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## **INTERPRETATION AS INTUITIVE COMPREHENSION OF CONTENT OF A MUSICAL COMPOSITION**

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***Abstract.** Interpretation of content of a musical composition is conducted with a purpose of realization of its sense and functions. Interpreting a musical composition from hermeneutic positions, a musician materializes personal emotions, feelings, commitments, ideals by expressing of universal human values. The article is devoted to the disclosure of the concept of interpretation as compassion and intuitive comprehension of content of a musical composition. Points of view of scholars on content of the concept of "sense" have been analyzed.*

***Keywords:** interpretation, compassion, intuitive comprehension, understanding, sense, art of music.*

**Introduction.** Hermeneutics takes one of the key positions at the current stage of development of the higher artistic education. New paradigm of education plays a significant part in this process; its statement of principle is hermeneutic interpretation of experience, spiritual interpretation of a text, disclosure of its content and meaning in the universe of a culture. Educational process in the higher artistic education is closely related with comprehension of a literary text. Lecturers together with students fill texts of musical compositions with personal understanding, comprehend their manifestation in the pedagogical practice. Based on hermeneutic study, understanding is a mainstay of each stage of process of musical composition interpretation.

**Analysis of publications** and researches of recent years has shown that F. Buzoni, H. Kohan, A. Korzhenievskyi, N. Korykhalova, D. Lisun, H. Neihauz, V. Moskalenko, O. Oleksiuk, V. Razhnikov, O. Rudnytska, S. Feinberg etc. considered the issue of interpretation of musical composition in

their works. The Russian scholar A. Zakirova in her monograph "Pedagogical Hermeneutics" that served for the scholar as a basis for development of course of lectures titled "Fundamentals of Pedagogical Hermeneutics", made a considerable contribution to researches of hermeneutics, its implementation in pedagogical sphere as well as disclosure of content of "interpretation" concept. Taking into account Ukrainian scholars, O. Olesiuk, M. Tkach and L. Bondarenko in their research, dedicated to spiritual-semantic intuition in a formation of hermeneutic experience of future teacher of music art, contributed to formulization of this issue. Scholars substantiated theoretically subject-matter of the concept "spiritual-semantic intuition" in the research, implemented historical discourse of study of the defined phenomenon, generalized approaches to research of the outlined problem.

**Objective** is to reveal specifics of the interpretation process as compassion and intuitive comprehension of content of a musical composition.

**Methodology of research** is based on general-theoretical and methodological positions of philosophy, psychology and pedagogics concerning interpretation of the content of musical compositions. Methods of theoretical and empirical research (analysis of scientific literature, synthesis, systemization, generalization) were applied for realization of the stated objective.

**Results and their discussion.** In recent years, serious interest has been manifested naturally in psychological and pedagogical sciences to the concept *sense* that in psychology has come firstly from philosophy and linguistics. D. Leontiev "This concept is still not included in the main thesaurus of psychology of personality if not take into account the separate scientific schools; the interest and frequency of this concept usage grow in various contexts and frames of theoretical and methodological approaches in addition to that" [4, pp. 299-300].

Underlying the historical character of understanding, V. Diltei stated that cultural phenomena and processes due to their uniqueness can be limited to general schemes and laws, but can be understood either only by the help of interpretation and understanding. Absoluteness of the epistemology leads involuntary to reduction of role of existence and even to its exclusion. Consequently, decrease of mastering of pedagogic knowledge to rational cognition is unacceptable. Absolutization of ontology is unacceptable as well [4, p. 174].

B. Bratus writes that introduction of a personal attitude to the reality inevitably generates a subjective meaning of the objective meaning. Generalizing ideas of A. Leontiev about the role and status of senses in life of a human, the scholar formulates characteristic distinctive properties of senses. *Sense* is not a strictly set subject, thing or action, it is a variable connection between subjects, things or actions, and more precise it is a personal principle of a connection with this, combination of fragmented beyond this sense of existence [1, p. 290].

F. Shleiermacher believed intuitive cognition to be one of the most important in Hermeneutics. It is confirmed by his thought that in the process of interpretation it is possible to analyze the text itself and possible to dive into the spirit of an author, at the same time both these ways are equivalent. After he had substantiated the main categories of Hermeneutics, Shleiermacher defined that interpretation as a mean of achievement of understanding occurs on two levels: intuitive and discursive. The first level (intuitive) corresponds to direct grasping of the sense with a mean of divination (anticipation).

Understanding of the text as a whole in the result of semantic analysis of its parts, in the comparison of its separate and general meanings occurs on the other level (discursive). Interpretation is also inseparable from the procedure of empathy as it is followed by immersion into the object of investigation with a purpose of understanding of senses that it has, by compassion, sensation and intuitive comprehension of the author's world [8].

O. Oleksiuk, M. Tkach and L. Bondarenko define the following levels of manifestation of spiritually semantic intuition in their research: *existential* (as perception and realization by people of their unique subjectivity provide openness to oneself, the ability to realize values and life senses, to feel their bodies and spiritual needs), *intersubjective* (as intuitive understanding by people of universal images of being, senses, truths means that objectiveness of the world is felt as equivalent to intersubjectivity of a human), *transcendental* (presupposes going beyond the limits of everyday experience, achievement of the insight state) [6, p. 299].

A. Zakirova tells that the idea of the converted form manifests itself the brightest in the interpretation of metaphor as a subject of a hermeneutic understanding. In connection with this, it is not accidently that P. Riker rethinks symbolic issue in the 70th by the help of "more appropriate tools" that the philosopher thinks to be a metaphor. Metaphorical expressions transfer interpretive analysis from the sphere of word into the sphere of phrase. Metaphor does not appears from one separate word, it is born out of a conflict, from a tension that arises because words are connected into a phrase. Metaphor demonstrates the symbolic function of language the most obvious. When a native speaker uses a metaphor, the literal sense is changed with metaphorical; however correlation of a word with the reality is increased hereby with specific conditions and circumstances of life; at the same time the context of understanding is expanded and concretized and heuristic activity of subject of interpretation and its personal activity as a translator is intensified [4, pp.181-182].

The scholar D. Varygin believes that in the process of interpretation we not only reproduce a text, but also create new senses that are connected with its deep-water "roots". In the process of interpretation, according to the author, it is possible to create a completely new text that is why hermeneutics is not only a

method, but also expression of creativity, an artistic event. Proximity of hermeneutics to the creativity confirms the fact that intuition with its penchant for irrationality plays a significant part in it [2].

It should be noted that from the standpoint of hermeneutics, productivity of the interpretative process is ensured not only by composite of knowledge and skills, but also by personality's ability to understand semantic aspects of the content of a musical work based on universal values, their capability to bring in personal vision to the content of artistic image, ability to understand the content of interpreted musical work on the spiritual level. Of course, knowledge and skills of a personality compose the basis of the interpretation of a musical work from hermeneutic positions, they are an objective background for the formation of appropriate professional skills. Nevertheless, interpretation of the musical composition from hermeneutic positions is not exhausted by the application of knowledge and skills of a personality only and presupposes their capability to sensation, empathy, value perception, spiritual understanding [7, pp. 86-87].

A musician, interpreting a musical work in the process of professional training, creates an artistic image. One of the most important characteristics of the artistic image is its integrity. The integrity, according to N. Herasymova-Persydska [3, p. 5], is considered as an indispensable property of an accomplish work.

Interpretation of a musical composition is one of the key moments of interaction between a teacher and a student at the initial stage of work on the composition (analysis). After all, further work on the composition and the performance itself depends exactly upon this. Fulfilling texts of musical compositions by the personal understanding, participants of the educational process comprehend their manifestation in pedagogical practice. Interpreting the musical composition, students realize their own emotions, feelings, worries, reflect their ideals and beliefs. It is clear that interpretation of the same musical work will be different for each student, due to their practical experience, scope of knowledge and skills of performance. However, it is important to remember also about the sense of a musical composition, laid by the composer himself. Exactly compassion and intuitive comprehension of the content of the musical composition by a student plays here a paramount role. All possible aspects that might somehow influence on the process of composing of a musical work by a composer should be considered: the time when a composer lived; autobiographical moments from composer's life; significant moral issues of society; personal beliefs of a composer; and the most important – the thought that a composer wanted to get across the audience.

Various variants of interpretation are possible, but one remains unchanged: different shades may be assigned to the content of a composition, key points may be highlighted in different ways, and more attention may be payed to

certain moments, but the content, sense, purpose and designation of a musical composition remind consolidated, programmed by the composer.

Genuine inspiration of musicians manifests brightly in the moment of performance of their own musical interpretation by the artistry that supplements harmonically musical and stage performance that guarantees understanding by the audience the real sense of the musical composition, laid in the text by the composer himself.

Interpreting the artistic image, combining the reality and convention, a student contributes to combination during the comprehension of its sense not only visual-figurative and verbal-logical types of thinking, but also different sensations.

Of no less importance is the fact that the process of interpretation and intuitive comprehension of the content of musical compositions contributes to development in students of such qualities as independence, creativity, criticality and tolerance. Indeed, a student is responsible for interpretation and its presentation to the audience that demands serious analysis and a continuous work on the composition itself. The creative self-realization of students occurs also in the process of interpretation, a character, a temper, and their value system are revealed.

**Conclusions.** Basing on the above-mentioned provisions, it is possible to draw a conclusion that the process of interpretation of musical compositions is difficult and multifaceted. It should be considered as a process and a result of spiritual and intellectual cognition, understanding and explanation of semantic aspects of the content of the musical composition. The process of interpretation ensures creative growth and self-realization of a student. Productivity of this process is assured not only by the scope of knowledge and skills, but by ability of a personality to understand semantic aspects of the content of the musical composition on the basis of universal values, their capability to bring in a personal vision in the content of the artistic image.

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