

DOI <https://doi.org/10.51647/kelm.2022.4.8>

## ПОДСТАВЫ МЕТОДОЛОГИЧНЕ КСЗТАЛЧЕНІА ПРІЗШЛЫХ НАУЧЫЦІЕЛІ СЗТУКІ МУЗЫЧНЕЈ В ЗАКРЕСІ РОЗВІЈАНІА ЗДОННОСІ МУЗЫЧНЫХ УЧНІОН

*Tong Linge*

*aspirantka Poludnioukraińskogo Państwowego Uniwersytetu Pedagogicznego*

*imienia K. D. Uszyńskiego (Odessa, Ukraina)*

*ORCID ID: 0000-0002-1147-6421*

*natkoehn@hotmail.com*

**Adnotacja.** W artykule omówiono kwestie poprawy jakości kształcenia przyszłych nauczycieli sztuki muzycznej w zakresie rozwijania zdolności muzycznych uczniów. Nacisk kładziony jest na znaczenie rozwiniętych zdolności muzycznych dla edukacji uczniów, którzy są w stanie postrzegać dzieła sztuki muzycznej jako zjawiska o znaczeniu artystycznym i osobistym, przygotowanych w aktywnych formach muzykowania i realizacji ich twórczych mocy. Należy zauważyć, że ważnym czynnikiem zwiększającym poziom przygotowania przyszłych nauczycieli do pełnienia funkcji rozwojowych i zawodowych jest ich wsparcie metodologiczne, które kieruje działalnością specjalistów w stosowaniu skutecznych metod i technologii wpływu pedagogicznego na rozwój zdolności muzycznych uczniów.

Uzasadniona jest celowość wprowadzenia w proces przygotowania przyszłych specjalistów do rozwoju zdolności muzycznych ich uczniów podejść antropologicznych, oszczędzających zdrowie, rozwijających się osobie, innowacyjnych, których uwzględnienie idei instalacyjnych przyczyni się do rozwiązania tych problemów.

**Słowa kluczowe:** zdolności muzyczne, kształcenie metodologiczne, nauczyciel sztuki muzycznej.

## METHODOLOGICAL PRINCIPLES OF TRAINING FUTURE MUSICAL ART TEACHERS FOR THE DEVELOPMENT OF SCHOOL STUDENTS' MUSICAL ABILITIES

*Tong Linge*

*Postgraduate Student at South Ukrainian National Pedagogical University*

*named after K. D. Ushynsky (Odesa, Ukraine)*

*ORCID ID: 0000-0002-1147-64214*

*natkoehn@hotmail.com*

**Abstract.** The paper is focused on the issue of improving the quality of training future music teachers for the development of school students' musical abilities. The author emphasizes the importance of developed musical abilities for the education of students capable of perceiving works of musical art as artistically and personally significant phenomena, ready for active forms of music performance and realization of their creative potentials. It is noted that a significant factor in raising the level of future teachers' readiness to perform developmental and professional functions is their mastery of methodological tools, which direct the specialists' activity to the use of effective methods and technologies of pedagogical influence on the development of school students' musical abilities.

The expediency of introducing anthropological, health-preserving, personality-oriented and developmental, as well as innovative approaches into the process of training future specialists for the development of musical abilities of their pupils is substantiated.

**Key words:** musical abilities, methodological training, musical art teacher.

## МЕТОДОЛОГІЧНІ ЗАСАДИ ПІДГОТОВКИ МАЙБУТНІХ ВЧИТЕЛІВ МУЗЫЧНОГО МІСТЕЦТВА ДО РОЗВІТКУ МУЗЫЧНЫХ ЗДІБНОСТЕЙ ШКОЛЯРІВ

*Тун Лінге*

*аспірантка Південноукраїнського національного педагогічного університету*

*імені К. Д. Ушинського (Одеса, Україна)*

*ORCID ID: 0000-0002-1147-6421*

*natkoehn@hotmail.com*

**Анотация.** У статті розглядаються питання підвищення якості підготовки майбутніх учителів музичного мистецтва до розвитку музичних здібностей школярів. Наголошено на значущості розвинених музичних здібностей для виховання учнів, здатних сприймати твори музичного мистецтва як художньо- й особистісно значущі феномени, підготовлених до активних форм музикування та реалізації своїх творчих потенцій. Зазначено, що важливим фактором підвищення рівня майбутніх учителів підготовки до виконання розвивально-професійних функцій є їх методологічна осначеність, яка спрямовує діяльність фахівців на застосування ефективних методів і технологій педагогічного впливу на розвиток музичних здібностей школярів.

Обґрунтовано доцільність впровадження у процес підготовки майбутніх фахівців до розвитку музичних здібностей своїх вихованців антропологічного, здоров'язбережувального, особистісно-розвивального, інноваційного підходів, врахування настановних ідей яких сприятиме вирішенню означених завдань.

**Ключові слова:** музичні здібності, методологічна підготовка, вчитель музичного мистецтва.

**Introduction.** The issue of developing musical abilities of school students in the process of their general education is extremely urgent in many countries of the world, which is conditioned by the significant role of the influence of musical art on the formation of a personality, their inner world, the ability to join the world of artistic experiences, aesthetic feelings of beauty, on the development of emotional intelligence and ability to spiritual communication (Oleksiuk, 2019; Chazan & Cohen (2010). On the other hand, despite the significant efforts of the pedagogical community in this field, scientists' research shows that the practical results do not correspond to the expected results (Masol, 2009; Kirnarska, 2006; Koehn & Lee Liquean, 2018). This is evidenced by the fact that a significant proportion of modern school students show interest in musical art in primitive forms of consumption, that is, characterized by an underdeveloped ability to perceive musical art in all its artistic and aesthetic, spiritual richness, to saturate their lives with active forms of music-making and to realize power dream potential in musical and creative manifestations. This proves the need to improve the training of specialists for increasing the effectiveness of their efforts in this direction.

The modern concept of the development of musical abilities, laid down in the works of B. Teplov (1985), is based on the general psychological provision that innate anatomical and physiological, individual and psychological properties and functional features of a person are predispositions, that is, genetically determined features of the organism, its nervous system, features of the individual and natural basis. However, their transformation into abilities is determined by an interconnected complex of objective and subjective factors, in particular, the inclusion of the individual in the relevant types of activity, a feature of the environment, which exerts both spontaneous and pedagogically organized influence on the development of musical abilities and personal preferences (L. Bochkarev, N. Koehn, A. Petrovsky et al.).

An important conclusion is that the presence of predispositions determines, but does not guarantee, the development of abilities: in achieving success on this path, a decisive role is played by the activity of the individual, its content and character, and herewith, the quality of the pedagogical and developmental influence of music teachers, which must be based on a solid scientific foundation and meet the requirements of modern reality.

**Main part. The purpose of the article** is substantiation of the methodological principles of improving the quality of training future musical art teachers for the development of school students' musical abilities.

The objectives of the research consist in the analysis of the essence of scientific approaches – anthropological, humanistic, personality-oriented, innovative, the guiding ideas of which create a solid basis for the development of methods of training future music teachers for the successful development of school students' musical abilities.

**Material and research methods.** The article is based on the analysis and generalization of scientific data on the development of musical abilities of schoolchildren and the preparation of future music teachers for effective pedagogical influence on the specified process.

**Results of the research and their discussion.** The generalization of the scientists' studies allowed us to suggest that anthropological, personality-oriented, systemic and innovative approaches play a fundamental role in solving the given task. Let us consider their essence from the point of view of influence on the training of future teachers for the development of school students' musical abilities in music lessons.

The formation of anthropological thought is connected with the activity of K. D. Ushynsky and the significant contribution to its development by Ukrainian humanists and pedagogues – I. Kotliarevskyi, A. Makarenko, V. Sukhomlynskyi, modern scientists – H. Vashchenko, V. Voropaiev, V. Kuzmych, S. Rusova and other scientists whose research emphasis is placed on the importance of comprehensively taking into account the individual characteristics of children and giving a primary role to the development of their abilities, thinking, creating conditions for the realization of personal and creative potential. The formation of this approach led to the formation of pedagogical anthropology as a field of research into the theory and methods of learning through the prism of the needs and characteristics of the individual who is studying.

As O. Oleksiuk rightly points out, the anthropological approach is currently recognized as the basis of a new educational paradigm, the dominant factor of which is "...understanding of a person as a holistic personality" (Oleksiuk, 2016: 152). Researching the signs and provisions of the anthropological approach, the scientist emphasizes its special role in art education. This role, as the scientist writes, lies in the functioning of the anthropological approach as the foundation of progressive processes in modern art education. It is the basis of pedagogical anthropology, according to the scholar, where there is a "turn in art pedagogy" that determines the course of the processes of "...integration and humanization of knowledge about a person in different cultural contexts" (Oleksiuk, 2016: 152).

Thus, the specificity of the effectiveness of the anthropological approach in the artistic and pedagogical field determines the formation of a unique vector for the realization of its potential – recognition as special values, namely – the subjective view of a person on the world, which is formed as a result of perceiving the world through art; the ability of the individual to create artistic phenomena, based on internalized cultural experience and own subjective perception of the world and culture; a specific system of individual's value orientations, which determine their existence in the modern media space, attitude to artistic and aesthetic phenomena and various phenomena of musical art (Oleksiuk, 2019: 5).

The significance of implementing this vector of the anthropological approach is emphasized by L. Masol (2009), who draws attention to its possibilities to actualize the subjective dimension of art education and to outline the ways of individualizing the process of person's entering "...into artistic culture, reproducing its values in personal experience" (Masol, 2009: 186). Outlining this specificity, L. Masol also draws attention to the existence of certain features of the implementation of this approach, among which are the following: the focus on "...expanding the cultural component of the content of education"; the use of specialized pedagogical technologies, the effectiveness of which is based on cross-cultural dialogue ("past – present, national – universal, social – personal"); taking into account the specifics of the process of spiritual development of the individual, which is ensured by introducing a cultural and anthropological approach into the artistic and educational process against the background of the interaction of intellectual (culture of the mind), moral and ethical (culture of feelings) and aesthetic (culture of creativity) mental dimensions (Masol, 2009: 186).

Thus, the anthropological approach, which focuses attention on the individual at the center of the educational environment, interacts with other elements of the methodological foundations of the educational process, and causes their corresponding transformation.

Analyzing this process, Z. Hnativ (2014) emphasizes the possibilities of organizing training on the basis of musical anthropology with the aim of recreating optimal conditions for the development of mental and physical abilities of an individual and draws attention to the possibilities of using the art-therapeutic properties of musical art to implement a corrective effect on individual's psycho-emotional state (Hnativ, 2014).

Studying the art-therapeutic potential of musical and educational activity, in particular, vocal and performing activity, in the anthropological plane, S. Baines (Baines, 2013) emphasizes that the modern approach to this type of activity should be based on positive learning models. The scientist bases his conclusions on the recognition that singing is as natural human activity as speech. Moreover, based on the results of the latest research from the point of view of psychology (Greitmeyer, 2009), as well as interdisciplinary investigations carried out at the border of psychology and music pedagogy (Berkowska & Dalla Bella, 2009), the author proves that singing has long been used by humans as an effective antidepressant practice.

Today, this is especially clearly reflected in the behavior of children, because, as indicated in the study of S. Chazan and E. Cohen (Chazan & Cohen, 2010), children very often instinctively use singing for self-soothing, but over time, as they grow older, they almost lose this opportunity. According to S. Bynes, this is due to the negative influence of the educational environment, in particular, the permanent pedagogical traditions of professional music education, in which "repressive, oppressive approaches" are still widely used. The essence of such approaches, in her opinion, is the division of school and university students into "genius", "talented" and "mediocre". As the author writes, within the framework of repressive approaches, the use of markers is practiced, indicating the lack of ability of the pupil/student to achieve certain success in vocal and musical education, such as: "tone-deaf", "with a lack of melodic memory", "with a limited singing range", "impoverished timbre", etc. (Baines, 2013, p. 171). At the same time, such markers are formed on the basis of a completely subjective, often superficial opinion of the teacher, based on the ascertainment of the technical capabilities that their student, given a number of factors, is able to demonstrate at the moment. However, as research shows, often, the insufficient opportunity to show vocal abilities is associated with various psychological "clamps" (Baines, 2013) and so-called "partial barriers" (Leontiev, 1975; Koehn & Li Liquan, 2018).

Thus, in the absence of due attention to the individual, their needs and peculiarities in the process of teaching vocal, the majority of pupils/students not only lose the opportunity to use the art-therapeutic potential of vocal and musical activity, but also acquire additional negative stereotypes about music-making and musical art in general (Yuan Shaoqiang, 2021). Prevention of the negative impact of the outlined trends is ensured by the organization of teaching singing on the basis of a *health-preserving approach*, which manifests itself, first of all, in the application of positive teaching models and the realization of the potential of vocal lessons as "an active, positive, developing, creative and joyful experience that strengthens health" (Baines, 2013: 169).

J. Dankoff (Dankoff, 2011) examines the other side of the health-preserving potential of vocal and musical activity. In particular, the author emphasizes the importance of realizing the potential of musical education and musical creative activity to serve as a factor in forming "the cultural health of society". J. Dankoff claims that the possibilities of musical art to function as "a form of powerful cultural self-manifestation" should be taken into account. The existence in the subculture environment of an excessive amount of musical material, in which various social and political problems are highlighted, testifies to the fundamental desire of people to express themselves in an artistic form, to the important role that art plays in their lives. At the same time, the dominance of orthodox approaches in the field of academic music education, which do not take into account the actual aspirations of people, in particular, youth, make it impossible to realize the social and communicative potential of musical art. On the other hand, the application of the health-preserving approach, which involves the desire to provide opportunities for self-expression in musical activity, taking into consideration the actual interests of those studying, ensures the appropriate form of inclusiveness of the educational process and contributes to increasing the level of society's cultural health (Dankoff, 2011: 263).

Thus, the musical and educational process, in particular vocal training, organized on the basis of the anthropological approach, involves a focus on the realization of the recreational (in physiological and spiritual contexts) potential of musical art, which is ensured by the introduction of the health-preserving approach.

Therefore, the anthropocentric orientation of the musical and educational process involves paying close attention to the issue of personal development of pupils/students. The aforementioned makes it necessary to

use the *personality-oriented and developmental approach*, which directs pedagogical actions to the formation of personality attitudes and the harmonization of the interaction of all its components.

In the work of S. Hallam (Hallam, 2010), a thorough analysis of interdisciplinary research on the personal development potential of music lessons was carried out. The scientist consistently proves that engaging in musical and educational activity, as a creative process, increases self-esteem, improves the competence of self-understanding and self-organization, "...forms a positive attitude towards oneself" (Hallam, 2010: 279). As the scientist mentions, scientific studies (Broh, 2002; Costa-Giomi, 1999 et al.) based on experimental data, confirm that systematic lessons in the art of music contribute to: the development of communicative skills and successful inculturation of the personality due to their involvement in the processes of active creative communication with art and other participants in the musical and educational process; formation of motivation to achieve success, which functions as a basis for mastering competencies not only in music, but also in other fields of activity (Hallam, 2010: 278–280).

This is connected, first of all, with the fact that the process of comprehending works of musical art contributes to increasing awareness of the existence of a person in society, their interaction with the cultural environment due to the fundamental ability of musical art to embody and relay the peculiarities of human perception of various manifestations of the environment. Also, in the process of music lessons, the emotional sphere develops, in particular, emotional intelligence, as a construct that enables a person's ability to understand themselves and others, to manage their emotional states (Pellitteri, Stern, & Nakhutina, 1999).

These considerations prove that the organization of the musical and educational process on the basis of a personality-oriented and developmental approach requires the teacher to be ready for personal and psychological support of school students. In this regard, the scientist applies such a concept as "lesson direction", drawing attention to the importance of the teacher's use of special pedagogical strategies for building the lesson in such a way that provides for each student the opportunity to express their thoughts and feelings about a musical piece, to jointly find ways to solve analytical and creative problems and music interpretation tasks. The main role of the teacher in such communication is facilitative, i. e. actions aimed at supporting the student, at transferring experience and information to him not in a formal context, for unconditional assimilation, but for creative analysis and joint finding of artistic meanings in the process of creative cooperation should prevail.

Therefore, the application of the personality-oriented and developmental approach in the musical and educational process, which is characterized by features of anthropocentrism, requires compliance with special principles of the organization of pedagogical interaction, in particular, readiness for facilitative support of the student, which will contribute, in particular, to the pedagogical influence of the compensatory-developmental vector. This provision has found support in music-pedagogical studies, from which it appears that the teaching of musical art has a considerable compensatory potential, primarily in the direction of the development of individual's general culture.

Research in the field of music psychology (Leontiev, 1985, Teplov, 1985; Kirnarska, 2006) proved that a complex of musical abilities manifests itself in different subjects of learning to different extent. Instead, in the process of learning, the insufficient level of developing certain components of musical abilities is partially compensated by the purposeful development of musical consciousness and certain skills and competencies. Thus, the lack of coordination between auditory impressions and singing is overcome due to the active use of motor actions that act as models of pitch ratios. However, the compensatory effect does not always allow to achieve the desired results, the obstacle can be both the physiological and individual psychological properties of the student, the inadequacy of the applied pedagogical methods, which indicates the importance of introducing into the process of training future teachers the development of musical abilities of school students based on the principles of *the innovative approach*.

K. Zavalko (2013) maintains that the main function of musical and pedagogical innovation is the improvement of the educational system with the aim of increasing its effectiveness both in terms of professional training of teachers and in promoting the personal development of students. The specified effect, according to the scientist, is provided by the development of "...an innovative system of views, united by a single fundamental idea", which determines the conceptual means, vectors and methods of making appropriate changes to the educational process (Zavalko, 2013, p. 89). The author determines "the creativity and creative search of the teacher, the social order of society, experimental pedagogical research" as the factors that enable the implementation of innovation (Zavalko, 2013: 67).

As a result of the conducted research, the scientists found out that the most positive emotions, interest and creative participation are provided by creative play. It should be noted that this type of activity is also quite complex from the point of view of its organization: the task for the teacher is to maintain a balance between stimulating students to show creativity, spontaneity and subjectivity, compatible with preserving the general focus of the educational process on the formation of appropriate musical competences and performing culture in them.

The solution of this task, according to the conclusions of the scientists-pedagogues, is ensured by integrating the research component into creative activity (Ovcharenko N., Chebotarenko O., Koehn N., Matveieva O., 2019). It is the innovative combination of creative and research elements in problem-based learning that ensures maximum activation of students' cognitive and affective resources, maintains their interest in educational activity simultaneously on emotional and cognitive levels (John, Cameron & Bartel, 2016). At the same time, the degree of integration of the mentioned components should be determined by the teacher based on considering as many characteristics of students as possible – age, psychological, cognitive, mental, cultural, etc., because the more fully their features are taken into account, the more personalized the educational process turns out to be. For example, when organizing such a game with elementary school students, it is advisable to encourage children to fantasize in the process of analyzing a musical work in the form of "free research", to practice spontaneous vocal improvisation

and controlled composition using graphic scores. In this way, creative self-expression and musical activity of school students is ensured.

Therefore, the organization of education on the basis of the innovative approach requires the activation of pedagogical creativity. A teacher should not only be aware of innovative methods of music education, but also anticipate the likely reaction of students and the possible effect of using such methods. Of course, such a prediction is possible due to introspection of one's own experience, however, purposeful, competent use of such experience requires appropriate training, which indicates the importance of the teacher's creative extrapolation of one's own experience into developmental and pedagogical practice, his creativity, professional competence and focus on results. The above shows that there is a need to develop in future music teachers a profound understanding that the goal of their pedagogical actions should be the comprehensive development of school students, their general culture, personal qualities, musical abilities and creative potential.

This process contributes to the development of musical thinking, because school students learn to consciously operate with internal auditory images, creating mental auditory images, embodying ideas, finding certain combinations.

Improvisation with the use of a graphic score, when each performer must follow the process and the score and offer a certain melodic-rhythmic pattern when it is his turn, provides also significant results in terms of the development of musical thinking, rhythmic hearing, sense of the ensemble, etc. Also, this type of activity allows to activate the multimodal developmental impact of musical classes due to the integration of plastic elements (due to the addition of rhythmic movements during performance), which contributes to the development of motor coordination. And, finally, the very process of creating graphic notation also contributes to the formation of visual, figurative associations with the sound of music.

Thus, the success of the developmental impact of the musical and educational process is ensured by the use of a number of scientific approaches that allow to focus pedagogical attention on the comprehensive consideration of the individual properties and psychological characteristics of students, ensured by the implementation of the guiding ideas of the anthropological approach, the preservation of the health of the subjects of the educational process, their musical and creative skills with the help of effective innovative methods and technologies.

**Conclusion.** Thus, the training of future musical art teachers for the development of school student's' musical abilities is based on a number of interrelated scientific approaches, such as: anthropological, health-preserving, personality-oriented and developmental, innovative approaches.

Their integration should be ensured thanks to the attitude towards the individualized and personal implementation of formative and developmental tasks, personal polymotivation to use the healing potential of musical and developmental tasks, the readiness of future specialists for the personal and psychological support of school students, the provision of a compensatory and developmental vector of pedagogical influence, the ability to multi-functionally direct educational material and creative extrapolation of one's own experience into developmental and pedagogical practice, the use of modern innovative approaches aimed at increasing the effectiveness of the development of musical abilities of school students and, thereby, the ability to learn the ontological and personal artistic value of musical art and the enrichment of their spiritual world.

#### Список використаних джерел:

1. Гнатів З. Я. Інтеграція філософського і мистецтвознавчого підходів в сучасній музично-педагогічній практиці. *Вісник Національної академії Державної прикордонної служби України*. 2014. Вип. 2. URL: [http://nbuv.gov.ua/j-pdf/Vnadps\\_2014\\_2\\_3.pdf](http://nbuv.gov.ua/j-pdf/Vnadps_2014_2_3.pdf)
2. Жигаль З. Особистісно орієнтований підхід в процесі навчання музичного мистецтва. *Молодь і ринок*. 2012. Вип. 9 (92). С. 111–114.
3. Завалко К. Педагогічна інноватика в теорії та практиці музичної освіти : монографія. Друкарня «Черкаський ЦНП». 2013. 521 с.
4. Кирнарская Д. К. Теоретические основы и методы оценки музыкальной одаренности (Дис. ... д-ра психол. наук). Санкт-Петербургский государственный университет, 2006.
5. Кустовська О. В. Методологія системного підходу та наукових досліджень : курс лекцій. Тернопіль : Економічна думка, 2005. 124 с.
6. Кьон Н. Г., Лі Ліцюань. Методика подолання недоліків вокального інтонування у школярів молодшого та підліткового віку. *Наукові записки Ніжинського державного університету ім. Миколи Гоголя. Психолого-педагогічні науки*. 2018. Вип. № 3. С. 122–127. URL: [http://nbuv.gov.ua/UJRN/Nzspp\\_2018\\_3\\_21](http://nbuv.gov.ua/UJRN/Nzspp_2018_3_21)
7. Леонтьев А. Н. О механизме чувственного отражения. *Хрестоматия по ощущению и восприятию: учебное пособие для студентов университетов и педагогических институтов, обучающихся по специальности «психология»*. Москва : Издательство Московского университета, 1975. С. 205–216.
8. Масол Л. М. Теоретико-методологічні засади загальної мистецької освіти та поліхудожнього виховання: Культурно-антропологічний підхід. *Психолого-педагогічні проблеми сільської школи*. 2009. Вип. 30. С. 180–188.
9. Олексюк О. Антропологічний поворот в мистецькій педагогіці-золотий перетин століть. *Освітологія*. 2016. Вип. 5. С. 152–157.
10. Олексюк О. М. Розвиток духовного потенціалу особистості у постнекласичній мистецькій освіті : монографія. Київ : Київ : ун-т ім. Б. Грінченка. 2019. 268 с.
11. Теплов Б. М. Психология музыкальных способностей. Избранные труды в 2-х томах (Т. 1). Москва : Педагогика. 1985.

12. Baines S. A brief anti-oppressive analysis of music pedagogy, the professional musician, and the music business: A case for music therapy. *Music: Social impacts, health benefits and perspectives*. 2013. 167–182 c.
13. Berkowska M., & Dalla Bella S. Acquired and congenital disorders of sung performance: A review. *Advances in Cognitive Psychology*. 2009. Issue 5, 69–83 s.
14. Broh B. A. Linking extracurricular programming to academic achievement: Who benefits and why? *Sociology of Education*. 2002. Issue 75. 69–95 s. DOI: 10.2307/3090254
15. Chazan S., & Cohen E. Adaptive and defensive strategies in post-traumatic play of young children exposed to violent attacks. *Journal of Child Psychotherapy*. 2010. Issue 36 (2), 133–151 s.
16. Costa-Giomi E. The effects of three years of piano instruction on children's cognitive development. *Journal of Research in Music Education*, 1999. Issue 47 (5), 198–212 s. DOI: 10.2307/3345779
17. Dankoff J. Toward a development discourse inclusive of music. *Alternatives: Global, Local, Political*. 2011. Issue 36 (3), 257–269 s. DOI: 1177/0304375411418602
18. Greitmeyer T. Effects of songs with prosocial lyrics on prosocial thoughts, affect, and behavior. *Journal of Experimental Social Psychology*. 2009. Issue 45, 186–190 s. DOI: 10.1016/j.jesp.2008.08.003
19. Hallam S. The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education*. 2010. Issue 28 (3), 269–289 s. DOI: 10.1177/0255761410370658
20. John B. A., Cameron L., & Bartel L. Creative musical play: An innovative approach to early childhood music education in an urban community school of music. *Action, Criticism, and Theory for Music Education*. 2016. Issue 15 (3), 21–36 s.
21. Ovcharenko N., Chebotarenko O., Koehn N., Matveieva O. (2019). Methodological Readiness of Musical Art Master's Degree Students. A Theoretical Research. *Journal of History Culture and Art Research*. Issue 8 (4). 166–176 s.
22. Yuan Shaoqiang Application of health protection technologies in the field of voice instruction. *Knowledge, Education, Law, Management*. 2021. Issue 3 (39), vol. 2, 48–54 s. DOI: 10.51647/kelm.2021.3.2.8

#### References:

1. Hnativ, Z. Ya. (2014). Intehratsiya filosofsk'koho i mystetstvoznavchoho pidkhodiv v suchasnyy muzychno-pedahohichniy praktytsi [Integration of philosophical and artistic approaches in modern music-pedagogical practice]. *Visnyk Natsional'noyi akademiyi Derzhavnoyi prykordonnoyi sluzhby Ukrainy*. Issue 2. URL: [http://nbuv.gov.ua/j-pdf/Vnads\\_2014\\_2\\_3.pdf](http://nbuv.gov.ua/j-pdf/Vnads_2014_2_3.pdf) [in Ukrainian]
2. Zhyhal', Z. (2012). Osobystisno oriyentovanyy pidkhyd v protsesi navchannya muzychnoho mystetstva. [A personally oriented approach in the process of learning musical art]. *Molod' i rynek*. Issue 9 (92), pp. 111–114. [in Ukrainian]
3. Zavalko, K. (2013). Pedahohichna innovatyka v teorii ta praktytsi muzychnoy osvity : Monohrafiya. [Pedagogical innovations in the theory and practice of music education : Monograph]. Drukarnya "Cherkas'kyi TSNP". [in Ukrainian]
4. Kyrnarskaya, D. K. (2006). Teoretycheskye osnovy y metody otsenky muzykal'noy odarennosti [Theoretical foundations and methods of assessing musical talent]. *Dys. ... d-ra psikh. nauk, Sankt-Peterburhskyy gosudarstvennyy unyversytet*. [in Russian]
5. Kustovs'ka, O. V. (2005). Metodolohiya systemnoho pidkhotu ta naukovykh doslidzhen' : Kurs lektsiy. [Methodology of the system approach and scientific research : Course of lectures]. Ternopil' : Ekonomichna dumka. [in Ukrainian]
6. K'on, N. H., Li, Litsyuan' (2018). Metodyka podolannya nedolikiv vokal'noho intonuvannya u shkolyariv molodshoho ta pidlitkovoho viku [Techniques for overcoming the shortcomings of vocal intonation in schoolchildren of younger and teenage years]. *Naukovi zapysky Nizhyns'koho derzhavnoho universytetu im. Mykoly Hoholya. Psykholoho-pedahohichni nauky*. Issue 3, pp. 122–127. URL: [http://nbuv.gov.ua/UJRN/Nzsp\\_2018\\_3\\_21](http://nbuv.gov.ua/UJRN/Nzsp_2018_3_21) [in Ukrainian]
7. Leont'ev, A. N. (2009). O mekhanizme chuvstvennoho otrazhenyya [About the mechanism of sensory reflection]. *Reader on sensation and perception : a textbook for students of universities and pedagogical institutes studying in the specialty "psychology"*. 1975. 205–216. [in Russian]
8. Masol, L. M. (2009). Teoretyko-metodolohichni zasady zahal'noyi mystets'koyi osvity ta polikhudozhn'oho vykhovannya: Kul'turno-antropolohichnyy pidkhyd [Theoretical and methodological foundations of general art education and multi-art education: Cultural and anthropological approach]. *Psykhologo-pedahohichni problemy sil's'koyi shkoly*. Issue 30, pp. 180–188. [in Ukrainian]
9. Oleksyuk, O. (2016). Antropolohichnyy povorot v mystets'kiy pedahohitsi-zoloty peretyn stolit'. [The anthropological turn in art pedagogy is the golden intersection of centuries]. *Osvitohiia*. Issue 5, pp. 152–157. [in Ukrainian]
10. Oleksyuk, O. M. (2019). Rozvytok dukhovnoho potentsialu osobystosti u postneklasychniy mystets'kiy osvity : Monohrafiya [Development of the spiritual potential of the individual in post-non-classical art education : Monograph]. Kyiv : Kyiv. un-t im. B. Hrinchenka. [in Ukrainian]
11. Teplov, B. M. (1985). Psykholohyya muzykal'nykh sposobnostey [Psychology of musical abilities]. *Yzbrannyye trudy v 2-kh tomakh (T. 1)*. Moskva : Pedahohyka. [in Russian]
12. Baines, S. (2013). A brief anti-oppressive analysis of music pedagogy, the professional musician, and the music business: A case for music therapy. *Music: Social impacts, health benefits and perspectives*, 167–182.
13. Berkowska, M., & Dalla Bella, S. (2009). Acquired and congenital disorders of sung performance: A review. *Advances in Cognitive Psychology*. Issue 5, pp. 69–83.
14. Broh, B. A. (2002). Linking extracurricular programming to academic achievement: Who benefits and why? *Sociology of Education*, issue 25, pp. 75, 69–95. doi: 10.2307/3090254
15. Chazan, S., & Cohen, E. (2010). Adaptive and defensive strategies in post-traumatic play of young children exposed to violent attacks. *Journal of Child Psychotherapy*, issue 36 (2), pp. 133–15.

16. Costa-Giomi, E. (1999). The effects of three years of piano instruction on children's cognitive development. *Journal of Research in Music Education*, issue 47 (5), pp. 198–212. DOI: 10.2307/3345779
17. Dankoff, J. (2011). Toward a development discourse inclusive of music. *Alternatives: Global, Local, Political*, issue 36 (3), pp. 257–269. DOI: 1177/0304375411418602
18. Greitmeyer, T. (2009). Effects of songs with prosocial lyrics on prosocial thoughts, affect, and behavior. *Journal of Experimental Social Psychology*. Issue 45, pp. 186–190. DOI: 10.1016/j.jesp.2008.08.003
19. Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education*, issue 28 (3), pp. 269–289. DOI: 10.1177/0255761410370658
20. John, B. A., Cameron, L., & Bartel, L. (2016). Creative musical play: An innovative approach to early childhood music education in an urban community school of music. *Action, Criticism, and Theory for Music Education*, issue 15 (3), pp. 21–36. Retrieved from: [act.maydaygroup.org/articles/JohnCameronBartel15\\_3.pdf](http://act.maydaygroup.org/articles/JohnCameronBartel15_3.pdf)
21. Ovcharenko, N., Chebotarenko, O., Koehn, N., Matveieva, O. (2019). Methodological Readiness of Musical Art Master's Degree Students. *A Theoretical Research. Journal of History Culture and Art Research*, issue 8 (4). Pp. 166–176.
22. Pellitteri, J., Stern, R., & Nakhutina, L. (1999). Music: The sounds of emotional intelligence. *Voices from the Middle*, issue 7 (1), pp. 25–29.
23. Yuan Shaoqiang (2021). Application of health protection technologies in the field of voice instruction. *Knowledge, Education, Law, Management*, issue 3 (39), vol. 2, pp. 48–54. DOI: 10.51647/kelm.2021.3.2.8