

SPIRITUAL-INTELLECTUAL DEVELOPMENT OF THE PERSONALITY IN THE CONDITIONS OF NURSING AESTHETIC TASTE IN THE FUTURE MUSIC-PEDAGOGICAL EMPLOYEES OF UKRAINE AND CHINA

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The aesthetic taste of a person characterizes his upbringing and aesthetic culture. This ability of the individual to perceive, react emotionally to different views of beauty, to evaluate and distinguish the beautiful from the ugly in reality and in art, to reveal in the phenomena traits of the tragic and comic develops a young man. It is difficult for modern youth to navigate the canons of the beautiful, to adhere to their own aesthetic taste. This is hindered by various tendencies of imitation of false values, popularization of non-aesthetic production among the population, lack of aesthetic perfection in the environment. Students borrow from the family a model of behavior and attitudes toward human values, but often parents do not have a high level of aesthetic education. Therefore, the gaps in aesthetic education should be filled by the teacher, especially the teacher of musical art, because «in his hands» is a wonderful instrument of spiritual influence on the student's personality — music.

The process of nurturing aesthetic taste takes place in the professional training of music-teaching staff, as their lessons reveal the students' ability to imagine, aesthetically evaluate the positions of public life. Teachers who are able to be guided in pedagogical work on the best ideals and beliefs, to be a model of the aesthetically educated person have to create aesthetic culture of pupils.

Within the framework of the study, we have analyzed and identified areas that are close to a particular problem. These are:

- aesthetic education of the subjects of the educational process, justification of its necessity and expediency for the development of a harmonious personality (Li Tsihua, Ma Wei, Su Siaohuan, Uyutkena, Hu Tsing);
- the role of music in the cultivation of aesthetic taste as a component of the aesthetic education of participants in the educational process (Wang Lei, Yu Chzhan);
- nurturing aesthetic taste in the professional training of future music-teaching staff in higher education institutions (S. Vitvitska, G. Lazarenko, Liu Tsiansian).

In the scientific literature [1–12], the connection between the spiritual and intellectual development of the individual with the aesthetic education of future music-pedagogical workers in Ukraine and China is insufficiently disclosed. The analysis and comparison methods are underused. The system of aesthetic education of future teachers of music art is not disclosed, one of the links of which is the formation of aesthetic taste of personality. The mechanisms of influence of musical art on education of aesthetic taste in future teachers of musical art both in Ukraine and abroad are insufficiently written out. The practical importance of musical art for the aesthetic education of future teachers is much broader than described in the research.

Studies of the pedagogical experience of Chinese educators conducted by Uyutkena [9] refer to aesthetic education as one of the important components of preparing young people for life. Historically, this upbringing has been tested and has a definite lifespan. In ancient times, the aesthetic education of young people was not paid attention, especially during the Confucian period.

Now, according to Su Siaohuan [8], Chinese schools should not only provide mental education, but most of all pay attention to moral, physical and aesthetic education, to instill work skills and education through social practice. This should intersect and develop harmoniously so that students are fully developed and grow strong.

In the context of the exchange of experience, it is especially valuable that the pedagogical ideas of Ukrainian teacher V. Sukhomlinsky about mental education have become a component of pedagogy, which in China is called «the education of natural qualities». As noted by Lee Tszihua [5], comprehensive moral, mental, physical, including aesthetic education, is possible only if the individual traits of the student's personality, his features are taken into account. An important role in the promotion of pedagogy of «education of natural qualities» is played by the state program of compulsory nine-year education and the need to teach everyone without exception children. From the standpoint of our own research we believe that the aesthetic taste of a person is important for his quality, which is brought up from a young age.

The identified tasks of the Chinese school clearly state the relevance and appropriateness of aesthetic education in the aspect of comprehensive harmonious development of the individual. Regarding the development of university education, in particular the theory and practice of ethno-aesthetic culture formation in China, scholars mention the decree «On the Reform of the Education System» (1985) and «The Program of Reform and Development of China's Education» (1994). Based on the analysis of these legal documents, it can be concluded that in the new economic and political conditions of the PRC becoming one of the priority areas of youth work is the education of students' ethno-aesthetic culture [10].

The study by Hu Tsing [10] states that the ethno-aesthetic culture of young people is manifested in their ability to feel beautiful, to strive for beauty in the surrounding world, to be guided by the ideals of traditional folk art. The value of such a culture for a person is that its formation helps the creative self-realization of the individual in professional activity. The author emphasizes that the education of students' ethno-aesthetic culture should take place in such directions as: formation of ethno-aesthetic self-consciousness and emotional sensitivity to the achievements of traditional culture and involvement in different types of ethno-aesthetic culture.

Ukrainian scientist S. Vitwytska [2] stresses the need to create an aesthetic environment in a higher education institution, which in her opinion implies the creation of an aesthetic atmosphere in the educational process, the use of an aesthetic culture in teaching the content of academic disciplines, conducting extra-curricular work, as well as Thus, in the construction of interpersonal relationships in the teaching staff. We fully agree with the authoritative scientist that aesthetic culture and upbringing should enrich and develop partnerships between colleagues, «elevate» the educational space to higher intercontinental steps of development of the set tasks.

An analysis of the scientific literature (Wang Lei, Yi Chzhang) shows that one of the most effective ways of aesthetic education is musical art. Improving the aesthetic taste of music teachers is of great practical importance for achieving the higher quality goals of higher education. These teachers should constantly stimulate their inner aesthetic desires, strive for nurturing their own taste, improve their creative achievements, and be persistent in promoting the national culture.

According to Ma Wei [7], Chinese music has an educational influence on the formation of a young person's personality and entered the musical life of Europe in the twentieth century. For examples: G. Maler's composition of «Songs of the Earth» on poems by Chinese poets, F. Buzoni and J. Puccini's operas «Turandot», I. Stravinsky's opera «Soloveiko» on Chinese subjects, B. Bartok's ballet «The Strange Mandarin» and R. Gliere's ballet «Red Flower», J. Adams' opera «Nixon in China». By the way, the classic of the «new theater» of the twentieth century. — B. Brecht Theater is based on the drama of the Beijing Opera. K. Orff, who imitated Brecht's dramaturgy in his «stage cantatas», showed in the music the «borders» of European and Eastern cultures. Piano, together with percussion instruments, formed a steady timbre of compositions by this author, drawing on analogies to the search for Chinese composers, including those writing for pianos.

At the same time, as Chzhang notes, the principles of Ukrainian vocal and pedagogical art are completely unfamiliar in China. There is also a lack of experience of interpersonal communication in the music-pedagogical team. “Special professional and experimental studies of the influence of interpersonal communication in the solo singing class on the whole process of forming vocal and technical skills have never been raised in my country, and no such studies have been conducted. That is why I am not only interested in this problem as a performer, but first of all as a teacher, because, in my opinion, vocal pedagogy does not fully utilize the possibilities of interpersonal communication to create favorable conditions in the process of which the necessary vocal formation takes place. -technical and performing skills” [12, p. 3].

In the study by Tsin Nan [11], one of the indicators of the information-cognitive criterion of the effectiveness of vocal training of Chinese students in the system of music-pedagogical education of Ukraine was attributed the ability to aesthetically evaluate vocal works. It is noteworthy that the high level of vocal training of students characterizes the degree of erudition in the field of national and world culture, understanding of artistic trends of art, style and genre features of performing vocal works, historical conditions and tendencies of development of art of different peoples of the world, vivid expression of personality. to the performed musical works and the experience of their aesthetic evaluation. In this sense, the connection between musical art and aesthetic activity as a subjective feature of music teaching staff is traced. Despite the fact that the author does not emphasize the aesthetic taste of students, his signs are laid in the individual attitude to the works of music and assessing their quality of performance.

The cultivation of aesthetic taste in the future music-pedagogical workers is in the process of mastering them the basics of vocal skill. We fully agree with I. Kulikovskaya [4], that the issues of forming vocal and pedagogical skills as a component of professional training of future music teachers require attention and development of both content and organizational content. If the scientist puts forward such reasons as: limited vocal training with general recommendations on the number of hours of singing (2-4 hours), involvement of students in the choir, through which the individuality of their singing voice is lost, then in our case we will add that it is not spoken in work programs and in practice about the role of vocal skill in cultivating the aesthetic taste of future music-teaching staff.

According to A. Karpenko [3], the singing voice is a gift of God and a great talent. It should be emphasized that good singing has a positive effect on the formation of aesthetic tastes of a person, his musical and imaginative thinking, he feels pleasure and enjoyment of the beautiful. However, there are flaws in the work of vocalists that negatively affect our sense of beauty. It is enough to mention similar contests of young singers, such as the X-factor contests, Voice of Ukraine, which makes mistakes. Spectators are annoyed by the voltage of the singer's vocal system,

which goes into shouting, inability to use the microphone, etc. All this testifies to the insufficiently formed vocal skills of the contest participants and the negative impact on the aesthetic tastes of the audience.

The problem we find is also relevant for Chinese singers who have vocal skills. Chinese students' vocal training and singing techniques take into account the particularities of singing, dance and musical accompaniment in Chinese music culture. This is historically due to the practice of folk music, etiquette of court and temple ceremonies. However, Chinese researchers Tsin Nan [11], J. Chzhang [12] note that the experience of Ukrainian educators and musicians is little known in the PRC. In addition, the mentioned works do not pay enough attention to the ways of cultivating the aesthetic taste of both domestic and foreign future music-pedagogical workers.

In our view, although indirectly, the components of the aesthetic taste of future music teachers are discussed in Van Lei's work [1]. The research focuses on the artistic and creative support of the development of communication and the development of flexible behavior of students in preparation for stage performances, stimulation to self-search and creation of an executive interpretation of a vivid artistic image of a vocal work. Practical importance is of such methods of pedagogical work, such as: training, creative tasks, performing interpretation of vocal works. We fully agree with the author that the mentioned methods stimulate the activity of students in artistic, cognitive and vocal performing activities, allow them to become more familiar with the means and techniques of expressive performance, meaningful reproduction of artistic and musical images. In this way, one must form one's own attitude to the choice and methodology of teaching a piece of music based on the aesthetic taste formed.

Within the limits of the practical importance of music for the education of the aesthetic taste of future music teachers in higher education institutions, we offer a special seminar on the theme: «Vocal art in human life» for students, teachers and students. Here is an example of what will be considered.

1. Vocal art, its history and development in China.
2. Similar and divergent tendencies of mastering vocal arts knowledge and skills in Ukraine and China.
3. The influence of vocal art on the cultivation of aesthetic taste in future music teachers in higher education institutions.
4. Techniques, techniques, methods of self-education of aesthetic taste in future teachers of music art in institutions of higher education.
5. The future of vocal art.

Music therapy does treat the personality, and it also nurtures its aesthetic taste. It is difficult for modern youth to navigate the canons of the beautiful, to adhere to their own aesthetic taste. This is hindered by various tendencies of imitation of false values, popularization of non-aesthetic production among the population, lack of aesthetic perfection in the environment. The aesthetic taste of a person characterizes his upbringing and aesthetic culture. This ability of the individual to perceive, react emotionally to different views of beauty, to evaluate and distinguish the beautiful from the ugly in reality and in art, to reveal in the phenomena traits of the tragic and comic develops a young man.

Educational potential of music therapy is still underutilized in pedagogy. Therefore, such gaps should be filled by the teacher of music, because «in his hands» is a wonderful instrument of spiritual influence on the individual — music. Yes, he must know and be able to calm and relieve the emotional tension of students using the sounds of flute, playing the violin and the piano. The classical works of Beethoven, Vivaldi, and Chopin positively influence the inner health of students. Such listening to music helps students to gain emotional stability, to develop their imagination through sounds that mimic the sounds of the sea, the forest.

Based on the analysis of the scientific works of Ukrainian and Chinese scholars on the education of aesthetic taste in future music teachers in higher education institutions, the following conclusion was reached.

1. The research is about the relevance of spiritual and intellectual development of students. However, the issues of spiritual and intellectual development of music and pedagogical workers of Ukraine and China are insufficiently addressed. In China, an aesthetic problem is the aesthetic education of young people. However, we have not seen a link between spiritual and intellectual education and the cultivation of aesthetic taste in music teaching staff.
2. The essence of the concept of «spiritual and intellectual personality development» is defined as the ability of music-pedagogical workers to analyze, compare, feel, perceive and transmit the beautiful by means of musical art. Particular attention is paid to the education of students in an atmosphere of beautiful and harmonious, the combination of spiritual and aesthetic during the intellectual development of the individual.
3. It is suggested to add to the practical importance of music for spiritual and intellectual development and education of aesthetic taste of future teachers of music art in institutions of higher education holding a special seminar on the theme: «Vocal art in human life, its role in the spiritual and intellectual development of personality» for students and students.

Prospects for further exploration in this area are the development of universal technology for the education of future teachers of music and ways for its implementation in Ukrainian and Chinese universities and conservatories.

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