

*M. Marchenko,
Student,
S. Dienhaieva,
PhD (Education), Senior Teacher,
Zhytomyr Ivan Franko State University*

FORMATION THE BASES OF SENIOR PRESCHOOLERS' CULTURAL COMPETENCE BY MEANS OF MUSICAL ART

Early age is the most responsible period of life, when the most fundamental abilities that determine human development are formed, such as cognitive activity, trust, self-confidence, good attitude to people, creative opportunities, general life activity and many others.

A significant component of the individual's general culture is aesthetic culture, the process of formation of which is closely related to art. Possessing a powerful force of person's influence, art is able to influence his/her consciousness, views, beliefs and finally – on the formation of his/her worldview.

The process of foundation of individual's aesthetic culture plays an important role at preschool age. Children are acquainted with cultural life and important social events, they develop cognitive interest and aesthetic feelings, develop the artistic and aesthetic taste. Thus, the problem of forming aesthetic taste in preschool children, especially with the current widespread use of mass culture, is very relevant.

Issues of music perception have been studied by many well-known teachers and psychologists (B. Asafiev, N. Grodzenska, I. Dzerzhinskaya, O. Kostyuk, O. Rudnytska, G. Tarasov, V. Shatska, etc.). Thus, B. Asafyev believed that music should be observed and at the same time make conclusions and generalizations. To observe art means to be able to perceive it. Perception and observation of music lead to artistic evaluation and increase the level of taste. B. Asafyev emphasized that both artistic evaluation and taste "should be developed in the process of observation and should not turn into a deliberate idea, a biased goal on which the program is built" [1:61].

In the process of perception, there are three important points: experience – understanding – evaluation. The main task of perception is the ability to evaluate, understand, consciously and aesthetically perceive highly artistic music. It is important to mention that elementary musical perceptions and ideas are the basis and source of further musical judgments, without which it is impossible to imagine a listener who expresses his/her requests, attitude, requirements for music and tastes.

The development of children's need for aesthetic judgment after the perception of music is a very important point in the formation of musical taste. Therefore, musical and pedagogical work, which is conducted in the direction of conscious assimilation of music and the use of those aspects that contribute to the consolidation in the child's psyche of socially valuable qualities, should range from the inclinations, abilities and general musical instinct to the gradual assimilation auditory skills, to the development of creative instincts and, finally, to consciously critical evaluation of musical perceptions.

Developing musical taste, we form in children (as well as in adults), above all, musical consciousness, because the perception and evaluation of music is possible only on the basis of complex work, which aims to highlight, combine the basic elements of sound tissues and their comprehension with the help of emotional-associative complexes. Thanks to emotions and mood, music appeals to consciousness, arousing the thoughts that the composer has invested in his work.

Forming a musical taste, it should be remembered that music is the most emotionally rich art and always evokes the appropriate emotion.

According to L. Vygotsky "emotion is not an important agent but a thought." It is an emotional reaction that should form the basis of the educational process. Before communicating this or that knowledge to a child, it is necessary to evoke in him/her the appropriate emotion and take care of what feeling he came through [3: 233-235].

Musical emotions are the most direct of all reactions of musical consciousness. In many respects their specificity is caused by temporal character of musical art. Emotions are of paramount importance for the content of musical works. Only in unity with the movement of musical emotions do the sound structures of a musical work acquire meaning.

The process of preschoolers' musical and aesthetic taste formation can be effective only if the music teacher has a sufficient level of formation of speech culture. Figurative speech helps children to comprehend the emotional and figurative content of musical works, to realize by what means of musical expression the artistic image is created. At the same time, preschoolers accumulate a certain vocabulary necessary for their own musical and speech activities [2].

Expressed in words, feelings and experiences contribute to the greater completeness and depth of perception of the art of music. If a child has a certain amount of time, it helps him/her not only to speak about music, but also to think about the musical material deeply that needs to be evaluated.

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