

CONTEMPORARY CONCEPTS OF ART EDUCATION

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An Interpretive Approach in the Multicultural Space of Music Education Pedagogy

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Abstract. The article analyzes some scientific positions related to the definition of the interpretation phenomenon and its essential anthropological characteristics. The individual's ability to take a personal view and interpret the accumulated wealth of world culture addressing private goals and values, acquires key significance in the modern multi-space of musical art and education. This involves the "acceptance" of a foreign culture and other artistic meanings, as well as the need and ability to transform them, creating new ones. Furthermore, the actualization of the creative interpretive-personal qualities of future musicians-educators, and the necessity of forming these qualities in the educational process of the higher education system, are increasing. Interpretation brings music pedagogy closer to philosophy and art history, serving as a universal method of human cognition, comprehension of socio-historical phenomena and works of art—a vast area of human spiritual and artistic activity. The subject of music education is likely to appear as a person who invariably interprets, deciphering the deep artistic meanings of art—not only of an individual author but also of national and historical segments of culture. There is a broad agreement among researchers that human communication with musical works can be attributed to as a "system of interacting, expanding semantic circles", therefore the interpretive approach acts as an important institutional mechanism in the intentness "from hypertextuality to intertextuality" as an attribute of the multicultural world and the educational principle of the *polyphony of cultures*.

Keywords: musical art and education, multicultural space, interpretive approach

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Интерпретационный подход в мультикультурном пространстве педагогики музыкального образования

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Резюме. В статье анализируются различные научные позиции определения феномена интерпретации, его сущностные антропологические характеристики. Способность личности рассматривать и интерпретировать сложившееся богатство мировой культуры через себя, свои цели и ценности приобретает ключевое значение в современном мульти-пространстве музыкального искусства и образования. И это не только "приятие" чужой культуры, иных художественных смыслов, но и потребность и умение их преобразовывать, созидая новые. В этом контексте возрастает актуализация творческих интерпретационно-личностных качеств будущих музыкантов-педагогов, необходимость формирования этих качеств в учебном процессе системы высшего образования. Интерпретация сближает музыкальную педагогику с философией и искусствознанием, являясь универсальным методом человеческого познания, осмысления общественно-исторических явлений и произведений искусства – обширную область духовной и художественной деятельности человека. Субъект музыкального образования предстает как человек, непременно интерпретирующий, расшифровывающий глубинные художественные значения искусства – не только отдельного автора, но и национального и исторического сегментов культуры. Есть все основания говорить о коммуникации человека с музыкальными произведениями как "системе взаимодействующих расширяющихся смысловых кругов", где интерпретационный подход выступает важным институциональным механизмом в интенции "от гипертекстуальности к интертекстуальности" как атрибуту мультикультурного мира и образовательного принципа "полифонии культур".

Ключевые слова: музыкальное искусство и образование, мультикультурное пространство, интерпретационный подход

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Introduction

The rapidly changing modern world imposes new requirements on the understanding of the very foundations of pedagogical activity, challenging established positions, concepts, approaches, and methods. The very process of obtaining knowledge and, in general, any information, is being radically transformed. Moreover, this applies not only to students but to all subjects of education, including teachers. Numerous dialectical dichotomies of professional training arise at different levels of the educational hierarchy. For example, on the one hand, there is the demand for highly specialized, top-class experts, and on the other, the importance of universal competencies is a current trend. The discreteness of the educational process contrasts with the need to establish broad interdisciplinary connections. The actualization of national attributes of pedagogical systems conflicts with the globalization of the world educational space... Such opposing initial methodological references could be continued indefinitely.

Undoubtedly, a certain *mixity*, and in some segments even chaos, or at least unsystematic nature, could not but cause the scientific community to search for effective educational tools for *orientation* in this space, peculiar *points of support*. In reality, this means understanding the strategic direction, revealing didactic *beacons* of humanitarian knowledge for a conventional teacher and their pupils to grasp onto. The paradigm of the *search for*

meaning is likely to have emerged as the central idea of many pedagogical works recently. In particular, it is expressed by A. D. Korol, noting that the most important problems of education are the loss of the integrity of knowledge, the loss of its meanings, and a decrease in motivation for cognition. The academic, reflecting on the monological nature of the educational process and the relay-like character of knowledge acquisition, characterizes it by a loss of subjectivity, alienation from the real world, and ignorance of the student's social experience.

On the other hand, a number of current publications reveal the strengthening tendency of a *dialogue of cultures* under the influence of globalization. A completely new concept for pedagogical resources appears—the *factor of uncertainty* – a methodological basis for implementing a transdisciplinary approach in music education. Furthermore focusing on the new educational reality is also occurring in European pedagogical science, where the research into effective models of interaction in conditions of uncertainty is also leading. As researchers S. Mlongo, K. Mbatha, B. Ramatsece, and R. Dlamini point out, considering the challenges of the digital transformation of education, "Despite the potential of digital learning to improve educational outcomes, there remains a significant gap between the theoretical benefits of digital integration and the practical realities faced by students, teachers, and institutions. Addressing these challenges requires a multifaceted

approach that includes the development of inclusive policies, investment in infrastructure, and a commitment to continuous professional development for educators" (Zou et al., 2025, 5). As J. Korostenskiene notes in her study of the Lithuanian educational system, "We propose that, within the framework of educational philosophy, humanism may be perceived from the broad and the narrow perspectives... humanism is perceived here as the anthropocentric perspective on education, within which several schools of thought are subsumed: the humanistic paradigm in the narrow sense (hereinafter humanism), instrumental pragmatism, constructivism... postmodernism and care ethics" (Korostenskiene, 2022, 217).

As for more specific methodological tools that could be effective in this complex and contradictory world of humanitarian knowledge, the comparative method is most often mentioned, as well as the appeal to the phenomenon of the educational text in a broad sense, as a kind of coherent semantic structure, emphasizing the growing role of extra-textual information in the interaction of the main subjects of artistic or educational communication.

Many findings of research-active authors revealed that interpretive activity is a necessary condition for the assimilation of knowledge. However, we tend to believe that apparently considering the initially philosophical or art-historical *nature* of this concept, the significance of interpretation precisely as a pedagogical phenomenon is completely leveled, and the interpretive approach as a universal educational *key*

capable of opening the door to the modern world of culture, thoroughly coded with signs and encrypted with meanings, is overlooked.

Interpretation as an Anthropological Phenomenon

In pedagogical science, interpretation is defined as "the ability to view the accumulated wealth of culture through oneself, one's own goals, values..." (V. A. Slastenin, L. S. Podymova). The humanistic orientation and personality-centered technologies of modern professional education require the ability "not only to appropriate the world of objects and ideas, but also to produce them, transform them, and create new ones" from the teacher. This proposition is of paramount importance in understanding interpretation precisely as a pedagogical phenomenon. The demand for creative-constructive, interpretive qualities of future teachers is increasing, as well as the necessity of forming these qualities, both professional and spiritual-personal, in the educational process of the higher education system.

At the foundation of the interpretive approach lies the emphasis on the value-based, artistic content of education, the formation of humanistic moral orientations based on mastering the universal specificities of world culture as a result of the student's scientific-cognitive, spiritual-aesthetic, and educational-creative activity. In modern pedagogical science, as the authors intend to clarify, "the phenomenon of education is not exhausted by its cognitive and pedagogical components, but has deep hermeneutic

meanings, forming, educating the 'understander' and interpreter" (Mikeshina, 2002, 227). Undoubtedly, the center of research in modern education is the *Developing Person* (V. P. Zinchenko). "The affirmation of the anthropocentric paradigm in modern science determines the advancement of complex human research as the main direction of the development of humanitarian knowledge... Cultural and anthropological approaches, dominating and interacting in humanitarian research, orient pedagogical science and education towards the knowledge of universal and unchanging human essences, subjectivity, and the creative principle in the individual" (Gladkikh, 2009, 13) – writes Z. I. Gladkikh. In this context, researcher Annabella Fung, studying the phenomenon of holistic development of musicians, emphasizes that "Music draws on body, space, time and relationships to offer an experience of the sacred and through such peak musical experience it is possible to encounter the power of the I/Thou relationship" (Fung, 2022, 1). Developing this idea of the educational process integrity, researchers K. E. Ortiz-Ordoñez, D. C. Burbano-Gonzalez, and J. A. Suarez-Muñoz emphasize that "technology should serve human-centered educational goals, nurturing not only knowledge acquisition but also students' social and emotional development" (Ortiz-Ordoñez et al., 2022, 2).

Meanwhile, in recent years, a contradiction has intensified in pedagogical education between the strategic goals oriented towards

personal and spiritual values as a priority for student development, and the methods and means of implementing these goals that exist in the actual practice of the educational process, as reflected in the works of A. A. Verbitsky, L. Ts. Kagermazova, E. V. Karpova, N. V. Kozlova, N. V. Martishina, V. G. Razhnikov, and other scholars. If we talk about modern Russian music-pedagogical education, then, we tend to believe, it is still built largely on a knowledge-based foundation, and its personal-meaning and creative aspects are insufficiently taken into account, as noted by many pedagogical researchers (M. M. Berlyanchik, E. Ya. Liberman, L. A. Mikeshina, I. E. Molostvova, et al.).

The current research verifies the earlier indications of the weak, and not always practice-oriented, study of the mechanisms of cognition and transmission of the meanings and spiritual content of works of musical art. Innovative theories and concrete tools are needed, as a set of methods, means, and forms of organizing instruction, optimizing the music-pedagogical process in accordance with humanistically-oriented educational goals, within the framework of the personal-meaning paradigm. Thus, it is required to *reset* the correlation of all the components of the educational content. "What is considered merely accompanying elements in education—entry into culture, socialization, and humanization—is no less significant for society than the actual mastery of general and specialized knowledge", L. A. Mikeshina rightly notes (Mikeshina, 2002, 228). Let us add that this should be significant not only for society,

but first and foremost for the subject themselves. The priority processes identified by the scholar cannot be successfully implemented without actualizing interpretation as an anthropological, as well as a pedagogical phenomenon.

Interpretation as a Subject of Scientific-Pedagogical Research

Any research is usually launched by designating the subject and/or object that becomes the center of scientific or creative research, by clarifying the meanings of the terminology used, analyzing various approaches, concepts, etc. The meanings of many expressions and terms often have a contextual character and require additional adjustment, clarification, and often interpretation (i.e., elucidation, explanation), to which considerable importance should be attached, as we tend to believe. All this, of course, is also characteristic of research in the field of music education pedagogy as the pedagogy of art. This area is very specific both for the researcher themselves and for the consumer, user, addressee of such research—people engaged in various spheres of musical art pedagogy. Let us note several, in our opinion, the most characteristic features.

Firstly, this involves the unusually broad, to a certain extent, encyclopedic knowledge necessary for the professional activity of a musician-educator. Philosophy in all its diversity (ontology, ethics, aesthetics...), hermeneutics, cultural studies, sociology, semiotics, psychology, didactics, various types of art, performance, art history, musicology,

methodology, teaching methods—these are just the areas directly involved in the music-pedagogical profession. Each of these sciences, in turn, correlates with an even broader spectrum of not just knowledge, but personal meanings that determine the level and quality of the specialist's competencies. All this elevates this type of activity to a completely special place, which is noted by many scientists (E. B. Abdullin, A. A. Verbitsky, V. G. Razhnikov, G. M. Tsypin, A. I. Shcherbakova, et al.).

The *encyclopedism*, multifaceted nature, and multi-vector orientation of music education pedagogy as a completely special area of pedagogy determines a multitude of approaches in research. Let us note some of them that are relevant to our topic. For example, various aspects of the professional development of a music teacher are considered: the organization of pedagogical activity (A. A. Verbitsky, V. A. Slastenin, et al.), the value-meaning orientations of the student, the axiological approach to art (N. B. Berkhin, N. I. Kiyashchenko, B.M. Tselkovnikov, et al.), the development of musical thinking, the intellectual component of the music-pedagogical process (V. G. Razhnikov, K. Seashore, T. A. Kolysheva, et al.), music perception, mastering its expressive means (B. V. Asafiev, N. M. Garipova, L. A. Mazel, V. V. Medushevsky, M. K. Mikhailov, et al.), the psychological aspect of instrumental training (G. M. Kogan, G. M. Tsypin, et al.), the development of musical abilities of the individual (E. I. Ignatiev, V. I. Petrushin, B. M. Teplov,

D. N. Uskova), and musical-psychological anthropology (A. V. Toropova).

As a rule, the created teaching models are in line with general pedagogical theories developed at the end of the 20th century—developmental pedagogy (L. S. Vygotsky, L. V. Zankov, V. V. Davydov, D. B. Elkonin), cognitive learning (Ya. A. Ponomarev), and humane-personal education (V. Razhnikov, Sh. Amonashvili). It is on this basis that professiograms of a music teacher are created, components of their pedagogical mastery (M. M. Berlyanchik, A. V. Malinkovskaya, A. I. Nikolaeva, G. M. Tsy-pin, et al.) and spiritual-value orientations (L. S. Maykovskaya, B. M. Tselkovnikov, et al.) are identified, and professional requirements for graduates of music-pedagogical universities are determined (E. B. Abdullin, Yu. B. Aliev, L. G. Archazhnikova, et al.).

Despite the diversity of research in music education pedagogy as a special field of scientific-pedagogical knowledge, insufficient attention, in our opinion, is paid to the development of conceptual foundations for the professional training of specialists, research into issues that go beyond the educational process and lead the educational sphere into the modern socio-cultural space. In this regard, research proposing holistic, interdisciplinary research strategies acquires particular significance. As R. Angel-Alvarado, M. R. Wilhelmi, and O. Belletich point out, developing the ideas of design-based research, "Design-Based Research (DBR) is an interdisciplinary and holistic research approach that serves both

for theoretical construction and practical application, involving iterative relationships among theoretical bases and complex real-world situations" (Angel-Alvarado et al., 2019, 337). The well-known pedagogical researcher V. G. Razhnikov even speaks of the anthropological nature of obstacles in the pedagogy and psychology of art. The study of interpretation as a pedagogical phenomenon can largely fill this lacuna. The practical necessity for this is felt ever more strongly. Specialists in the field of musical performance analysis also attribute to the difficulty of transferring objective parameters of performance into the plane of subjective perception. Thus, A. Lerch and colleagues explain: "When examining phenomena that are complex and at times ambiguous - such as 'expressiveness' - it is imperative to fully define the scope of the associated terminology. Inconsistently used or poorly defined terms can obfuscate results making it more challenging to build on prior work or to propagate knowledge across disciplines" (Lerch et al., 2020, 35).

Interpretive activity in the music-pedagogical space is considered as "a method of cognizing musical art and reality in the context of the musician-educator profession, realizing the theoretical and practical mastery of spiritual and material objects of music-pedagogical activity based on a system of creative principles regulating this process" (Rumyantseva, 2008, 31).

It is indicative for us that pedagogical researchers from Russian provincial universities, where the professional level of graduates is noticeably declining, are

addressing this issue. These include, in particular, D. N. Uskova (Perm), Z. V. Rumyantseva (Kostroma), F. Kh. Valeeva (Chelyabinsk), I. E. Molostvova (Saransk), L. V. Vakhtel (Voronezh). We comprehend the phenomenon of interpretation in pedagogy as a vital and necessary connecting link in the effective integration of various positions and technologies designed to optimize the professional training of a future specialist. as much as possible.

The second feature of researching the music-pedagogical process lies in the extremely heterogeneous degree of development of problems, even those *lying on the surface*, and the inaccuracy of various kinds of formulations, terminology, etc. Let us explain this using the example of the current research. Such a fundamental problem as the interpretation of music is intensively developed, first and foremost, from the standpoint of performing activity. Recent findings reveal the psychological level of this phenomenon (*interpreting ability of the individual* by D. N. Uskova, *musical-psychological anthropology* by A. V. Toropova, *the person as a subject of interpretation* by A. N. Slavskaya). Finally, the thesis of the interpretive approach as a strategy for music-pedagogical education has been declared. This relevant and very valuable proposition for us still does not fill the pedagogical lacuna of training and educating future specialists with the necessary complex of personal qualities, professional knowledge, and skills. Qualities essential for effective interpretive activity, both in the professional vector, and as

an indispensable attribute of the successful socialization of a musician-educator.

The problem of interpreting works of musical art in general and in the educational process in particular, in our opinion, has additional difficulties. This is connected, firstly, with the existence of a wide variety of opinions about what music is, what musical language is. That is, the categorical concepts themselves are quite blurred, and consequently, the methodological foundations of students' interpretive activity. The contradictoriness, and often the opposition, of views and judgments of the most authoritative figures presents certain difficulties for aspiring musicians.

In this regard, we present here two different positions related to the debate about the measure and correlation of MUSIC and WORD in the music-pedagogical process. "The word can never fully explain the entire depth of music, but without it, it is impossible to even approach this most subtle sphere of cognition of feelings", believes V. A. Sukhomlinsky (Sukhomlinsky, 1973, 175). A somewhat different opinion is held by M. I. Roiterstein: "It is necessary to restore trust in music itself. We have ceased to trust it. We invariably duplicate every detail of it with words... But someone once said that music begins where words end" (Roiterstein, 1988, 63). These statements indicate that this problem, permeating almost the entire, first educational, and then professional activity of a musician-educator, is largely solved individually. That is, by the teacher themselves in the context of a specific pedagogical task.

Another aspect of the specificity of interpretive activity in the music-pedagogical process lies in the complex possibility of interpreting music in various sign systems—graphic, verbal, phonic. There are also very significant nuances here. And many musician-educators use these possibilities individually. It seems that this thesis does not require proof. It is known that there are teachers who orient the educational process towards performance demonstration or the demonstration of recordings of musical works, using the verbal component to a lesser extent. Other, very diverse combinations of these components are also possible, which, by the way, is one of the manifestations of the professional-personal style of a musician-educator.

The phenomenon of interpretation brings pedagogy closer to philosophy, being a universal method of human cognition, comprehension of historical phenomena and works of art—a vast area of human spiritual-creative activity. Artistic creativity, which, in our opinion, is the professional activity of a musician-educator, is always an object of attention for philosophical science in various aspects—worldview, cultural, ethical, aesthetic, sociological, hermeneutic, axiological. The philosophy of culture (M. Kagan), art (V. Solovyov), music (A. F. Losev), education (B. Gershunsky) express in the music-pedagogical process the subject of philosophical knowledge, absolutely necessary for the formation of the interpretive culture of the future specialist.

This interrelation is also outlined in pedagogical science. Indicative, for

example, in this regard is the direction of the movement towards truth in Plato (as interpreted by Heidegger): Shadows on the wall – Objects in the light of the fire – Real things in the sunlight outside the cave – Return to those who take shadows for reality, striving to lead them out of the cave. In this intention, especially in its fourth position, we see a clearly expressed educational component, the ethical essence of the purpose of pedagogy.

In our opinion, it is interpretation that is the tool for the *mutual pollination* (M. S. Kagan) of philosophy and pedagogy. A full-fledged interpretive activity of a music teacher is impossible without a philosophical understanding of a wide range of problems and concepts, without mastering the techniques of artistic cognition and thinking. The works of M. M. Bakhtin, A. F. Losev, V. S. Solovyov, and in recent decades—V. P. Zinchenko, M. S. Kagan, N. I. Kiyashchenko, M. K. Mamardashvili and others—acquire not only theoretical but also practical value for music education pedagogy as the pedagogy of art. At the same time, any knowledge included in the content of the professional and spiritual-moral formation of a musician-educator must, first of all, be conditioned by music itself and reflect its essential characteristics. "The person-to-person relationship, the direct communication of people, determines the character of the content of music" (Kagan, 1996, 14) – asserts M. S. Kagan. In modern life, in modern education, a specialist who knows and understands is in demand. According to T. B. Smyrnova and her colleagues, "The axiological core of music as its

semantic content provides translation and creation of values of musical art as values of the Universe to values of the internal world of the person" (Kagan, 1996, 14).

The Hermeneutic Essence of Interpretive Activity in the Pedagogical Process

What is the governing principle of interpretive activity from the standpoint of hermeneutics? The recoding of information from one sign system to another, is associated with the generation (increment) of meaning. In instrumental or vocal performance, this is, for example, a change in the sign form of embodying artistic content—a transition from graphics to acoustics. For the music-pedagogical process, a more substantial inclusion of additional components—communicative, verbal, artistic, and others—into the graphic-acoustic system is characteristic.

Defining the hermeneutic nature of creative knowledge, L. A. Mikeskina writes: "The subject of education appears as a person who invariably interprets, deciphers the deep meanings that stand behind the obvious meanings, reveals the level of meanings hidden behind the literal meanings. This activity of thinking in the process of education turns out to be no less significant than the usual accumulation of knowledge, which it significantly complements" (Mikeskina, 2002, 238). In this case, knowledge itself appears before the student not in the form of a fact, a point with a once-and-for-all established meaning, but in the form of a certain concept, theory, and often even in the form of a hypothesis, which is even

more characteristic of the world of art. Then the acquired knowledge becomes merely a methodological basis for building one's own positions, ideas, research methods, performance interpretations, etc.

Thus, it can be confidently asserted that the process of forming the interpretive qualities of a future teacher is directly related to the development of his personality, his relationship with the surrounding world in the hermeneutic paradigm, where the subject *not only perceives and transmits, but rather interprets various texts and phenomena*.

In this regard, methodological approaches that form the basis of scientific research play a significant role. For us, such a *point of support is the anthropological approach to art and the person of art* by V. G. Razhnikov, the meaning of which lies in the perception, study, and education of the whole person as an organic whole *in his inseparable relations with the world*. It is in this context that the thesis should be understood that "art relates to science as a creation and a mechanism of creation. Creation is initially organically holistic, while its mechanisms are partial and can only create an additive, inorganic wholeness" (Razhnikov, 2007, 12). We agree with the position of V. G. Razhnikov, who noted that pedagogical research in the field of art can be "objective and scientific only in terms of external social status. In terms of content, however, they must be cognate with art, conformable to it. They must reflect the anthropological needs of a person, i.e., the need for self-identification of the individual, for

changing oneself as a species under the influence of art" (Razhnikov, 2007, 12).

Investigating the nature of interpretive activity in the music-pedagogical process, one should note its similarity to any other secondary artistic creativity. Interpretation is born in the process of empathic *immersion* of the personality into the intonational-energetic flow of music, representing the spiritual world of the composer. "A truly talented musician performing Beethoven's music seems to transform into Beethoven at that moment. If he does not become so attuned to this music as if he had created it himself, it will be difficult for him to captivate his listeners with it", noted D. B. Kabalevsky (Kabalevsky, 1987, 9).

The intensive processes of humanization of modern education have demanded the inclusion of new methodological guidelines in the circle of philosophical and pedagogical research on artistic creativity, and first of all, the development of theories for orienting the individual in the world of music-pedagogical values: "Modern philosophical, scientific, and artistic thought persistently overcomes 'self-confident anthropocentrism,' resolutely rejects the absolutization of rational-logical ways of understanding the world in favor of a subjective-personal way of comprehending it", writes B. M. Tselkovnikov (Tselkovnikov, 1998, 15). In the same vein, M. S. Kagan states: "In the artistic exploration of reality and in the content of art, the subjective, evaluative, ideological-expressive principle plays an essential role. Merging into one indivisible spiritual whole with

the cognitive principle, it forms the specific, only-by-art-obtained artistic" (Kagan, 1996, 121).

Defining the essence and direction of the Russian philosophy of music education, E. B. Abdullin and E. V. Nikolaeva assert: "Each epoch is a dialogue of worldviews, and, naturally, is characterized by the coexistence of various philosophical positions regarding the purpose of music education, its meaning, content, and specifics" (Abdullin, Nikolaeva, 2004, 44). At the same time, we note a clearly expressed tendency in the modern philosophy of pedagogical education towards the study of the internal state of the personality, the art of *fashioning oneself* (M. K. Mamardashvili), towards the idea that *upbringing is nothing other than the process of forming a system of values* (M. S. Kagan). Therefore, similar, closely related concepts often act as the semantic dominant of various positions.

For example, "the result of spiritual-personal interaction with art, first of all, should be 'emotional-sensory acceptance,' 'creative re-creation,'" believes B. M. Tselkovnikov (Tselkovnikov, 1998, 23). V. V. Zenkovsky holds a close position: "The ontological meaning of cognition consists in drawing closer to the object of cognition, in order to transition into love for it..., which connects the world into a living whole" (Zenkovsky, 1997, 71). Speaking about the prospects for the professional training of music teachers, N. I. Kiyashchenko declares: "A modern musician-educator cannot have standard approaches in presenting musical material, common to all students. He must be ready for comprehensive

dialogical communication—with all the sounds of the world, with each student as a unique personality, in whom such an abundance of strings must be hidden and be able to resonate with the spiritual makeup of each student, such as humanity has not yet invented even with the help of computer technologies" (Kiyashchenko, 2002, 105).

The authors believe the artistic-interpretive approach in music education, developed by I. E. Molostvova, uniting all musical disciplines, where interpretation appears not as a separate type of instruction, is of considerable interest. The student's personality and the work of musical art, which are at the center of I. E. Molostvova's concept, actualize the communicative context of musical cognition. The researcher defines the organization and structure of the artistic-interpretive environment as conditions for implementing the artistic-interpretive approach in the music-educational process. Nevertheless, this approach practically does not take into account the performance component of interpretation (and it mainly refers to its verbal component), does not consider the qualities necessary for a future teacher to realize full-fledged interpretive activity, and insufficiently reflects the creative side of the interpretation process as an increment of artistic meanings.

There is a broad agreement among researchers related to various aspects of actualizing the creative component of the educational process, the holding of conferences where this problem is given close attention, testify to the objective trends in the development of modern

pedagogical science in this direction. Speaking about the existing intensive processes of modernization of education, the well-known Russian pedagogical scientist A. A. Verbitsky speaks out about the problems on the path to a new type of teaching and upbringing based on *the competence approach*. He states that most professional competencies cannot be formed by means of traditional instruction.

Interpretation as a Didactic Tool

The qualities that characterize the professional success of a specialist are "the ability and capacity to learn, independently obtain information, adapt to new situations, pose problems and make decisions, work in a team, be responsible for the quality of one's work, have the will to succeed, be competent in the sphere of civic-social activity, in everyday and cultural-leisure activities, and be tolerant of intercultural differences" (Verbitsky, 2007, 7). Developing this idea about the importance of *feedback* in the educational process, researchers Mao Zhao, Siti Mistima Maat, Norzaini Azman, and En Zheng emphasize the importance of considering emotional factors: "The results of this study inspire educators to pay more attention to the unique role of affective factors while advocating the importance of teacher support in enhancing the learning performance of university students. More emotional and affective positive feedback should be given to students' learning activities, and more affective teaching strategies should be applied to specific teaching activities" (Zhao et al., 2022, 13). In this context, the position of T. Das Gupta is indicative,

pointing to the need to transform the educational learning environment towards the development of greater subjectivity and personal authenticity of students: "Key qualities of an empowered music student include: Having a voice and feeling they have choices; Creating and not just consuming or recreating music; The opportunity to connect and collaborate with peers; Being able to ask questions" (Das Gupta, 2025, 5).

These qualities, according to A. A. Verbitsky, are effectively implemented in the theory and technology of contextual learning, where, unlike traditional learning that draws its content from scientific knowledge, two sources for selecting content exist. "Alongside the didactically transformed content of the relevant scientific disciplines, another source is added—future professional activity. It is presented in the form of a model of the specialist's activity, a description of the system of his main functions, problems, and tasks. Orientation towards them allows to design complexes of subject-specific, social, and personal competencies to be developed in the process of education" (Verbitsky, 2007, 7).

In our opinion, this approach has undoubted practical value, as shown by its recent implementation in the pedagogical process of music education. There is every reason to consider contextual learning as a kind of *an open book*, suggesting constant updating and supplementation in accordance with the realities of the modern educational process.

A. A. Verbitsky notes that the conventional unit of work for the

teacher and student in contextual learning is the *situation* in all its subject-related and social multi-significance and contradictoriness; it is a kind of *semantic field* in which *semantic interaction* occurs. The scientist defines a *situation* as a system of external and internal conditions that determine the activity of participants in the pedagogical process. Context and situation, in his opinion, are connected in such a way that the situation includes both external conditions, the acting subject themselves and other people with whom they are in relationships of communication and interpersonal interaction. In our opinion, there is every reason to speak also about the inclusion of entire cultural phenomena in these relationships. In that case, in the interpretive approach, the situation, from the point of view of the pedagogical process, is not just a *semantic interacting field*, but a *system of interacting, expanding semantic circles*.

The current research verifies the actualization of students' interpretive qualities as an effective method of forming their professional competence. It is precisely the inclusion of interpretation as the dominant condition of both educational and professional activity that allows overcoming the main contradiction of higher education, that is the mastery of professional activity by a specialist is ensured within the framework and by means of a qualitatively different activity—educational activity.

Furthermore, the demand for interpretation in the educational process precisely as a pedagogical phenomenon does not negate traditional approaches in teaching, but allows solving the same

educational tasks, only at a higher level. In particular, any interpretive activity has a clearly expressed dialogical, communicative orientation, and the problem of interpersonal interaction and dialogical communication of the subjects of the educational process will be solved at the level of artistic creativity.

Note that the question of the need to develop interpretive qualities in students, even the corresponding change in curricula in educational institutions, was raised repeatedly in Soviet times. As an example, let us give an excerpt from G. Taraeva's article "Interpretation as an Academic Discipline in Higher Education": "And if we look into an even more distant future, outline a curriculum... for the year 2001? It does not have such disciplines as harmony, polyphony, analysis, solfeggio. It has musical improvisation, history of musical styles, theory and methodology of analysis, history of the instrument and performance, interpretation of musical works. The main goal—the education of an independently thinking and consciously acting artist—runs like a thread through the entire cycle and culminates in the course 'interpretation of musical works'" (Taraeva, 1982, 64). The article was written in 1982 in the genre of a musical-educational forecast. The beginning of the 21st century was felt at that time as a distant future. But has much changed since then? Definitely, yes. Education, including music education, is increasingly viewed not as a process, result, or system associated with the assimilation or transmission of knowledge, but as a phenomenon of culture (V. L. Benin, I. E. Vidt, N. B. Krylova), which is an "essential

quality of any form of activity based on a system of generally accepted values, creative models, and norms of life activity" (Anthropological..., 2005, 63).

Many pedagogical scientists draw attention to the relevance of including various levels of the cultural-hermeneutic component in the didactic content of the educational process. "Interpretation requires from the student maximum concentration of deep personal structures", points out L. V. Vakhtel (Vakhtel, 2002, 36).

In the concept of M. M. Berlyanchik's *professiogram of a musician-educator thinking, technology, creativity*, it is emphasized that only the presence of these qualities in the teacher themselves generates motivation for their formation in students.

A. N. Slavskaya's subject approach directly determines the art of interpretation by the level of mastery achieved by the individual: "The ability to interpret... should be an important professional quality of teachers" (Slavskaya, 2002, 104).

In his textological approach to the professional training of music teachers, B. D. Kritsky calls for "ensuring a higher stage of generalization and integration of educational processes, oriented towards the modern level of cultural development" (Kritsky, 2000, 4).

In this aspect, the importance attached to pedagogical (educational-artistic) interpretation in the professional activity of a music teacher is of particular value to us (B. D. Kritsky, A. V. Malinkovskaya, et al.). In such a concept, pedagogical and performance interpretation (verbal and acoustic) are so strongly synthesized that they form a fairly integral unified form.

The search for meaning, the semantic constant, becomes that initial construct from which all subsequent interpretive activity of the student-musician grows. And the pedagogical (educational-creative) process rises to a scientific-artistic level.

Nevertheless, in modern music-pedagogical education, a rather negative picture in this regard is emerging, noted by many researchers. For example, F. Kh. Valeeva states that there is insufficient attention "to the formation of the semantic component in students' performance interpretations. The complex of taught musical disciplines in musical educational institutions does not fully solve the problem of forming a musician capable of creating convincing performance interpretations. The narrowly grammatical, narrowly technical orientation of musicians' training does not allow penetrating the depths of the musical text, the structures of a meaningful order" (Valeeva, 2008, 24).

The well-known musician-educator M. M. Berlyanchik also states: "Modern performing art is distinguished by interpretive tendencies, which, however, are still little reflected in music pedagogy" (Berlyanchik, 2000, 28). Even in scientific-theoretical works directly related to the music-pedagogical process, the problems of interpretive creativity are also studied, to a greater extent, from the standpoint of performance training-intonation-tactile techniques (A. V. Malinkovskaya), sound quality (M. M. Berlyanchik), stylistic adequacy of performance (A. I. Nikolaeva).

Despite the significant demand in the practical educational process for innovative interpretive technologies, the authors believe that simply teaching a future teacher to interpret music is as impossible as, for example, it is impossible to teach someone to love and feel. The task of the musician-educator here is fundamentally different-to create conditions and motivation for their pupil to realize the personally valuable meaning of a special relationship with a musical work, requiring intellectual and moral effort, involvement, listening intently, peering into the spiritual-energetic sphere of the composer, the need for constant enrichment and self-improvement as a creator.

This could be, for example, the use of a metaphor as a local didactic tool in organizing an effective dialogue between the subjects of musical-educational discourse, formed under conditions of intercultural interaction. Or an appeal to the theory of affects and musical rhetoric in interpretations of the intonational-figurative characteristics of a performed musical work. This toolkit is diverse and diversified.

In music education, the words of S. I. Hessen are particularly relevant: "any problem cannot be presented in the form of ready-made truths, but must be 'discovered' anew each time, unfolding as 'research conducted before one's eyes'" (Ermolenkina, Ito, 2025, 5). The phenomenon of interpretation is capable of transforming any cognitive activity, such as reading a book, into a truly creative process, where the birth of a new meaning, new productivity, besides

the reproductive, information-relay beginning, is necessarily present.

Interpretation of a Musical Work as a Text of Culture

A person expresses their attitude to the world in activity, objectified in various sign systems, which can be defined as a multitude of texts, in the broad sense of the word. The study of various aspects of textual culture acquired extraordinary intensity at the end of the 20th century in various fields of science—semiotics, linguistics, hermeneutics, cultural studies, and information theory. "The world of culture has the structure of a text... Text is the symbolization of culture. An individual text possesses integrity and self-sufficiency for the world of culture" (V. V. Malikov). Text is considered as a set of significant elements representing reality in a communicatively directed form (A. A. Brudny, Yu. M. Lotman, B. M. Uspensky). The functions of text in culture are also analyzed—communicative, cumulative, adaptive, directive, regulatory, productive. Common features of text and culture are defined, such as orientation towards extra-linguistic reality, dialogicality, discreteness, polysemy, creativity, sign character, historicity, normativity, etc.

Thus, for example, in the educational process of an instrumental class, the graphic notation of a musical work is a projection of the individual authorial style and further—of the historical-stylistic Text of Culture, which elevates the relationship with the musical score to the level of methodological analysis and artistic creativity. Such an attitude is in

demand today in all spheres of music education, not only in the performance training of a future specialist. Apart from theoretical scientific research in this context, this sphere of artistic creativity is constantly of interest to performing musicians and practicing teachers, which we will discuss further in the relevant sections of our study. Let us note once again the universality of the phenomenon of interpreting the Text, capable of being the basis for both large-scale philosophical research and the creation of didactic and methodological support for corresponding educational programs.

From these positions, V. V. Bartel's philological concept can be designated as the path from hypertextuality, where each text refers to other texts, to the "single intertext of human culture" (Bartel, 2007, 22). Presenting the world of culture from an information-semiotic point of view, V. V. Bartel speaks of its three main aspects: the world of artifacts, the world of meanings, and the world of signs, which are interconnected. "Phenomena of culture include any artifacts that carry meanings, in other words, act as signs possessing meanings" (Bartel, 2007, 23). According to the scholar, intertextuality is not only a special way of organizing artistic texts (dialogicality), but also the designation of a specific method of artistic thinking, characterizing the modern cultural situation as an open pluralistic, multilingual world (dialogue of cultures). In our opinion, V. V. Bartel's concept, although oriented towards teaching literature in school, can also be in demand in the pedagogical process of music education. After all, interpretation is

always individual; it is based on personal meaning, albeit mediated by another and addressed to another. In this, we see the manifestation of its intertextuality.

The idea of the intentness of interpretation from hypertextuality to intertextuality needs, in our opinion, additional methodological tools, namely, the full use of the contextual approach in education. Only then will interdisciplinary cross-semantic connections *work*, only then can we speak about the embodiment of the idea of the Polyphony of Cultures (A. Schnittke), the automatic inclusion of unconscious and anonymous quotes (R. Barthes, J. Kristeva, M. Yampolsky), only then will the educational process become genuine interpretive creativity.

The concepts considered are extraordinarily in demand and relevant for substantiating innovative pedagogical technologies designed to significantly improve the quality of specialist training in the higher education system. In this regard, the theory of B. D. Kritsky is very close to us, as he identifies a special area of texts, the integrity of which he defines as an *educational metatext*. The content of the educational metatext is determined by the goals and objectives of training a specialist in music-pedagogical education. The structure of the metatext includes specific educational texts, which include pedagogical concepts, academic subjects, and their methodological and program support.

Professor B. D. Kritsky puts forward a *textonomic* concept, based on the relationship *text and subject-interpretation of the educational text by the subject*. The culture of interpretation is

treated in this concept within the category of *educational metatext* as the student's interpretation of the educational material in its integrity and the dynamics of historical development, conditioned by the artistic context of the era. By essentially defining the educational material of various disciplines by the concept of *educational metatext*, B. D. Kritsky investigates the very process of interpreting educational texts in the theory and practice of training music teachers. For the scholar, the culture of interpretation is the activity of the subject (student) mastering the educational metatext—the foundation of the professional training of a musician-educator. In contrast to B. D. Kritsky's theory, we speak of interpretive culture as an integrative professional-personal quality, and the interpretive approach as necessary elements of the professional level and successful socialization of a future specialist.

According to B. D. Kritsky's *textonomic* concept, the educational metatext of university training for a music teacher is a content-integrity structure conditioned by the interaction of scientific-pedagogical and artistic-pedagogical texts. The former texts are addressed to non-artistic areas of knowledge. The subject of the latter is art and the ways of its mastery. These also include musical compositions (artistic-musical texts). The scholar also defines profile subtexts that correspond to preparation for one or another type of professional-pedagogical activity—vocal, instrumental, conducting-choral, etc. Thus, the musical score of a work is a profile subtext of the educational metatext.

It makes sense to examine it in the semantic, hermeneutic, didactic, and cultural-historical facets of analysis. The semantic facet of studying the musical score is conditioned by its sign nature, the multiplicity, and polysemy of meanings of most symbols included in its structure. The hermeneutic facet allows analyzing the nature and functionality of working with the musical score. The didactic facet identifies optimal technologies for solving the tasks set by the educational process, and for students mastering certain abilities and skills in the researched context. The cultural-historical facet of studying the musical score characterizes the specific socio-historical conditions of the origin and existence of the recording of a musical work as an attempt to permanently fix its being.

Without exaggeration, it can be said that interpretation permeates literally the entire sphere of music education, exerting a decisive influence on the development of the personality, both professionally and spiritually-personally. At the same time, the processuality of interpretation cannot be viewed solely in the horizontal plane of the stage-by-stage alternation of various structural components. A more complex determination is present here, involving both internal subjective processes and external objective factors. The correlation in the student's interpretive creativity of analysis, reflection, and imagination; feeling, emotions, stylistic features of the era, the author, and the student's own individuality; the objective and the subjective—all this remains a debatable topic for many studies in pedagogical

science. For example, N.N. Telysheva asserts: "Analysis acts as a specific link... in art history research, while interpretation involves moments of selectivity, self-expression, and evaluation... Analysis is a necessary condition for the scientific nature of the interpretation of any artistic work (phenomenon). The comprehension of meaning must necessarily be demonstrative" (Telysheva, 2009, 172).

Interpretive activity intensively develops students' thinking abilities, as noted, in particular, by E.V. Chebotkevich: "The interpretation of music, the comprehension and performative revelation of its figurative-poetic content is one of the effective ways of forming and crystallizing the professional intellect of a musician" (Chebotkevich, 2007, 80).

On the other hand, the importance of imagination as a unique generator of interpretive processes is emphasized. Albert Einstein believed that imagination is more valuable than knowledge, for knowledge is limited, while imagination can embrace the entire world. The role of the teacher as a senior mentor here lies in skillfully directing and combining the *logical* and *associative*, *scientific* and *poetic*, *discursive* and *intuitive*, *rational* and *emotional*. Such a combination requires a special method of comprehension—the interpretive approach. This position finds confirmation in modern research on humanistic pedagogy. Thus, F. Verneert and colleagues, studying pedagogical strategies in "The Ostend Street Orchestra" project, conclude that abandoning unified procedures and the only *correct* musical parameters has a liberating effect: "Giving up the idea that you have to conform to

certain musical rules creates an explosion of energy. It puts humanity back into the music. Music makes encounters possible, without prejudice" (Verneert et al., 2024, 168). As B. Winarko and N. Budiwati point out, studying practices oriented towards personal development, the transformation of the teacher's professional role is a key condition for success: "Observations showed a clear shift in the role of teachers from authoritative figures to facilitators who guide students through inquiry-based learning and personal development. Rather than dictating the flow of lessons, teachers acted as mentors, encouraging students to explore ideas independently, ask critical questions, and reflect on their experiences" (Winarko, Budiwati, 2023, 264-265). H. Chung comes to similar conclusions in her study of teacher motivation, emphasizing that understanding students' personal and academic needs is fundamental for pedagogical development: "'Students as the Major Driving Force... Turning Students' ESL Needs into Teachers' Motivation... Students' Satisfaction' are the fundamental superordinate themes that determine a teacher's desire for development" (Chung, 2022, 36). In the same context, Maria Heimonen develops the idea of pedagogical leadership, emphasizing that "Music educators would act as mentors, mentoring parents and helping the children to learn from all of their experiences... The wisdom required of a teacher can be compared to the 'iudicium' of judges based on a holistic knowledge of law and wisdom about people, life and the world" (Heimonen,

2012, 76). R. Cremata holds the same opinion, developing the idea of pedagogical leadership in modern music education, and points to the key competence of the modern teacher-facilitator: "regulate their level of control and intervention depending on contexts, but all encouraged their students to be agents of their learning" (Cremata, 2017, 77).

The second important point is the creation in the educational process of an atmosphere that stimulates such an essential quality of the future professional's cognitive activity as dialogicality—the "spiritual-moral instrument" of the individual's interaction with the world (M. M. Bakhtin). Dialogue in Bakhtin's concept is not so much an exchange of information as a turning towards each other at a higher-spiritual, energetic-level. A musical work, like any work of another art, is capable of modeling the complex inner spiritual world of a person, thereby determining the dialogical structure of the student's relationship with the composition they are performing or perceiving. This *orientation towards the other*, this communicative focus, is key for the pedagogy of art.

The internal reserves and high potential of dialogue in the system of spiritual-value orientations of music-pedagogical education are revealed in the works of V. S. Bibler, N. I. Kiyashchenko, B. M. Tselkovnikov, V. I. Stachinsky, and others. The dialogical nature of art, the communicative aspects of artistic creativity, and musical perception were touched upon in their works by B. V. Asafiev, M. Sh. Bonfeld, M. S. Kagan,

V. V. Medushevsky, V. N. Kholopova, B. L. Yavorsky, and other musicologists. The pedagogical principles and functions of communication related to the activity of a music teacher (E. B. Abdullin, Yu. B. Aliev, L. G. Archazhnikova, O. A. Apraksina, L. A. Rapatskaya), and the instrumental and performance training of future specialists (A. V. Malinkovskaya, A. I. Nikolaeva, G. M. Tsypin) have been substantiated.

The problem of *understanding the other*, underlying M. Bakhtin's theory, allowed Man to "look at himself through the eyes of another, to catch reflections of his own life in the consciousness of other people" (Bakhtin, 1986, 88), and later found reflection in V. S. Bibler's concept of the *multifacetedness of cultures*. These models are extremely in demand in modern pedagogical science. At the same time, dialogical technologies are connected not only with the communicative side of organizing the educational process, but also in the vector of person-centered learning.

The numerous dialogical theories of M. Bakhtin's followers appear in our understanding as paradigmatic circles of the birth of new meanings, a kind of *interpreters of interpretation*. This gives us grounds to assert, as a methodological basis for the content of music-pedagogical education, *the phenomenon of meta-dialogicality*. We understand this phenomenon as a multi-level intersubjective interaction that generates a continuous interpretation of musical texts in various sign systems, conditioned by the reflection in individual intonation of the experience of an empathic personality

as a special property of musical consciousness.

The above-mentioned features are of great importance for understanding the role of interpretive culture in the system of music-pedagogical communication. In this regard, we note the recent appearance of terms defining various aspects of interpretation as a musical-pedagogical phenomenon, in particular, *Culture-Creating Person* (I. E. Molostvova) and *moral cultural assimilation* (E. A. Bodina).

In scientific works of general pedagogy and music education pedagogy, the problems of musical upbringing, music perception, and *cultural assimilation* (according to E. A. Bodina's terminology) are most often actualized. All this is undoubtedly very important. Nevertheless, the *culture-creating* component of the practical music-pedagogical process remains insufficiently actualized. The study of interpretive activity as a pedagogical phenomenon, in our opinion, will continue the intention-*cultural perception – cultural assimilation – towards its logical and important completion – culture-creation (kulturosozidanie)*, a methodological principle extremely necessary not only in performance, but to no lesser extent in the pedagogy of music education as the pedagogy of art. Let us recall the wonderful words of K. S. Stanislavsky: "Art, creativity-is not a 'game,' not 'artificiality,' and not 'virtuosity of technique,' but a creative process of spiritual and physical nature" (Stanislavsky, 1938, 140).

We will designate interpretive culture as a quality that determines various aspects of secondary artistic creativity as *interpretive culture-creation* (*interpretatsionnoe kulturosozidanie*), in contrast to the term proposed by E. A. Bodina, which has a predominantly ethical intent and presupposes "assimilation to those creative achievements of humanity that elevate the personality, give it new strength for development and improvement" (Bodina, 2004, 44). The obligatory bottom-up orientation of moral cultural assimilation has more complex determining vectors in interpretive culture-creation.

Conclusion

While giving due credit to the developed theory of assimilation, intended primarily for the upbringing and socialization of the individual, the current research emphasizes the main difference—*the outcome of interpretive culture-creation is the birth of new meaning, manifested in all structural components of the professional activity of a musician-educator*. The formation of interpretive culture in the educational process is connected, first of all, not with the development of performance skills, as it might seem at first sight, although this is also very important, but with the formation of the student's spiritual world, their need for interaction with the surrounding world through works of musical art. In this context, the author rightly asserts that "it is precisely as a result of critical reflection and categorical evaluation of appropriated musical values that the student's value-based worldview is formed, characterized by spiritual and moral transformation of

the personality and manifested through the ability to make judgments, the strengthening of professional self-awareness, and the affirmation of one's unique "Self" in the world of musical art" (Shherbakova, 2025, 15).

Thus we tend to believe that the interpretive approach in modern Russian music education fixes the sociocultural dominant as a key pedagogical paradigm, allowing to level out the negative manifestations of globalization and digitalization while stimulating the personal principle and social demand. We are impressed by Professor L. A. Rapatskaya's expression *transfiguration* (*preobrazhenie*) regarding Russian music-pedagogical education. It is more than appropriate in this context, for it reflects the very essence of the methodological transformation. The concepts of *innovation*, *modernization*, etc., are, to a certain extent, merely external markers of the educational process. Indeed, the traditions of Russian pedagogy have always been precisely the spiritual-moral, creative principle and the personal approach.

The anthropological challenges of a contradictory global world put forward the creative potential of the individual in all spheres of life as the main educational resource. The universal character of creativity as a *form of being* allows us to outline its correlation in the educational paradigm in a more expanded form—as a problem of developing the very subject of creativity in the categories of multiculturalism: as a human ability and personality quality; as a theoretical-methodological basis for constructing

a music-educational process for developing a multicultural personality; as a scientifically grounded foundation for the comparative study of the music of the peoples of the world in the space of academic lessons; as an approach to the methodological support of multicultural music education. As B. Thornhill-Miller and his colleagues point out, developing a dynamic model of four basic 21st-century skills ("4Cs": creativity, critical thinking, communication, and collaboration), "One very important issue for understanding the 4Cs and their educational implementation that can be simultaneously a help and a hindrance for teaching them—and also a challenge when assessing them – is their multidimensionality and

interrelatedness... the 4Cs are not entirely separate entities but instead... should be seen as four interlinked basic 'elements' for future-oriented education... As a result, it ranges from impossible to suboptimal to teach (or teach towards) one of the 4Cs without involving one or more of the others" (Thornhill-Miller et al., 2023, 22).

Thus, the anthropocentric paradigm of modern humanitarian knowledge defines the interpretive approach in the pedagogy of music education as an integration of various dialogical-communicative subject relations, based on the dialectical interaction of the established algorithm of professional training and the creative personality of the student in the process of their socialization in the cultural-educational space of higher education.

CONFLICT OF INTERESTS

The authors declare no conflict of interests.

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Kornoukhov M. D.: conceptualization; methodology; writing – review & editing, data curation; methodology; investigation; validation; writing – original draft preparation.

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