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## **Hermeneutic analysis as a basis of forming a musician's artistic experience**

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### **Abstract**

In the course of the work, it has been found that hermeneutical analysis of music is the most complex kind of artistic reality analysis. Interpretation as a result of hermeneutical analysis becomes a necessary condition for the formation of artistic experience. The basic procedure of hermeneutical methods of communication with works of art is the use of the performer in the author's spiritual world, the subjective empathy and objective reconstruction of the cultural and historical world. All of the suggested above allows come to statement that mastering hermeneutical analysis skills is the basis for shaping the artist's artistic experience.

**Keywords:** Artistic image, Artistic experience, Interpretation, Musical hermeneutics, Musical activity.

## Análisis hermenéutico como base para formar la experiencia artística de un músico

### Resumen

En el curso del trabajo, se ha encontrado que el análisis hermenéutico de la música es el tipo más complejo de análisis de la realidad artística. La interpretación como resultado del análisis hermenéutico se convierte en una condición necesaria para la formación de la experiencia artística. El procedimiento básico de los métodos hermenéuticos de comunicación con las obras de arte es el uso del intérprete en el mundo espiritual del autor, la empatía subjetiva y la reconstrucción objetiva del mundo cultural e histórico. Todo lo sugerido anteriormente permite llegar a afirmar que dominar las habilidades de análisis hermenéutico es la base para dar forma a la experiencia artística del artista.

**Palabras clave:** Imagen artística, Experiencia artística, Interpretación, Hermenéutica musical, Actividad musical.

### 1. INTRODUCTION

Performing a modern music teacher's the professional duties requires a wide range of professional competencies acquisition, among which the most important are perception of music developed skills, analysis of its artistic content and performance of a musical work. At the same time, they are also the main types of music activity, which requires the development of interpreting skills and, on their basis, a professional musician's artistic experience. The wider the range of experience, the more advanced is musician's analytic-interpretive

thinking. All of this points to the idea that the problems of interpreting a piece of music, as one of the most important components of a musical activity, require constant theoretical reflection in various aspects, since in the process of creating one's own interpretation, a musician must make a hermeneutical analysis of music for sure.

Musical interpretation is perceived by the authors of the article as music-performing hermeneutics, the process of which unfolds from technological preparation to the musician's artistic formation. As a result, the performer achieves creative self-realization and essential individual characteristics disclosure. Interpretation is a kind of act of spiritual activity and a musical work functioning in self-development. Like many musicological definitions, interpretation can be interpreted in narrow and broad terms. In the first case, interpretation is an actor's attitude as a result of the creative activity of the performer, encompassing the vision, reading and treatment of the work. Interpretation in the broad sense is a direct perception of a work of art. This perception will be effective in understanding the content of the work, which is achieved in the process of hermeneutical analysis. Thus, the interpretation of a musical text in order to understand its deep content is necessary in all types of music-pedagogical activity. This statement actualizes the need for mastering future musicians by the method of hermeneutical analysis.

Relying on works in the field of hermeneutics, theory of interpretation, music pedagogy, and the authors of the article aim to reveal the role of hermeneutical analysis of the artistic content of

music as a basis for shaping a music teacher's artistic experience. The stated goal t encourages the following tasks:

- To identify, on the basis of the analysis of scientific sources, the essential properties of musical content, the performer's interpretation and to reveal the content and specificity of the artistic experience;
- Characterize the main approaches to analyzing the music content;
- To reveal the role of a musical work cultural significance, the content of its era, the national school, artistic and performing traditions in hermeneutical analysis;
- To identify factors of artistic experience formation.

The authors of the article emphasize the need to have an artistic experience, covering a complex of theoretical knowledge about different types of art and practical skills to analyze the content of individual works of art.

The study of various aspects of musical interpretation in the field of philosophy has intensified in the last century, which is associated with the intensive development of hermeneutics as the methodological basis of modern humanitarian knowledge. Musical hermeneutics emphasizes the historicity of music, which is the

constant mobility of ideas of consciousness about musical meaning. Thus, the meaning, its understanding and its interpretation became the basic concepts of musical hermeneutics, according to the principles of which the interpretation can be any means of a musical work functioning.

Orienteering skills in the field of musical hermeneutics are of particular relevance when creating interpretations of the latest musical works. Contemporary music specificity requires considerable experience of the artist, on which he creates his own approach to new text and its source. By exploring the interpretation of contemporary music more versatility in the context of hermeneutical analysis, O. AFONINA (2018) substantiates the author's experience priority in revealing the artistic image and content of the work.

A hermeneutical analysis becomes appropriate in the study of the musical art axiological plane, which M. Schlomovitz demonstrates in the study of new music. The researcher characterizes the musical trends of the last decade, applying the hermeneutical approach principles to the sound form of music and the act of listening to it, as well as to the extra musical signs of a work functioning (physical action, lighting and theatrical approach) (SHLOMOWITZ, 2018).

Advantages of the hermeneutical approach in the works analysis of musical art confirm American researchers' recent years thesis. Thus, K.T. Fullerton, while analyzing US musical art experimental searches in the era of postmodernism, actualizes the question of the author's

experience and the skills of hermeneutically analyzing avant-garde jazz (FULLERTON, 2018). While studying T. Perich's work, considered in a socio-cultural context, D. B. Friend reveals the benefits of hermeneutical analysis in his approach to composer's heritage study (FRIEND, 2019).

The author's collective of the monograph "Hermeneutical Approach in Higher Art Education" through the prism of hermeneutical analysis examines the process of a musical work interpretation stages) (OLEKSIUK et al., 2013). O. OLEKSIUK and A. KOVAL (2017) view the interpretation of the musical work as a interpreting the semantic aspects of the content of music process on the basis of hermeneutical principles. The philosophical and psychological understanding music aspects in the light of hermeneutical ideas are revealed by BURDEVA T. (2014).

T. Pontara analyzes the theoretical model of interpretation from the musical hermeneutics standpoint, identifying in it four leading theses:

- (1) when we critically interpret music, we give it a certain meaning;
- (2) the purpose of such an interpretation is plausibility, but not truth;
- (3) plausible interpretations must be compatible with what is generally accepted for adequately describing music;
- and (4) plausible interpretations are limited by the requirements of historical and contextual relevance (PONTARA, 2015).



A similar hermeneutical approach is used by M. KOZAK (2019) in the study of musical time specificity. Dialogue with the author as one of the leading aspects of hermeneutical analysis is considered on the example of working with an artistic text in scientific exploration "Hermeneutical approach implementation to the text during practical classes of literature while working with students of the Philology faculty" (KOZAK, 2019).

## **2. METHODOLOGY**

In solving the outlined problems, theoretical methods of research were applied, including analysis; philosophical, psychological, pedagogical and special literature systematization and generalization in order to understand the theoretical foundations of the problem under study. The methodology of the research is based on the key points of philosophy, musicology and music pedagogy regarding the use of hermeneutical analysis during musician's artistic experience shaping.

## **. RESULTS AND DISCUSSION**

Musician's artistic experience shaping is a complex and time-consuming process associated with gaining an in-depth understanding of the author's artistic intent. This requires not only artistic, but also life experience. The work of art is presented to the recipient in the

form of a kind of artistic and genetic code, which needs to be deciphered on the basis of a thorough the semantics of the artistic language of different types of art study. All mentioned above leads to the conclusion that it is necessary in the process of professional musician-teacher preparation to implement hermeneutical methods of cognition that lead to the artistic meanings understanding. Due to the fact that music in the arts is the most abstract of its kind, the problem of its artistic content awareness by means of hermeneutical analysis is particularly relevant.

In defining the musical content, we start from A. Losev's remark that:

We often try to convey the content of music with images - but not simply with images (because music does not tolerate any space), but with symbolic images, which indicate some untold secret, which underlies these images are hidden. This mystery is the subject of music. It is indivisible and undetectable, it is painfully and sweetly heard by one's heart and boils in the soul. It is the eternal chaos of all things and their eternal essence (LOSEV, 1990).

The above statement emphasizes the symbolism of musical art, which needs careful verbal decoding, and also deciphering in the process of performing interpretation.

In outlining the content circle of music, one can agree with L. Kadzin's statement:

The content of musical works is a world of ideas formed in the mind of the listener, ideas about the musical work itself, about the surrounding world, about the listener and other people in it and, of course, about the author and the performer (KADCYN, 2012).

Thus, the art critic emphasizes the need to combine theoretical knowledge with both listeners' and performers' of music life experience. Life experience allows you to involve in the analysis of music a variety of extra-musical layers. Hermeneutic analysis of the musical content becomes a necessary type the musician's professional activity in its various aspects: performing, pedagogical, musicological. The consequence of hermeneutical analysis is an awareness of the content of the piece of music, which is a starting point in both the performing and pedagogical musician's activities.

The result of the musical content analysis depends on the principled position of whoever it performs. There are two approaches to interpreting the content of music in contemporary musicology. The first one is based on the perception of music only as an extra-musical content carrier, and the second one as a phenomenon with an immanent meaning. The second approach proponents are E. Hanslick, H. Mersman, H. Eggebrecht, K. Dahlhaus, who insist on a specifically musical sense, which is determined by the genre-style, compositional, tonal, textural, fret, timbre components of a piece of music.

Thus, H. Mersman states that "the work itself is at the same time content," and H. Eggebrecht defines the meaning of music as

identical to its sound construction (CHEREDNICHENKO, 1989). K. Dahlhaus, considering the content of music a verbal, identifies two of its semantic levels. The first is logic that cannot be translated into verbal language, and the second is meaning, a history of understanding music, represented by music itself, and by music literature. In the mindset of K. Dahlhaus, it is evident that in every particular piece of music a musicologist hears what he knows about him, that is, "what can be heard in music, connected with what can be written about it" (GABIDULLINA et al., 2018). Thus, according to this concept, the content of music is an a verbal, non-comprehensible, sensual understanding that takes the form of an aesthetic play.

The authors of the article stick to the point that recognizes in hermeneutical analysis the important role of a musical work cultural value, the content of its era, the national school, artistic and performing traditions. This is the approach reinforces the hermeneutical analysis importance in shaping a musician's artistic experience. After all, musicological analysis focuses on determining the role of musical expressiveness in the formation process; performing analysis focuses on the methods of performing form embodiment; and hermeneutic analysis focuses on understanding the artistic content of music, which, in our opinion, is a particular historical or national culture content part. Mastering the main knowledge about a particular culture is carried out precisely during the process of acquiring artistic experience, which, in addition to theoretical knowledge, also requires associative thinking, which, in its turn, is a consequence of life experience gained.

In the context of mentioned above, it becomes necessary to interpret the concept of "experience" in the context of hermeneutics. G. Hadamer under hermeneutical experience means the constant state of gaining experience of culture and communication with other cultures. At the same time, the researcher emphasizes the requirement readiness for understanding, and new experience expectation. According to G. Gadamer, a person who already has experience, is constantly trying to experience new hermeneutical experiences, to reach new cultural horizons and to integrate them with the purpose of awareness. The philosopher comes to the conclusion that having experience is the key to further openness to new experience and a state of continuous learning (GADAMER, 1988).

Expanding the concept of artistic experience, G. Gadamer defined the task of hermeneutics as "bridging through social or historical space" and stated that "artistic experience in the field of interests of this science should be removed because every encounter with a work of art destroys the dividing space and becomes a meeting point for all of us" (HADAMER, 2001).

The specificity of the actual artistic experience lies in the peculiarities of the language of art, the understanding of which ensures the inheritance experience from generation to generation. The work of art appears in the form of an artistic text, which the recipient is not only obliged to read, but also to understand, to understand its meaning. So, the question of the language of artistic text mastering arises. G. GADAMER observes that:

A work of art speaks of something to everyone as if he was speaking to each one individually and as if it was simultaneous and modern. Therefore, the task is to understand the essence of what the work is talking about and to bring it to its own understanding and to the understanding of others.

However, besides understanding the text and artistic experience mastery still implies something more, that is, that of G. Gadamer calls "impression" on him, because there is nothing more "true" and "real", more "valuable" than art (HADAMER, 2001).

To master the content of an artistic text, it is necessary to study its vocabulary thoroughly, which can be achieved precisely in the process of methods of hermeneutical analysis mastering. Thus, G. Gadamer calls a meeting with a work of art an encounter with himself, and an artistic experience, an experience that "must always solve a task that puts experience in general: to integrate art into the system of one's orientation in the world and into the system of understanding oneself." (GABIDULLINA et al., 2018).

In understanding the category of art, the authors of the article share G. Hadamer's point of view that art itself has not always been the bearer of the particular content to which it is endowed today. G. Gadamer presents art in the form of a paradigmatic model of hermeneutical (unscientific) knowledge, in which one can understand a specific kind of truth that is inaccessible to man in no other way. Communication in the arts is carried out by means of non-linguistic forms on the basis of life practice. The artistic text that presents the

work of art is a kind of message to which the recipient shows his aesthetic attitude. All of the above justifies the assertion that in order to be aware of the content of such text, it is necessary to study the specifics of its language, methods of formation and features of artistic communication. G. Gadamer's remark about the so-called "secondary reflection" is very interesting, which manifested in the form of aesthetic taste, which lies in the desire for art with a complete disregard of the true content that we have a work of art (HADAMER, 2001).

Formation of artistic experience is associated with the achievement of the artistic conception of the author's design deep understanding, with the ability to draw analogies between the artistic work and his own life experience, with the desire to decode the author's messages on the basis of a thorough study of the semantics of the art of semantics. The artistic experience is formed under the influence of many factors, among which are the productivity of the recipient's imagination, his creativity and imagination, which are components of the imaginative method of cognition. These factors lead to independent thinking. Independent thinking is a clear sign of artistic experience, and he rises as an experience of artistic understanding and self-understanding, in which the hermeneutic category of "understanding" establishes the interconnection of elements of life and artistic being, opens the way for deep self-analysis and self-awareness of personality in the living and artistic space.. This raises the problem of the personal aspect of artistic experience, which is solved by psychological and pedagogical hermeneutics.

The personal aspect of artistic experience finds its expression in the process of understanding and interpretation of artistic reality, understanding of verbal and non-verbal artistic texts, and their comparison with the personal characteristics of a person. The artistic text, in which the author embodies his own worldview, appears to the interpreter as a means of self-understanding through which he conceives himself and, at the same time, presents himself to the environment. Thus, personality's key quality is its ability to understand.

The existence of different angles of view on the issue of the content of music awareness, the presence in the artistic experience of the hermeneutical component and the definition of hermeneutical analysis, the basis of its formation, prompts the authors of the article to reflect on the problems of the process of artistic texts understanding. The ways of its understanding and its effectiveness are debatable in scientific opinion, which confirms F. Schleirmacher's, V. Dilthey's and P. Ricker's theses.

Thus, F. Schleirmacher points out two conditions for the effectiveness of this process. The first condition he considers the psychological "use" of the recipient in the created by the author world, and the second - "oblivion" by the interpreter of his own historical situation, so that through the correlation of the text with historical knowledge, in full the "thinking spirit" of the author to feel, and to see the world through his eyes (SHLEJRMAHER, 1994).



In the context of contemporary interpretation, the statement of "oblivion" of one's own historical situation may, in the authors' of the article opinion, be partially challenged, since one must take into consideration the important artistic function of foresight, when the artistic content in its entirety is revealed to the recipient only at a historical distance.

#### **4. CONCLUSION**

An analysis of classical and contemporary theories in the field of hermeneutics has allowed the authors of the article to come to a number of conclusions regarding the essence of musical content, performing interpretation and artistic experience. In general, the essence of musical content is determined by the creative consciousness of the artist, who, using the inherent principle of organizing musical expression means, explains his vision of reality. That is, music content, as artistic content, reflects a kind of subjective reality. We emphasize the symbolism of musical art, the need to decipher it verbally, but also take into consideration a certain viability of the content circle of music.

In trying to decipher symbolic music, it is important to recognize the analyst's principled position himself, who can perceive music only as a carrier of extra-musical content or as a phenomenon with an immanent meaning. The truth, in our opinion, lies in the middle, in a combination of intra- and extra musical content vision.

The advantages of hermeneutical analysis of music lie precisely in its focus on awareness of content that requires a cultural approach to the study of art.

The artistic experience is significantly different from the experience of life, because the understanding of art is not just a personal experience, but one that is passed on from generation to generation through understanding the language of art. Artistic experience involves mastering the language of artistic texts; understanding of these texts as a result of mastering their language; "Impression" from communication with art. The artistic experience formation is based on an in-depth understanding of the author's design. Therefore, the ability to find analogies between a work of art and one's own life experience, the desire to decipher authorial messages based on the semantics of the artistic language knowledge of different kinds of art are becoming important. Considerable factors of the artistic experience formation are the productivity of the recipient's imagination, his creative imagery and imagination, which are components of the imaginative method of cognition; independence of thinking; the ability to relate the elements of life and artistic life; ability for introspection and self-awareness.

Hermeneutic analysis is the most complex kind of analysis of artistic reality, because it combines the techniques of musicological, performing and artistic-pedagogical analysis, which allow you to embody your own interpretation of a work of art. By interpretation we mean not only the direct performance of a piece of music, but also the

verbal interpretation of its artistic content. Interpretation as a result of hermeneutical analysis becomes a necessary condition for the artistic experience formation. In hermeneutics, stylistic, grammatical, psychological, logical and other types of interpretation are distinguished, constituting it also as an intellectual process, which underlies the interpreter-professional's complex of knowledge. His embodiment of his own personal judgments, according to G. Gadamer, "his own the interpreter's horizon" (GADAMER, 1988), is a prerequisite for the success of interpretation, an artistic images deep understanding, forms, ideas of the work, the comprehension of author's spiritual world. Thus, a music teacher's specific artistic experience is the interpretation of works of art as a specific form of artistic activity. Interpretation promotes the disclosure of musical works content through the author's intention comprehension and by means of explaining personal meanings, feelings, worldview and his particular conception of the world.

The effectiveness and persuasiveness of interpretation is largely determined by the ability to use methods and techniques of hermeneutical analysis of music. The basic procedure of hermeneutical methods of communication with works of art is the performer's assumption in the spiritual world of the author, the subjective empathy and objective reconstruction of the cultural and historical world of which he is objectified. The phenomenon of historicity is fundamental here, that is why it is especially important to understand the historical context of its creation in understanding the artistic content of a work of art.

In carrying out hermeneutical analysis, a work of art is equated with an artistic text that acts as a kind of communicative message. Understanding the content of an artistic text is impossible without studying the character and specific language of a particular type of art. Therefore, knowledge of the language of art also becomes an integral part of the artistic experience.

The result of our discussion of the problem of hermeneutical analysis of music can be formulated by a number of conceptual causal inheritance conclusions. Firstly, hermeneutical analysis becomes a prerequisite for creating one's own interpretation of a musical work. Secondly, it combines methods of musicological, performance, artistic and pedagogical analysis aimed at understanding, comprehending the content of the work and communicating it to the listener. Thirdly, hermeneutical analysis requires an understanding of a particular type of art language. And finally, the determination of the specificity of the hermeneutical analysis itself confirms the thesis of its fundamental role in a music teacher's artistic experience shaping.

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