

4. THE INTERPRETIVE PERFORMANCE AS A RESULT OF MUSICAL AND ARTISTIC COGNITION

Lilia Granețkaia⁴³

Abstract: *The present paper deals with the problem of artistic cognition as a mean of artistic communication. This process is indispensable for decoding and revealing a sense, an image, an artistic content conceived in musical compositions by the composer. In the article are proposed and touched upon different types of musical cognition from the perspective of piano study: scientific, “dilettante” (amateur), artistic and pedagogical cognition. The author highlights the importance of introducing them in the study and the interpretation of musical compositions and solves some educational issues in the classroom of musical instruments. It is also worth mentioning that the artistic cognition is essential in the formation of the interpretative competence of the future music teacher.*

Key words: *communication arts, piano repertoire, musical knowledge*

Music cognition process being of gnoseological-intuitive nature contributed to the generation of several sciences. The emergence of new sciences, such as music psychology, music philosophy is due to the fact that understanding the musical art content requires a research beyond music, because music, having an ineffable character, includes itself (rational-irrational, telluric-heavenly, physiologic and spiritual, social and private character – categories that relate directly or indirectly to the subject of research of philosophy, aesthetics, psychology and pedagogy. Therefore, the philosophy of music is concerned with the question what is musical sound and what is his anthropological role in human development; music psychology investigates the relation of music with the human mental world in the consciousness of which the sound becomes musical, artistic, makes sense; music pedagogy deals with the degree of influence of music on individual in the educational and formative sense and develops principles and methods of education through music.

The reality cognition, the understanding of the existence meaning is some of the most important concerns and problems of human. From a philosophical perspective, cognition is the process by which the human, as a cognitive subject, assimilates informationally the world as object of cognition. Cognition is the highest degree of reflection as property of the world in general. From the point of view of subject-object relation, the cognition can be studied both horizontally and vertically. Horizontally, the cognition is presented in several ways: scientific, philosophical, artistic, etc. Vertically, the cognition is performed at three levels: *observationally* (through the senses and thinking – transforms the sensations and perceptions into ideas); *empirically* (by thinking based on observation and experience); *theoretically* (represents objects, attributes and states that can not be known by observation but are assumed and accepted by thinking, either real or ideal objects).

From the analysis of ways of cognition follows that exist both an *immediate* cognition (cognition by intuition), and *mediated* – theoretical one

⁴³ Associate Professor PhD, „Alec Russo” State University from Bălți, Republic of Moldavia, email: granlili@mail.ru

(through concept, idea). The intuition is a spontaneous, direct and immediate cognitive act, but the idea (concept, notion) – a discursive indirect, mediated cognitive act. Given the major cognitive faculties – the senses and the intellect (reason) – the philosophy and psychology are two types of intuitions and ideas: *sensitive and intellectual* (rational).

Musical and artistic cognition, also can be both *immediate* (the emotional echo initially appeared inside the listener, "*proto-image*") and *mediated* (the theoretical research of musical discourse, the analysis of musical constituents, etc.). The *image* phenomenon is present in both forms of cognition, being in the same time pure experience and concept/idea. The musical image is the result of reality cognition of musical-artistic type, complementary to notions of imagination and imaginary. The contemporary researches argue for a specific vision on the process of cognition that relies on the triad – the image, the imagination, the imaginary (V. Visheslavl'tsev, A. Bergson, B. Yarustovskii, E. Nazaykinskii, M. Jucan).

H. Bergson, developing the impressionist creative philosophy, introduces the category of "logic of the imagination" in opposition to the "logic of rationality". "With the intellect we can include particularly the form, but the perception of content multiplicity is only possible with the help of "naive instinct", using "intuition and imagination" [apud: 9, p. 363]. The process of cognition/specific representation of reality, passed through the emotions/feelings and performed simultaneously through the externalization of inner feelings and their materialization into artistic and aesthetic images, is due largely to the work of the imagination, which underlies *an imagistic form of creative thinking – the imaginary*.

M. Jucan states: "The fact that the imaginary is considered worthy to be known, [...] is a definite step towards the integration of all human experience into a form of cognition. We can say that the imaginary is a form of representation of conscience activity, through which *the perceptions and representations* once constituted, converge towards an integrative comprehension or construct a meaning of their own totality based on the experience of imagination [...]. *The imaginary* is related to trying to interpret unitary the cultural contextualisation. [...] Establishing a relation between *the image, the imagination* and *the imaginary* is required for any act of perception and cultural *analysis, to detach an integrator sense* of culture of an era, or orientation in the multiform present. Moreover, many critics and cultural theorists have stressed since the second half of the nineteenth century, the dependence of modern culture of *image empire*" [5].

The imaginary is a mental, cultural, aesthetic and spiritual space where are created and revealed profound artistic, anthropological, theological meanings using *imagination* (fantasy, intuition, sensitivity, the insight being constituents of the imagination). The fact that *the image* may be contemplated or described in different ways, depending on the receptor, and hence, to have a number of different interpretations assumes that *an image* can generate a limitless contemplation, implicitly with successive descriptions which are not identical,

always depending on another context. The image always suggests another interpretation, according to *the possibility of imagining*. "The links of the imaginary with the image and imagination, as well as mutual conditioning of them involve an activity of selection and ordering of forms through which the imaginary is validated at present like in the past, as an important source of human knowledge" [5].

Given the fact that art is created from imagination, we could say that the artistic vision of an era, of a movement or style may be called through the general term "the imaginary". For example, the Greek myths are the imaginary world of ancient man; the fine art of Michelangelo, Rafael, Leonardo da Vinci etc. formed the objectivity of Renaissance - the Renaissance imaginary. The music of Bach, Mozart, Haydn, the works of Russo, Pestalozzi revealed the trends and ideas of Baroque, Enlightenment and Classicism. The Romantics (Chopin, Schumann, Berlioz, Hoffman, Sand) came up with new ideas (in the spotlight is established the young artist's personality, intimate thoughts, love, fantastic etc.) thus creating the imaginary of Romanticism era. Or, in art we have the possibility to demonstrate the Imaginary evolution in relation to artistic, cultural and historical eras: Ancient Imaginary; Middle Ages Imaginary; the Renaissance Imaginary; the imaginary of classical, romantic, impressionist, realistic era, etc. The imagination of a person (a painter, a poet, a musician, a philosopher) creates the imaginary of the given era while the imaginary development is a dialectical process. The objectivity of the imaginary is dependent on the subjectivity of the imagination of the creative person and vice-versa, artist's personality formation is done under a permanent influence of the objective imaginary of the era (Figure 1). The given succession suggests the idea that the development of humanist culture (the imaginary) is in permanent spherical progression and depends on the imagination of the creator and the images formed as a result of human cognition – scientific, artistic, musical, etc. Graphically, it can be represented as follows:

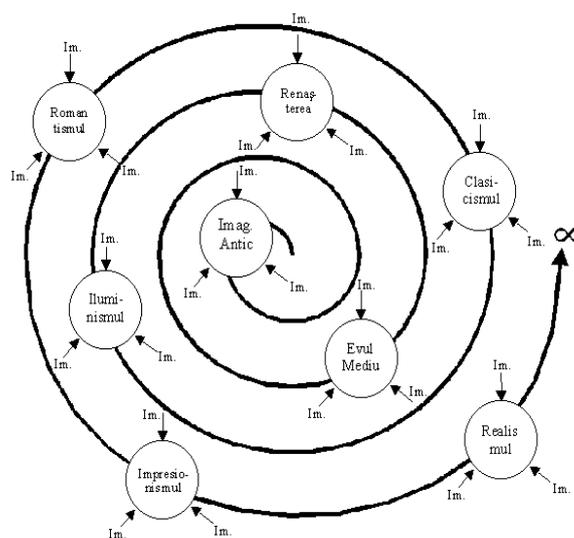


Figure 1.

Graphical representation of the „Imaginary” development

- - the imaginary of the epoch
- Im. - the subjective imagination of the artist creator

According to C. Bîrzea, science is the *alter ego* of art. Or, the artistic knowledge requires a synthesis of the general and individual through the artistic image. *The artistic image and interpretative image* is the result of a **complex cognition** of music which is directly related to the concepts of *imagination* and *imaginary*. *The image* is the source to obtain a musical, artistic, spiritual, philosophical sense, etc.

The type of music cognition involves, firstly, the reception of the artwork. This requires that the subject possess the *art of listening to music*, because, as stated G. Bălan, there is an art of listening, as there is one of reading. "Enabling the sounds of our existential centre, of *emotionality* as a prerequisite for the great revelations, requires an apprenticeship to penetrate the mysteries of music, acquiring its stylistic and structural features that are likely to complete and deep *emotional inclinations* towards "the art the most intimately adjacent to the high esoteric cognition" [1.p.230]. The music awakens strong emotions, invites and predisposes to meditation and direct capturing of meaning. The emotions caused by artistic creation can serve as one of the index of the artistic phenomenon cognition. But it does not follow that the purpose of art is reduced to a simple emotional excitement. Music is not just "a moment of delight, but an object of investigation" [2. p.128]. The musicologist and philosopher G. Bălan records **seven stages of the cognition process** of a musical creation:

I – The emotional reaction.

II – The imaginative perception, made up of mental representations.

III - The effect of music on thinking: meditations inspired by moods.

IV - Purely musical thinking: contemplation of music in its objective reality.

V - The inherent philosophy of music issued by subjective thoughts.

VI - The perception of music as world itself.

VII – The existential step: listening to music as a vital necessity [3, p.130].

Trying to cut and re-arrange the key elements the thesis above, we consider that only at the fourth stage, listening to the music becomes *real act of cognition*, when music is perceived as being *separated from her emotional and intellectual impact* [3, p.130]. Thus, the main means of investigation must be *analytical listening*. The music art is a complex *process of consciousness* that gathers emotions, impressions, feelings and ideas. The access to the **essence of music** is facilitated by *the convergence* of living and understanding, sensitivity and mind, delight and conscience.

According to V. Pavelcu, the value of a artwork is lived, but known only by intelligence; "The more cognition is more intensely experienced (lived), the more removes from conscience any other conduct" [6. p.84]. A. Piliciauskas developed the complex musical cognition model which highlights four types of musical cognition: *scientific*, "*dilettante*" (*amateur*), *artistic and pedagogical cognition*. The author noted that the music teacher "in his practical work must have particularly, the *artistic and pedagogical cognition*, because in these types cognition is centred on Man, on the Personality in his connection with nature, society, - the whole universe" [10. p.11]. The student-interpreter must pass

through all kinds of musical cognition because it facilitates the formation of *interpretative competence* of future music teacher.

Scientific cognition gives the performer the opportunity to enter the formal structure of the work, to investigate the means of musical expression. The specifics of the process of interpretation implies that the scientific analysis to be supported by a profound emotional experience, thus to coordinate with “*dilettante*” (*amateur*) *cognition*, through which the student notifies the nature of music and gets acquainted with the aesthetic and ethical background of the music.

The artistic cognition is **imagistic**, its content is captured by the dual nature of man - the emotional and rational factors. The art fulfils its purpose through the explanatory judgment of emotional-affective movements. To know music, notes C. Cozma, "Requires a harmonious exercise of sensory functions, of their interaction with the entire affective-emotional experience and the thinking which is able to lead the understanding and interpretation of what was heard/listened" [4. p.18]. The artistic cognition approaches the performer to music content, as the result of this kind of cognition is created the *artistic image* of the work under study. The essence of artistic cognition lies in the *awareness of emotions, feelings/ personal ideas*, which arose as a result of communication with music, in cognition and feeling of *personal meaning* of the work.

The pedagogical cognition is a complex type of cognition. As a result of this type of cognition is determined the *content and meaning of musical creation*, being treated as a complex triple structure:

- a) **Musical image (MI)**: at this stage the student determines the artistic-expressive role of the musical language, gets acquainted with the aesthetic and ethical background of the music – the style, the ethical and aesthetic traditions of the composer;
- b) **Artistic image (AI)**: is an indispensable stage in the formation of music teacher, on which are determined ideas, experiences, personal and artistic sense of the performer;
- c) **Interpretative image (II)**: at this stage are integrated the emotional, artistic and kinaesthetic components (Figure 2)

Figure 2 The musical-interpretative cognition model (*adopted by A. Piliciauskas*)

Type of cognition	Way of cognition	Elements of the model		
		Purpose of cognition	Object of cognition	Result of cognition
Scientific	Rational	Form cognition (in the narrow sense)	Musical language Music Components	Musical-theoretical knowledge

Dilettante a) passive	Emotional ↗	Hedonistic satisfaction	Aesthetic and ethical dimension of music	General impressions about music nature
	b) active Emotional ↘	Perception of music general nature		
Artistic	Intonation-spiritual	Musical cognition of the existence	Intonated experiences	Artistic image
Pedagogical	Complex-integrative: rational, emotional intonation, motoric.	The personal sense of the musical image; Instrumental interpretation of musical work.	Musical text: Music-language; Means of expression/ aesthetic and ethical dimension of music/ intonated emotional experiences	Content of the work: musical image =artistic image + interpretative image

Thus, the pedagogical cognition supposes that the student, while getting acquainted with music, must pass through the following stages: musical image, artistic image, interpretative image: from personal understanding of music meaning to teaching/transmitting of the sense to the listeners/students.

The pedagogical cognition aims to the motivational sphere of student. L. Bocikarev, in the structure of musical-interpretative skills highlights three types of *motivation* [7]:

- 1) **expressive motivation** – the need of artistic interpretation;
- 2) **communicative motivation** – the need of musical-artistic contact with the public;
- 3) **suggestive motivation** – the need of active influence in the artistic and educational sense on the audience.

These three types of motivation will be present at students when they will create the artistic image and the interpretative image of the work, when they will pass through all types of cognition, especially through the *pedagogical one*. A.Vitsinskii [8], after analysing the psychological aspects of the studying process of musical work, appealed to the experience of ten great Russian pianists: E. Gilels, G. Ginsburg, M. Grinberg, Iac. Zac, K. Igumnov, A. Ioheles, H. Neuhaus, L. Oborin, S. Rihter and Iac. Flier. As a result of research, the author found that all pianists pass through three stages (except that some delimit strictly these steps, and at others they can merge). **The first stage** is the initial (emotional, hedonistic) cognition of music, “getting into the act”. At this stage the pianists investigate the musical text (some do not use the instrument, forming the impression, the artistic vision using inner ear), determine the technical complexity etc. **The second stage** includes all technical and artistic work - phrasing, fingering, pedalling, overcoming technical difficulties etc. At **the third stage** is integrated technical and artistic work - the artistic image is

concerned integrally, here arise some changes in treating musical and artistic meaning generally, occur also the crystallization of personal artistic vision, psychological preparation for playback/transmission of the message/musical-artistic meaning to the listener. Therefore, we note that at the first stage, it will appeal more to dilettante and scientific cognition, at the second stage, it will be required to the performer the artistic cognition and at the third stage, the performer creating artistic and interpretative image, proves a pedagogical cognition process.

Conclusion: Music is a kind of art, being a specific form of reflection of reality through sounds – artistic-sonorous reality. Exploring the surrounding reality, the man uses the *cognition process*. Music cognition is a continuous and full of "gnoseologic surprises" process. This process is indispensable for decoding and revealing a sense, an image, an artistic content conceived in musical compositions by the composer. The *image* phenomenon is present in different forms of cognition. Musical image is the result of musical-artistic reality cognition interacting directly with the concepts of *imagination* and *imaginary*. Establishing a relation between *image*, *imagination* and *imaginary* is required for any act of perception and cultural *analysis*, for understanding an *integrator meaning*. The fact that the *image* can be contemplated or described in different ways, depending on the receptors, means that an *image* can generate a limitless contemplation.

The instrumental interpretation process requires the integration of all kinds of musical cognition: scientific, "dilettante" (amateur), artistic and pedagogical cognition, being opportune in discovering musical meaning, in the discovering of all aspects of musical image (artistic and interpretative image) – thus, becoming indispensable in the formation of the interpretative competence of the future music teacher.

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