**Dubinetc  І. V.**

**Interpretation of Musical Compositions as the Necessary Component of Training of the Future Teacher of Music**

Training of competitive specialists for the realization of musical education’s tasks within modern conditions of social development needs systematic and consistent update ways of improving of professional education. One of these ways is the mastering methodic of performance’s interpretation of music by future specialists.

The artistic-pedagogical interpretation of music is the specific type of performance and pedagogical activity. The artistic-pedagogical interpretation of music is the necessary component of the professional training of pedagogue-musician.

Different aspects of interpretation’s problem were recently revealed in philosophy, aesthetic, psychological and pedagogical literature, in methodic literature, research of musical theory, theory of musical performance and in musical psychology.

The complete artistic description of musical composition’s image is the central problem of performance art.

Real mastering musical compositions and creation of own original interpretations (in class of basis musical instrument) is realized during the process of performing activity. Such cognition is realized during the way of overcoming difficulties of musical content and musical form with the help of understanding logics of the composition, its musical image.

In modern pedagogics the problem of interpretation is connected with the upbringing of the complete complex of professional and personal qualities of the musician. Work at the musical composition is the creative process. Its complexity is connected with the artistic peculiarities of the composition, with the individual features of the performer.

It has to be mentioned that during the professional training the musician-performer accepts the musical composition in complex. This complex is characterized not only by interaction of the accepting certain aspects of education but by the understanding of the educational situation in general. The musician-performer creates his own conception of the musical composition on the basis of studying objective data on the composition, its’ analysis and general fundamentals of drama. The performer (with the certain level of equivalence) makes conclusion about the character of emotions which were the basis of the artistic image.

The interpreter has to reveal the composition to the listener, to open the artistic image. He has to see in this his real creative task.

Thus the main tasks of the interpreter is the ability to read correctly the musical text; ability to connect the it with the own understanding of the style, with the own emotional and life experience. He has to realize it exactly and convincingly within his interpretation of the musical image.

Interpretation is the complicate process of activation of people mentality which reflects subjective features of the personality and has numerous variants of its realization.

Interpretation of musical compositions allows to form value orientations, demands and personal position of the students.

Peculiarities of interpretation is in the direct dependence with the artistic education and complex of natural features of the performer. In the interpretation of musical composition is very actual that fact that the future musician is able to add his vision and innovative practice during each time of performance.

Thu the student’s orientation on the transfer of the performance reading of the musical composition has very important meaning. The reason of this is the coherent interaction of the performer and listeners during the moment of interpretation. Research works of different scientists prove that the contact of the performer and listeners is the basis of the performer’s creativity during the process of the musical communication.

**REFERENCES**

1. Barenboim. L.A. Musicalnaya pedagogika I ispolinelstvo / L. А. Barenboim. – L. : Muzika, 1974. – 120 s.
2. Goldenveizer A. О muzikalnom музыкальном iskustve / А. Goldenveizer. – М., 1975. – 114 s.
3. Gofman I. Phortepiannaya igra. Voprosi i otveti / I. Gofman. – М. : Iskustvo, 1991. – 160 s.
4. Gurenko E.G. Problemi hudozhestvennoi interpretatcii / Е.G. Gurenko. – Novosibirsk : Nauka, 1982. – 256 s.
5. Igumnov K.N. O tvorcheskom puti I ispolnitelskom iskustve pianista. Zapis A.V. Vinnitskogo / K. N. Igumnov // Voprosi phortepiannogo ispolnitelstva. – Vip.3. – М. : 1973. – S.17 – 25.
6. Lyubomudrova N. Metodika obucheniya igre na phortepiano / N. Lyubomudrova. – М.: Muzika, 1982. – 230 s.
7. Moskalenko V. Pro specifiku muzichnoi interpretatcii. // Problemi muzichnnou interpretatcii. – Kiivske muzikoznavstvo. – К., 1999. – Vip. 2. S. 4-17.
8. Padalka G.M. Pedagogika mistetstva / G.M. Padalka. – К. : Osvita Ukraini, 2008. – 274 s.
9. Feinberg S.Е. Pianizm kak iskustvo / S.Е. Feinberg. – М.: Klassika – XXI, 2003 – 340 s.