

«Theoretical issues of Ukrainian culture and music art»
Monograph edited by prof. Oleg Mikhailychenko



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Теоретичні питання української культури та музичного мистецтва

*Монографія за редакцією
проф. Олега Михайличенка*

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The collective monograph of researchers and teachers
examines the basics of theory and basic methods of cultural issues
and musical art of Ukraine in various areas of training future
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Для музикантів, студентів музичних спеціальностей.

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**THE PHENOMENON OF THE SPIRITUAL POTENTIAL
OF THE INDIVIDUAL IN THE VALUE DIMENSION OF THE
ART OF MUSIC
ФЕНОМЕН ДУХОВНОГО ПОТЕНЦІАЛУ ОСОБИСТОСТІ В
ЦІННІСНОМУ ВИМІРІ МУЗИЧНОГО МИСТЕЦТВА**

Knowledge of any object, of course, and the spiritual potential of the individual in the field of music, involves the study of its structure, because only in this case will highlight the features of this spiritual formation, the prospects for its formation in future professionals. Structuring the spiritual potential of the individual in the field of music is a mutual problem of both psychological and pedagogical and musicological nature. In short, the structure of spiritual potential includes: a layer of spiritual and emotional experiences related to the perception of music, a layer of norms, values, attitudes that direct the spiritual activity of the individual to achieve the goal, becoming a motivating force for creativity, real behavior, to act; a layer of actions, activities and deeds in which spiritual essential forces are both actualized and developed.

These preliminary remarks are necessary in order to reject the prejudice against the interpretation of spiritual potential as a substance not reduced to structural connections. We assume that the spiritual potential of the individual in the field of musical art is a single whole, but in general there are components, relationships and interactions which are the essence of this spiritual formation.

Musical perception. In modern musicological, psychological and pedagogical science there is a generally accepted position on the fundamental role of perception for the formation of all types of musical activities and musical culture of the individual as a whole. In our opinion, in the development of skills and abilities of perception is the beginning of understanding the moral and aesthetic essence of musical creativity and thus the formation of moral and aesthetic experience of the individual, the practice of perception strong, subtle and deep feelings. In other words, the experience of musical perception forms the experience of experiencing feelings, the very ability to human emotional experience, and just the only

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way that only forms such an ability: their own practice of emotional experience in line with the extreme depth, strength and subtlety them, which the composer is capable of as a person and an artist. The personality, actively perceiving music, consequently changes in a certain way. Change consists in the development, the improvement of her feelings. Ultimately, they determine human behavior, because what is acquired through the perception of art, then realized in life (social) behavior.

Authors of numerous musicological works (B.Asafiev, L.Zaks, E. Nazaikinsky, O.Kostyuk, L.Mazel, V.Medushevsky, M.Starcheus, G. Tarasov, R.Telcharova, etc.) agree that musical perception is aimed at understanding its understanding of the meanings of musical art as art. "Musical perception organically belongs to the sphere of artistic and aesthetic experience of mankind. It is connected with such elements as aesthetic ideal and artistic image, aesthetic taste and artistic style, aesthetic feeling and artistic thinking. Mediated by spiritual life, aesthetic attitudes. to the world and the artistic development of man, it is the engine of his artistic, aesthetic, spiritual enrichment".¹

At the level of the artistic process, the question of the adequacy of musical perception to a more complex whole - the principles of culture - is naturally raised: the level of culture of real perception is a measure of its adequacy.²

Most of the above-mentioned scientists, musicologists, psychologists point out that the depth and subtlety, emotionality of musical perception depends on the listening attitude, musical-auditory experience, musical abilities of the individual. Installation is a special mechanism that connects past experience with specific perceptual activities. A kind of strategy of musical perception is a heuristic setting, which is developed and consolidated in the artistic experience and acts as a mechanism of a specific creative process. The heuristic attitude "defines the structure of listening, which is actually the structure of individual re-intonation, or, referring to the metaphor of B. Asafiev, "discovery of music". The listening attitude includes skills of listening to music, Nazaikisky emphasizes that any piece of music is perceived as the basis of the stock of life, and, in particular, music. This is a musical experience, which "is formed as a specific superstructure over the general life experience and as if absorbs many of its elements" and which

¹Костюк А.Г. О теории музыкального восприятия // Музыкальное восприятие как предмет комплексного исследования. К.: Муз. Украина, 1986. С.10-16.

²Медушевский В.В. О содержании понятия "адекватное восприятие" // Восприятие музыки: Сб. статей / Ин-т эстет, воспитания приЦентр, совете пед. об-ва РСФСР. Ред.-сост. В.Н.Максимов. М.: Музыка, 1980. С.141-155.

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"has a significant feature, one of a kind and quite special in comparison with other arts - a true living feeling".³

According to E. Anserme, "musical experience carries the quintessence of language and image...". This experience serves as a support for understanding the moral meaning of the work, through the perception of musical style, form, intonation, etc., with him significantly the process of empathy (empathic response to what is heard) is also connected, which is a prerequisite for the formation of moral and aesthetic experience. At the same time, emotional perception is the most important prerequisite in this process, because it contains a pronounced ability to empathize, to empathize.⁴

Emotional perception interacts closely with the differentiated sense of intonation. The three constants of musical image formation singled out by OG Kostyuk - "emotional-aesthetic outline, auditory differentiation of sound flow and associative-visual activity" are, in our opinion, the main key points on which the experience of musical perception is formed. A capacious component of which is also a moral attitude, which is embodied in various feelings of joy, satisfaction, admiration, indignation, depression, compassion, peace, sadness, hatred.⁵

It is known that the most important condition for the moral and aesthetic impact of music on a person is the merging of emotional and intellectual aspects of perception. Understanding the logic of the structure of a musical work, its form, structure helps and emotional perception and depth of understanding the moral essence of musical images. Hence the need for the ability to perform analytical and synthetic operations in the process of perception to record in a musical work units of construction and their relationship, a means of expressing emotional experiences. With the help of intellectual ideas the orientation of the means of expression and composition to reveal the moral essence of the content of the work is comprehended. In such an analysis, both the outline of the themes and the emotional experiences are carried out from the standpoint of moral and aesthetic ideas.

The completeness of emotional experiences largely depends on the associative ideas, which are based on the universal experience of various forms of personality relationships. Associative ideas arise from the comparison of heard, realized and experienced from life experience and the

³Назайкинский Е.В. О психологии музыкального восприятия. М.: Музыка, 1972. 382с.С.47.

⁴Ансерме Э. Статьи о музыке и воспитании. М.: Сов.комп., 1986. 223 с. С.81.

⁵Костюк А.Г. О теории музыкального восприятия // Музыкальное восприятие как предмет комплексного исследования. К.: Муз. Украина, 1986. С.10-16.

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experience of musical perception. The fuller the intellectual and emotional representations, the richer the associative connections that open the possibility to deeply comprehend the moral and aesthetic meaning of images. Therefore, in order to reveal the moral and aesthetic content of the work, it is necessary to be able to perceive all its details and then translate them into the sphere of associative ideas.

It is at the associative level that the mechanism of syntony, which is formed in the mind by the code means of the work, is active. There is a process of accumulation of moral energy, the transition of full-fledged musical perception from mental to moral and aesthetic act. It is known that LS Vygotsky developed the theory of delayed action of art, the essence of which lies in potential creativity, in prognostic action. Accumulated in the process of perception of moral and aesthetic energy is stored "in reserve", forms a stable basis - moral and aesthetic experience. This is due exclusively to the systematic and full-fledged perception, which involves a set of skills to listen, experience, analyze, comprehend and summarize musical material.

In modern music pedagogy (E. Abdulin, Y. Aliyev, V. Ostromensky, O. Rostovsky, O. Rudnytska, etc.) the idea of the influence of purposefully organized musical perception on the development of emotional sensitivity is carried out. creative independence, intellectual activity, the possibilities of experience of perception as a means of spiritual development of the subject are revealed. Thus, in the dissertation research of O.Ya. the thesaurus and the experience of the listeners could be actualized. It is necessary to include in the process of musical perception, the spiritual potential of the individual his creative forces".⁶

The author sees the main way of forming musical perception in enriching students with artistic and emotional experience, knowledge, skills and abilities that are important for the aesthetic comprehension of the content of musical works.

Considering musical perception as a specific type of generalized spiritual and practical activity, which is not limited to perceptual acts, but includes the level of emotional and semantic comprehension of the content of music in leading forms of communication with it, O. Rudnytska believes that the experience of perceptual-intellectual activity is determined the concept of the culture of musical perception and characterizes the main trend of music to the development of spirituality and professionalism of the future teacher.⁷

⁶ Ростовський О.Я. Педагогічні основи керування процесом музичного сприйняття школярів: Автореф. дис... д-ра. пед. наук. -Київ, 1993. 48с. С.22.

⁷Рудницька О.П. Формування музичного сприйняття в системі розвитку

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This point of view is of special interest for our study, because it fully reveals the essence of musical perception as one of the types of spiritual activity. The author rightly emphasizes that the whole process of perception is integrative. Under the condition of full-fledged perception of music, the emotional reaction to it is always combined with the analytical-synthetic activity of consciousness. Therefore, the process of experience as the only possible basis for communication with works of art permeates all stages of perception, reflecting the various dynamics of emotional reactions from direct sensory manifestations to higher emotions of aesthetic pleasure.

Hence the role of the sensory factor in the process of musical perception, namely musical emotions, "the essence of intelligent emotions" (L. Vygotsky), which carry great "intellectual potential", perform cognitive functions, resulting in understanding and internalization content of music by the recipient. And in this regard, we can not disagree with O. Rudnytska that it is the mode of action, which achieves the distinction, understanding and evaluation of intonation and image content of music, direct imagination, memory, strength representations of the student and constitute a guarantee of receptivity of music. But especially important, in our opinion, the researcher's conclusion that the level of emotional and semantic comprehension of the content of music can not be limited to perceptual act. This level is characterized by deep aesthetic generalizations and involves the conceptualization of knowledge of the perceived work. It is at this level that musical experiences - cathartic experiences, first of all, in their educational and "eudemonic functions" (L.Bochkarev) - act as spiritual and sensory experiences, as the highest forms of human sensuality, in the form of personal meaning , in which affective and intellectual processes are synthesized.

Psychologists (V. Vilyunas, F. Bassin, etc.) claim that the comparison of emotional and semantic formations is reflected in "significant experiences". These experiences arise in emotionally significant situations for the individual and appear in psychological forms of a wide range of emotions and feelings: joy, love, anxiety, grief, hatred, jealousy, envy, it is an experience of repentance and guilt, hope and despair, etc. . "Significant" experiences are characterized by affective tension and are always filled with explicit or implicit meaning. The approach to the problem of "significant" experiences connects affectivity (emotional and volitional processes) and experience (as internal activity and semantic formations) into a single whole. Thus, according to the notions discussed above, "significant", ie vital for the

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individual experiences are always affectively colored, have an emotional and volitional nature and take the form of various emotions and feelings.

In artistic creativity, reality appears in a different value-semantic context, because, experiencing life from within it, art gives birth to a new semantic integrity. Phenomenological analysis of artistic consciousness, conducted by E. Krupnik, shows that the value-semantic context of artistic consciousness organizes the process in which, on the one hand, the subject is immersed in the world of art, empathic empathy for the artistic reality created by the author, and on the other - "removal" from it, "alienation", as a result of which the work of art "relies" on the subject, appears to the recipient as a contemplative, complete world.⁸

Thus, the psychological nature of this process is the inseparable unity of alienation of the individual from himself and return to his world in communication with the work of art: alienation removes subjectivity, in overcoming it - objectivity, dialectical dynamics of the individual's attitude to art it manifests itself in a complete immersion in the world of the work of art and a return to one's own world, to oneself, to the world of one's self. Empathy and contemplation, according to the author, form the basis of artistic imagination.

It should be noted that in the contemplative attitude to the world, the "alienation effect" is self-deepening, but this immersion of man in his own subjectivity is really only the development of reflection on the hidden wealth of the collective human mind. In the act of self-contemplation, the act of involving the whole mankind in the total system of logical meanings is carried out. The majesty of man, his activity is manifested not only in action, but also in contemplation, in the ability to comprehend and correctly relate to the universe, to the world, to being. So, in any case, it is a question of going beyond individual boundaries and joining a wider supra-individual reality.⁹

Forms of this reality can be transcendence to the "other world", the world of social objectivity, connections and relationships between people.

Concentrated aesthetic contemplation in the process of perception of musical images, being an internal "surplus vision" (M. Bakhtin), is connected in our opinion with the operations of thinking and requires a rich, vivid imagination. It is worth noting that contemplation is often associated with "philosophical dreaminess", with philosophizing (to contemplate -

⁸Крупник Е.П. Психологическое воздействие искусства на детей школьного возраста: Автореф. дис... д-ра.психол. наук. М., 1990. 28 с.

⁹ Кирилюк О.С. Трансцендування як сутнісна риса людини // Філософ. і соціол. думка. 1993. №2. С. 137.

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means to think about eternal truths, the meaning of life). In our study, the focus is on associativity, which acts as additional information that connects musical information with individual personality experience. The ability to aesthetic contemplation fills the form of a musical work with metaphorical content. The generalization of intonation becomes especially important in this process, because it is the "resulting intonation" that preserves the image and sound integrity of the work (V. Medushevsky). Thus, a high degree of integration of socio-cultural meanings at the level of intonation generalizations provides the output of musical consciousness on the associative subject connections, on the "coupling of images".

Empathic empathy in the process of musical perception is a necessary condition for ensuring a spiritual connection with the personality-subjective "I" of the composer, performer, with a common spiritual sphere "We" - the sphere of intersubjectivity. Spiritual and emotional experiences here acquire new, specific features, they surpass the purely subjective emotional and empathic response to music and become an affective-intellectual systemic unity.

From the point of view of the phenomenological approach to the analysis of music, the process of constituting the intersubjective "We" is possible only in the conditions of self-constitution of the musical "I". Intersubjectivity is therefore the guarantor of the true moral and aesthetic development of music, as it contains a tendency of self-conscious identification of the individual with both the musical whole and the historically enshrined human experience of aesthetic relations. At the same time, we note that without the recognition of socio-historical determinants of musical consciousness, the phenomenological construction of a musical object in the space of intersubjective reality, even in abstract-formal constructions of music, is almost impossible. The author proposes a method of dialectical phenomenology, which combines the thesis of the objective reality of the existence of a musical work with the thesis of its constitution by musical consciousness.

It is thought that the dialogic nature of consciousness, understanding the "other" as oneself, the ability to merge with him, live his experiences - all these empathic processes are associated with co-creation, which is largely inseparable from inspiration, because in the process of musical cognition satisfies hidden creative the need to create something new on the basis of experiences that arose under the influence of music, and as a result to enjoy the creative act. In reality, inspiration manifests itself in the positive redundancy and multi-layered images that appear before the music artist, and ways to embody them in a particular work (V. Razhnikov). It is in the "superfluous vision" that the transcendental dialogue takes place between

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the composer and those who comprehend the process of creation, which unfolds in the sphere of inter-subjectivity.¹⁰

Thus, being conditioned by the value-semantic context of musical consciousness, the ability to spiritual and sensory experience characterizes the level of comprehension of the content of music, in which affective and intellectual processes are integrated into the systemic unity. Based on the experience of musical perception (a set of skills to distinguish, analyze, comprehend and summarize musical material), the ability to spiritual and emotional experiences is based on the primary emotional and empathic response to music, surpasses it in understanding the logic of logical logic. imagery provides "exit of the individual in the sphere of" intersubjectivity ", attracts him to the musical experience of mankind.

This is the essence of the affective processes of the spiritual potential of the individual in the field of musical art, which develop in the context of musical perception and at the highest level of understanding the content of music connect it to the spiritual universe of universal culture.

Regulatory basis. The importance of normativeness and purposefulness of the spiritual potential of the individual is extremely important. The formation of the normative-regulatory basis of spiritual potential depends on the extent to which the individual correlates his purposeful creative activity with the world of values and norms developed by society to regulate the development of various spheres of culture.

There is a point of view according to which the value dimension of the normative aspect of human existence determines the spiritual phenomenon of rule-making (M. Sheriff, K. Kretsfield, E. Hollander, VD Plakhov, OV Stankevich, etc.). At the same time, the solution to the problem of rule-making is possible only through the analysis of the value-normative sphere, in which two types of values coexist: higher values and instrumental values, or, in other terms, meaningful life values and regulatory (norms, goals, methods of activity).). Higher spiritual values - Truth, Goodness, Beauty - are integral regulators that exist at the level of fundamental choice. Like the symbol, higher values are an ordered phenomenon of the spiritual sphere, which has the form of a general principle of semantic construction. Determining the fundamental choice, higher spiritual values are the top of the hierarchical pyramid of the value-normative sphere of personality, determining its existence only in the personal experience of significance. Higher spiritual values attract a person to something that exceeds him, going beyond being. In this regard, they are fundamentally non-instrumental,

¹⁰Холопов Ю.Н. О формах постижения музыкального бытия // Вопр. философии, 1993. №4. С106-114. С.112.

fundamentally transcendent in nature.

Sharing OV Stankevich's point of view on the differentiation of values in the context of rule-making, we emphasize that the main mechanism for regulating the rule-making process is the contradiction between higher and instrumental values. The norm, as a phenomenon of the spiritual sphere, has the possibility of autonomous existence, but its significance gives it a higher value. Instead, the higher value can be realized only through the norm that formalizes and, at the same time, limits it.

In the field of art, which is a priority area of rule-making, all types of values form a living organic synthesis. It should be noted that the subject of development in any art form are spiritual and value relations between man (society) and reality, but in a new, aesthetically transformed form. Revealing the specifics of the existence and manifestation of spiritual values in the art of music, L. Sachs notes that they exist only in a specific personality-psychological relationship of subjective and objective, in a situation of direct value-meaning contact of consciousness with the world. According to the author, the art of music is the intonation fabric of culture, intonation (intonation-sound) objectification and realization of its semantic tension and dynamics, its semantic essence and concrete semantic richness. "Intonation, tone, tone, taken in the broadest, Asafian sense - these phenomena are musical correlates of spiritual and value culture, and if F. Nietzsche spoke about the birth of tragedy in the spirit of music, we can talk about the birth of music in the spirit culture", - notes L. Sachs.¹¹

The author connects the normativity of the spiritual-value context of music with the subject value-semantic plan of the cultural picture of the world. Thus, musical intonation is spiritual and valuable in its cultural origins and in its essence; it is normative-regulatory, because due to its spiritual-organizing, directing influence the movement of the image to the value meaningfulness of the world is carried out.

On this basis, there is a system of normative and regulatory mechanisms of the spiritual potential of the individual in the field of musical art. According to the tradition of many scientific disciplines, the mechanism is considered as a relatively stable system that regulates a process and directs its development in a certain way, given the structure of the mechanism.

Characterizing cognition as one of the important aspects of the normative-regulatory basis of the spiritual potential of the individual, it should be noted that it (cognition) is subject to rules, which express the requirements of objective laws, fixed known experience, forms of human

¹¹ Загс Л. Музыка в контекстах духовной культуры // Критика и музыкознание. Пб.: Музыка, 1987. С.46-68.

activity.

In the pedagogical literature, the forms of realization of cognitive experience in the field of music have received quite a linguistic disclosure. Thus, characterizing the evaluative function of aesthetic relations, L. Koval identifies the normative component related to the life experience of the individual and the accumulated thesaurus in the field of art, the process of implementing the sociocode and individual, aesthetic and cognitive activities.¹²

O. Rudnytska's concept emphasizes the role of the active fund of musical knowledge - the thesaurus - in the functioning, in particular, of the general attitude to musical perception. At the same time, as O. Rostovsky rightly notes, the actualization of the thesaurus requires the inclusion in the process of musical perception of the spiritual potential of the individual, his creative forces.¹³

There is also the opinion that the artistic thesaurus determines the artistic erudition of the individual, which, being an integral formation, includes aesthetic, artistic-theoretical, art-historical, art-critical knowledge, knowledge of the means of expression, etc. From this point of view it is possible to reveal the significance of the artistic thesaurus for the deep intellectuality of cognition and evaluation of the artistic image and the conceptual formation of aesthetic ideas.

Our study emphasizes the need to accumulate a musical-aesthetic thesaurus, which includes: knowledge of the essence of aesthetic categories in the field of music (aesthetic categorical-conceptual fund); knowledge of the expressive possibilities of musical means in revealing the content of categories of aesthetics, knowledge of genres and types of musical art, knowledge of types of musical forms and compositional laws of a musical work, knowledge of national stylistic traditions in musical art; emotional and aesthetic fund formed by the experience of perceptual experience of musical texts and associative fund as a system of associative connections.

Of particular importance in the spiritual potential of the individual in the field of music is the specific context created in the process of forming aesthetic concepts and categories. The reflection of the most important stylistic, genre, formative features of musical language is carried out through

¹²Коваль Л.Г. Взаимодействие учителя и учащихся в процессе формирования эстетических отношений средствами музыкального искусства: Автореф. дис... д-ра.пед. наук. Киев, 1991. 48с. С.19.

¹³Рудницька О.П. Формування музичного сприйняття в системі розвитку педагогічної культури майбутнього вчителя: Автореф. дис... д-ра. пед. наук. Київ, 1994. 42 с. С.22.

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mastering the aesthetic categorical-conceptual fund, which includes knowledge as fundamental, fundamental categories (such, according to most aesthetic concepts, include sublime and low, beautiful and ugly, tragic and comic), and categorical concepts that are inevitably associated with the aesthetic analysis of musical works (artistic content, art form, artistic image, artistic style, artistic theme, artistic idea, composition, structure, rhythm, etc.). The interpenetration of the aesthetic and the moral is largely concentrated in the portrayal of the sublime and the low, the beautiful and the ugly, the tragic and the comic. But the full interaction of these two phenomena is possible only at the level of awareness of experiences. The result of awareness is the unity of experiences and knowledge about the essence of categories, objective and subjective factors of their formation, the expressive possibilities of musical means in revealing the aesthetic and moral meaning of categories. This knowledge, combined with experiences, is an important prerequisite for the cathartic influence of the categories of aesthetics reflected in the content of musical works, in addition, it is the basis for analytical and synthetic work as a necessary element of awareness

The spiritual potential of the individual becomes more effective if the mastery of aesthetic concepts is creative, which is especially important in the process of aesthetic analysis of works. V. Sukhomlinsky noted that "there is one very important feature in the acquisition of knowledge: a person not only learns about something, but also proves something. By affirming the truth, he affirms himself".¹⁴

In the process of aesthetic analysis of a musical work, the categorical-conceptual fund acts as a condition for the self-organization of the aesthetic attitude to art and, first of all, creates the value-semantic foundation of the individual's interaction with art.

The regulation of the normative orientation of spiritual potential is largely related to the evaluation mechanism. In modern concepts devoted to the problems of aesthetics and theory of culture (V. Brozhyk, N. Krylova, V. Widhoff, etc.) aesthetic assessment is considered in the context of certain norms, attitudes, criteria of worldview, social and ideological position in general.

Defining evaluation as a process in which the subject is aware not only of the state of their needs and values, through which it meets these needs, that evaluation begins with a comparison and distinguishes three types: 1) evaluation through commensurate value subjectivity, which is equivalent to the subject of evaluation, 2) evaluation by means of a norm,

¹⁴ Сухомлинский В.А. Избр. пед. соч: В 3-х т., М.: Педагогика, 1979. Т.1. С.279-292.

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which in the process of evaluation acts as an equivalent, 3) evaluation through the evaluating symbol. Normative evaluation is able to play the role of universal equivalent precisely because as a conceivable, ideal value and as an idea of such value, it has separated from the world of values and opposes it as a universal norm.

Thus, the evaluation process takes effect when it takes into account not only what is, but also what, in our opinion, should be, the expression of which is the norm, if the norm expresses the true interests of the evaluating subject, if, moreover, it corresponds to his real social role and the real possibilities of social practice, then the assessment will be true. Every evaluative judgment is based on the preconditions enshrined in the norm, in other words, it is a prerequisite of a special kind. Adequacy to the results of a practice motivated and regulated by a certain value judgment is what can confirm the truth of the norm that was the tool of this judgment, because only such results confirm that the evaluative judgment that served as a precondition was true. Aesthetic norms and ideals can act as a system of criteria on which moral and aesthetic evaluation is based. In this sense, according to N. Krylova, subjective assessment always arises on the necessary strict basis, it is not accidental and not arbitrary, and, the author emphasizes, in any kind of creative evaluation criterion is a parameter of regulation, search for a solution and value attitude to it, it operates in the operations of comparison and selection, in the construction and adjustment of creative search.¹⁵

Aesthetic criteria are associated with personality with the degree of achievement of beauty, harmony, perfection, expressiveness. In the field of art, the choice of criteria is strictly individual, its foundations are laid in the worldview, they are often determined by social and individual stereotypes of thinking. But the decisive role in building the criteria on a certain scale, according to which the individual evaluates the phenomena, belongs to the moral and aesthetic experience.

Aesthetic taste is a unique normative-regulatory mechanism of the spiritual potential of the individual, which in its condensed form can be the equivalent of moral and aesthetic experience. Researchers (V. Vidhof, N. Krylova, etc.) distinguish in aesthetic taste such features as the ability to reflect the harmonious (disharmonious) integrity of the world, taken in its diversity and contradictions, to make a harmonizing principle in the structure of activity and consciousness subject, to express the specifics of the aesthetic measure and to act as the norm of mental-spiritual-practical reality of

¹⁵Крылова Н.Б. Эстетический потенциал культуры. М.: Прометей, 1990. 146 с. С.56.

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aesthetic consciousness. The authors emphasize that aesthetic taste acts in a condensed form as an aesthetic experience, in which integrated categorical-worldview-generic (universal) and emotional-individual (unique, single) components.

The evaluative-critical ability of aesthetic taste is one of the most important spiritual potentials, which allows not only to differentiate reality on the level of "likes - dislikes", but also to comprehend the truth. The truth of aesthetic taste is always problematic, because on the one hand, it is objective, because as a social phenomenon it is subject to the necessity of social laws, and, on the other - it is subjective, because it is an expression of individual attitude to the world. It is important in determining the truth of aesthetic taste to take into account how harmoniously reconciles the objective and subjective in taste, as well as to clarify the truth of its categorical and ideological foundations. "Aesthetic taste as a value," says Widhof, "is overflowing (comprehended) by the subject whenever there is a need to understand or make a meaningful constant in their work".

According to V. Vidhof, the projective-normative function of taste is revealed most vividly as a value-orientation basis. On the one hand, the author rightly notes, taste acts as a norm, and on the other hand, it is able not only to reflect on the effectiveness of its normativeness, but also to correct it by realizing its creative potential. The main task of aesthetic taste in the normative-creative relation - "to bring harmony in the structure of consciousness and activity of the subject, in the ability to approach reality from the standpoint of aesthetic measure and capture it to this extent; in adjusting their normative and ideal intentions towards the best expression of the essential forces of man, in helping them through the instantaneous (intuitive) implementation of this "work" to quickly navigate and adapt to complex, changing living conditions...".¹⁶

In this context, the aesthetic ideal finds its concrete expression, which is often called the dominant of aesthetic taste, because it harmonizes the reaction of taste, adjusting the assessment to a positive subjective experience of objectively significant aesthetic values. Taking into account the dialectical nature of the connection between aesthetic ideal and taste, G. Padalka believes that the dialogical nature of the relationship between aesthetic ideal and taste is also prominent in the system of their objective-subjective relationships. From this point of view, aesthetic tastes and aesthetic ideals are like two poles in a single system of aesthetic value

¹⁶ Видгоф В.М. Целостность эстетического сознания как предмет философского исследования: Дис. в форме науч. доклада... д-ра филос. наук. Екатеринбург. 1993. 53с. С.41.

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orientations of the individual.¹⁷

Aesthetic music by its nature as a way of value orientation goes far beyond the aesthetic. This orientation can be carried out in almost all spheres of life of the individual. If we trace the role of the aesthetic ideal in this context, it turns out that regulatory functions make it possible to consider it both as a value-oriented factor and as a condition for the implementation of value orientations of the individual. The psychological basis of the value orientation of the individual in the field of music is a multifaceted structure of musical needs, the regulatory function of which is manifested in the relationship of perception of musical works with the individual in individualized ways of understanding the subject, in expectations and predictions of subjective deployment and enrichment of personal motives.

In the hierarchy of motives for personal activity, the highest level is occupied by the need for self-actualization - "work in order to do well what a person wants to do".¹⁸

Thus, as N. Krylov rightly points out, the aesthetic ideal, being a figurative program-prognostic generalization of perfect features of real phenomena and normative-ideal idea of people about these phenomena, depending on the situation, acts as a goal and target program of attitude, as its norm. and the standard, as a criterion of evaluation and activity, as the content of a specific work of art.¹⁹

Such a wide range of functions of the ideal determines the diversity of forms of expression, reflection, experience, purpose and norm-setting, regulation of spiritual activity.

But, it should be emphasized that in contrast to the norm, which is also a "thought value", and in which what should be intertwined with what is, the ideal focuses primarily on what from the point of view of the subject is desirable as an expected, albeit distant, future. In this regard, the position of V. Vidhof on the dialectic of the transformation of norm into ideal and ideal into norm in the context of aesthetic projectiveness is very important.

The author emphasizes that the absolutization of the norm leads to a dogmatic, routine worldview, while the absolutization of the ideal results in either utopian, speculatively irrational, or eclectic, contradictory, broken in its entirety worldview. Aesthetic design, as a creative process, is able to

¹⁷ Падалка Г. М. Педагогіка мистецтва (Теорія і методика викладання мистецьких дисциплін) / Г.М.Падалка. К: Освіта України, 2008.274 с.

¹⁸ Маслоу А. Самоактуалізація // Психологія личности: Тексты. М., 1970. С.12.

¹⁹ Крылова Н.Б. Эстетический потенциал культуры. М.: Прометей, 1990. 146 с. С.60.

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produce the necessary norms and values for aesthetic activity, because it is in this process that the correction of goals, objectives, standards, ideals.²⁰

Along with the reflexive normative-regulatory mechanisms of the spiritual potential of the individual, there is a deeper non-reflexive layer - the unconscious focus on spiritual activity associated with the structures of human worldview. One of such regulations is the worldview. According to scientists (V. Tabachkovsky, M. Bratko, E. Andros, etc.), ideals and worldviews play a guiding and organizing role in all spheres of life, determine the meaning of human life goals, vision of the prospects of their activities and more. Note in this regard that the worldview is a holistic, systematic and generalizing expression of spirituality in human life, integrating into a single whole the most essential ideas of spiritual existence (ideas of freedom, absolute, infinity, integrity, "catholicity", "omnipresence"), worldview regulates the manifestations of spiritual activity, determines the "configuration" of the spiritual world. It is the worldview that fundamentally directs the individual to the perception of the world as a whole and this focus is expressed not in the form of reflection, but in the form of worldview, as a kind of extreme degree of universality and, at the same time, personality of humanistic meaning.²¹

Based on the understanding of worldview as the most important psychological level of realization of regulatory functions of the world image, it is legitimate to consider the essence of this regulatory mechanism in the field of music on the basis of objective contextual relations "musical art-culture". "Musical art is an intonational image of the world, and the meaningfulness of music - its true nationality - is not just its inner" experience "and ability to infect emotions, but carried out in the form of musical experiences ... value meaningfulness of a world" - writes L.A. Sachs.²²

Organically, the transition from the spiritual-value to the intonational-semantic associative evokes in the consciousness of the individual a generalized image of the world to which musical consciousness aspires as an object of development. This associative contextual mechanism carries out the completeness of the content of specific musical images, helping to comprehend the dynamic structure of its ideal "space", thus

²⁰ Видгоф В.М. Целостность эстетического сознания как предмет философского исследования: Дис. в форме науч. доклада... д-ра филос. наук. Екатеринбург. 1993. 53с. С.35.

²¹ Олексюк Л.М. Духовні почуття у світопереживанні особистості: Автореф. дис... канд. філос. наук. Київ, 1994. 25с.

²² Загс Л. Музыка в контекстах духовной культуры // Критика и музыкознание. Пб.: Музыка, 1987. С.46-68.

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joining the spiritual ushversum of universal culture. Manifestation of the ability of the individual to experience the ultimate semantic landmarks of musical information, which carry intonation structures of the work through associative subject-semantic connections, which together represent the universality of worldview and is the essence of worldview in music. In this context, G.Zalesky's remarks about the lack of validity of attempts to identify the concepts of "attitude" and "belief" are fair.²³

As a unit of worldview, belief serves as a standard that can serve in comparing conflicting motives. It is the conviction that "feels" and "evaluates" each of the competing motives in terms of their conformity to the content of the value it is intended to realize. The author emphasizes that attempts to explain the mechanism of choice of motives by revealing the role of value orientations are too general and not convincing, because they do not contain data on what specific mental formations and how they function as a standard.

Thus, beliefs, as a regulator, are conscious values, subjectively ready for implementation through their use in socially oriented activities, carried out with the help of special skills, techniques. Belief, like other semantic formations, is able to serve as a supra-situational moral and evaluative support, from the standpoint of which a person is aware of the results of their activities, checks how it embodies his personal values. The highest form of generalized motivational orientation is belief as a superstructure that implements the application of scientific knowledge and techniques as a personal way of social orientation. Instead, the worldview means the expression of the individual's attitude to the world in psychological and motivational terms, which is always more or less "seen" universal worldview content, which is a special refraction of spiritual essential forces.

Thus, the normative-regulatory mechanisms considered above - values, evaluations, tastes, ideals, value orientations, worldviews - provide purposeful, organized spiritual activity of the individual, in which the harmonious development and manifestation of spiritual essential forces is achieved. Spiritual activity, being the most essential property of spiritual potential, is that the individual directly and indirectly regulates, predicts, creates ideas and images and motivates himself and others to creative activity. the connection of the "Inner Self" with the energy of the Universe. Normative-regulatory mechanisms direct the spiritual activity of the individual to achieve the goal, balance its capabilities within the objectively

²³Залесский Г.Е. Психология мировоззрения и убеждений личности.М.: Изд-во Моск. ун-та, 1994.144 с. С.32.

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existing norms, values, attitudes, goals and beliefs, becoming a motivating force for creativity, real behavior, action.

Subject determinism. Considering the spiritual potential as a set of possibilities of purposeful activity, which reflects the objectified spiritual essential forces and subjective spiritual abilities of the individual, we argue that activity is both a condition and purpose, and the very process of its actualization and development.

It should be noted that the question of the place of the concept of activity in modern psychology is a question of whether it should be a truly monistic theory, or become an empirical and eclectic systematization of factual material. The transformation of the concept of activity into a fundamental concept of all psychology does not mean its absolutization. The most important argument in favor of this is that this concept can be a theoretical tool only in the process of its concretization in the derivation of other psychological concepts (and, above all, the concepts of the ideal, communication, consciousness). Nevertheless, today in psychology and other related sciences, including pedagogy, the activity approach is very widespread. According to the scheme of activity analysis developed by S. Rubshstein and O. Leontiev, components (goals, motives, actions, operations, actions), subject de-determination of activity, formation of individual activity within and on the basis of collective activity are distinguished in personality activity. internalization).

At the same time, one cannot but agree with A. Brushlinsky, who notes that the theory of internalization means the transition from external to internal action, which fundamentally breaks the external and internal, and then purely externally correlates them. In fact, the original and always inseparable relationship between them is most essential not only for the activities of the subject, but also in general for human interaction with the outside world. Therefore, the activity can be properly understood only within this interaction and in relation to its other levels. In this regard, the method of categorical oppositions seems relevant, in the context of which the activity takes the form of oppositions (paired categories) in different systems of connections and relations and, accordingly, at different levels of human interaction with the world. It can be mental as a process or mental activity, communication and behavior, contemplation as a specific way of aesthetic or cognitive attitude to the world and so on. Knowing himself as an independent being, being in an active relationship with the world as a whole, the individual seeks the "sphere" of the fullest manifestation of its uniqueness and chooses certain forms and levels of being (being), which can

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and should influence, transforming, developing, changing them.²⁴

Thus, the problem of activity is one of the aspects of the problem of a person who interacts with the world, it covers the basic, but not the only level of such interaction. needs of activity. Experience is contained in the structures of activity (actions, operations, deeds), which act in a new "more psychological" quality, when they are studied in their procedural. So, for example, any intellectual operation or system of such operations is formed not by itself, but only in the course of thinking as a continuous living process. Only in this broader procedural context is it clarified which mental actions and operations should be formed, improved, used, developed.

Based on these general psychological provisions, it is advisable to consider the behavioral aspect of spiritual potential in the context of integrating different types of musical activities and behavior (the latter is divided into verbal behavior - judgment, and real behavior - action in its moral and aesthetic and artistic parameters).

Artistic activity in general is a special type of activity, the purpose and subject of which is the production of the actual creative and aesthetic as valuable. The process of movement of aesthetic information in artistic activity is associated with such concepts as "coexistence" and "dialogue", which characterize the creative process of interaction and interaction of three subjects of artistic activity - the author, performer and audience. M. Bakhtin, expresses himself as a hero, endows him with his consciousness, guides him along those routes and situations that can not really be realized at times. The hero absorbs all the experiences of the author, carries them in himself, acting in the form of a complete integrity, which embodied the results of moral and aesthetic knowledge.²⁵

Both the author and the hero are partners in the dialogue: without them, without their dialogue, the influence of the work on the personality, communication of another with the work is impossible. M. Bakhtin believes that the interaction of the author with the hero becomes a way of multifaceted existence of souls, the existence of the hero and the author, acts as a coexistence, and the work of art is perceived as a dialogue of its participants, a living process of exchanging values. The author's artistic activity is to transform his dialogue with the hero in the artistic plan and "materialize" it with the help of specific techniques and means in the primary layer of the symbolic text of the work of art.

²⁴Маноха И.П. Профессиональный потенциал личности: опыт онтологического исследования: Автореф. дис... канд. псих.наук. К., 1993.175 с. С.80.

²⁵Бахтин М.М. Эстетическое наследие и современность: Межвуз, сб. науч. тр. Саранск. : Изд-во Морд, ун-та, 1992. 176 с.

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The artist's artistic activity is aimed at reviving the original basics of the author's text in a new symbolic version. Through interpretation (expression of his understanding of the author's text) and improvisation (manifestation of the free subjectivity of the performer through the subjective essence of the author's text), the performer acts as the author of an artistic image, addressing his creative activity to the public.

The student's artistic activity acts as co-creation, co-authorship and co-performance in the process of involving the performer in the work of art, penetrating through the perception of artistic and aesthetic information into the depths of the author's idea, creating his own version of the author's and performer's text. Thus, in artistic activity, three subjects interact and each of them is threefold in its "intra-volitional structure" (V.Vidhof). Hence the conclusion that artistic activity is possible at the level of the individual, social group, the whole nation. In this regard, musical activity has a number of specific features, among which, according to G. Tarasov, the dominant role of the subjective factor as a source of its (activity) existence is the most important.

The author rightly notes that musical activity as a process that occurs in a variety of manifestations is impossible without the original emotional and figurative design, which, in fact, determines the possibility of further deepening, "discovery" of new musical content, and determines after all, the very process of an individual's passionate "life judgment" about music.²⁶

It should be noted that the subjective moment associated with the image-sensory, determines the very fact of the procedurality of musical activity. Thus, the dynamics of the interaction of the listener and the music depends on the volume and levels of involvement of the subjective sphere of the individual in the orbit of musical activity. As a result, musical activity by its mode of existence is individual, and this is the main function of the subjective plan, which emphasizes the priority of the individual in the formation and development of musical activity.

Thus, the defining role of the subjective plan in musical activity reveals the content of musical activity as individual: the individual is not just a participant, but its main source, determining, organizing force. The subject is not a millet person who "internally refracts" external musical influences (ie, the average instance of "internal" in interaction with the "external"), but the carrier of musical action, the internal cause of its existence as a process.

²⁶Тарасов. Г.С. К вопросу об интонационной природе музыкального слуха [Текст] / Г. С. Тарасов // Музыкальная психология и психотерапия : научно - методический журнал / гл. ред. В. И. Петрушин. 2010. N.6. С.81-86.

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At the same time, G. Tarasov notes that the art of music as a means of individual and non-individual, subjective and objective already fundamentally contains the potential of generalization. "On the one hand, it is an 'impersonal sound', on the other, it belongs to an individual and, finally, to the expression of other people's feelings," wrote G. Tarasov, mentioned earlier.

Thus, on the one hand, musical activity is determined by the function of the subjectively significant, and on the other hand, it is characterized by a subjective connection with the aesthetic other.

Supporting the point of view of G. Tarasov regarding the analysis of the essential characteristics of musical activity, we single out as the most important structural element of musical activity a subject with purposeful ability to musical activity, developed motivational sphere, which includes the need for musical activity. -emotional readiness of the subject to meet the art of music and a number of musical-auditory and general aesthetic abilities. Among other structural elements of musical activity, the author names the subject of musical activity as an objective component of the situation of musical and aesthetic attitude (various manifestations of social musical activity and the world of sounding music), means and product of musical activity.

Types of musical activity, forms of musical behavior are multifaceted: it is composition, performance, listening, cognition, evaluation, contemplation, imagination, memorization, thinking, reproduction of what is heard, associative musical activity, comprehension, etc. The triad "composer - performer - listener" in the pedagogical aspect realizes the real existence of music in the form of the triad "creation - performance - perception" (creation, artistic and figurative attitude to music - composition; creative attitude in the reproduction of a musical work - performer skills (skills and abilities to play instruments, choral and solo singing), creative contemplation (perception) of music.

An important role in the structure of the listening activity of the future specialist is played by musical-perceptual actions, which in a specific form in certain conditions are realized as operations, as a material for fixing moral and aesthetic experience. In the system of operations the multilayered activity of the listener is shown.

Musical-perceptual activity «is permeated with sensuality, vivid tone, attitude, emotionality of the person» - G. Tarasov writes.

The perceptual level of listening to music creates the effect of musical listening - a musical image that is formed as a result of differentiation and generalization of sounds that are listened to according to the main musical parameters. But in genetic terms, the whole nature of the

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indicative activity that leads to the musical image is determined by the "emotional effects of elementary musical influences." Conductors of emotional and expressive content of a musical work are music-oriented intonation processes, which reveal the emotional subtext of musical intonation, provide during the development of musical-auditory activities moral and aesthetic impact of musical perception. In turn, the emotional fullness of musical perception in combination with cognitive results provides a general level of significance of this activity for the spiritual potential of the future specialist. On the basis of musical-perceptual activity, certain actions and operations of musical perception (differentiation of sound flow, detection of emotional and aesthetic outline, search for a musical feature, etc.) are actually formed, which are regulated by many mechanisms: memory settings, "premonition" ", actualization of elements of past musical experience. The system of musical-perceptual operations and mechanisms is directly related to the system of properties of musical perception (adequacy, integrity, differentiation, constancy, systemicity, meaningfulness, variability, emotional and intellectual tension, etc.). Psychological and pedagogical approach to these properties sees in them an integral reflection of actions and operations that open the possibility in the features of musical-perceptual activity to highlight the ability to "listen" to intonation, providing insight into the moral and aesthetic essence of the work.

Musical-perceptual actions and operations in the process of listening to music go beyond direct perception, become more generalized and provide for the efficiency of "entering" the structure of the work based on the generalization of relations. Integral coverage of the work involves the use of a system of comparison and comparison on the principle of identity and contrast of analytical-synthetic operations, which reach the level of emotional and figurative generalizations and based on which the ability to analyze musical language from the standpoint of moral and aesthetic orientation.

In the process of co-creation, the synthesis of the emotional complex embodied by the composer and performer in the work in combination with the synthesis of the listener's emotional experience creates an listener image that is unthinkable outside the process of cognition, being the only possible norm of musical work. However, the most important way of knowing the music-process is comprehension, as a specific artistic way of transcendental contact between the composer and the one who comprehends, logically motivates the process of creation. "This operation of sound, music examples as ready-made wholes is already on the other side of rational,

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scientific, conceptual and logical thinking", - Yu. Kholopov writes.²⁷

The point is that Yu. music, its functioning, primarily in the form of composition and performance, moreover - the growth and development of any art form is also associated with intuition, long-term inspired enlightenment, ecstasy, on the verge - nirvana and related with them concrete sensory-rational forms of expression of the comprehended ... Only all this is not arithmetically, but organically according to the system laws "taken together" (first of all auditory-visual sensory, meditative types of comprehension) and leads to Music". The author makes a semantic connection between the concepts of "meditation" and "mind", "thinking" and pays special attention to the most characteristic feature of meditation - the use of sensory and rational ways of knowing as a means, forms of expression.²⁸

In the conditions of pedagogically organized process of listening (perception) of musical material unfolds as a system of actions focused, on the one hand, on enriching musical-auditory experience as ability to figurative, expressive listening of intonation, and on the other - on actualization of spiritual potential, which takes the form of behavior, acts as an act in its artistic and creative parameters.

It should be noted that, according to M. Bakhtin, any manifestation of human existence is by its nature an act: it is not only a practical act of action, but it, through it, and thoughts, feelings and words.²⁹

"To act with thought", "to think with participation" - means to treat the object of thought with compassion, not holo-theoretically, but morally, therefore, any event of human life is an act, an act of moral action. A person is responsible for his action-life, which is connected with the ability to express himself and the ability to understand the "other." In the fusion of these skills there is mutual knowledge, interpenetration, the possibility of an act.

According to V. Rozhnikov, the structural and social unit of artistic activity is an artistic act, which results in dialogical preparation, as a responsibility to be in a concert performance in the status of an artist or musicologist, music representative, author, teacher.³⁰

²⁷Холопов Ю.Н. О формах постижения музыкального бытия // Вопр. философии, 1993. №4. С.106-114.

²⁸Урманцев Ю.А. О нормах постижения бытия // Вопросы философии. 1993. № 4. С.84-105. С.93.

²⁹Бахтин М.М. Эстетическое наследие и современность: Межвуз, сб. науч. тр. Саранск. : Изд-во Морд, ун-та, 1992. 176. с

³⁰Ражников В.Г. Еще раз попытаться понять личность // Вопросы психологии, 2003, №1. С.13.

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In our opinion, the creative self-realization of the future specialist and the manifestation of his spiritual potential in musical and creative activities covers a number of forms of artistic performance: from aesthetic analysis of musical works to compositional and improvisational improvisation and concert performance.

In the modern pedagogical literature there are many studies in which the authors justify the use of certain forms of analysis of the work of art (E. Kvyatkovsky, L. Koval, G. Labunska, L. Pechko, O. Rostovsky, Y. Rubina, O. Rudnytska etc.). But the development of the problem of aesthetic educational analysis of musical works is still far from complete. Two directions in the theory of aesthetic and artistic analysis are of special value for solving this problem. The first direction is related to the methodology of analysis of Bakhtin's works of art, which consists in establishing unity and achieving the plasticity of poetic (musical) philosophical and ethical series of thinking. According to M. Bakhtin, the uniqueness of aesthetic analysis lies in the intersection of true experience of art and its scientific consideration: "Simultaneity of artistic experience and scientific study."³¹

In the concrete aesthetic analysis of the work, according to MM Bakhtin, unexpected ways of interaction of aesthetic and art plans are born, there is a "train of musical images", which gives pleasure to the play of structures and forms. In the context of the second direction (Yu. Lotman, O. Volkova, etc.) preference is given to the definition of aesthetic features of the work on the basis of concepts - artistic integrity, content, form, rhythm, composition, etc.

We support the opinion of L. Pechko, according to which aesthetic analysis, as a microform of aesthetic activity, should be creative, reflecting the personal attitude, emotional and motivational manifestations, intellectual activity. Aesthetic analysis is a way of constantly turning consciousness, which evaluates to the sensory-semantic context. The focus of aesthetic analysis of a musical work - a differentiated approach to the aesthetic qualities of the work, the ability to comprehend its value and meaning, the ability to evaluate the aesthetic and artistic object in accordance with the basic objective aesthetic criteria of originality, art, mastery, as well as in accordance with the individual subjective impression, spiritual and sensory taste judgment, value-oriented views. Thus, the aesthetic analysis of a musical work involves a high degree of mobilization of emotional, intellectual and volitional capabilities of the individual music artist. Being one of the forms of verbal behavior of a future specialist, aesthetic analysis of a musical work makes it possible to interpret aesthetic thought not only

³¹Todorov Tz. Mikhail Bakhtine le principe dialogique. Pans, 1981. P.92-100.

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with words, images, illustrations, but also with the illusion of words, charm of images, impossibility of transmission of illustrations. Consensus of musical and philosophical-aesthetic gives birth to the philosophy of "aesthetic coexistence", mobilizing and forming all the above spiritual essential forces, aesthetic educational analysis of a musical work is a means of creative self-realization, because the process of musical analysis and the result contain some additional artistic elements, which are supposed to be introduced into the analysis by the researcher himself. Thus, carrying out the aesthetic analysis of a musical work, the future specialist performs an artistic act-act, which objectifies his spiritual potential.

"Totalization" of the individual in the artistic act is observed in the forms of compositional and performing creative activities, especially in the interpretive version and improvisation. In a wide range of possible professional music performers (composers, music artists-scientists, critics, teachers, etc.) the figure of the music artist-performer occupies a special place. After all, the performer of a musical work is a figure of direct creative action, which he embodies in the "living" (the one that sounds at the moment) musical intonation. The process of interpreting musical material and its result - the interpretive version is based on creative "guessing" inherent in the work "program of action" and thinking within the broader stylistic, genre, formative "positions".³²

Here in the foreground is the ability to feel the "intonation model" of a musical work, as a mechanism of musical interpretation, aimed at the quality of creation in understanding the intonation possibilities hidden in the author's project of the work. In essence, it is an "installation plan", which is an indivisible "bunch of meaning" and plays the role of a certain stimulus, a kind of resonant influence on a complex complex of consciousness - the subconscious. As a result, the process of interpretation becomes not just an activity of musical thinking aimed at revealing the expressive possibilities of the work, but a certain creative process, in which spiritual essential forces are actualized in order to create "deep" deep, multifaceted auditory image.

Simultaneous representations play a crucial role, the value of which is related to the possibility of mental coverage of the musical work as a whole. The premonition of the artistic integrity of a work being interpreted or performed is one of the most important factors for other types of compositional and performance activities, in particular, for performance improvisation, which is carried out on the basis of mental coverage of a musical work as creatively loosened intonation", this process is characterized

³²Москаленко В.Г. Творческий аспект музыкальной интерпретации (к проблемам анализа). Киев: Изд-во Киев.гос. коне, 1994. 157с.С.31.

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by the operation of whole complexes of knowledge, experiences of ideas and associations (often unconscious), which are a source of spiritual energy, creative power, activity of the higher "I" (according to M. Chekhov). The power of the higher "I" is the spiritual potential of the individual, the power of his spirit, which, according to S. Frank, "is always supra-individual and it always establishes an invisible connection between people".³³

Thus, the very process of creating music and its procedural-temporal unfolding and musical work - complementary forms. Therefore, improvisation as a "manifestation of the free subjectivity of the performer through the objective essence of the author's text" is a form of artistic act in which the spiritual potential of the individual is actualized on the basis of simultaneous ideas.

The improvisational nature of the above skills is that they are formed on the basis of experience of musical and creative activities, and are realized ("compressed") in a single action. Thus, the ability to improvise requires a high level of thinking culture, deep knowledge, professionalism. In its pursuit of harmony, beauty and perfection, creative improvisation acts as a form of realization of the spiritual potential of the future specialist.

The highest form of organic manifestation of spiritual potential in the musical and creative activity of the future specialist is the spiritual performance of a musical work. The main general psychological mechanism that provides a general mode of emotional cognition of the composer-performer-listener is the mechanism of emotional resonance, the essence of which is the emotional-intonational identification of emotional contamination with imaginary and perceived intonation images, so discovery, comprehension, production and the reproduction of artistic meaning and integrity is carried out primarily on the basis of emotional generalization, empathy in music.

Thus, in the system of the above types of musical activity and forms of artistic performance, the spiritual potential of the individual is both manifested and developed. This gives grounds to assert that, entering into active interaction with operational mechanisms in specific forms of musical behavior, the manifestations of the spiritual potential of the individual are filled with artistic meaning due to a specific creative attitude.

³³ Франк С.Л. Духовные основы общества. М.: Республика, 1992. 511 с. С.204.