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Primary art education as an organizational condition for the formation of students' musical culture

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The purpose of the article is to highlight the specifics of education in art schools as an organizational condition for the formation of students' musical culture. To achieve the goal, the analysis of scientific sources, comparison of various pedagogical approaches and practical experience in the context of specialized art education was used. Musical culture is considered as an integration of theoretical knowledge, practical skills, emotional and aesthetic experience and creative abilities, which contributes to the formation of a harmoniously developed personality. The author emphasizes the importance of developing a culture of listening to music, which is a primary stage in the process of forming musical competences, which become the basis of the highest level – the musical culture of art schools' students. In addition, the author considers the role of musical literacy, which includes not only performance skills and abilities, but also students' ability to emotionally perceive music and critically evaluate it. Special emphasis is placed on artistic awareness, emotional sensitivity, and creative development as components of musical culture. The author addresses the importance of aesthetic assessment as the final stage of aesthetic perception, which is based on the emotional and value-oriented understanding of music and is an important component of the student's cultural development. It is also claimed that modern teaching methods, in particular interactive and innovative ones, contribute to the development of students' musical competences, in particular by stimulating auditory imagination and emotional reactions. An important aspect is the integration of performing abilities and skills with emotional and aesthetic perception. It was determined that specialized art educational institutions are important institutions for the formation of students' musical culture. They provide a systematic and consistent approach to learning that takes into account the individual characteristics of students, their interests, motivation and abilities. The musical competences acquired in these institutions are the basis for the further development of students as creative individuals and contribute to their emotional-aesthetic, cultural and social development.

Keywords: musical culture, specialized art education, students, teaching methods, musical competences, performance skills, motivation, art institutions, musical education, music education methodology.

Introduction. An important feature of modern scientific and pedagogical thought and educational policy of Ukraine is the actualization of the problem of forming personality culture, which corresponds to the humanistic paradigm of the globalized world. This question takes on special importance in the conditions of modern social transformations, which require a high level of moral, aesthetic and cultural training of young people.

The relevance of the research is also emphasized by normative documents, in particular, the State Standard of Primary Music Education, where the strategic direction for the formation of students' cultural competence is determined through the integration of artistic content lines, interdisciplinary connections and the activation of students' creative potential. A special role in this process is played by specialized art educational institutions that provide a systematic and consistent approach to the development of musical culture. In the context of modern art education, they become not only centres for the development of performing skills, but also important tools for the education of a harmonious, creative and culturally enriched personality.

Literature review. The problem of the formation of personality culture has always been in the focus of attention of domestic scientists in the field of musical art (N. Zhurska, O. Lobova, L. Masol, O. Oleksiuk, H. Padalka, O. Rostovskyi, O. Rudnytska, O. Shchokolokova, et al.). In their works, they

emphasized the importance of raising a high moral and aesthetic culture of each individual as a necessary condition for the development of society.

Musical culture is an important aspect of personality development, which includes not only technical skills, but also emotional and aesthetic experiences and value orientations formed through interaction with musical art. According to the definition of L. Masol, musical culture is a part of the general culture of the individual, which includes the ability to perceive, understand and creatively master musical values, the formation of aesthetic tastes and the need for self-expression through music. It is a dynamic and flexible process in which the interaction between technical skills and emotional experiences of music plays an important role, which creates a foundation for the development of cultural competence (Masol, 2017).

Musical culture, according to H. Padalka covers not only the creation and interpretation of musical works, but also the processes of artistic and aesthetic education. It is the basis for the formation of internal needs for creative activity, which allows students not only to master musical works, but also to independently create new artistic products, developing their creative personality (Padalka, 2008). An important aspect is also the fact that musical culture contributes to the formation of moral and aesthetic qualities of an individual, which is manifested in the ability to appreciate

art, show artistic sense and create their own aesthetic experience.

O. Rudnytska emphasizes that musical culture is an integral phenomenon that includes a system of knowledge, skills and experience. It is formed in the process of perceiving, performing and creating music, and is an important component of the general cultural education of students. Therefore, musical culture not only contributes to the development of technical skills, but also has a significant impact on the emotional and aesthetic sphere, which is an important stage in the formation of a harmoniously developed personality (Rudnytska, 2010).

According to O. Rostovskyi, musical culture is not only a stage of intellectual development, but also an important component of personal development, which forms the artistic taste and aesthetic orientation of students. It reflects the level of aesthetic education, the ability to perceive art and actively interact with it. With the formation of musical culture, the ability to artistically understand the world and interact with it through art increases (Rostovskyi, 2011).

Therefore, musical culture is an important component of the process of aesthetic development of the individual. It acts not only as a result of teaching, but also as a dynamic process that affects the formation of the inner world of students. The formation of the foundations of musical culture requires the active participation of students in various types of musical activities, including both passive perception and active performance, which creates prerequisites for further musical and creative development, emotional and aesthetic self-expression.

Summarizing some aspects of theoretical research on the essence and content of school students' musical culture, it is worth emphasizing the following key positions:

1. Musical culture is not a fully formed quality. On the contrary, it is characterized by flexibility, dynamism and variability, which is manifested in its content. This aspect emphasizes the need for systematic work on the formation of students' musical culture.

2. Musical culture is a process and an intermediate result. It reflects the ability of students to master the values of the musical heritage of mankind. Special attention should be paid to ensuring that these values correspond to the age characteristics of children, stimulating their curiosity and emotional involvement.

3. Musical culture as a prolonged process performs a regulatory function in the formation of the student's further musical and creative development. It affects the formation of their artistic outlook, the development of the emotional and sensual sphere and artistic and aesthetic tastes.

4. The formation of students' musical culture is based on the activation of psychological processes (perception, memorization, emotional experiences, etc.). This process is necessarily accompanied by various types of musical activity, including the perception, performance, improvisation or creation of musical works.

The determined theoretical provisions allow to interpret the musical culture of school students as an integrative quality of the personality, which combines the ability to perceive, understand and creatively master musical art, the formation of aesthetic tastes, the emotional and sensual sphere, as well as value orientations in the context of socio-cultural heritage of the humanity. It acts as a process and result of the formation of the ability to harmoniously coexist with the musical world and is an integral component of the general culture of the individual.

The purpose of the article is to highlight the specifics of education in art schools as an organizational condition for the formation of students' musical culture, as well as to study teaching methods that contribute to the development of musical competences.

Research methods. To achieve the purpose stated above, the author used the analysis of scientific sources to determine the theoretical foundations of the formation of musical culture; comparison of pedagogical approaches to teaching in specialized art institutions; the study of practical experience aimed at the development of effective methods of forming musical competences.

Results & Discussion. In Ukraine, there is an established system of training students in formal and informal education, which allows them to receive a comprehensive education in the field of musical art through clubs, studios, institutions of primary specialized education, etc. At a time when in many countries the educational system requires a certain systematic approach to music education, in Ukraine the high quality of methodical approaches and programs, which include not only technical aspects, but also the development of creative abilities, is maintained.

Musical competence is closely related to the school student's ability to feel melody, rhythm and reproduce them. This, in a very general sense, is the basic stage of musical development. However, consistent development of musical competence is possible only when the student is taught to actively sing, play musical instruments, compose and arrange music. So, we are talking about active forms of music making, in which musical development is most effectively carried out and the foundations of musical culture are laid. It is in the process of making music that auditory skills, rhythmic feeling, and musical taste are developed, which is the basis for the further artistic development of the individual.

Consistent, systematic, and methodically effective formation of the foundations of school students' musical culture is mostly possible in art schools. Today, they provide specialized elementary music education, giving students the opportunity to master a variety of disciplines in depth.

We agree with Ding Yun, who maintains that "art extracurricular educational institutions" represent a holistic system of artistic and aesthetic development of school students, aimed at the comprehensive

development of personal qualities, creative abilities and performance skills, as well as the formation of aesthetic consciousness and valuable experience that ensures creative self-realization in the process of various musical activities (Ding Yun, 2016, p. 7).

The concept of “musical culture of junior school students”, according to Ding Yun, encompasses personal education, which involves the development of aesthetic emotions and feelings, formed musical and auditory ideas and performance skills, which become the basis for high-quality perception of musical works, mastery of musical knowledge and experience of communication with musical works. This enables students not only to understand the music, but also to perform it, creating their own musical interpretations (Ding Yun, 2016).

According to the “Regulations on Art School” (2018), an institution that acquires the status of “art school” must conduct its activities in the following areas of work, namely:

- “artistic and aesthetic, which ensures the development of creative abilities, aptitudes and acquisition of practical skills by students, mastery of knowledge in the field of national and world culture and art;

- artistic, which ensures the acquisition of special artistic performance competences by students in the process of active artistic activity” (Regulations on Art School, 2018).

We shall draw attention to the fact that art schools should carry out the educational process according to “...educational programs of elementary, middle (basic) and/or advanced sub-levels of primary art education and general artistic and/or primary professional directions. Primary art education can be acquired simultaneously with the acquisition of preschool, full general secondary, professional (vocational-technical) and professional higher education, as well as independently of the acquisition of the level of education. Competences acquired through educational programs of primary art education can be taken into account and recognized at the appropriate level of formal education” (Regulations on art school, 2018).

Therefore, education in primary art education institutions is considered formal. Thus, this training is organized, planned, purposeful, methodically provided, so that it is subject to monitoring of the acquisition of the quality of students’ primary musical education. Therefore, we conclude that it is in such conditions that the formation of the foundations of musical culture of students of different age categories can be carried out in a planned and effective manner.

Specialized art education in Ukraine requires special attention to the development of school students’ creative abilities in the context of artistic and aesthetic education. In scientific studies on teaching methods in such institutions, special attention is paid to the formation of musical culture through active forms of music making. This makes it possible to provide not only technical skills, but also an emotional and aesthetic

component, which is important for the overall development of the personality.

Thus, in the works of Ding Yun (Ding, Yun, 2016), approaches to the formation of musical culture of students in the process of studying in specialized institutions of art education are substantiated. The researcher determines the importance of using methods that activate musical and auditory representations and the emotional and sensory sphere of students. She emphasizes the need to use methods of association, analogies, improvisation and a sketchy acquaintance with musical works, which contributes to the development of not only technical skills, but also a deeper understanding of music. This is an important aspect for raising the musical culture of junior school students in the learning process.

If we talk about the purposeful process of forming the foundations of students’ musical culture, then the first step is the ability to listen to music itself, that is, such a phenomenon as the culture of listening to music. E. Provorova actualizes the problem of praxeology in this matter, she writes that “...the effective formation / education of the culture of listening to musical works in students is ensured by the teacher’s use of interactive teaching methods and innovative approaches...” (Provorova, 2016, p. 120). The researcher defines “listening culture” as “...a complex system” in which psychological, communicative and artistic-aesthetic “features of perception” interact, which in turn are supplemented by cognitive processes, in particular “...evaluative mechanisms of music cognition” (Provorova, 2016, p. 121).

Pan Xinyuy expresses the general opinion that in “...music-pedagogical studies devoted to the problem of the formation of creative thinking and varieties of schoolchildren’s culture by means of art, attention is focused on the perception of music” (Pan Xinyuy, 2019, p. 30). In particular, scientists consider and state the fact that there is a conditioning of musical perception “...by the peculiarities of the course of auditory-perceptual, cognitive-analytical and identification-differentiating processes, which actualizes the issue of conscious, active and creative listening to music” (Pan Xinyuy, 2019, p. 30). In addition, proof of perception of musical art forms such a quality as auditory culture. Pan Xinyuy devotes her research to the phenomenon of auditory culture of schoolchildren and the preparation of future music teachers for its formation. It is considered by the researcher as an ability connected with the integral phenomenon of musical culture of schoolchildren. That is, musical culture becomes the basis of the formation of auditory culture (Pan Xinyu, 2019). O. Rebrova and Pan Xinyuy define auditory culture as “...a qualitative level of perceptual-selective processes, characterized by an artistic and aesthetic orientation, based on the associative-reflective experience of perceiving the sound environment in its diversity as a cultural phenomenon” (O. Rebrova & Pan Xinyuy, 2018, p. 71).

As is well known, musical literacy serves qualitative perception. Liu Qianqian believes that musical literacy should be understood as "...the ability to perceive music as a living and imaginative art, born of life and inextricably linked with it; the ability to feel the internal connection between the nature of music and the nature of its performance; the ability to perceive music emotionally and meaningfully, critically evaluate it, showing good taste" (Liu Qianqian, 2010, p. 33).

So, gradually, students become familiar with musical literacy and become musically literate. This allows to accumulate artistic and emotional experience, which in turn ensures the formation of the necessary musical competences, consistent with the age characteristics of the students. And already on the basis of competences, a musical culture is formed in them.

However, this long stage is not clearly regulated. Both musical literacy and competence may not be clearly defined by the stages of musical development. The educational institution, the teaching method, the conditions in which students study, and their individual abilities are important here.

Therefore, everything that students gradually learn in the process of musical education forms the basis of their musical culture. It is about the basis of the students' musical culture that O. Lobova points out. (Lobova, 2011). At the same time, she refers to such bases a fairly wide range of various constructs, including knowledge (the block of musical awareness), and emotional sensitivity (the block of musical orientation), and the development of musical abilities (the block of musical and creative development), and the ability to communicate with music, perceive it (a block of musical upbringing of a child).

The basics of students' musical culture include such an aspect, which corresponds to the last block of a child's musical upbringing, but at the same time has a value-aesthetic color. It is about aesthetic taste, which also forms the basis of the student's musical culture. Artistic and aesthetic taste is built on the basis of the formation of the child's spiritual needs. The need for creative development and self-realization in the art of music is of primary importance here. This becomes the foundation of building the musical and general culture of the individual. The artistic and aesthetic feeling is closely related to the artistic and aesthetic need. It affects the formation of aesthetic tastes and ideals, is reflected in the final act of the process of aesthetic cognition – in aesthetic assessment, and in the field of art – in artistic-aesthetic assessment. Aesthetic assessment is a means of establishing the aesthetic value of a work, which is perceived as the final stage of aesthetic perception and awareness of it. As a rule, the awareness of aesthetic perception is recorded in judgments such as "it is bright, beautiful" or vice versa – "it is ugly".

The formation of artistic taste depends not only on artistic experience, but also on many other factors, for example, on the age characteristics of a person, on

psychophysiological characteristics (for example, if a person has some visual or hearing impairments, they do not have a certain level of taste in the corresponding types of art). Speaking about age characteristics, it is worth pointing out the age of students, which is of essential importance for the formation of their musical and aesthetic feelings, taste and evaluation.

Modern scientific and methodological approaches to specialized art education emphasize the comprehensive development of students through active forms of creative activity. This includes teaching both technical skills and emotional and aesthetic perception of music, development of musical culture and creative potential of students. Thus, art education is a powerful tool for the comprehensive development of a personality, capable not only of performing, but also of creating new musical interpretations and concepts.

Therefore, primary art education is a modern form of formal education, which is carried out in a purposeful, planned manner, providing high-quality methodical support, regulated by monitoring the assessment of students' competencies, and fully ensures the formation of the foundations of their musical culture. At the same time, it makes it possible to form a musical culture not only in accordance with the age of the students, but also in accordance with their motivation, interest and individual capabilities.

Conclusions. The musical culture of school students is characterized by flexibility and dynamics of development/formation in accordance with age characteristics and the stage of learning musical art; this phenomenon is based on musical literacy, education, it is prolonged in time and becomes a regulator of further musical and creative development, the formation of an artistic outlook, emotional and sensual sphere and artistic and aesthetic tastes. In the conditions of primary art education, the foundations of students' musical culture are laid, which is accompanied by the activation of various psychological processes such as: perception, memorization, emotional experiences, etc., as well as various types of musical activities. The musical culture of students is the process and result of their mastering musical culture as a socio-cultural world heritage of the humanity, which activates the development of their musical horizons, develops abilities and forms aesthetic tastes and value orientations in accordance with the age stage of musical education. Further research can be aimed at developing innovative methods of forming students' musical culture using digital technologies and integrative learning, analyzing the impact of interdisciplinary approaches and international experience on the development of musical competencies. An important direction is the study of pedagogical strategies to increase student motivation, adaptation of educational programs to modern socio-cultural conditions. These pilot studies will contribute to the development of modern art education and the formation of a cultural personality.

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Початкова мистецька освіта як організаційна умова формування музичної культури учнів

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Метою статті є висвітлення специфіки навчання в мистецьких школах як організаційної умови формування музичної культури учнів. Для досягнення поставленої мети використано аналіз наукових джерел, порівняння різних педагогічних підходів і практичного досвіду в контексті спеціалізованої мистецької освіти. Музична культура розглядається як інтеграція теоретичних знань, практичних умінь, емоційно-естетичного досвіду та творчих здібностей, що сприяє формуванню гармонійно розвиненої особистості. Автор підкреслює важливість розвитку культури слухання музики, яка є першочерговим етапом у процесі формування музичних компетентностей, які стають ґрунтом вищої ганки – музичної культури учнів мистецьких шкіл. Крім цього, розглядається роль музичної грамотності, яка охоплює не лише виконавські уміння і навички, але й здатність учнів емоційно сприймати музику та критично оцінювати її. Окремо акцентовано увагу на мистецькій обізнаності, емоційній чутливості, творчій розвиненості як складових основ музичної культури. Автор звертається до значення естетичної оцінки як заключного етапу естетичного сприйняття, що базується на емоційно-ціннісному осмисленні музики і є важливою складовою культурного розвитку учня. Також вказується, що сучасні методи навчання, а саме інтерактивні та інноваційні, сприяють розвитку музичних компетентностей учнів, зокрема, через стимулювання слухової уяви й емоційних реакцій. Важливим аспектом є інтеграція виконавських умінь і навичок з емоційно-естетичним сприйняттям. Визначено, що спеціалізовані мистецькі заклади освіти є важливими інституціями для формування музичної культури учнів. Вони забезпечують системний і послідовний підхід до навчання, який враховує індивідуальні особливості учнів, їхні інтереси, мотивацію та здібності. Музичні компетентності, отримані в цих закладах, є основою для подальшого розвитку учнів як творчих особистостей і сприяють їхньому емоційно-естетичному, культурному та соціальному розвитку.

Ключові слова: музична культура, спеціалізована мистецька освіта, учні, методи навчання, музичні компетентності, виконавські навички, мотивація, мистецькі заклади, музичне виховання, методологія музичного навчання.