladachiv ta uchyteliv muzychnoho mystetstva v protsesi navchannia hry na fortepiano [Formation of future musical art educators and teachers' texture-style performance skills in the process of piano teaching] (Doctoral dissertation). Ushynsky University [in Ukrainian].

Фортепіанне виконавство в аспекті наукових досліджень

Олена Євгенівна Реброва
доктор педагогічних наук, професор,
кафедра музичного мистецтва
і хореографії
Державний заклад «Південноукраїнський
національний педагогічний університет
імені К.Д. Ушинського»
ORCID: 0000-0001-7549-6811

Маріана Вакарчук
доктор філософії, доцент
Кишинівського державного педагогічного
університету імені Іон Крянге
ORCID: 0000-0001-5184-4076



Стаття поширюється на умовах ліцензії
відкритого доступу (CC BY 4.0)

У статті здійснено ґрунтовний аналіз фортепіанного виконавства як полівекторного об'єкта наукових розвідок, що охоплює спектр від мистецтвознавства до психофізіології. Мета статті полягає в побудові теоретичної моделі поєднання дослідницької проблематики щодо фортепіанного виконавства як теоретичної основи актуалізації методичного контексту його удосконалення в галузі мистецької освіти. Для досягнення цієї мети авторами реалізовано завдання з екстраполяції методології мистецтвознавства в практичну площину, визначення методичного потенціалу актуальних дослідницьких положень та виокремлення перспектив розвитку піаністичної освіти.

Методологія дослідження ґрунтується на принципі поліпарадигмальності, що дає змогу інтегрувати музикознавчий, антропологічний та органологічний підходи. У роботі адаптовано чотирівневу модель С. Шипа (імплицитний, теоретичний, метанауковий та світоглядно-філософський рівні) до специфіки діяльності піаніста-інтерпретатора. Особливу увагу приділено антропологічному аспекту, який розкриває внутрішні процеси піаніста: виконавську надійність, музичну пам'ять та художнє мислення, а також біомеханіку взаємодії з інструментом (Tuche).

У статті вперше системно поєднано концепцію художньо-творчої ментальності з проблемою історично-інформованої інтерпретації (НІР). Розглянуто роль якості інструментарію (Steinway, Bösendorfer, Yamaha тощо) у процесі матеріалізації художнього образу. Автор доводить, що об'єктом музичної педагогіки є не лише текст, але й особистість виконавця, що потребує синтезу теоретичних знань та практико-орієнтованих методик. Результати дослідження можуть бути використані для розроблення нових методичних рекомендацій у галузі мистецької освіти та професійної підготовки піаністів.

Ключові слова: фортепіанне виконавство, мистецька освіта, методологія, виконавська інтерпретація, антропологічний підхід, художня ментальність, органологія, музична педагогіка.