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В КОНТЕКСТІ КУЛЬТУРНОГО
РОЗВИТКУ СУСПІЛЬСТВА**

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молодих учених та студентів
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CULTURAL HERMENEUTICS AS A METHODOLOGICAL BASIS FOR THE ARTISTIC INTERPRETATION OF A VOCAL WORK

Vocal art opens to the performer and listener wide horizons of world spiritual culture. Therefore, singing occupies such an important place in the education and general education of children and students. Vocal music is an extremely broad sphere of musical practice, which is explored and understood from different angles. The importance of musical learning and education was emphasized by many famous scientists, methodologists and teachers in the field of general and artistic education, including: B. Grinchenko, E. Jacques-Dalcroze, Z. Kodai, M. Montessori, K. Orff, J. Pestalozzi and others. In a wide range of problems of vocal preparation, an important place is occupied by the problem of interpretation of a musical work.

Among the pressing scientific issues, the following are common:

- formation of a performing and interpretive culture in singers;
- the performer's understanding of the peculiarities of genre-style interpretation;
- mastery of expressive means of interpretation, in the context of ethnocultural (national traditions) and historical development of vocal art and performing culture;
- psychology of musical and performing creativity.

The study of the problems of artistic interpretation is determined by the place of this phenomenon in modern art, where the principle of understanding, rethinking and interpreting a musical work becomes one of the leading ones when referring to artistic classics "for its own sake" and when creating new performing interpretations. As noted in the works of O. Kolesnik: "Consideration of certain aspects of the phenomenon of artistic interpretation outside a single context leads to the loss of a holistic vision of the multifaceted processes that occur in culture." It is important that cultural hermeneutics is aimed at understanding not only the text, but also its broadest context. In particular, through the study of cultural universals and their individual, national and historical artistic interpretations, which make a work of art open and able to overcome spatial and temporal boundaries.

The theoretical basis of cultural hermeneutics is: methodological hermeneutics by F. Schleermacher and V. Diltei, ontological hermeneutics by M. Heidegger, G. -G. Gadamer, P. Riker, morphology of culture by O. Spengler, analytical psychology by K. Jung, hermeneutics of cultural universals by V. Darensky, hermeneutics of the style of S. Kvit and other directions compatible with them.

Defining the hermeneutical meanings of culture is impossible without understanding the contexts behind a certain artifact. According to F. Schleermacher, the best method of searching and understanding meanings is the "hermeneutic circle" method. From the point of view of cultural hermeneutics, this method can be formulated as follows: understanding the text is impossible without understanding the context, and understanding the context is impossible without understanding the text.

Cultural hermeneutics has a special potential as a methodological basis for the artistic interpretation of a vocal work, because it directs to the fullest possible comprehension of not only texts, but also their cultural implications and contexts. In the most general sense, three levels of cultural context can be distinguished: personal, social and universal (world). It is important that within the cultural hermeneutics, the comprehension of a musical work is said through the categories of "worldview," "style of thinking," "spiritual climate," "ethos," "cultural soul," "continuum," "life world" and many others, which denote that mental horizon, the community of which determines the identity of a person and a people. L. Stepanova's study substantiates the fundamental possibility of artistic and hermeneutical interpretation based on the cultural compatibility of the musical text with the concepts of... "national and world cultural heritage." The scientist sees the spiritual essence of interpretation precisely through the prism of its predetermination by cultural and historical consciousness, which in turn becomes the basis for the formation of performers and listeners... "personal qualities and spiritual potential" (Stepanova, 2018, p. 86).

According to Gadamer, the central motive of hermeneutics is to overcome strangers. This is what makes it relevant in times of great political, social and cultural upheaval, when there is a need to restore traditions and destroyed ties. Therefore, it is the cultural hermeneutics that becomes especially important in our time, when the urgent need is to transform the mosaic image of the world on new foundations.

According to S. Shipp, it is obvious that "the quality of the interpretation of a particular musical work directly depends on how the musician-performer understands the artistic concept of this artifact, how he represents the author's artistic design and takes into account the objective factors that determine the semantics of the composition being performed" (Shipp, 2023, p. 76).

Conclusions. Cultural hermeneutics is an effective methodology for interpreting vocal works, as it promotes a deep understanding of the text in its cultural, historical and social contexts. This approach allows the performers not only to reveal the author's artistic intent, but also to feel the connection of the work with the spiritual and ethnocultural heritage.

The hermeneutic method, in particular the principle of the "hermeneutic circle," provides a holistic understanding of a musical work through the relationship of text and context. This improves the quality of performance, forms the performance-

interpretation culture and expands the possibilities of creative dialogue between cultures.

In modern conditions, cultural hermeneutics is especially relevant, helping to overcome cultural alienation, restore traditions and develop musical art as a means of unity. Interpretation of vocal works based on hermeneutics not only enriches performers and listeners, but also contributes to the preservation of cultural heritage.

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PERSONALITY-ORIENTED APPROACH AS A METHODOLOGICAL BASIS FOR PREPARING APPLICANTS FOR ARTEDUCATION FOR INDEPENDENT WORK OVER CHAMBER VOCAL REPERTOIRE

Personality-oriented approach and personality-oriented education are concepts that have recently appeared in Ukrainian pedagogical science, but have quickly gained a large number of followers among scientists and practitioners. The essence of a personality-oriented approach lies in its focus on the development of professional qualities of a specialist on the basis of his personal properties (according to S. Sysoeva), as well as in the formation of the ability of applicants for independent work, readiness for constant professional self-development (according to A. Orishchuk).

In the field of higher education, the problem of preparing students for independent work while studying in higher education occupies an important place, because the latter is of great importance for future professional activity. Independent

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