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The importance of musical and aesthetic education of young people in modern society²²

Значення музично-естетичного виховання молоді в сучасному суспільстві

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Abstract

The importance of musical and aesthetic education of young people to form their spiritual world in modern conditions of the information society is clarified. The approaches of scientists to understanding the phenomenon of "musical and aesthetic education" are generalized, which gives grounds to assert that this concept is: a component of the spiritual development of the individual, his artistic and emotional sphere, aesthetic attitude to the surrounding reality; a means of developing his musical abilities in the process of conscious perception of works of musical art and critical attitude to musical phenomena; a specially organized purposeful process of forming musical qualities and musical and aesthetic consciousness of the individual. The main purpose of musical education is to teach children to understand music by familiarizing children with folk music, works of great composers and organizing music circles where you can study musical literacy, music

Анотація

З'ясовано значення музично-естетичного виховання молоді для формування її духовного світу в сучасних умовах інформаційного суспільства. Узагальнено підходи науковців до розуміння феномену «музично-естетичне виховання», що дає підстави стверджувати, що це поняття є: складовою духовного розвитку особистості, її художньо-емоційної сфери, естетичного ставлення до навколишньої дійсності. ; засіб розвитку його музичних здібностей у процесі свідомого сприйняття творів музичного мистецтва та критичного ставлення до музичних явищ; спеціально організований цілеспрямований процес формування музичних якостей та музично-естетичної свідомості особистості. Основна мета музичного виховання - навчити дітей розуміти музику шляхом ознайомлення дітей з народною музикою, творчістю великих композиторів, організації музичних гуртків, де можна вивчати музичну грамоту, історію

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history, and learn to play musical instruments. It is proved that teenagers are the most susceptible to the influence of music, since they are passionate about listening to music and are included in performing musical activities, striving to improve melodic hearing, fret sense, develop harmonious hearing, auditory representations and musical abilities.

Keywords: musical and aesthetic education, youth, teenagers, information society, musical abilities.

Introduction

The modern period of renewal of Ukrainian society, its spiritual revival put forward for pedagogical science the task of strengthening the connection between culture and education, which is due to the affirmation of the ideas of the self-value of the human person, the humanistic essence of the nationally oriented worldview of young people. In modern conditions of reforming the educational system, considerable attention is paid to musical and aesthetic education of students, which is aimed at forming the spiritual world of the child, his emotional sphere, developing a sense of beauty, musical taste, creativity.

In the modern conditions of the information society, musical and aesthetic education of adolescent children is of particular importance – the period when awareness of the general picture of the world occurs, self-awareness increases, value orientations are formed, the processes of self-determination, self-knowledge, determination of personal ethical and aesthetic views and judgments are activated.

In the modern socio-cultural situation, music is increasingly coming to the fore in the structure of artistic preferences of young people. It is ahead of other types of art in the amount of consumption due to its directly sensory features of influence. But behind such a picture are hidden complex contradictions of everyday life, perception, value orientations in the art of music. The perception of music, of course, depends on the individual who encounters this art. The formation of the musical and aesthetic culture of the individual — a kind of indicator of the development of the person himself — is one of the most important goals of aesthetic education.

The most important result of involvement in musical values is the formation of musical and aesthetic preferences and ideals of the individual, which become an indicator of the level of his

музики, вчитися грі на музичних інструментах. Доведено, що підлітки найбільш сприйнятливі до впливу музики, оскільки вони захоплюються музикою і включаються у виконавську музичну діяльність, прагнучи вдосконалювати мелодичний слух, ладове відчуття, розвивати гармонійний слух, слухові уявлення та музичні здібності.

Ключові слова: музично-естетичне виховання, молодь, підлітки, інформаційне суспільство, музичні здібності.

musical development. Hence, the development of personal evaluative ideas is the subject of special concern in the formation of the musical culture of the individual. Thus, participation in musical creativity through various forms of musical activity, the development of the moral and aesthetic sides of an individual under the influence of his musical and cultural potential, a high level of knowledge and evaluative ideas in music - all these are leading signs that determine the qualities of a person's musical culture, its level musical and cultural development. We have considered all these problems in the article.

The article shows the essence of aesthetic education, various aspects and principles of musical and aesthetic education in modern conditions of the information society.

Literature Review

A significant contribution to the research of the problem of musical and aesthetic education belongs to Ukrainian and foreign scientists. M. Fitsula (2000) describes the process of education and explains it as a system of educational measures aimed at the formation of a comprehensively and harmoniously developed personality.

O. Oleksyuk (2006) argues that the main components of the spiritual world of youth, national identity and patriotic thinking should be formed by means of music, since it is primarily associated with the comprehensive use of the best examples of Ukrainian musical creativity – the folklore of our people.

O. Rudnytska (2005) argues that it is music, which is distinguished by processality, the absence of any visual concreteness, subject representation, chronology of events that requires as much as possible from the perceiver emotional sensitivity, imagination, creative

initiative, associative thinking, and observation. Those qualities that are sometimes more useful for a person than the sum of knowledge received by its.

I. Zyazyun (1970) considers that aesthetic education is the involvement of a person in the socio-cultural space, obtaining aesthetic experience that specifically connects it with the world, referring aesthetic experience as a "spiritual education" to complex mental phenomena that can be considered as systems and have a component structure.

The research of I. Slyatina (2015) allows us to state that it is in adolescence that the ideological principles of the individual are formed and its cultural level is determined. A teenager develops an evaluative perception of the world, representations, and forms aesthetic feelings in the process of learning the world through the prism of art.

Investigating the role of music in the process of educational activity, C. Plummeridge (1999) claims that the musical material itself influences the emotional sphere of the child's personality, and one of the tasks of musical education considers the formation of emotional sensitivity to music and the development of musical and aesthetic feelings.

D. Elliott (1995) is convinced that music can be better understood by exploring and studying its aesthetic qualities, listening to and performing musical works. "Musical art has the ability to cultivate aesthetic feelings that arise on the basis of the perception of beauty in the process of listening and performing musical compositions".

The purpose is to find out the significance of musical and aesthetic education of young people in the direction of forming their spiritual world in modern conditions of the information society.

Methodology

To perform certain tasks, theoretical research methods were used: analysis of philosophical, social, psychological and pedagogical literature, study of legislative and regulatory documents on the education of modern youth and generalization of information received in order to establish the state of development of the problem under study. Moreover, synthesis, generalization, systematization for theoretical justification of the significance of musical and aesthetic education of adolescents in the direction of forming their spiritual world.

Results and Discussion

The modern period of renewal of Ukrainian society, its spiritual revival put forward to pedagogical science the task of strengthening the connection between culture and education in modern conditions of the information society, which is due to the affirmation of the ideas of the self-value of the human person, the humanistic essence of the nationally oriented worldview of young people (Demyanyuk, 2003).

Today, the education of Ukraine is faced with the requirement of forming an emotional and aesthetic experience of the individual at various stages of training for a number of important reasons: the need to restore the balance between the spiritual development of the individual and the material values of society in favor of spirituality and human-centrism. In addition, the importance of developing a conscious attitude of the individual to the global spread of mass media, the fascination of the music and information space with popular music of low artistic value and the allocation of truly artistically valuable samples of modern musical art. Moreover, expanding the volume of musical and auditory impressions of students from the perception of modern music to the understanding of the beauty and perfection of classical musical art.

Let us find out the content of the key concepts of the study "education", "musical education", "aesthetic education" and "musical and aesthetic education".

Consider the interpretation of the pedagogical category "education", which, according to V. Yahupov (2002), is used in pedagogical science in four meanings. In the broad social – it is an educational influence on a person of the whole society and the whole reality, which has not only a positive orientation, since reality contains conflicts and contradictions and the person acquires not only a positive social experience, but also a negative one. In the broad pedagogical – it is an educational activity of various educational systems that are guided by pedagogical theories; in the narrow pedagogical – it is a purposeful system of educational influences of the teacher, the purpose of which is to achieve the planned educational results. In the extreme narrow – this is the solution of a specific individual problem of education or re-education by a teacher.

"Education" as a pedagogical category is characterized by: first, purposefulness (the presence of a certain model, socio-cultural ideal);

second, compliance with certain socio-cultural values and orientation to universal values; third, a system of organized educational influences: integral, continuous and lasting, throughout life. In modern conditions of the information society, education is a process of purposeful, systematic, organized and systematic interaction between the educator and the pupil, which affects the consciousness, subconscious, cognitive, emotional-volitional and motivational spheres of the child in order to form a scientific worldview, moral, civil and professional features of his personality (Syroezhko, 2019).

Thus, the scientific and pedagogical category "education" is a purposeful organized pedagogical process, during which the personality of the pupil is formed.

The Ukrainian pedagogical dictionary interprets the term "musical education" as a process of purposeful knowledge of music, the development of musical and aesthetic tastes of a person, abilities for musical activity and the enrichment of his musical culture (Honcharenko, 1997).

Investigating the problems of the theory and methodology of music education, V. Cherkasov defines that musical education is a conscious and purposeful influence on the child by means of musical art, aimed at the formation of an aesthetic culture of the individual. In addition, views and beliefs, values, and its content, forms and methods depend on the age characteristics of children, the cultural and educational environment in which the individual grows, and are regulated by state standards. The researcher believes that in the modern conditions of the information society, musical development is the process and result of the development of musical and creative abilities of pupils (thinking, memory, imagination during perception and reproduction. Moreover, interpretation of the intonation and figurative content of a musical work, improvisation of both vocal and instrumental) during active participation in specific types of music making (Cherkasov, 2014).

Leading teachers of both the past and the present reveal the educational potential and humanistic orientation of musical art; in particular, V. Sukhomlynskyi focuses the attention of teachers on the training of children by means of music, claiming that it is the language of feelings, experiences, the most subtle shades of mood, a powerful means of aesthetic education. The teacher is convinced that "...the sensitivity of the perception of the language of music, its

understanding depend on the perception in childhood and adolescence of works composed by people and composers, and the beauty of a musical melody opens up to the child its own inner beauty and educates a conscious sense of dignity" (Sukhomlynsky, 1975).

Revealing the value of the influence of music on the child, the teacher claims "...the emotionality of nature, characteristic of a morally and aesthetically educated person, is expressed in the fact that the heart becomes receptive to a kind word, instruction, advice, parting words. If you want the word to teach you to live, so that your students strive for good, – cultivate subtlety, emotional responsiveness of the young heart. Among the many means of influencing the young heart, an important place belongs to music" (Sukhomlynsky, 1976).

The process of connecting the individual with the musical art has a procedural character and occurs on an emotional, intellectual and creative level. Thus, the primary basis of communication with musical art is the emotional and sensual activity of students who, in the process of perceiving musical works, react emotionally, empathize, enjoy what they hear, and experience pleasure from communicating with the beautiful in art (Padalka, 2008).

Thus, summarizing the above, it should be concluded: musical education is a component of an organized educational process that ensures the development of musical abilities of the pupil, the means of mastering musical knowledge, mastering the skills of practical musical activity, the formation of musical consciousness and aesthetic attitude to the surrounding reality.

The relevance of the external and internal transformation of the individual as an aesthetic and spiritual-moral value, the prospect of self-realization of the individual is the aesthetic education of the younger generations, the level of which depends on the state of education of people in society, their culture and humanistic attitude to various phenomena of the surrounding reality. Aesthetic education is considered as a process of forming a certain aesthetic attitude of a person to reality, in which the orientation of the individual in the world of aesthetic values is developed, in accordance with the ideas about its character that develop in a certain particular society with the involvement of these values. Aesthetic education, in particular the formation of emotional and aesthetic experience, is an important component of the harmonious development of the individual.

In pedagogy, there are different approaches to defining the scientific and pedagogical category of the concept of "aesthetic education". The focus of aesthetic education on personal development, the need to form an aesthetic culture of the individual, the development of his ability to improve himself, his creative needs and abilities. The purpose (result) of aesthetic education is the aesthetic and general development of the individual; the subject of formation is the personality, and the methods used are guided by the personality (its age and other characteristics), and the pedagogical process itself is aimed at preserving the personality (Brylin & Brylina, 2022).

According to M. Fitsula, the concept of "aesthetic education" is a component of the educational process, directly aimed at the formation of the ability to perceive and transform reality according to the laws of beauty in all spheres of human activity (Fitsula, 2000).

The author O. Dubaseniuk understands the above concept as a pedagogical process of interaction between the teacher and students, aimed at the formation of aesthetic culture and the development of the aesthetic attitude of the individual to life, the acquisition of the ability to creative activity according to the laws of beauty (Dubaseniuk & Ivanchenko, 2002).

According to Yu. Yutsevich, aesthetic education is the education of the ability to purposefully perceive, feel, correctly understand and evaluate the beauty of the surrounding reality: nature, social life, work, art; purposeful activity, which is realized through the implementation of the relations of its participants, thanks to the teacher's management of the activity process (Yutsevich, 2003).

The analysis of approaches to the definition of the concept of "aesthetic education" gives grounds to identify its most significant features: the ability to perceive, feel and understand the beautiful; artistic activity; development of artistic abilities; formation of aesthetic culture, development of aesthetic views, tastes and sensations. Therefore, aesthetic education is the formation of emotional and aesthetic experience and an important component of the harmonious development of the individual.

Generalization of researchers' approaches to the definition of the concept of "aesthetic education" gives grounds to assert that this scientific and pedagogical category is a purposeful activity of the individual to develop the ability to perceive,

understand and aesthetically evaluate facts, phenomena, processes of the real world based on knowledge and practical skills in a particular art form. It is worth noting that the process of forming aesthetic feelings, tastes, interests, needs, preferences of the individual occurs through artistic and emotional mastering of the surrounding reality.

So, based on the above, the main provisions that characterize the essence of aesthetic education are highlighted. First, it is a process of purposeful action; secondly, it is the formation of the ability to perceive and see beauty in art and life, to evaluate it. Thirdly, the purpose of aesthetic education of the individual is the formation of its aesthetic tastes and ideals of the individual; fourth, it is the development of the ability to independent creativity.

The study of researchers' approaches to the interpretation of the concept of "aesthetic education" gives grounds to assert that they distinguish the following common features in the content of the above scientific category. The ability to perceive, feel and understand the beautiful; artistic activity; the development of artistic abilities; the formation of aesthetic culture, the development of aesthetic views, tastes and sensations.

In the context of the study of the problem of musical and aesthetic education of adolescents, the concept of "aesthetic education of a teenager" is understood as a pedagogical process of including adolescents in musical activities by means of folk and instrumental performance in order to awaken an aesthetic attitude to national folklore, art, the surrounding world and cultural values.

In the modern conditions of the information society, musical and aesthetic education of teenagers should be based on the best examples of Ukrainian national folklore, foster love for folk Ukrainian traditions. In addition, for the native land and the history of our ancestors, contribute to the formation of the main components of the spiritual world of the individual, national identity and patriotic thinking. Musical and aesthetic education is a separate branch of aesthetic education and the sphere of attracting members of society to musical culture, purposeful development of musical abilities of the individual, education of a holistic sense, experience and understanding of the figurative content of musical compositions. Assimilation of socio-historical experience of musical activity aimed at the formation and

development by means of arts of aesthetic feelings, experiences, concepts, interests, needs, tastes, assessments, imaginative thinking, creative abilities, humanistic attitude to the surrounding life and art (Yutsevich, 2003).

It is worth noting that integration based on the close interaction of various elements of musical and aesthetic education effectively affects the process of developing the spiritual culture of children. Achieving the optimal influence of the aesthetic essence of musical art on the development of the pupil's personality ensures the introduction of the principles and methods of music pedagogy.

Musical and aesthetic education in modern conditions of the information society is considered in two aspects. First, because of the action of the system, which is fixed by the state standard for a certain educational system. Second, given that the result of musical and aesthetic education is a person, the result is his musical and aesthetic experience as a set of personal qualities, musical knowledge, skills and abilities, value orientations, worldview, musical and creative activity (Ovcharenko, Sysioeva, Samoilenko, Chebotarenko, & Bohianu, 2021).

The development of musical abilities and skills of musical and creative activity of the pupil is carried out during musical and aesthetic education, which provides not only a conscious perception of works of musical art, but also the ability to be critical of musical phenomena, preserve, and multiply national musical traditions.

Special attention in the study of the problem of musical and aesthetic education deserves the pedagogical heritage of M. Tracy, who carried out a scientific and theoretical justification of the scientific and pedagogical approach to musical and aesthetic education of children. The main purpose of musical education the researcher considers teaching children to understand music by means of familiarizing children with folk music, works of great composers and organizing music circles where you can study musical literacy, music history, and learn to play musical instruments. (Szilvay, 2008).

Ukrainian musical art has a significant aesthetic impact on the individual, the pedagogical support of which is based on the actualization of emotional empathy of artistic images that are close in intonation and figurative nature to the national worldview of the individual. The aesthetic and educational potential of Ukrainian

music lies in the high spirituality and humanistic orientation of its artistic images; in the use of a wide palette of national-style and genre formation with the support of professional music on folklore. The proximity of intonation and fret colors to the national and aesthetic perception of students, the melodic orientation of expressive means inherent in the best examples of domestic music, constitute the musical and mental basis for the development of aesthetic culture of future citizens of Ukraine. Deep into the intonation structure of music allows children to feel the peculiarities of artistic perception of the world by a particular people, psychological features, typical characters of its characters, characteristic "words – sentences" of the musical language of their society (Hordeichuk, 2015).

Therefore, the generalization of scientists' approaches to understanding the phenomenon of "musical and aesthetic education" gives grounds to assert that this concept is a component of the spiritual development of the individual, his artistic and emotional sphere, aesthetic attitude to the surrounding reality. In addition, a means of developing his musical abilities in the process of conscious perception of works of musical art and critical attitude to musical phenomena; a specially organized purposeful process of forming musical qualities and musical and aesthetic consciousness of the individual.

Musical and aesthetic education is implemented by means of creating a musical and aesthetic environment, which includes the process of forming the musical and aesthetic consciousness of the individual, the system of his musical abilities and skills of musical and creative activity.

Summarizing the above, we define musical and aesthetic education of adolescents in the context of our research as a purposeful process of including a teenager in the system of extracurricular musical activities aimed at improving musical and aesthetic ideas and developing creative musical abilities by means of folk instrumental performance.

In this context, the formation of adolescents' interest in folk instrumental performance, which stimulates their need for self-realization and is a means of developing the spirituality of the individual, becomes particularly relevant. The dominant feature in the musical and educational process is the versatility of musical and aesthetic activities of adolescents by means of participation in various forms of group work in extracurricular educational institutions, which

significantly stimulates their creative development as a person. Freedom to choose activities and forms of communication during classes in clubs provides favorable opportunities for meeting the interests, needs, inclinations of students, and identifying individuality. Therefore, with pedagogically appropriate organization and optimal selection of methods of influence, group classes can become an effective factor in the formation of musical and aesthetic culture of adolescents (Nelyubov, 2012).

In our opinion, pedagogically appropriate organization and optimal choice of methods of classes will ensure the musical and aesthetic education of teenagers by means of folk instrumental performance, the result of which will be the formation of musical and aesthetic culture and musical and aesthetic competence (Ovcharenko, Matveieva, & Chebotarenko, 2020).

The formation of a certain system of musical and aesthetic ideas, views in adolescents that can help them develop criteria for aesthetic values, readiness and ability to bring elements of beauty into their lives begins with the perception of the environment. Consequently, music education is not an isolated process, but is associated with the social and general mental development of the student and is carried out in the context of the formation of an integral human personality (Rostovsky, 1997). Establishing a dialogue between adolescent students and musical art is possible if they learn to perceive it independently, analyze and evaluate it deeply, as well as interpret it creatively, which will allow them to become the subject of this process and show appropriate activity and independence.

The above allows us to conclude that the pupil of adolescence has a different level of readiness for the relationship with the musical art: a significant part of students still have insufficient experience in learning and mastering the musical art, experiences significant difficulties in establishing a fruitful dialogue with the manifestations of beauty in musical and performing practice. For teenagers, creativity is a means of self-expression and self-affirmation. Significant in adolescent creativity are the search and testing of their own capabilities, the study of certain processes, and life discoveries (Zhurba & Hariacha, 2007); Ovcharenko et al., 2021).

Psychologists, sociologists and teachers address the problems of adolescence in their works. Jean-Jacques Rousseau characterizes this period as a "new birth" of a person and notes that an

important feature of this age period is the growth of self-awareness, the formation of personality. G. Didych notes that an important factor in the development of adolescents is the ability to abstract thinking, the formation of active, independent, creative thinking.

It is worth noting that in parallel with the physical and social development of adolescents, the feelings and emotions of adolescents are actively developing, moral ideals, a sense of responsibility, patriotism, national pride, etc. are formed. Therefore, adolescence is "a period of formation of aesthetic feelings and aesthetic attitude of the pupil to reality" (Didych, 2014).

S. Honcharenko characterizes adolescence as "a rapid rise in life activity and a deep restructuring of the body; the formation of the first beliefs of the individual, taking into account the psychological patterns of adolescent development, which is an important prerequisite for successful education and training of children" (Honcharenko, 1997). The attitude to musical art in modern conditions of the information society is an important indicator of the spiritual needs of a growing person in adolescence, which is characterized by the emergence of new needs and interests in various spheres of spiritual life. The desire to actively participate in various forms of extracurricular activities, the desire for independence, changes in the value system (Koval, 1983). This is due to such factors as expressiveness, rhythmicity of music, which allows a teenager to express their feelings and emotions, as well as the ability of music itself to be a means of interpersonal communication between children and young people.

One of the problems of the process of musical and aesthetic education in adolescent children is that during this period, students change the ratio of concrete-figurative and abstract thinking.

It is in the development of the musical and aesthetic potential of a teenager that his aesthetic taste, ideal is formed, his personality is improved in accordance with the Universal Laws of Kindness, Beauty, Love, etc. (Beh, 2020). One of the essential features of the development of thinking in adolescents is the combination of abstraction with imagery, which indicates their special sensitivity to artistic images-symbols, a tendency to their active, creative awareness (Rudnytska, 1998).

Actualization of the solution of the above problem in the context of the theoretical foundations of the development of education and

training of students in their free time. In particular in extracurricular educational institutions, is caused by the need to meet the personal interests and needs of adolescents by means of introducing a personality-oriented approach based on the principles of consistency, interactivity, child-centrism, multiculturalism.

Therefore, musical and aesthetic education of adolescents in modern conditions of the information society has the following features: it is based on a personality-oriented approach, which involves taking into account the needs and interests of each child; it has different age associations of pupils according to common interests. In addition, it provides freedom of choice of classes; it is characterized by flexibility, non-formalization of the structure, which quickly responds to changes in socio-cultural and educational needs of children, takes into account their individual capabilities and abilities; it is carried out in the leisure time of a teenager.

The process of education in modern conditions of the information society has the following features: voluntary participation of children; lack of regulatory attitudes; differentiation of students by interests in a particular field of work, science, technology and production; setting up relatives in front of each pupil in achieving the tasks of work. Moreover, freedom and the ability to choose favorite activities in extracurricular institutions have a beneficial effect on the nature of self-organization of the child's future life, contribute to his basic professional training and competence, help to find the ideal model of future professional activity. In addition, "try on" it to their capabilities and character at an early age, more precisely determine the place in life, and fully realize creative abilities. The peculiarity of the methodology of extracurricular pedagogical process is the continuity of the process of musical and aesthetic education; the child not only reproduces what he learns, but also develops the acquired experience, complements it, improves – this is the law of creative behavior (Sushchenko, 2020).

One of the most important, organizing and determining factors of education is the personality of the educator, who plays a crucial role in organizing and purposefully managing the process of Education. The success of the latter is largely determined by the content and orientation of the teacher's value orientations, professional competence.

Along with learning, communication is a specific activity, in the process and result of which students acquire a variety of knowledge, master certain skills and abilities, and learn certain habits. Communicating in the course of various types of joint activities, students learn each other's character, learn to perceive and understand other people, be aware of and evaluate themselves. The unity of the educational process consists in the formation of collectivist relationships between students and the formation of the children's collective itself, the success factors of which are the inclusion of pupils in certain types of joint, collective activities that meet the following requirements. The goals of the activity should become the motives of the children's activities, since the so-called "shift of the motive to the goal" occurs relatively easily; the structure of musical activities and ways of its organization should ensure the possibility of each student's awareness of the importance of his personal contribution. Moreover, for the successful achievement of the goal of the entire team; it is important that students' awareness of the social significance of the results of their collective activities. The activity of students, built based on optimal self-activity and self-organization as a collective in the future as a whole, and all its members, will ensure the improvement of the structure and educational functions of the team itself, its impact on each pupil. In addition, encouraging, supporting and stimulating the initiative of each member of the team creates conditions for the disclosure of its creative capabilities.

The use of music as an educational tool is based on the application of the method of selecting musical material and introducing innovative forms for its effective use, which will contribute to more effective involvement of pupils in artistic and creative activities, which will fully contribute to musical and aesthetic education. We believe that before studying a piece of music with students, the teacher himself should understand its musical content and form and the possibilities of its use (Shevchenko, 2010).

Conclusions

The analysis of psychological and pedagogical literature gave us the opportunity to consider the theoretical foundations of the problem under study, to determine the system-integrative structure of the concept of "musical and aesthetic education" of adolescents. Based on the analysis of the state of development of the problem in the philosophical, social, psychological and pedagogical domestic and foreign literature, the

content of the key concepts of the study is clarified: "education", "musical education", "aesthetic education" and "musical and aesthetic education", "folk instrumental performance".

We have highlighted the psychological and pedagogical features of musical and aesthetic education of adolescents in modern conditions of the information society, namely: musical and aesthetic education of adolescents in extracurricular educational institutions in content and form, the role relationship between the teenager and the teacher-leader of the group. In addition, musical activity of adolescents is based on voluntary, personality-oriented approach to the interests and abilities of each pupil; features of the content of the educational process of extracurricular educational institutions, namely: the presence of various (in particular individual) standard, authors, complex, etc. Programs, the predicted result of which is not only in-depth knowledge, skills, special skills of students, but also the development of the pupil's personality, the formation of his individuality, the formation of a value system; individual approach in combination with the social orientation of activities creates opportunities for the child to find his place in the team.

Musical and aesthetic education is based on the following principles: humanization (dominance of the idea of uniqueness of each pupil); recognition of the self-value of childhood, orientation to create comfortable psychological conditions for the development of the creative potential of the pupil. In addition, child-centrism (priority of the interests and needs of the pupil); natural conformity and cultural conformity (orientation to take into account individual natural inclinations and opportunities for the development of a teenager); unity of the process of musical and aesthetic education and socio-cultural environment. Moreover, creative cooperation of pupils and teachers on the basis of partnership; approval of relations of creative participation in the process of musical activities to achieve joint goals individualization, which involves not only taking into account the individual characteristics of the pupil, but also accepting his values for the development of his uniqueness.

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