

*implementing the monitoring of individual development markers; prognosticating the possible health changes; conducting the corresponding psychological and pedagogical, correction and rehabilitation measures in order to secure a more successful teaching activity and its minimal physiological “cost”; perfecting the life quality of educational domain participants.*

*Thus, the key task of the enhancing the vocal and occupational training of pedagogical university students presupposes fostering the vocal apparatus’ health culture revealing personal features of each vocalist that may contribute not only to preserving and strengthening the singing voice health, but also to shaping the future expert’s idea of a healthy vocal apparatus as a physical and technological value. For obtaining and securing the effective functioning of the afore-mentioned characteristics, shaping additional motivation referring to leading a healthy lifestyle, as well as increasing responsibility for both personal vocal and the future learner’s vocal apparatus health, is essential.*

**Key words:** *vocal training, vocal apparatus, health-saving, occupational technologies, university students.*

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## **TEENAGERS’ MUSICAL-AESTHETIC TASTE DEVELOPMENT AS A PSYCHOLOGICAL AND PEDAGOGICAL PROBLEM**

*The publication highlights the problem of teenagers’ musical-aesthetic taste and its socio-pedagogical significance for the formation of the younger generation’s spirituality. It is emphasized that multidimensional concept of musical-aesthetic taste is studied by researchers in the context of development of musical perception, artistic needs, artistic and figurative thinking, etc. Musical-aesthetic taste is characterized as one of the norms of aesthetic perfection, which determines a person’s selectivity in relation to reality and art phenomena. Musical-aesthetic taste is determined by the level of interest, excitement, culture of the subject, his ability to assess the phenomena of musical art. It is established that musical-aesthetic taste is interpreted as a spiritual ability of an individual to invent the values of musical art, which can be traced in the individual assessment of aesthetic qualities of music, due to the dialectical combination of subjective and social evaluation.*

**Key words:** *musical-aesthetic taste, teenagers, musical perception, aesthetic reality, musical art.*

**Introduction.** The growing need for a spiritually rich society, in particular for a spiritually developed and culturally self-sufficient younger generation is due to current trends not only in Ukraine but also in the political, economic, socio-cultural life of the majority of countries. These trends are connected, first of all, with the neglect of universal landmarks, ideals, tastes, preferences. In such circumstances, formation of aesthetic landmarks of the individual, which

harmoniously reflect his spiritual characteristics, life-creating values, are one of the ways to become a well-developed, holistic personality.

The ability of a person to perceive aesthetic signs, phenomena, objects of the world affects human communication. Given that beauty is the basis of human relationships, communication with the perfect affects the manifestations of good. Feelings and understandings of the uniqueness of every moment and phenomenon of life are connected with human feelings and experiences.

The national education system contains significant opportunities to intensify the process of formation and development of a person capable of high moral deeds and spiritually rich actions.

**Analysis of relevant research.** From this point of view, this problem is reflected in the achievements of such scientists as O. Burov, S. Dolukhanov, M. Kyiashchenko, N. Myropolska, V. Panchenko, H. Padalka, O. Rudnytska, T. Tanko.

Elaboration of scientific sources shows that musical-aesthetic taste is studied in the context of musical perception formation (N. Grodzenska, O. Kostiuk, V. Ostromenskyi, O. Rostovetskyi and others); in connection with artistic interest (O. Demianchuk, H. Shchukina and others); with aesthetic evaluation (V. Butenko, L. Koval); formation of the personality and his aesthetic manifestations in reality and art (I. Bekh, I. Ziaziun, H. Tarasova and others). B. Brylin and A. Bolharskyi consider development of musical-aesthetic tastes in a vocal-instrumental ensemble; in the process of vocal and choral activity – I. Dimova, O. Vasylichenko and others.

The timeliness of this issue is due to the need to clarify a number of contradictions, namely between:

- the growing need for the aesthetic culture development (including musical-aesthetic taste) and the real state of teaching the younger generation to sing;
- the need for educational practice in a scientifically sound system of teenagers' musical-aesthetic taste formation and insufficient level of theoretical basis in solving this problem;
- the need for updating the content, forms, methods of the singing process and insufficient development of this issue in the context of teenagers' musical-aesthetic taste formation.

The search for possible solutions to these contradictions and the socio-pedagogical significance of the problem of teenagers' musical-aesthetic taste development in the process of teaching singing and its insufficient theoretical and methodological development determined the relevance of this publication

and were the basis for its topic “Teenagers’ musical-aesthetic taste development as a psychological and pedagogical problem”.

**The aim of the article** is to highlight the theoretical aspects of the musical-aesthetic taste development of the younger generation.

**Research methods.** In the process of research work a set of general scientific methods was used, namely: analysis, systematization, generalization of scientific literature, systems-structural, which provide an opportunity to compare theoretical approaches to determining the basic definitions.

**Results.** Elaboration of scientific sources proves that the individual’s aesthetic culture formation depends on musical tastes, preferences, interests of the younger generation. It should be noted that formation of attitudes to works of art, world masterpieces, the best examples of folk crafts is carried out through the processes of taste perception. According to practicing scholars, formation of tastes begins at an early age, in particular due to one’s own creativity and passive study of foreign art samples. As for one’s own work, it is imitative. When a child grows up and expresses personal style with the help of characteristic details and shades in accordance with his own inclinations and abilities, his own creativity turns into an original activity.

Conditionality of the aesthetic tastes’ formation is provided by the aesthetic education of youth. First of all, aesthetic tastes are formed in the material and household direction, in particular the purchase of new fashionable clothes, artistic decoration of housing, etc. According to the author, at the household level, the understanding of beauty is most closely related to fashion.

The study of scientific literature proves that aesthetic taste is related to the sphere of human life and social work. Thus, the problem of understanding the true level of teenagers’ aesthetic culture and purposeful assimilation of a wide range of aesthetic knowledge is timely and appropriate (Lee Zhuqing, 2018). This is evidenced by the peculiarities of the current stage of society development.

We have found that formation of the individual’s aesthetic culture depends on the qualities of musical tastes, preferences, interests of the younger generation. It should be noted that formation of attitudes to works of art, world masterpieces, the best examples of folk crafts is carried out through the processes of taste perception. According to teachers, formation of tastes begins at an early age, in particular due to one’s own creativity and passive study of foreign art samples. As for one’s own work, it is imitative. When a child grows up and expresses his personal style with the help of characteristic details and shades in accordance with his own inclinations and abilities, his own creativity becomes an original activity (Rudnytska, 2005; Shcholokova, 2011).

The current stage of society development is characterized by the issues of aesthetic education and formation of musical-aesthetic preferences. These issues have attracted attention of such philosophers as V. Andrushchenko, Yu. Borev, I. Honcharov, I. Ziaziun, V. Yadov and others, psychologists B. Ananiev, L. Bozhovych, P. Vygotsky, B. Teplov and others, teachers L. Koval, V. Perederii, H. Shevchenko, A. Shcherba and others.

The issues of musical-aesthetic education of children and youth in Ukraine were embodied in the works of V. Driapika, O. Rudnytska, L. Koval, H. Padalka, L. Masol, O. Oleksiuk, O. Mykhailychenko, O. Rostovskyi, L. Khlebnikova and others.

The richness of musical impressions is realized in relation to the content of the work and provides ways to realize it. Ideas, thoughts, efforts of a music teacher create a state that affects the outcome of activities. A certain artistic goal makes it possible to concentrate efforts to embody the artistic content and performance interpretation. Of great importance in this direction is the ability to assess artistic phenomena, musical taste.

It is proved that the problem of formation and development of the musical-aesthetic taste is considered in the context of the theory of musical-aesthetic teaching and education. Thus, theoretical and methodological problems of music and aesthetic education are studied by domestic researchers, in particular: B. Brylin, V. Shulhina. They highlight the musical and creative development of the individual. A. Bolharskyi, O. Demianchuk study formation of musical-aesthetic interests, O. Kostiuk, O. Oleksiuk, H. Padalka, O. Rudnytska consider formation of aesthetic attitude to artistic phenomena (Padalka, 2008; Rudnytska, 2005). V. Driapika determines peculiarities of aesthetic taste formation, V. Butenko, L. Koval establish positions on the formation of aesthetic evaluations and so on.

Various approaches to the formation and development of students' aesthetic taste are known in domestic pedagogical science. A number of thorough works have appeared in recent years. In the dissertation research of H. Padalka, O. Korobko some aspects of aesthetic tastes development are considered, namely: formation of aesthetic and artistic tastes of future teachers; V. Baievsky, S. Barylo, I. Kazymyrska highlight the tastes of high school students; B. Ivasiv, T. Lisinska –tastes of junior schoolchildren; L. Litvinenko investigates development of artistic tastes in the process of acquaintance with different kinds of art; A. Akhmedova and T. Filipieva emphasize the role of aesthetic education in the formation and development of aesthetic taste; L. Schultz emphasizes the reflection of reality in aesthetic taste;

N. Kalashnik studies the historical and pedagogical genesis of the formation of aesthetic tastes of student youth in the process of educational activity; instead, O. Ihnatovych covers the process of forming the artistic-aesthetic taste of adolescents in the process of literary and creative activity.

The results of scientific research show that as a multidimensional phenomenon, musical-aesthetic taste is studied by researchers from different positions. Thus, connection with musical perception formation is characterized by N. Hrodzenska, V. Ostromenskyi, O. Kostyuk, O. Rudnytska, O. Rostovskyi and others. In the context of the artistic interest development, taste is considered by O. Demianchuk, T. Plesnina, E. Kviatkovskyi, H. Shchukina; as a component of artistic need – in the works of E. Kotsiuba, O. Semashko, H. Tarasova); as an aspect of artistic and figurative thinking – in the works of L. Hryhorovska, L. Yakovenko. The relationship between taste and aesthetic evaluation is covered by V. Butenko, L. Koval, I. Krytska.

Modern psychological and pedagogical thought is actively studying the issue of tastes in connection with the study of the aesthetic attitude of the individual to art and reality. This aspect is reflected in the works of A. Akhmetov, O. Burov, I. Bekh, S. Goldentricht, R. Dzvinkov, I. Ziaziun, L. Kogan, M. Kyiashchenko, H. Molchanova, N. Myropolska, N. Savchenko, O Semashko, H. Tarasova, Yu. Yutsevich. The subject of tastes is also studied in the context of creative abilities development of the younger generation (V. Andreiev, V. Mostova, L. Masol, T. Stratan, S. Torichna).

It is proved that for the formation of a socially mature, highly moral, spiritually developed personality there is a significant potential in the system of national aesthetic education. From this point of view we consider it expedient to note that aesthetic education ensures formation of the universal values, their origin, perception, evaluation and assimilation. Further development should become a priority of state policy in the field of education. Some aspects have already been reflected in some state documents: the National Doctrine of Education Development of Ukraine in the XXI century, the Law of Ukraine “On Education”, the Concept of artistic-aesthetic education of the secondary school students. The main direction of the national educational activity is aesthetic education, which has taken a vector for the development of aesthetic feelings and needs, creative activity and artistic abilities; on the formation of young people’s aesthetic tastes, views, development of skills to increase the cultural and artistic heritage of the people, to reproduce and feel the beautiful in the everyday life.

In this regard, the purpose of art lies, first, in full, comprehensive and consistent impact on the individual, which contributes to the development of aesthetic sense.

The main category of aesthetic culture is the definition of “aesthetic taste”, which lies in a dialectical relationship with the aesthetic ideal, aesthetic needs and aesthetic perception. Aesthetic taste determines the principle of activity and behavior manifested in the “beauty of human action” and determines the value of human attitude to the world, nature, art, forms attitudes, the ability of aesthetic choice.

Some aspects of the taste formation were covered in scientific works, in particular: formation of artistic-aesthetic tastes of preschool children, primary school children (H. Lazarenko, T. Lisinska, I. Patsaliuk, V. Zuban). Due to the fact that music evokes noble thoughts, feelings, development of taste in high school students consider S. Barylo, N. Zatsepina, O. Ihnatovych, V. Strilko, O. Malenytska, Y. Merezko, I. Savchuk and others. N. Kalashnyk investigates the historical and pedagogical genesis of the aesthetic tastes’ formation in student youth in the process of educational activity. In this aspect, it should be emphasized that it is important to learn to understand and know the art, to cultivate artistic taste, to learn to appreciate real works of art. Formation of aesthetic-artistic tastes in future teachers is considered by O. Berestenko, T. Babenko, S. Hurov, H. Padalka, O. Korobko, V. Radkina, L. Honcharenko, O. Khomiak; formation of aesthetic taste in students – by V. Vertegel, Yu. Orel-Khalik, N. Kalashnyk, N. Popovych; development of artistic-aesthetic tastes in the process of acquaintance with different types of art (L. Bashmanivska, L. Kalinina, N. Mamchur, I. Savchuk).

It should be emphasized that in the history of music education the areas that promote development of the musical-aesthetic taste of young people have been identified, in particular: studying musical masterpieces, students’ aesthetic preferences, involving them in various musical activities. Thus, the corresponding problem was raised by teachers-musicians V. Bahadurov, T. Berkman, N. Briusova, M. Grodno, T. Lomakin, D. Lokshyn, M. Rumer, V. Shatska and others, composers M. Balakirev, A. Rubinstein, S. Taneiev, musicologists B. Asafiev, A. Sokhor and others.

N. Briusova worked on the problem of developing children’s musical taste. She argued that all the knowledge and skills that the school reveals in the child should take into account the child’s life experience. Given the social and cultural characteristics of the experience, children’s feelings should be fully revealed. A wide and polyphonic world has to open up to students and this is what music can help the most.

In the development of musical taste of schoolchildren the basic components are musical-evaluative perception, intonation experience, musical knowledge, as well as musical-evaluative activity. H. Padalka, holding a similar opinion, notes that perception, evaluation and creation in art are the basis of taste preferences. In the structure of the schoolchildren's musical taste the scientists identify the following elements:

- interest, which is revealed in the intellectual and emotional development of perception;

- artistically justified choice, mediated by the auditory experience, selectivity, focused on the musical and aesthetic ideal;

- musical-aesthetic evaluation, which is manifested in motivated judgments;

- musical and aesthetic pleasure, which is characterized by the presence of experience and accompanies taste preferences;

- moral orientation of taste preferences, which reflects the morally meaningful position, determines the presence of ethical values (Padalka, 2008, p. 31-36).

Thus, musical-aesthetic taste is an acquired spiritual ability, not an innate one. Musical-aesthetic taste can be developed through the involvement of the individual in art and cultural activities. It has been established that the obligatory component of musical-aesthetic taste and the highest manifestation of musical consciousness is the musical-aesthetic ideal. The latter has become a perfect, beautiful manifestation in the field of music and aesthetics and thus reflects the spiritual landmarks of the individual in the environment of musical art. Thus, development of a positive attitude to highly artistic samples of musical art of adolescents on the basis of comparison and selection of desired musical works determines formation of the musical-aesthetic taste.

Thus, the main concept of our work is musical-aesthetic taste, which is understood as one of the norms of aesthetic perfection, which determines the selectivity of the individual in relation to reality and phenomena of art (Honcharenko, 1997, p. 142). In the context of a multifaceted understanding of this phenomenon, the concepts of taste, aesthetic taste, musical taste, musical-aesthetic taste are presented. As a result of the dialectical connection between emotional experience and understanding of musical-aesthetic values, musical-aesthetic taste is characterized by the level of interest, excitement, culture of the subject, his ability to assess the phenomena of musical art. Musical-aesthetic taste should be interpreted as the spiritual ability of an individual to invent the values of musical art, which can be traced in the individual

assessment of aesthetic qualities of the object of music, due to the dialectical combination of subjective and social evaluation.

Therefore, musical-aesthetic taste is an acquired spiritual ability, not an innate one. Musical-aesthetic taste can be developed through involvement of the individual in art and cultural activities. It has been established that the obligatory component of musical-aesthetic taste and the highest manifestation of musical consciousness is the musical-aesthetic ideal. The latter has become a perfect, beautiful manifestation in the field of music and aesthetics and thus reflects the spiritual landmarks of the individual in the environment of musical art. Thus, development of a teenagers' positive attitude to highly artistic samples of musical art on the basis of comparison and selection of desired musical works determines formation of musical-aesthetic taste.

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The result of a holistic analysis of this category has become the opportunity to identify the following components: musical-aesthetic perception, which is determined by the level of musical-aesthetic awareness of man; musical awareness, which is revealed in an attempt to understand the musical images, form and content of a musical work and orientation in genres and types of musical art; interest in musical-aesthetic activities, focus on the values of music culture, as well as the stability and breadth of musical interests; the level of development of artistic communication, which testifies to the possibility of objective evaluation of musical works, analytical independent judgment according to personal preferences.

Formation of musical-aesthetic taste is impossible without musical artistic-creative activity. With its help, the individual realizes the needs of aesthetic direction, has the opportunity to enjoy his own work, which directly

affects its overall culture. Enjoying creative expressions is related to the hedonistic function of art, when a person experiences aesthetic pleasure while communicating with works of art. Note that taste is considered the basis of this activity. Awareness of this highlights the need for effective use of artistic-creative activities as an important means of enriching information and forms of organized influence on the formation of musical-aesthetic tastes of students, which provides a comprehensive solution to the tasks of artistic, cognitive, regulatory, dialogical, value, creative and sociocultural nature. In artistic-creative activity there is a reflection and at the same time formation of the spiritual needs of the individual, which are also determined by the level of development of his musical-aesthetic tastes. Active participation of the individual in artistic-creative activities (instrumental orchestra (ensemble), choir, drama circle, vocal and dance group, club of quick-witted, etc.) gradually leads not only to the realization of one's creative potential, but also a qualitative change in human worldview, behavior and beliefs, human transformation into a subject of aesthetic activity.

**Conclusions.** Thus, musical-aesthetic education clarifies the educational and heuristic tasks of spiritual enrichment with new knowledge and experience, forms artistry in the direction of improving feelings, tastes, human life, provides value-oriented effect – giving the individual the opportunity to assess the phenomena of reality and art, build a system of values and determine the direction of activity depending on these values, develops creativity, which expands the need and ability to creative perception of the world and art, to the creative nature of activity.

Thus, development of teenagers' musical-aesthetic taste in the process of singing is interpreted as an activation of self-determination of teenagers' artistic preferences in singing educational material, forming one's own aesthetic position on artistic evaluation, as well as the ability to process and deeply absorb musical information, it is necessary to determine true values of musical arts, creatively evaluate and independently analyze them.

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## РЕЗЮМЕ

**Еременко Ольга, Корякин Алексей.** Развитие музыкально-эстетического вкуса подростков как психолого-педагогическая проблема.

*В публикации актуализирована проблема музыкально-эстетического вкуса подростков и его социально-педагогическое значение для становления духовности подрастающего поколения. Подчеркивается, что многомерное понятие «музыкально-эстетический вкус» изучается исследователями в контексте развития музыкального восприятия, художественных потребностей, художественно-образного мышления и т.д. Охарактеризован музыкально-эстетический вкус как одна из норм эстетического совершенства, что обуславливает избирательность личности по отношению к действительности и явлениям искусства. Музыкально-эстетический вкус определяется уровнем интереса, культурности субъекта, его способности к оценке явлений музыкального искусства. Установлено, что музыкально-эстетический вкус толкуется как духовная способность личности к изобретению ценностей музыкального искусства, что прослеживается в индивидуальной оценке эстетических качеств объекта музыки, обусловленной диалектическим сочетанием их субъективной оценки с общественной.*

**Ключевые слова:** музыкально-эстетический вкус, подростки, музыкальное восприятие, эстетическая реальность, музыкальное искусство.

## АНОТАЦІЯ

**Еременко Ольга, Корякін Олексій.** Розвиток музично-естетичного смаку підлітків як психолого-педагогічна проблема.

*У публікації актуалізовано проблему музично-естетичного смаку підлітків та її соціально-педагогічне значення задля становлення духовності підростаючого покоління. Підкреслюється, що багатовимірне поняття «музично-естетичний смак» вивчається дослідниками в контексті розвитку музичного сприйняття, художніх потреб, художньо-образного мислення та ін. Схарактеризовано музично-естетичний смак як одну з норм естетичної досконалості, що обумовлює вибірковість особи щодо ставлення до дійсності та явищ мистецтва. Музично-естетичний смак визначається рівнем інтересу, зацікавленості, культурності суб'єкта, його здатності до оцінки явищ музичного мистецтва. Установлено, що музично-естетичний смак тлумачиться як духовна здатність особистості до винайдення цінностей музичного мистецтва, що простежується в індивідуальній оцінці естетичних якостей об'єкта музики, зумовленої діалектичним поєднанням суб'єктивної їх оцінки з суспільною.*

*Музично-естетичне навчання з'ясовує просвітницько-евристичні завдання духовного збагачення новими знаннями й досвідом, формує артистизм у напрямі вдосконалення почуттів, смаків людини, її життєдіяльності, забезпечує ціннісно-орієнтаційний ефект – надання особистості можливості оцінювати явища*

*дійсності та мистецтва, вибудовувати систему цінностей і визначати напрям діяльності в залежності від цих цінностей, розвиває креативність, що розширює потребу і здатність до творчого сприйняття світу та мистецтва, до творчого характеру діяльності.*

*Під розвитком музично-естетичного смаку учнів-підлітків у процесі співу мається на увазі активізація самостійного визначення підлітками художніх переваг у співацькому навчальному матеріалі, формування власної естетичної позиції щодо питань художньої оцінки, а також здатність переробляти й глибоко засвоювати музичну інформацію, доцільно визначати істинні цінності музичного мистецтва, творчо оцінювати та самостійно їх аналізувати.*

**Ключові слова:** музично-естетичний смак, підлітки, музичне сприйняття, естетична дійсність, музичне мистецтво.

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## **ФОРМУВАННЯ АКАДЕМІЧНОЇ ВОКАЛЬНО-ВИКОНАВСЬКОЇ КУЛЬТУРИ У СТРУКТУРІ ПІДГОТОВКИ МАЙБУТНІХ ВИКЛАДАЧІВ ПОЧАТКОВИХ СПЕЦІАЛІЗОВАНИХ МИСТЕЦЬКИХ НАВЧАЛЬНИХ ЗАКЛАДІВ**

*У статті висвітлено особливості формування академічної вокально-виконавської культури майбутніх викладачів початкових спеціалізованих мистецьких закладів освіти, пов'язані з набуттям ними професійної компетентності, досвіду самовдосконалення, гармонійного фахового розвитку у структурі підготовки фахівців. Виокремлено поняття компетентності як результату здобуття ґрунтовних професійних знань і вмінь; визначено нормативні навчальні дисципліни, зміст яких сприяє розвитку академічної вокально-виконавської культури творчої особистості майбутнього викладача ПСМНЗ. Артикульовано педагогічний ресурс феномену академічності як системи організації культури звуку, буття суворих правил, канонів, традицій, стилів і жанрів італійської вокальної школи *bel canto*, де головними принципами виступають канонізація і непорушність.*

**Ключові слова:** академічність, академічна вокально-виконавська культура, професійна освіта, компетентність, самовдосконалення, майстерність.

**Постановка проблеми.** Галузь мистецької освіти сьогодні переживає складний період реформування та модернізації структури й змісту в межах євроінтеграційних процесів, отже, знаходиться у стані пошуку шляхів найбільш доцільного розвитку на основі найкращих традицій і здобутків професійних шкіл, визнаних у світовому освітньому середовищі. Основною метою перетворень є максимальне наближення підготовки майбутніх фахівців до вимог часу, формування їх професійної компетентності, готовності до успішної діяльності в умовах інноваційного розвитку українського суспільства. Зміна соціального замовлення зумовлює оновлення змісту підготовки майбутніх викладачів початкових