

Traditions and the role of communication in the moral and aesthetic development of the child

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Abstract: *The existing concept of musical education of teachers is based on methodological and theoretical provisions regarding the humanization of education, the concept of cultural and historical development of the individual, the provision of the social value of a person and the socio-environmental determinism of his development in the process of musical specialization, the meaning of people's musical traditions. The musical environment is the human environment, which not only shapes a person's musical interests and needs, but also changes itself under the influence of people. The change in the musical environment is also due to the intensive development of the modern quality management system, as well as the properties of music as an art form.*

We consider the interaction of art and the personality of the future teacher as a means of artistic, moral and aesthetic development of personality; as a creative process of the formation of aesthetic values and guidance systems; development of artistic perception and interests; harmonization of the human person; reproduction of spirituality, personality, etc.

Key-words: *education, traditions, folklore, culture*

1. Introduction

The study of the musical environment has shown that the musical socialization of a person (understood as mastery of the norms and values of the surrounding musical world and manifested in the musical self-development and self-realization of an individual) is influenced by various factors. The macrofactors characteristic of society as a whole represents people rich in content, forms and conditions of existence in the musical space. The process of musical socialization is influenced both spontaneously and deliberately by such mesofactors as ethnocultural and regional living conditions of a person, age and social and professional

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characteristics of the activities of population groups, type of settlement of people, etc. Factors of musical socialization become realistically active in a person's immediate environment. They have a decisive influence on musical formation and personality development. The factors of musical socialization are interconnected and thus create the conditions for the interaction of the individual with musical art (Mihăilescu, 2003).

When determining the content of courses for future teachers, it is advisable to distinguish between traditional and non-traditional areas, the first of which contains more probabilities of spontaneous musical development of a person in society, due to the fact that it is based on the capabilities of the student and they are expected to multiply by themselves, under the influence of already existing musical means, the second, non-traditional, is more controllable through the process of the impact of music on a person (Cerghit, 2008). Under these conditions, the student becomes the subject of the surrounding musical environment: developing his inner world, he simultaneously penetrates the outside, gets to know it, orients himself in it.

The modern musical environment of young people differs significantly from the musical environment of previous generations in that the traditional mechanism of continuity of generations inherent in the musical socialization of a person has ceased to function. The musical environment as a means of oriented training of creative intelligence should be a combination of various phenomena of musical life around a person. This position allows you to move away from the idea of the musical environment as a monolithic, equally affecting everyone, and the differentiation of the musical environment creates wide opportunities for the musical development of children.

It is advisable to study musical culture from simple to complex. More complex musical works are associated with the auditory orientation of the individual in the acoustics of sounds, recognition of sound stimuli, observation of the dynamics of sound events, etc. In this process, an associative relationship between musical phenomena and life, human experience (Gagim, 2003). Music, due to its base of intonation and generalized emotional reproduction of phenomena of the surrounding world, contributes to the emergence of figurative representations, where life and musical impressions increase the level of musical development of a person. The problem of the formation of the musical culture of personality is organically interconnected with the nature of creativity.

2. The concept of pedagogization

Modern musical culture is polycentric. It incorporates both classical and popular genres as well as style trends of mainstream music culture. The first direction contributes to the development of the emotional and intellectual spheres of man, spiritually cleanses and uplifts him. Another direction often affects body processes that inhibit the individual development of the individual. The latter circumstance updated the problem of the relationship between the moral musical development of a person and the pedagogization of the musical environment, since the musical education of an individual is determined by social relations in the musical environment, and the content of the musical environment itself depends on the level of moral and aesthetic education of individuals participating in musical life.

Based on this, it is legitimate to consider the concept of pedagogization of the musical environment as a socio-pedagogical result of the integration of educational interactions. Since various institutions of musical socialization of a person carry out their activities in the environment, it is advisable to present them in the educational content of teachers. The musical environment is heterogeneous, not balanced, open. This feature allows us to apply the principle of complementarity to go beyond the departmental approach to music education proposed by current educational standards.

So, pedagogization of the musical atmosphere in elementary school is manifested in the understanding, desire and ability of the teacher to carry out this type of education, taking into account the features of development, opportunities, and interests of the child; studying its motivational sphere, choosing the organization of classes and the content of musical material (Batog Mariana, 2019).

By the middle of the XIX century, the traditions of the school of professional composers, musical theater, and family music education were born. For the first time an idea was expressed, which later became realized in various phenomena of the musical life of society, about the importance of the influence of the environment on the formation of a child's personality. An analysis of traditions led to an understanding of their vastness and social significance. Musical traditions are a combination of musical phenomena that rarely exist in isolation, often in various combinations, forming a musical environment.

3. Musical stylistics and socialization

Folk traditions developed orally: the widespread use of the art of song with a well-developed mechanism for its transmission from generation to generation, thereby strengthening the child's interest in the process of creating music.

The moral orientation of homeschooling has always been determined by the traditional attitude of love for the child, the desire to provide him with a versatile musical education. The content of music education in primary school in correlation with specific socio-cultural historical conditions of education is of fundamental importance for the cultural and specific musical development of the child.

A personality-oriented approach assumes that the basis of the educational process is the personality of the learner, while learning is carried out through the subject - subjective relationships. Hence, the child's involvement in the process of music education should be as a subject (and not as an object), an end (not a means), active (and not passive, formal) (Vacarciuc, 2015). Today, school leads to institution of musical socialization of a person, primary musical socialization of a child.

In pedagogy and psychology, a lot of research materials have accumulated on the interests and musical needs of children, the psychological structure of activity, the specifics of psychological and pedagogical mechanisms of personality formation, etc. If the musical ear, creative imagination were not formed in the early years, then filling this gap at the later age stages will be difficult, and in some cases impossible. Their basic conceptual dispositions contain the statement that the individual appropriates the experience of material and spiritual culture, and in the process of this appropriation not only the accumulation of facts takes place, but also the development of the artistic qualities and musical abilities of the individual.

The aesthetic musical environment and emotional-personal receptivity create emotional comfort for a child in the world of music, encouraging him to be creative. However, the development effect of the musical environment depends not so much on external conditions, but on communication situations, musical tasks and creative ways that stimulate the child's musical development (Muntean, 2013). In order for the musical development of the child to be determined socially and personally, the educational process should include: sociocultural activity of a person, manifested in skills and directions, ways to preserve culture, accumulate social experience and personal existence; symbolic activity; integrative concept related to artistic information, quality and orientation of aesthetic experience, associativity and sensory-figurative thinking; interaction with the world of people and the world of things; desire to learn, improve in actions and others.

The greater the teacher's musical culture, the more adequately he assesses the emotional sphere of children, the more musical the lesson becomes. The selection of musical material forms the basis of the moral and aesthetic education of a child. At the same time; the ethics contained in musical works are not open in the system of individual beliefs. There is an aesthetic experience of the moral experience of the individual.

The choice of the organizational form of conducting music classes largely depends on the age and individual characteristics of the child, at the level of his musical culture. At the same time, for most children, due to the lack of sustained interest in certain types of musical activities, the optimal form is the one that can arouse interest in the classes themselves, musical works. Therefore, the design of music lessons is based on the following principles: balance of types of musical activities in the absence of a predominant connection, which allows you to objectively develop the musical needs of the child; variation that encourages a person to look for as many creative, performing options as possible, allowing, with a minimum of technical effort, to extract maximum musical impressions, options for perceiving music; artistic, when in each lesson, the child's attention is focused on the beauty of musical images around our lives, and this allows us to teach the individual to focus emotionally on the phenomena of beauty (Ardelean, 2012).

The selection of musical works for the formation of musical culture is determined by the moral goal of studying with a child. In order to perceive the moral content of the world around, it is advisable to select such programmed musical works, each of which creates a particular shade, for example, the time of year. At the same time, autumn appears to different composers in different ways: as a soulful and sad image of parting with summer colors *Autumn* by Pyotr Ilyich Tchaikovsky (1840 – 1893) the bright, vivid image of the golden season *The hunting song* by R. Schumann (1810 – 1856); *the sad mood of the picture that makes the shower of the yellow leaves of the garden* *Autumn* song by Dmitry Borisovich Kabalevsky (1904 - 1987) etc.

The familiar images of the animal world were embodied in light, graceful intonations, the *Holiday Procession* by Sergei Sergeyevich Prokofiev (1891 - 1953); clumsy, with a chromatic fracture of the intonations *The Bear* by Dmitry Dimitrievich Shostakovich (1906–1975) calm, serene intonations with a characteristic descending melodic line, depicting the image of a graceful, fairytale bird *The Swan* by Camille Saint-Saëns (1853–1921), etc.

Feelings of love for a mother, for a loved one are awakened by works such as *Mother's Caress* by Alexander Tikhonovich Gretchaninov (1864–1956), *Old Mother* by Edvard Hagerup Grieg (1843–1907), *Mother* by Pyotr Ilyich Tchaikovsky (1840–1893).

We can compile a structure of indicators of a child's musical needs: musical interest, attitude towards music, development of musical hearing (tonality and rhythm).

The indicators of musical interest of the child, in his opinion, are: participation in musical activities, the presence of a favorite piece of music and the desire to perform it, personal participation in musical concerts, the desire to attend a music school, visit to a music school, listening to music on radio, television, the online environment, listening to musical works in recordings intended for both children, as well as adult repertoire, music lessons at home with a teacher, parents or on their own (Hangău Gligor, Onofrei Daniela, Marian Forest, 2016).

Criteria for a child's attitude towards music: attitude towards gender diversity of perceived musical material; attitude to types of musical activity; attitude to the musical image.

At the same time, they were considered as indicators of the child's musical hearing: reproduction of a melody in the voice; creating a musical image through musical expressiveness; reproduction of a rhythm of a musical work.

The combination of these indicators allows with a certain degree of accuracy to determine the formation of the child's musical needs, this begins in early childhood. In this case, the role of parents as organizers of music education becomes very significant, therefore, the musical needs of children are determined by the conditions of development of the house, the interests of adult family members, the reasons for their attitude to music education, and the characteristics of the musical environment in which the child is socialized at preschool age.

Based on this, it should be noted that the following indicators of the musical culture of teachers in the process of their training at the university should be formed: the presence of musical interest and its orientation; manifestation of emotional receptivity during musical activity; professional participation in joint musical activity with the child; the desire for a more complete study of musical material leading to successful musical activity; quality of knowledge, skills, ability to apply them in musical practice; attitude to musical compositions with various character and genre directions and different types of musical activity.

4. Conclusions

Music education, being part of the general system of aesthetic education, contributes to the comprehensive development of students and their spiritual improvement. At the same time, the organization of the musical educational process and the material and technical base of educational institutions are of great

importance. To date, the equipment of music cabinets in educational institutions leaves much to be desired.

To optimize the impact of music on children, it is necessary to increase the number of hours on the subject of musical art. Music education of children should always be oriented towards the development of their spiritual potential.

Here are some specific proposals for optimizing the impact of music education on the formation and development of students' spiritual potential:

1. Music education and the formation of creative perceptions by children in classical and modern musical art is carried out in different ways: through singing, listening to music, studying musical literacy, playing various musical instruments, collective creative activity in a vocal, instrumental ensemble, choral singing, etc.

Familiarizing students with valuable musical works has a beneficial effect on the formation of high spirituality. Music contributes to the development of musical and artistic taste, favors emotional receptivity and influences the formation of universal values.

2. Collective activity in the choir or orchestra contributes not only to the creative development of students, but forms such important qualities as communication, work, responsibility to participants and discipline. Folk music, based on the intonational basis of folk songs, has a beneficial effect on the formation of spiritual foundations and contributes to the continuity of national cultural traditions.
3. Music education is a dynamic, mobile system defined by a common productive goal and its constant implementation.
4. The musical repertoire, specific material, working methods can be varied, but they should all lead to a common goal - the growth of a harmoniously developed person with a single creative vision, capable of carrying out active creative activities.
5. Music education solves a complex problem: the formation of vocal skills, the development of a sense of rhythm, the learning of a musical instrument, the formation of a moral and spiritual sphere and the formation of artistic taste. It should be noted the influence of dance and movement music on the physical and spiritual development of students. Music accompanies rhythmic gymnastics classes, figure skating, ballet, as well as ballroom dances and folk dances.

The above educational tasks are carried out through active music lessons, studying and deepening knowledge of musical art and developing creative inclinations. Only a synthesis of the above components of music education will achieve the desired effect.

6. From the point of view of the socialization of the individual, the very fact of involving children in an active musical and artistic activity is no less valuable than its result, since it is in the process of joint creative activity that the spiritual potential of children is manifested and formed.
7. Choosing a repertoire. Given the multinationality of our country, in the repertoire of children's groups, a special place should belong to folk works of different peoples and nationalities, raising feelings of internationalism and friendship between ethnicities.
The inclusion of popular music in the repertoire is a prerequisite for any creative team. Popular music contributes to the most complete disclosure of the creative inclinations inherent in each person.
8. Children's contests. There are also small stars who win these competitions. Such a practice can provoke the arrogance of some or hurt others if they fail to perform. It is preferable to develop collective forms of children's vocal creativity (choral singing, ensemble singing), in which each performer feels the mutual support of the other and the leader.
9. An essential feature of music education is the implementation of musical and practical activities, initial familiarity and performance, the feasibility of using musical art as a means of forming the spiritual potential of children and the fact that art is aimed at understanding the inner world of the individual, his ideals and value orientations.
10. The musical culture of personality is a measure of personality development, musical and artistic values, of the entire socio-cultural heritage of mankind. The musical culture of a child has unique features and represents a purely individual education related to the intellectual and emotional development of this person, as well as certain psychophysiological characteristics of it.
11. The problem of encouraging love for classical musical art is not only intellectually educational, but also has important moral and spiritual importance.
The classical musical heritage is an inexhaustible treasure of humanity's social and moral experience. The effectiveness of introducing a person to spiritual values, concentrated in outstanding works of musical classics, is caused by their enduring educational significance.
12. The perception of music is also one of the types of musical and creative activity. It cannot be compared with simple listening, along with perception it is necessary to conduct an analysis of musical works, expanding artistic taste and musical culture. Serious music needs conscious, skilled listening with careful concentration of attention. The perfect creations of musical art convey an important emotional and sensual message necessary for the full spiritual

formation of children. Through diligence and training, you can improve the auditory perception of musical works. The level of children's musical culture directly depends on personal activity in musical and creative activities.

13. The lack of a single concept of mass musical education of children in the modern sociocultural environment led to the formation of musical subcultures.
14. The preferences of entertainment music lead to the alienation of students from traditional musical and cultural values.
15. To distinguish true musical values from pseudoevaluations we take into account musical formation, musical and artistic taste, which depends on the degree of musical literacy, musical training of children. Children with a musical education have a wider musical horizon and can expertly assess the degree of artistic value of musical works.

The sociological studies conducted in rural and urban educational institutions and the theoretical material obtained on the role of music education in the development of children's spiritual potential are the basis for formulating the following specific proposals in this regard:

- a) It is necessary to identify children with musical talent and create conditions for the potential for creative growth, developing a system for young talents.
- b) To protect students from the dominance of commercial music.
- c) It is necessary to strengthen the efforts of social institutions and mass media in the field of mass music education of children.
- d) Given the enormous importance of music education, special attention should be paid to the training and professional development of music education teachers, to outline ways to improve the quality of music lessons, to create an environment of respect and attention to the subject, to improve mass music education based on the study of theoretical foundations of musical art and various musical and creative activities of students.

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