

SPECIFIC ASPECTS OF SHAPING MUSIC PREFERENCES OF STUDENTS ATTENDING CHILDREN'S MUSIC SCHOOL

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Abstract: This paper discusses a problem of aesthetic education of children. The topic of this paper is closely linked to the categories of aesthetics, as preferences in the field of music are referred to the competences of aesthetics as a branch of science. At this stage of development of such branches of science as aesthetics, sociology, psychology and pedagogy, there is not yet a single way to identify and study musical preferences providing truly accurate results, we believe it necessary to look into specific aspects of exploring musical preferences through the prism of aesthetics. This paper analyzes the opinions of different scientists on aesthetic education: in the field of philosophy, pedagogy and psychology, sociology of culture, culturology, musicology. The research also explores such phenomena as aesthetic education, interest and proactive attitude.

Keywords: aesthetics, education, preferences, music school for children, music and aesthetic education, students.

1 Introduction

Today, we see the rising attention to the problems of theory and practice of aesthetic education as the most important means of shaping an attitude to reality, means of moral and mental education, or in other words the means for developing all-round, spiritually enriched personality.

This research is relevant as according to state documents and laws, the primary goal of school education is the all-round development of a child as personality and the highest value of society; among its objectives the aesthetic education takes the pivotal role - it enables enrichment of cultural potential of future citizens based on cultural, historical and aesthetic achievements of the Ukrainian people, its traditions and culture; acquisition of the values of global music culture, universal human achievements. A necessary prerequisite for improving the effectiveness of aesthetic education of students is the knowledge and account of the laws of aesthetic development and propensities, which drive the aesthetic perception of the surrounding reality and works of art by a person. The music and aesthetic preferences are indispensable from these propensities. The study of the problem of shaping music and aesthetic preferences is one of the important aspects to the aesthetic education of a person, which is explained by existence of the variety of aesthetic objects, which perception is impossible unless an individual chooses to do so.

Our research is closely tied to the categories of aesthetics, as preferences in the field of music are referred to the competences of aesthetics as a branch of science. While realizing that at this stage of development of such branches of science as aesthetics, sociology, psychology and pedagogy, there is not yet a single way to identify and study musical preferences providing truly accurate results, we believe it necessary to look into specific aspects of studying musical preferences through the prism of aesthetics. That is why we intend to study musical preferences together with such phenomena as education, interest, proactive attitude, etc.

Aesthetic education of children is a complex and long-term process interwoven in the cultural life of society: on the one hand, it reflects cultural progress, on the other hand, catalyzes the development of culture, making a huge contribution to the emergence of new spiritual values, and therefore is an important driver in the development of human personality.

2 Literature Review

The problem of aesthetic education and formation of music and aesthetic preferences garnered the attention of philosophers (Borev, 1988; Kolesnikov & Markov, 2017; and others), sociologists (Aza, 1993; and others), culturologists (Gnatenko, 2000), and psychologists (Vygotsky, 2005; Teplov, 2007; and others).

Special attention to the issues related to music and aesthetic education was paid by educators. Thus, N. Antonets (1979), V. Butenko (1980), B. Brylin (1978), L. Koval, I. Sukhorukikh (2016), G. Padalka (1970), V. Sukhomlynsky (1983), O. Rudnitskaya (1998), K. Ushinsky (1968) analyzed the basic principles, forms and methods of music and aesthetic education, described its qualitative characteristics and essence in their works. Special attention to the issues related to music and aesthetic education was paid by educators.

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The theory and methods of various directions in music and aesthetic education were enriched by B. Asafyev (1973), O. Apraksina (1983), N. Vetlugina (1968), G. Grodzenskaya (1960), G. Padalka (1970), Yu. Yutsevich (1988) and others.

Many researchers in the field of aesthetics noted that music and aesthetic preferences of an individual reflect their liking or disliking for certain objects. When studying the aesthetic ideal, Y. Aliyev (2012) viewed aesthetic preferences as the needs of personality. I. Domogatskaya (2003), D. Kimarskaya (1997), indicate that musical and aesthetic preferences represent a combination of abilities, knowledge and personal experience that feed the development of emotional and sensual sphere of personality in the process of artistic and aesthetic activity (Domogatskaya, 2003).

3 Research Methodological Framework

The major research purpose was to look into the specifics of exploring the musical preferences of those children who attend music school.

The research objectives were as follows:

1. Reveal the essence, clarify the content and provide scientific rationale for the notion "musical preferences" of students attending children's music school (hereinafter CMS).
2. Determine the criteria and indicators reflecting music and aesthetic preferences of children attending CMS.
3. Describe the levels of music and aesthetic preferences of CMS students.

Research object was the music and aesthetic education, which predetermined the research focus on the specifics of exploring music preferences of children aged from 12 to 15.

Research subject was the specifics of content, methods and ways to reveal the music preferences of CMS students.

Research methods included analysis of scientific literature in this field and systematization of references.

4 Results and Discussion

Substantial role in the development of adolescent's personality is played by music and aesthetic preferences which interfuse the person's whole life. An ability to sense and experience aesthetics in the surrounding world is an indication of the free civic-mindedness. Embarking on the research concerned with shaping music and aesthetic preferences of adolescent students, first of

all, we should review the key notions used in the research: "aesthetic education", "music and aesthetic education", "aesthetic preferences", "music and aesthetic preferences of adolescent students".

The origins of the notion aesthetic education and aesthetic sense date back to ancient times. The essence of aesthetic education, its objectives and goals kept changing from the time of Plato and Aristotle to the present day. There exist many definitions for the notion "aesthetic education", we will delve into some of them. In the modern world great importance is attached to studying computer technologies and enhancing information culture, but music education has not lost its value and nowadays much stress is laid upon bringing up a personality capable of perceiving fine examples of musical culture (Medvedeva et al., 2019, p. 62).

According to Yu. Yutsevich (1988), "aesthetic education means developing the ability to purposefully perceive and feel, correctly understand and estimate the beauty of the surrounding world: nature, social life, work, art; the targeted efforts implemented through relationships between its participants, with a teacher directing the process".

In the aesthetics dictionary edited by M. Ovsyannikov (1983) "aesthetic education" is defined as the development of one's ability to perceive and transform reality according to the laws of beauty in all spheres of activity; a purposive system for effective raising of a person capable from the perspective of aesthetic ideal to perceive and assess aesthetics in life, nature and art, and to create "the second nature" (p. 24).

Based on the definition proposed by Yu. Yutsevich (1988, p. 176), we believe that aesthetic education is a purposeful activity aimed to develop the ability to perceive, understand and aesthetically assess the facts, phenomena, processes in the real world based on the knowledge and practical skills in a certain kind of art. Formation of aesthetic feelings, tastes, field of interests and needs, preferences of a personality, occurs through artistic and emotional development of surrounding reality.

The discussion above suggests the following key attributes characterizing the essence of aesthetic education: first, it is the process of purposeful influence; second, it is intended to develop the ability to perceive and see beauty in art and life, and assess it; third, the goal of aesthetic education is to shape aesthetic tastes and ideals of a person; fourth, it gives a spur to independent creativity and creation of beauty.

Let's discuss now the definition of notions "aesthetic preferences" and "music and aesthetic preferences of adolescent students". Thus, V. Druzhinin (1988, p. 238) highlights that aesthetic preferences are the objects that are most "convenient" for processing by the internal mechanisms of vision and hearing. In fact, they appear based on positive assessment, i.e., we may get to love something what we like.

Musical and aesthetic preferences represent the variety of tastes. Reasonable, in our opinion, is the opinion of O. Rudnitskaya (1998, p. 175), who closely links the music and aesthetic preferences to the artistic needs of an individual and defines them as a person's interest in artistic values essential for comprehending or creating artistic phenomena. According to G. Padalka (1988, p. 14), music and aesthetic preferences signify the presence of personal interests that help to identify the musical and aesthetic attitude of a person to the surrounding reality.

The analysis of literature has shown that music and aesthetic preferences of adolescent students get shaped in the process of aesthetic education through: aesthetic activity, daily routine, and by gaining music and aesthetic experience.

Means of aesthetic education include communication with peers and adults, cultural and educational events, community service. The sources of aesthetic education are school, social environment, information sources, art, nature, family. All these components are bonded and interconnected. So, the general

concept "Aesthetics", embodied in aesthetic education, under the influence of the conditions of aesthetic education (aesthetic activity, daily routine, music and aesthetic experience, work) through the means of aesthetic education (communication with peers and adults, cultural and educational events, community service), powered from the sources of aesthetic education (school, social environment, information sources, nature, art, family) shapes the aesthetic consciousness. Aesthetic consciousness, in turn, determines the music and aesthetic perception, which is split into sensual preferences and aesthetic feelings, these components determine music and aesthetic interests and needs serving as the foundation for developing value orientations or attitudes. Value orientations or attitudes predetermine the capacity for aesthetic assessment, and all these components are structural units in shaping music and aesthetic preferences of adolescent students.

Music and aesthetic preferences of CMS students mean an inclination or elective orientation of an individual towards certain aesthetic activity in music theory and practice. Personal achievements of an individual in the process of perception of musical pieces and aesthetics in the real environment, as well as in the performance of music. They represent the hardpan for shaping personal aesthetic taste and testify to its presence. They reflect the personal choice of an individual (Parunov & Sizova, 2018, p. 54).

According to O. Rudnitskaya (1998, p. 134), music and aesthetic preferences play a special role in cognitive and creative activities. The criteria for their assessment encapsulate emotional-motivational, cognitive-operative, and value-orientation characteristics. Each characteristic is distinctive by its inherent attributes.

Music is a language of communication between different peoples, which is well understood and which helps children to feel what is good and beautiful, to become smarter and more mature. As a kind of art, music may have an impact on a child only when it is somehow related to the child's needs. As our research shows, at school age this need consists in an attempt to participate (albeit to the minimum extent) in various events (when children associate themselves with the characters of a musical piece, literary text, etc.). Igniting this need in junior students contributes to their spiritual development through artistic and aesthetic theme games in music literature classes (for example) and after school hours. Each teacher should be able to create proper conditions conducive for the development of spirituality and aesthetic orientations in music art, for assimilation of socio-cultural norms and national traditions (Nemova et al., 2019, p. 59).

A necessary prerequisite for this important process is to ensure understanding (appropriate to the age) of existential concepts: what is beautiful and disgusting, good and evil, morality and immorality, dignity and humiliation. It is music that holds the greatest potential to unleash the freedom of spirit and unchain the soul by awakening the emotions. The sharper the child's inner hearing is, that is the ability to feel the subtle movements of one's soul, their shades, the more favorable the soil is for the perception of feelings embodied in artistic images.

For revealing how adequate the perception of a musical piece is, after listening to music we ask students to depict on paper the emotions inspired by music (portrait of the composer, season, some certain event, etc.), which helps to find out whether:

- children are passively listening to a musical piece, and have no associations whatsoever;
- children are demonstrating associative imagination spurred by music perception, which is an integral part of an act of music cognition.

Often the associations born by imagination are based on sound imitation in music. They may be triggered by musical sounds resembling birds' chirping, babbling brook, noise of the wind, clap of thunder, etc.

The shaping of musical perception as the linchpin of musical culture is inconceivable without connection between music and life. Therefore, it is important to ensure that child not only perceives but also lives through the content of a musical piece, feels its mood. It should be remembered that a child seeks independence, wants to express and convey what he or she feels, sees, hears, and not what is prompted. The use of free games for this purpose awakens imagination, encourages children to be creative, develops their imagination, allows them to express their aesthetic impressions and share their thoughts. All this in combination not only invokes a general positive attitude of children towards music, but also spurs logical thinking, awakens their creative imagination, improves their speaking skills, and therefore contributes to the development of their musical culture.

Among the social and daily-routine factors that influence all of the above, we would like to highlight the following:

- Family and education context in the family;
- The proximal circle of peers, i.e. mates and friends;
- Relationship between a child and religion;
- Access to information on the Internet;
- Personal interest in cognitive activities ignited by musical and aesthetic preferences.

5 Conclusion

Music as a kind of art is one of the most powerful tools to inculcate universal spiritual values in children by engaging their own inner experience, and inducing inner emotions. It becomes a way to express and shape children's attitude to all phenomena of being and to themselves.

The media and the Internet play a substantial role in the context of music preferences of children attending music school.

The incurred life experience which allows music school students to build their own picture of the world based on musical impressions, and thus to shape their own musical taste.

The mass media with its information affluence which is rather complex for a child to navigate through, literally pour down on children, who are not yet psychologically or emotionally resilient, the information flow which they are not yet able to evaluate (due to the lack of experience) and filter to get the truly relevant information.

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