

The writer of this essay has chosen this topic, which is very important for all interpreters. Mostly it is about the view to work with score of piano music, its understanding and successful presentation to audience.

The chosen topic requires applying of several methods that writer uses, e.g.: analyses of music script, experiment, confrontation of performance, generalizing of own and foreign experiences, intuition, which is very important for understanding of productions.

The essay is divided into three parts.

The first one is about the history of music score and work necessity of performer. The writer thinks that music score has a dualistic character. It does not explicitly express, what is needed for a real interpretation.

In this part, the writer thinks of music score from different views. Interpretative and art connection, the way from the first idea of musician to the ear and soul of listener - that is the point, which connects the whole part. The writer is concerned on questions of interpretative history, interpretative tradition, level of interpretation that are very important for all interpreters.

The writer draws basic principles of interpretation from these psychological ways, there is also point out the necessity of theoretical and practical united access.

The end of this part is about some specific problems of piano music interpretation, thoughts of piano qualities, which point out a sound character of a piece (character of piano tone, piano and polyphony, piano in a chamber music etc.). In the part of authentic interpretation, the writer points out over temporality of art advice. Also the chapters about sonatas and repeats are kept on this way.

The second part is about interpreter and his or her qualities. The writer is concerned on wide range of social context, he thinks about the relation between musical gifts and Personality as a whole and he is interested on occupational hazards of interpreter - pianist.