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THEORETICAL AND HISTORICAL ASPECTS OF MUSICAL HERMENEUTICS

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Abstract

Today, the Republic of Uzbekistan is implementing comprehensive reforms in the field of culture and art, which, as a guideline, encourage the development of music education and creative competencies.

The article analyzes the theoretical and historical aspects of musical hermeneutics for future music teachers by shaping the integration of music education disciplines with social sciences and humanities and establishing interdisciplinary collaboration.

Keywords: *teacher, professional competence, classification, improvement, competence, hermeneutic competence*

For this purpose, Presidential resolutions have been adopted, setting out measures in the field of music education and musical competence. For example, the Decrees of the President of the Republic of Uzbekistan dated January 28, 2022 No. PF-60 “On the Development Strategy of New Uzbekistan for 2022–2026”, dated May 26, 2020, No. PF-6000 “On measures to further increase the role and influence of the sphere of culture and art in the life of society”, This innovation serves to increase the professional potential of the teacher and allows for an in-depth study of the hermeneutic components of music pedagogy.

Hermeneutic competence is a system of knowledge, skills and personal thinking required in the process of interpretation, understanding and performance in music education and performance practice. It includes

not only technical skills, but also the perception of the inner idea, emotional and aesthetic layers of a musical work. The development of hermeneutic competence deepens musical thinking, creative interpretation and aesthetic perception, and also involves the student and performer as active subjects.

The theoretical significance of hermeneutics According to N. O. Telegina, for musical works, it is defined as the “ability to interpret artistically”. These skills define future music teachers as working with musical notes, analyzing, studying performance skills, interpreting, reconstructing semantic meanings, and expanding their imagination through listening. Through this knowledge, the author and listener are given the ability to understand music and develop personal creative skills (Telegina N. O., 2014, 8).

“It creates the opportunity to develop strategies to achieve goals and increase efficiency in the process of their implementation.”

In order to develop hermeneutics in the field of music, these grounded theories suggest that hermeneutic competence includes not only technical or theoretical knowledge, but also aesthetic, emotional and cultural thinking. In this context, the main components of strategies as components are:

1. Perception of meaning
2. Understanding of the historical-cultural context
3. Personal aesthetic experience
4. Pedagogical approach
5. Reflective activity

Thus, hermeneutic competence, as a concept that combines theoretical and practical aspects, shapes the processes of understanding, interpretation, and creative development of art by students and performers in music pedagogy.

1. Active listening and analysis
2. Question-and-answer and discussion
3. Creative interpretation exercises
4. Reflective and written analysis
5. Integrated approach

“There is a need for a two-way understanding of the language of music. On the one hand, the musical text is expressed through notes, and on the other hand, these notes are perceived as sounds. Which sign has the ability to convey meaning?” From our point of view, this sign is a sequence of sounds performed by the interpreter-performer and perceived by the listener. At the same time, these sounds are not expressed in a verbal code, but as a musical code that is present in the musical note and must be decoded by the listener through the interpretation of the interpreter-performer.

It is recommended to connect music with literature, history and art. For example, interpreting a work by comparing it with the literature of the time or historical events expands the ability of students to understand.

Hermeneutic competence allows the student to deeply understand and interpret the work, rather than simply memorizing musical knowledge. This strengthens musical thinking, creative thinking and aesthetic views. At the same time, competence serves

to create a dialogue between the performer and the listener in the practice of musical performance.

As a result, the student or performer acquires an active and independent approach to music not only from a technical, but also from an ideological, cultural and aesthetic point of view.

Music, with its abstract and multi-layered nature, occupies a special place in the spiritual culture of humanity. It is important to perceive it not only through intellectual perception, but also through spiritual experiences. In this regard, the use of a hermeneutic approach aimed at understanding and interpreting the essence of a musical work is of particular importance in the process of training future music teachers.

The levels of development of hermeneutic competence in future music teachers and the criteria for their assessment include: the level of knowledge (understanding the composer's idea), the analytical level (mastering the methodology of the hermeneutic framework), the value level (analysis of the aesthetic values of the period in which the work was created) and the integrative level (taking into account the personality and creative direction of the composer). These criteria allow us to determine the level of formation of hermeneutic competence and they are assessed at low, medium and high levels.

The given criteria and indicators allow us to determine the levels of formation of hermeneutic competence: low, medium and high.

The low level is a stage in which reproductive-receptive activity prevails, is normative, mainly intuitive and disorganized. Students at this stage have partially formed knowledge and undeveloped skills and abilities.

Student competence in musical analysis.

Intermediate level: Students are constructive and reproductive, understanding the main idea of a musical work based on the teacher's recommendations. At the same time, they do not always fully understand the composer's intention and have difficulty determining the historical context and chronology of styles.

Advanced level: Students demonstrate creative and productive competence,

understanding the idea of the work, taking into account the author's purpose and intention. They are able to independently analyze motifs and compositional elements, and express the musical work with an individual interpretation.

“Cultural approach – the work of a professional musician is considered in the context of the national component of culture” (Asafyev, B.V., 1971, 71). For example, when performing the works of P. I. Tchaikovsky, the listener feels the mood and spiritual changes of the music. At the same time, the character of L. Beethoven's sonatas and symphonies is not given to the Russian performer voluntarily; their understanding and assimilation is carried out in the process of listening to audio recordings, concert performances, or independent practice.

Musical hermeneutics, which arose in the works of G. Kretschmar, developed during scientific discussions with K. Dalhaus, A. Schering and other representatives of musical art. The main goal of musical hermeneutics is to use hermeneutic analysis as a means of understanding the content of the musical text.

The unexpected and innovative stylistic trends that emerged in the history of music of the 20th century show that the denial of hermeneutic analysis in the process of interpretation leads to a misunderstanding of the musical content, and in some cases to aesthetically ambiguous results. The hermeneutic approach allows us to restore the inextricable link between theory and performance practice. It helps to understand music not just as a set of melody and harmony, but as a living, meaningful and cultural phenomenon. B. M. Bim-Bad describes music as a phenomenon characterized by the highest degree

of abstraction, artificiality, and humanity among the art forms. At the same time, music embodies mysterious and incomprehensible layers that have not yet been fully explained; in the author's opinion, music and love are inherently not amenable to complete decoding and rational explanation.

The artistic development of a musician is closely related to the ability to clearly understand and take into account the proportions, information systems, semantic hints, and dramatic surprises of the performed work. Modern performers, sometimes striving to amaze the listener with external fluency and technical attractiveness, can disrupt the internal logical consistency of the musical process. As a result, even an inexperienced listener intuitively feels the inorganicity and disorder of the process taking place, experiences a state of internal contradiction and energetic “unconscious discontent”. The process of understanding means understanding the content of the text through its structural elements, based on the personal experience and cultural memory of the performer.

Therefore, the future musicologist must not only be able to hear the author's work, but also be able to distinguish its central semantic layers. The conceptual content, aesthetic signs and emotional subtleties hidden in the musical text must be deeply analyzed and revealed on the basis of conscious interpretation. In practice, many performers rely too much on printed notes in interpreting the work, seeking musical truth only within the framework of graphic symbols. However, technical performance alone is not enough: the performer must be able to involve the listener in the musical process, direct and inspire him.

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