PRINCIPLES OF DEVELOPMENT OF MUSICAL AND AESTHETIC CULTURE OF SCHOOLCHILDREN IN THE CONDITIONS OF CHILDREN'S MUSIC SCHOOL

Abstract. The article examines the problem of developing the musical and aesthetic culture of schoolchildren in the conditions of a children's music school. In this aspect, the author emphasises the need to introduce a number of principles into the educational process that would contribute to the development of the phenomenon under study. Among them are: cultural integration, effectiveness, ensuring the unity of sensual and rational cognition, activation of the child's creative attitude to reality and art, creation of an artistic and creative environment, positivity, cultural and aesthetic dialogue. It is proved that the principle of cultural integration is based on the idea of the importance of integration as a system-wide principle in the formation of aesthetic culture of schoolchildren. The principle of effectiveness of the process of development of musical and aesthetic culture requires ensuring a positive result in the pedagogical process. The principle of ensuring the unity of sensual and rational cognition is based on the assumption that the figurative and aesthetic reflection of reality, which is the basis for the formation of aesthetic culture, is based on the connection between abstract thinking and the practice of sensory experience and ensures the process of working with aesthetic images that carry a semantic load. The principle of activating a child's creative attitude to reality and art is based on the notion of the spiritual and practical nature of human artistic and aesthetic activity. The principle of creating an artistic and creative environment in an institution of additional music education, which is based on the aesthetic attitude that the problem of creativity, its essence and realisation is solved in a certain social context and specific conditions. The principle of positivity is based on the provisions of the personality-oriented approach to education, which substantiates dialogue as the main method of pedagogical interaction. The principle of cultural and aesthetic dialogue involves the intersubjective exchange of knowledge, feelings and experiences, methods of artistic and aesthetic activity, aesthetic meanings, i.e. aesthetic experience.

Keywords: musical and aesthetic culture, pedagogical principles of development of musical and aesthetic culture, out-of-school art education, pupils of children's music school, musical training.
Лу Шуо аспірант кафедри хореографії та музично-інструментальної підготовки, Сумський державний педагогічний університет імені А.С. Макаренка, вул. Роменська, 87, м. Суми, 40002, тел.: (0542) 68-59-02, https://orcid.org/0009-0001-6382-8214

ПРИНЦИПИ РОЗВИТКУ МУЗИЧНО-ЕСТЕТИЧНОЇ КУЛЬТУРИ ШКОЛАРІВ В УМОВАХ ДИТЯЧОЇ МУЗИЧНОЇ ШКОЛИ

Анотація. У статті досліджується проблема розвитку музично-естетичної культури школярів в умовах дитячої музичної школи. В даному аспекті автор наголошує на необхідності введення в навчально-виховних процес низки принципів, які б сприяли розвитку досліджуваного феномену. Серед них: культурологічної інтеграції, результативності, забезпечення єдності чуттєвого та раціонального пізнання, активізації творчого ставлення дитини до дійсності та мистецтва, створення художньо-творчого середовища, позитивності, культурно-естетичного діалогу. Доведено, що принцип культурологічної інтеграції ґрунтується на уявленні про важливість інтеграції як загальносистемного принципу у формуванні естетичної культури школярів. Принцип результативності процесу розвитку музично-естетичної культури вимагає забезпечення позитивного результату в педагогічному процесі. Принцип забезпечення єдності чуттєвого та раціонального пізнання ґрунтується на припущеній, що образно-естетичне відображення дійсності, яке є основою формування естетичної культури, базується на зв’язку абстрактного мислення з практикою чуттєвого досвіду і забезпечує процес роботи з естетичними образами, що несе смысло в навантаження. Принцип активізації творчого ставлення дитини до дійсності та мистецтва ґрунтується на положенні про духовно-практичний характер художньо-естетичної діяльності людини. Принцип створення художньо-творчого середовища в закладі додаткової музичної освіти, в основі якого лежить естетична установка на те, що проблема творчості, її сутності та реалізації вирішується в певному соціальному контексті і конкретних умовах. Принцип позитивності ґрунтується на положеннях особистісно-орієнтованого підходу до освіти, який обґрунтовує діалог як основний метод педагогічної взаємодії. Принцип культурно-естетичного діалогу передбачає інтерсуб’єктивний обмін знаннями, почуваннями і переживаннями, способами художньо-естетичної діяльності, естетичними смысами, тобто естетичним досвідом.

Ключові слова: музично-естетична культура, педагогічні принципи розвитку музично-естетичної культури, позашкільна мистецька освіта, учні дитячої музичної школи, музична підготовка.

Formulation of the problem. The problem of education has been an urgent issue for pedagogical science throughout the history of its existence, and it remains
relevant today. Social, economic, and cultural changes in Russian and global society pose new challenges to pedagogy, forcing it to change and transform. Musical and aesthetic education in this context plays the role of an integral component of all pedagogical action aimed at the modern child: music education is an element of holistic pedagogical work.

Musical and aesthetic education of schoolchildren is one of the most urgent tasks of modern education. Today, there is an urgent need to develop the artistic element in the overall system of educational space. Improvement of aesthetic culture, development of creative abilities, formation of self-education and self-improvement skills - all these priorities clearly define and direct the pedagogical vector of work at music lessons in a children's music school.

**Analysis of recent research and publications.** The national pedagogical science contains a number of studies on the development of pupils' musical culture (A. Lavrentiev; O. Lobova; O. Negrebetska, etc.) and, more narrowly, on musical aesthetic culture (V. Mishedchenko; H. Padalka; O. Sapozychnyk; O. Syroyizhko; A. Chernysheva; S. Stremel; O. Shcholokova, etc.)

A number of works are devoted to the problems of developing the musical culture of schoolchildren in the process of general music education (O. Lobova; O. Negrebetska, etc.); musical culture of higher art education students N. Buts; A. Lavrentiev, etc. However, the issue of developing the musical and aesthetic culture of children's music school students has not been adequately covered.

**The purpose of the article** – to investigate the principles that will contribute to the development of musical and aesthetic culture of schoolchildren in the conditions of the educational environment of a children's music school.

**Presenting main material.** A set of didactic principles regulates the selection and structuring of content, the choice of organisational forms, methods and means of teaching in accordance with its general goals and patterns. As a category of didactics, teaching principles characterise the ways of using the laws and regularities of the pedagogical process in accordance with the goals set. In the pedagogical dictionary, a pedagogical principle is defined as the most general strategy for solving a certain class of pedagogical tasks (problems), as a systemic factor in the development of pedagogical theory and a criterion for continuous improvement of pedagogical practice in order to increase its effectiveness [5].

In our study, by principles we mean a system of basic requirements for teaching and upbringing, the observance of which contributes to the effective solution of the problem of developing the musical and aesthetic culture of schoolchildren in the conditions of a children's music school.

We propose to consider the most important didactic principles that are the starting points in the methodological system we have developed: cultural integration, effectiveness, ensuring the unity of sensual and rational cognition, activating the child's creative attitude to reality and art, creating an artistic and creative environment, positivity, cultural and aesthetic dialogue.
The principle of cultural integration is based on the idea of the importance of integration as a system-wide principle in the formation of students' aesthetic culture. Integration processes can be presented at different levels: from the methodological level, which considers integration as a general philosophical category, to the narrowly subject-specific level, where integration is a methodological technique.

The essence of integration as a pedagogical category is revealed by researchers V. Ilchenko, K. Huz, I. Oliynyk. They see it as a mechanism that ensures integrity at different levels of creating educational content: at the level of a general model of content, curriculum, subject and teaching material [3]. The authors give integration a priority role in resolving the contradictions that arise when creating educational content.

O. Lokshyna understands the integration of educational content as a process and result of the interaction of its structural elements, accompanied by an increase in the systematic and compactness of students' knowledge [4]. The result of integration is structural changes in related disciplines and the inclusion of new components in the content of the pedagogical process or the transformation of an existing discipline.

In children's music and aesthetic education, cultural integration is studied in the context of creating generalised methods of artistic activity. In particular, N. Vetlugina points out that they are called generalised because they help to perceive, explain and act in accordance with the most general musical phenomena. To such methods in musical activity, she refers to those that are necessary in any type of musical activity:

—the method of first orientation in the musical phenomenon, the method of listening;
— a method of differentiating musical phenomena by comparing their contrasting and similar relations;
— a method of orientation in music as an ideological and emotional phenomenon;
— a method of creative attitude to musical phenomena and activities;
— a method of adequate reproduction of music during performance [2].

At the same time, integration is based on the universal characteristics of musical activity.

In our study, cultural integration as a pedagogical principle has a multidimensional significance for the process of forming the aesthetic culture of schoolchildren.

—Firstly, it concerns the content of the process and dictates the requirement to take into account all the necessary ways of acquiring aesthetic culture in the context of integrating musical art and additional music education, combining the tasks of education, upbringing and development in a holistic pedagogical process.

—Secondly, the main requirement of this principle concerns the integration of arts or artistic activities in order to form an aesthetic image and master generalised ways of expressing it.
—Thirdly, this principle is a means of humanising the process, a pedagogical tool for the formation of a cultural person, ensuring the systematic and integrity of the pedagogical process of additional music education, which correlates with the integrative function of the arts.

The *principle of the effectiveness* of the process of developing musical and aesthetic culture requires ensuring a positive result in the pedagogical process during its formation, which corresponds to the main characteristics of the student's aesthetic culture, interpreted as the ability to perceive, feel (experience), understand and create an aesthetic image. The development of this ability is based on the enrichment of the cultural and aesthetic experience of the individual (experience of perception, feeling, understanding, creation). The enrichment of the student's cultural and aesthetic experience is characterised by a gradual and consistent transition from real interaction with the "world of the object" to meanings and concepts that reflect the object in a generalised form. This process leads to the emergence of a subject of cultural and aesthetic activity.

The result of the process of development of musical and aesthetic culture reflects its main meanings:

— a positive attitude to the broad cultural development of the child, to all his/her potential capabilities and abilities of artistic and imaginative reflection of reality as the basis for the formation of aesthetic attitude;

— discovering the value of musical art and one's own aesthetic impressions, feelings, understanding of the world and various possibilities of their reflection in music and other types of artistic activity;

In accordance with this principle, the result of the process of developing students' musical and aesthetic culture should be considered positive transformations that have taken place in the student's cultural personality - in his/her motivational, cognitive and activity spheres, which characterise aesthetic attitudes.

Thus, the principle of effectiveness is based on the recognition of the cultural and developmental significance of additional music education for the student's personality.

The *principle of ensuring the unity of sensory and rational cognition* is based on the assumption that the figurative and aesthetic reflection of reality, which is the basis for the formation of aesthetic culture, is based on the connection between abstract thinking and the practice of sensory experience and ensures the process of working with aesthetic images that carry a semantic load. This principle is based on one of the key provisions of the theory of cognitive development, that cognitive development involves the internalisation (assimilation) and transformation of external social relations.

The main requirement of this principle for the teacher's activity is to organise emotional and sensory perception of musical works, to promote the emergence of imaginative associations and experiences, to encourage the correlation of the perceived with the personal experience of students, and to provide appropriate
methods for understanding the aesthetic content of the musical image, forming students' knowledge of available aesthetic categories.

*The principle of activating a child's creative attitude to reality and art* is based on the provision on the spiritual and practical nature of human artistic and aesthetic activity. According to this provision, a creative attitude to the world implies that a person has the skills and abilities to embody the results of aesthetic subjectivation in certain materials. This is the ideal, spiritual aesthetic activity of the subject, in which his activity is manifested in the form of spiritual aesthetic creativity and consists of two processes

— the subject's mastery of an aesthetic object;
— creative process as the formation of an idea (aesthetic image).

A creative attitude (creativity) is a special state that a person experiences as full spiritual self-realisation and personal power. In creativity, a person establishes himself or herself as an equal subject in relation to the world, which expands his or her understanding of themselves and their capabilities. The realisation of a creative attitude requires vivid imaginative associations, creative initiative, and non-standard intellectual and practical actions.

The principle under consideration implements the postulate of freedom in additional music education and limits the didacticism of this process by the use of methods by the teacher that stimulate imagination and fantasy, activate children's creativity and contribute to the formation of the quality of ambivalence of the aesthetic image of music. This principle requires the involvement of pedagogical interaction technologies that create a favourable emotional environment, relieve tension, fear of assessment and mistakes, encourage and develop students' creative potential in various types of artistic and aesthetic activities.

This principle, as a requirement of pedagogical activity, is related to the *principle of creating an artistic and creative environment in an institution of additional music education*, which is based on the aesthetic attitude that the problem of creativity, its essence and realisation is solved in a certain social context and specific conditions. In the case of additional music education, for school-age children, such a social context is an artistic environment in the institution that is favourable to creativity. Such an environment is created by the teacher's activities in order to organise broad artistic and aesthetic interaction, support the value of art and involve students in creative activities.

This principle focuses the teacher on motivating and encouraging all positive achievements of students in the field of artistic and aesthetic culture, on expanding students' artistic interaction. An important requirement of this principle is to ensure that every student participates in artistic and creative activities, regardless of their current level of ability.

The *principle of positivity* is based on the provisions of the person-centred approach to education, which justifies dialogue as the main method of pedagogical interaction. In the provisions of the person-centred approach, dialogue acquires an
expanded psychological interpretation. Nowadays, it is increasingly not a specific methodological technique of the lesson, but a way of building dialogue relationships in the learning process. For example, Sh. Amonashvili speaks about its effectiveness in teaching, including dialogicity in the characteristics of the style of new pedagogical thinking and proposes to replace explanation as the leading didactic method with educational dialogue [1].

Dialogue is humanistic because it assumes the uniqueness of the subjects of the pedagogical process and their fundamental equality. Pedagogical dialogue is characterised by the establishment of subject-subject relations, i.e. equality of opinions, mutual respect, absence of categorical judgements on the part of the teacher, acceptance of the judgements of the "other".

In our research, pedagogical dialogue takes on the character of cultural and aesthetic dialogue and is an intersubjective exchange of knowledge, feelings and experiences, methods of artistic and aesthetic activity, aesthetic meanings, i.e. aesthetic experience. In the process of developing musical and aesthetic culture, it ensures interpersonal interaction between the teacher and students, the purpose of which is to change the aesthetic attitude (the attitude of its participants to music as a phenomenon of aesthetic culture).

In pedagogy, there is an interpretation of the dialogical nature of the pedagogical process as an indicator of its positivity. If we agree with this interpretation of the process of developing children's musical and aesthetic culture, we can conclude that, in accordance with the principle of positivity, pedagogical activity in the development of the studied process in additional music education has the following features:

—based on the principles of cooperation and trust;
—takes place in the form of cultural communication, which includes information communication between the teacher and students;
—has the form of pedagogical interaction aimed at solving pedagogical tasks;
—is creative in nature, going beyond standard models of learning and activity.

**Conclusions.** Thus, the set of didactic principles regulates the selection and structuring of content, the choice of organisational forms, methods and means of teaching in accordance with its general goals and patterns. The principles of learning, acting as a category of didactics, characterise the ways of using the laws and regularities of the pedagogical process in accordance with the goals set.

The analysis of the scientific literature on the problem made it possible to identify a number of pedagogical principles that are designed to promote the development of musical and aesthetic culture of children's music school students. These include: cultural integration, effectiveness, ensuring the unity of sensual and rational cognition, activating the child's creative attitude to reality and art, creating an artistic and creative environment, positivity, and cultural and aesthetic dialogue.

The above-mentioned set of principles and methods regulates the system, process and activities for the development of students' musical and aesthetic culture
in order to create and provide pedagogical conditions that contribute to the actualisation of the child's ability to perceive, imagine and create artistic and aesthetic images, and to realise themselves in artistic and aesthetic activities.

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