

засадах / О. Іваненко // Вісник Інституту розвитку дитини. Сер.: Філософія, педагогіка, психологія. – 2015. – Вип. 37. – С. 65–70.

4. Маковський С. Мастерство Серова // Аполлон. – 1912. – №10. – С. 3–12.

5. Масол Л. М. Художня культура. 10 клас: Тематичні розробки уроків. Рівень стандарту. Академічний рівень / Л. М. Масол, О. В. Гайдамака – Х.: Вид-во «Ранок», 2010. – 336 с.

6. Мастерство художественное [Электронный ресурс] // Краткий словарь по эстетике. – Режим доступа: <http://esthetiks.ru>

7. Мовчан В С. Естетика: навчальний посібник для вузів / Віра Серафимівна Мовчан. – Київ: Знання, 2011. – 527 с.

8. Оверчук В. В. Творчість: психологічний, культурний і духовний аспекти / В. В. Оверчук // Іван Огієнко у діалозі культур і духовності (Огієнківські читання у Чудодієвому): Збірник наукових праць / [за ред. проф. П. Ю. Сауха]. – Житомир: Вид-во ЖДУ імені І.Франка, 2010. – С. 285–294.

9. Пайдуков П. В. Формирование профессиональной компетентности у будущих учителей изобразительного искусства в процессе предметной подготовки: автореферат дис. ... канд. пед. наук, спец.: 13.00.08 / П. В. Пайдуков. – Чебоксары, 2013. – 22 с.

10. Психология общения: энциклопедический словарь / под общ. ред. А. А. Бодалева. – М.: Изд-во «Когито-Центр», 2011. – 600 с.

11. Ростовцев Н. Н. Очерки по истории методов преподавания рисунка. / Н. Н. Ростовцев. – М., 1983., – С. 184.

12. Сотська Г. І. Естетично-професійна компетентність майбутнього вчителя образотворчого мистецтва / Г. І. Сотська. Режим доступу: <http://lib.iitta.gov.ua>

13. Туманов І. Складові художньої творчості та їхнє значення для розвитку творчих здібностей у процесі навчання мистецтву / І. Туманов // Вісн. Львів. ун-ту. – 2008. – Вип. 23. – С. 38–45.

14. Чернышева С. А. Роль проектных методов в формировании художественно-творческой компетенции у студентов педагогического колледжа / С. А. Чернышева // Молодой ученый. – 2014. – №18. – С. 674–676.

#### ВІДОМОСТІ ПРО АВТОРА

**Семенова Олена Віталіївна** – аспірант Уманського державного педагогічного університету імені Павла Тичини, викладач кафедри образотворчого мистецтва Уманського державного педагогічного університету імені Павла Тичини.

*Наукові інтереси:* формування художньо-творчої компетентності майбутніх учителів.

УДК 378.147.091.3:78]:316.647.5

### THE USE OF HERMENEUTICS IN THE PROCESS OF MUSICAL AND INTERPRETIVE ACTIVITY AS A FACTOR OF FORMATION OF PROFESSIONAL TOLERANCE

**Zoya STUKALENKO (Kirovohrad)**

**Defining of the problem.** In modern education professional tolerance acts as an important condition of successful activities in the educational process, basis of its growth and a kind of guarantee of enhancing the effectiveness of the mentioned process. Modern personality comes into a diverse and increasingly complicated multidimensional socio-cultural relationships and faces with the necessity, which often develops into an acute problem – to achieve adequate understanding, agreement and harmony in relationships and interaction with the outside world. Taking it into consideration, the prospective musical art teacher of secondary school should not just be aware of educational and artistic repertoire of the school program, know musical and poetic text of the work, but he/she should disclose the ideological and artistic content and pedagogical orientation of the work and be deeply aware of it and perform it at the proper artistic level – to sing and play. So the level of performing skill is based on the ability to regulate own emotions, keep self-control, be tactful,

tolerant, that depends on the internal state of a psychological equilibrium. In view of the above, the study of hermeneutics in the process of music-interpretation activity as a factor of professional tolerance is relevant and timely.

**Analysis of the studies and publications.** The phenomenon of tolerance has been considered by the scientists of different branches and grounded in the writings of eminent philosophers, writers, sociologists and educators: Plato, Voltaire, G. Hegel, I. Kant, L. Tolstoy, G. Skovoroda. Fundamental studies of various aspects of tolerance have been held by famous researchers, among which J. Bastida, P. King, B. Wiliam should be mentioned. The problem of tact, nonconflicting is considered by such domestic researchers as: T. Alekseyenko, V. Bocharova, R. Valitova, A. Zarivna, A. Mudryk, V. Sukhomlynsky, O. Shvachko. Such researchers as I. Bekh, L. Zaviriukha, V. Kaloshyn, V. Shalin are mostly concerned with the issues of disclosure of the pedagogical context of the phenomenon of tolerance. Various aspects of formation of

tolerance of schoolchildren and students in educational institutions are examined in the dissertation researches of B. Hershunskyi, O. Kariakina, V. Kozlov, L. Kolobova, D. Kolosov, A. Pogodina, J. Todortseva. In the field of music-pedagogical education certain aspects of pedagogical tolerance have been revealed by E. Abdullin, J. Aliev, A. Asmolov, L. Bezboroda, D. Kabalevskyi, L. Majkovska, L. Masol, O. Nikolayeva, O. Oleksyuk, M. Osenneva, O. Lobova, V. Orlov, G. Padalka, O. Rostovskyi, O. Rudnitska, O. Shcholokova, V. Cherkasov, L. Shkolyar.

The main issue of hermeneutical approach in the field of musical pedagogy is explored by the scientists such as: M. Kagan, O. Katrich, O. Kotlyarevska, D. Lisun, O. Lyashenko, V. Medushevskyi, V. Moskalenko, O. Olekyiuk, I. Poluboyarinoва, A. Plotnitska, T. Reyzenkind, I. Sulyma, N. Chernyavska, A. Shcholokova.

**The purpose of the article.** The purpose of the article is the research of the technique of application of hermeneutics in the process of music-interpretation activity as a factor of professional tolerance.

**The main material.** Hermeneutics (from Greek «interpret») – is a direction of scientific activity that is associated with the research, interpretation, explanation and understanding of the text. Hermeneutics was viewed as an art of interpretation, the founders of which were philosophers of the XVIII – XIX centuries. F. Shleyermaher and V. Diltey. Philosophers have developed hermeneutics as a methodological basis of Humanities, which means the art of understanding someone else's identity. The main task of philosophers in the context of the hermeneutical approach was an organic combination of creative design of the author with the interpreter, which is based on understanding and empathy. In the context of the musical-pedagogical activity the phenomenon of hermeneutics has a wide definition. From the perspective of music education, artistic text, a piece of music and its components, objects and subjects of the teaching process, pedagogical relationships, etc. can be considered as this phenomenon.

The hermeneutical approach to mastering of the music text provides for the disclosure of a certain semantic unity, the structure and separation of various approaches of defining of the essence and interpretation. Music-interpretation activity of prospective musical art teachers is a creative work in the professional preparation and a part of the holistic approach to the solving of the tasks of our research. Conclusions of the philosophers about creativity in teaching and education as a process of self-realization of a personality indicate the

interpretation of art as a universal mechanism for the development of an individual [1].

The artistic embodiment of musical image in the process of interpretation of a musical piece depends on the psychological and professional qualities of a musical art teacher: intelligence, professional competencies, experience, emotional stability, temperament, creativity, artistic exposure, possession, tolerance.

Student age, which is specified by social activity, is the optimal period for the effective formation of tolerance. Professional tolerance, that is the incentive for the formation of harmony of partnership, the driving force of positive solution of common creative tasks, has the following characteristics: the ability to control oneself; to listen to the interlocutor; to be friendly; to discover respect for the identity and individuality of each member of the team; to have anthropologically oriented thinking (the ability to exercise constructive discourse, to avoid conflicts, to conduct dialogue and reach consensus of the interpretations of musical works); respectful attitude to another culture with a positive perception of one's own; the presence of human values of a personality (goodness, mercy, patience, altruism, responsibility, sincerity, fairness, honesty, understanding).

Professional tolerance of prospective musical art teachers is defined by us as a personal quality, professional position, subject-subjective interaction of a teacher and students in the process of artistic and aesthetic activity; ability to perceive other people's thoughts, behavior and other features without objection and counter in the process of dialogue with works of musical art.

The main direction in the complex structure of the process of musical interpretation is to create a search engine for motivation. According to M. Kagan, «a work of art is «open» for the co-creation of people and in the process of adoption they should hang over, interpret, «attach» it to their experience and spiritual world, thereby continuing the creative process started by the artist» [2, p. 262]. Music art teacher has to be aware of the plurality of hidden meanings and variant interpretation of musical works, which in turn requires both intellectual and aesthetic work.

The famous French philosopher P. Ricker believes that the hermeneutical field is a total of the interpretation of different shades of meaning: «one content is direct, primary, with literal meaning, which simultaneously defines the other content – secondary, which can be understood only through the first» [6, p. 45]. Hence there is a professional tension that declares various forms of musical interpretation. Hermeneutical abilities are based on certain principles: *the principle of cognitivity* (its implementation is in the organization of the educational process, where on

the stage of realization of new information there is some coincidence with the conception of a composer. The main objective of this principle is the «cooperation» of a composer and performer of the musical composition, where the cornerstone is self-correction and self-assessment of the activity); *the principle of heuristic* (the content of the art work is a diverse information about the style, genre, composer's era, nature of the work, where the «collaboration» between the student and the author is the application of the methods of deduction, induction, guess. «The cooperation of the author and the reader can be an example of a social strategy, and control of emotions – of affective one» [8, p. 4–7]; *the principle of the development of the activity of a teacher of music art* (in the hermeneutical approach, which is based on this principle, much attention is paid to the independent work of students, that is, the analysis of the musical work that develops the mechanisms of thinking and orientation in a combination of constructing semantic shades of work); *the principle of a dialogue between the teacher and student* (based on the dialogical approach, which requires constant contact and active discussion of the activities of the contractor, as well as the principle of a polilog – a collective discussion of a student performing interpretation); *hermeneutical circle* (harmonizing the relationship between the text and artist, where the action is aimed at the feedback circuit of communicativity: life – the artist – a piece of music – the author – the artist – life); *the principle of interpretation of the musical work* (which creates such schemes in the mind of a student, which builds its own model concept and provides a certain dialogism in the interpretation of the piece of music. This concept absorbed the tint of an individual kind of interpretation.

O. Lisun defines the following skills as the hermeneutical ones: «understanding, spiritual values, knowledge, dialogical way of perception, hermeneutical circle, empathy, compassion, which are due to the fundamental categories of hermeneutical doctrine» [3, p. 62–66]. As one can see, the hermeneutical abilities in relation to the interpretation of music works determine «the basis of all processes of communication, during which we have to disclose the intentions and actions of the people, their words, actions, products of spiritual, mental activity, works of art and any other iconic systems» [3, p. 45].

O. Lyashenko confirms that «there is no infinite variable possibility, and the range of interpretations has certain limitations. Their presence puts up interpretation from the plane of the psychological freedom into the plane of scientific method of knowledge» [4, p. 58–63]. Penetration into the idea of the author and adequacy of its playback occurs on the basis of «decoding of the objective essence of the piece

with the inclusion of such subjective mechanisms of a personality-psychological plan as an associativity of perception, emotional reaction» [4].

I. Poluboyarinova believes that «interpretation is a structured way in performance time and space of creative communication of a personality (I) with Another in itself (the author of the musical work» [5, p. 71]. This gives us grounds to confirm that the key point in the diversity of the hermeneutical approach that puts forward the requirement of adequate recovery of the content of artistic work is tolerance. Hermeneutical skills allowed highlighting the complex of universal provisions for human knowledge, according to which the most full and adequate one is understanding of a human from the humanistic-tolerant positions, namely:

- the dialogical reliance on exposure and understanding as the basis of hermeneutics;
- organic combination of knowledge with self-study;
- the combination of the cognitive and artistic and aesthetic approaches in the process of higher education;
- divination into the inner world and psychology of the other "I" and pedagogical situation in general.

Artistic-pedagogical interpretation of music as a kind of training activity dictates the new quests for art and integration. Students should realize that in the system of musical-pedagogical education, which has its own specifics, musical performance interpretation of works is focused on the job in future professional activity, that is directed at children's audience. Therefore, prospective professionals must master a number of theses, which would further optimize their work. Firstly, it is an availability and brightness of the interpretation work, ability to highlight the main musical image boldly, that is, «to apply» interpretation of a musical work unobtrusively; to be able to interest children with own example.

One of the dominant conditions of creating a tolerant learning environment, according to G. Padalka, is to achieve the principles of dialogical grounds of the interaction between the teacher and student in the learning process. Thus an objective possibility of interpretation of artistic images, demonstration of different variants of interpretation solution of performing becomes the basis of pedagogical searches in this direction. Therefore, empathically psychological awareness of the inner world of a student should be an important aspect of ensuring the educational dialogue.

To analyze the style of a choral conductor in the process of application of hermeneutics is important for the study of professional tolerance of prospective musical art teachers. In this context,

students should analyze versions of the musical works conducted by them, while doing a comparative analysis of performing of versions of the work, proposed by different conductors-choirmasters. The main purpose of the analysis of the performing versions of a choral work is a setting of means of achieving of the artistic integrity of this work, which is a condition and a sign of incarnation of the performing concept. Analysis of the means of achieving of artistic integrity of the choral work allows to compare different performance versions of it and to make conclusions regarding the features of the individual performing style of each conductor-choirmaster.

In order to develop in prospective teachers of musical art the ability to understanding, empathy and sympathy (compassion) in professional activities, adequate interpretation of not only works of art but also awareness of the causes and consequences of misunderstanding, ability to separate for the detection of tolerance and intolerance, that may occur as a result of human interaction with another culture, it is important to use such methods of research for the measures of preventive axiopsychological deviations in behavior: exercises, challenges, discussions and resolving of problematic situations. In our belief, the main form of improvement of professional training of prospective musical art teachers could be the program, which has a synthesized complex of pedagogical, methodical, psychological knowledge, where specially organized training and performance practice is a perfection of it.

Taking into account the specifics of a prospective profession, the direction of a prospective teacher of music to work in secondary school, we paid attention to the analysis-interpretation of the works of school song repertoire, depending on the ideological and artistic conception of the composer, artistic and aesthetic principles, moral and ethical views, the ability to tolerate use of the research methods and preventive techniques (the elimination of causes and effects, which can stimulate intolerance, overcoming them before they affect the behavior). In this perspective, it is advisable to focus on the comparative analysis of artistic works. Comparative analysis helps to implement and develop students' persistent idea of the variety of musical styles, genres and forms, shapes humanistic worldview, brings up tolerant attitude towards cultural heritage of different composers.

**Conclusions.** Thus, experience of hermeneutical abilities allows to solve the problem of understanding of a musical work, attention and self-control. It is clear that the process of "appropriation" of the content of a musical

composition is implemented in the individual performance activity of students, which can be considered as a full art dialogue with the author of the work and the audience, in which the exchange of personal values is performed.

The above mentioned allows us to understand the hermeneutical approach as a theoretical-methodological strategy of forming of moral values of contemporary professional education in students, which in turn provides a holistic development of complex multicultural, linguistic, communicative, discourse and technological knowledge, abilities and skills based on the transformation of the content elements. Application of hermeneutics is based on the principles of cognitivity, heuristics, dialogue, principle of a hermeneutical circle, interpretation of a musical art teacher, development of the activity of a musical art teacher, which stimulate the formation of an important ability of a prospective musical art teacher – his/her professional tolerance.

Prospects of the further researches are in the wider study of the general system of tolerance and professional tolerance of a prospective musical art teacher with regard to its various components, mechanisms and factors; further development of methodological instruments of measuring of professional tolerance as a multilevel phenomenon.

#### BIBLIOGRAPHY

1. Бердяев Н. А. Я и мир объектов. Опыт философии одиночества и общения / Н. А. Бердяев. – переизд. в «Философия свободного духа». – М.: Республика, 1994. – 312 с.
2. Каган М. С. Мир общения: проблема межсубъектных отношений / М. С. Каган. – М.: Политиздат, 1988. – 319 с.
3. Лісун Д. В. Сутнісна характеристика та структура професійних герменевтичних умінь майбутнього музиканта-виконавця / Д. В. Лісун // Наукові записки Тернопільського НПУ ім. В. Гнатюка. Серія: Педагогіка. – 2010. – № 1. – С. 62–66.
4. Ляшенко О. Д. Художня інтерпретація творів мистецтв в теорії та практиці наукового аналізу / О. Д. Ляшенко // Неперервна професійна освіта: теорія і практика: наук.-мет. ж-л. – К.: Київ. ун-т. ім. Б. Грінченка, 2011. – Вип. 2. – С. 58–63.
5. Полубояринова І. І. Проблема інтерпретації музичного твору в процесі професійної підготовки музично обдарованих студентів / І. І. Полубояринова // Освіта та розвиток обдарованої особистості. – 2013. – № 1(8). – С. 71.
6. Рикер П. Конфлікт інтерпретацій. Почерки о герменевтике / Поль Рикер. – М.: Медиум, 2002. – 622 с.
7. Щепилова А. В. Когнитивный принцип обучения второму иностранному языку: к вопросу о теоретическом обосновании / А. В. Щепилова

// Иностранные языки в школе. – 2003. – № 2. – С. 4–11.

8. Щолокова О. П. Основи професійної художньо-естетичної підготовки майбутнього вчителя: моногр. / О. П. Щолокова. – К.: Укр. держ. пед. ун-т ім. М. П. Драгоманова, 1996. – 172 с.

9. Щолокова О. П. Сутність і термінологічна характеристика інтерпретаційного процесу в умовах художньо-педагогічної діяльності / О. П. Щолокова // Науковий часопис. – К.: НПУ, 2005. – Вип. 2 (7). – С. 2–14.

#### INFORMATION ABOUT THE AUTHOR

**Stukalenko Zoya Mykhailivna** – a post-graduate student of the Department of Pedagogy and Educational Management, a lecturer of the Department of Music Theory and Instrumental Disciplines, a leader of the Orchestra of Folk Instruments of the Art Faculty of Volodymyr Vynnychenko Kirovohrad State Pedagogical University.

*Terms of scientific interests:* music and performing training of prospective teachers of music, art and aesthetic education of youth.

УДК 372.87

### МЕТОДИКА ЗАЛУЧЕННЯ УЧНІВ СЕРЕДНІХ ШКІЛ ДО ОСНОВ ПИСЬМОВОЇ МУЗИЧНОЇ КУЛЬТУРИ

Сян ЧЖАО (Одеса)

**Постановка проблеми.** Кожна високо-розвинена музична культура характеризується наявністю засобів письмової фіксації музики. Це може бути графічний запис цілісних музичних творів, найважливіших елементів музичної мови, або абстрактних музично-теоретичних уявлень (звукорядів, формул ритму та ін.). Засоби музичної писемності різноманітно пов'язані з вербальною мовою, системами числення, з усією художньою практикою даної культури.

Головними функціями систем музичної писемності є збереження ідентичних текстів і моделей творчості, поширення кращих зразків музики, забезпечення музично-виконавської діяльності, а також сприяння практиці навчання музичному мистецтву. Виходячи саме з такого широкого розуміння феномену музично-письмової культури, слід, на наш погляд, розглядати конкретні питання методики вивчення нотної знакової системи (або – як найчастіше говорять педагоги – нотної грамоти) в загальноосвітній школі.

**Аналіз останніх досліджень і публікацій.** Проблема методики навчання нотної грамоти не є новою. Вона має більш ніж тисячолітню історію. Ця історія бере свій початок у європейській музичній освіті, зокрема, у працях Гвідо Аретинського (XI століття). Незважаючи на свою давність, проблема освоєння нотної грамоти ніколи не втрачає актуальності. У другій половині минулого і початку нашого століття вона часто ставала предметом наукового та методичного аналізу (роботи Л. Баренбойма, П. Вейса, Т. Дябло, Н. Долматова, П. Мироносицького, Г. Рігіної, М. Румер, М. Чернова та ін.).

Постійна увага фахівців до даної проблеми пояснюється, по-перше, еволюційними змінами

музичної культури та відповідним розвитком засобів фіксації музичних текстів. По-друге, весь час (а зараз – досить швидко) змінюються умови, цілі, підходи, характер самої музично-освітньої практики. Отже, не дивно, що сьогодні, на початку XXI століття музиканти-педагоги (Ю. Алієв, Л. Безбородова, О. Бобрик, С. Білецький, С. Ключко, Т. Ліхініна, Н. Неделкут, Ю. Поплавська, О. Ростовський, О. Стріхар, С. Якимчук та ін.) як і раніше задаються питаннями про доцільність та шляхи вивчення нотного письма в загальноосвітній школі.

Про це свідчить, наприклад, авторитетне висловлювання О. Ростовського: «Яке місце у музичному навчанні має посідати вивчення нотної грамоти? Досить поширеною є думка про те, що навчити учнів співати по нотах у загальноосвітній школі практично неможливо, а якщо й досягаються якісь успіхи у цій царині, то лише за рахунок других видів діяльності. Ця думка небезпідставна, оскільки спів по нотах дійсно забирає багато часу» [8, с. 81]. Разом з тим, вчений підкреслює наступне: «... вміння співати по нотах суттєво сприяє розвитку музичних здібностей дітей. У них поліпшується точність інтонування, розвивається мелодійність й гармонічний слух, успішніше засвоюються різноманітні знання для записів музики, музичні поняття і терміни» [8, с. 95]. Більшість учителів правильно розуміє значення співу по нотах – не як самоціль, а як засіб музичного навчання. У нашому дослідженні (воно здійснюється в Південноукраїнському національному педагогічному університеті імені К. Д. Ушинського) ми твердо дотримуємося даного постулату і, слідом за провідними фахівцями, розглядаємо музичну писемність не