

## Formation of aesthetic taste as a component of aesthetic education of future music teachers in the process of instrumental and performance training

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**Abstract.** The multifaceted nature of the professional activity of a music teacher in modern schools requires not only a high level of professional knowledge and skills but also the ability for constant self-development and self-improvement. The successful implementation of the teacher's musical performance activity includes forms such as solo performance, accompaniment, ensemble playing, creative music-making, and improvisation, all of which require a harmonious combination of performing and pedagogical qualities. One of the key components in preparing future educators is the formation of aesthetic taste, which is developed through instrumental and performance training. In this process, mastering music-theoretical knowledge is important, as well as the development of individuality, creative activity, and an innovative approach. In turn, music-theoretical analysis, the method of artistic analogies, and artistic-creative projects are effective tools for developing artistic taste. The formation of aesthetic culture and the ability for music-theoretical analysis, as well as active participation in creative projects, contribute to the development of confidence, originality, and an individual performing style. A high level of development of artistic taste serves as the foundation for the future professional development of the music teacher, which is an essential stage in the preparation of qualified future music teachers.

**Keywords:** taste, aesthetic taste, artistic taste, aesthetic education, music education, spiritual culture, musical abilities, individual instrumental and performance mastery lessons, performing skills, future music teachers.

### Формування естетичного смаку як складової естетичного виховання майбутнього вчителя музичного мистецтва у процесі інструментально-виконавської підготовки

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**Анотація.** Багатоаспектність професійної діяльності вчителя музичного мистецтва в сучасній школі потребує не тільки високого рівня професійних знань та навичок, а й здатності до постійного саморозвитку та самовдосконалення. Успішна реалізація музично-виконавської діяльності вчителя включає такі форми, як сольне виконання, акомпанування, ансамблева гра, творче музикування та імпровізація, що вимагає гармонійного поєднання виконавських та педагогічних якостей. Однією з ключових складових підготовки майбутнього педагога є формування естетичного смаку, що розвивається через інструментально-виконавську підготовку. У процесі цього формування важливим є оволодіння здобувачами музично-теоретичними знаннями, а також розвиток індивідуальності, творчої активності та інноваційного підходу. У свою чергу, музично-теоретичний аналіз, метод художніх аналогій та художньо-творчі проекти є ефективними інструментами для розвитку художнього смаку. Формування естетичної культури та здатності до музично-теоретичного аналізу, а також активна участь у творчих проєктах сприяють розвитку впевненості, самобутності та індивідуального виконавського стилю. Високий рівень розвитку художнього смаку є основою для майбутнього професійного становлення вчителя музичного мистецтва, що є важливим етапом в підготовці кваліфікованих майбутніх учителів музичного мистецтва.

**Ключові слова:** смак, естетичний смак, художній смак, естетичне виховання, музичне виховання, духовна культура, музичні здібності, індивідуальні заняття з інструментально-виконавської майстерності, виконавська майстерність, майбутні вчителі музичного мистецтва.

### Introduction

Statement of the Problem. The development of aesthetic taste is an important aspect of the professional training of future music teachers, as it directly influences the formation of personal value orientations, the ability to evaluate and understand musical works, as well as their ability to transmit this knowledge and emotion to students. One of the key stages in the development of aesthetic taste is the process of learning during instrumental and performance skills classes. In particular, working with instruments such as the bayan or piano allows future musicians not only to master the technical aspects of performance but also to deeply feel and interpret music, taking into account its emotional and artistic components.

In modern music education, which is aimed at preparing specialists for pedagogical activities, there is the issue of insufficient attention given to the development of aesthetic taste in students, especially in the context of individual lessons in instrumental mastery. Although technical preparation is the foundation of performance activity, emotional and aesthetic perception of music, the ability to understand its artistic essence, and to convey that essence through performance remain underdeveloped in many students.

Thus, there is a need to study the specifics of fostering aesthetic taste in future music teachers during instrumental and performance skills lessons, which will help create conditions for the development of not only high technical mastery but also a deep artistic and musical perception—an essential aspect of their future professional activities.

Analysis of Recent Research and Publications. The problem of developing aesthetic taste in the process of instrumental and performance training for future music teachers has been the subject of numerous scientific studies. Modern scholars, including O. Malenytska, N. Mamchur, H. Padalka, O. Rostovskyi, M. Masol, O. Khomiak, L. Honcharenko, M. Yarmachenko, and others, have explored various aspects of aesthetic taste.

Conceptual approaches to the professional training of students within the framework of instrumental educational components have been developed by O. Oleksiuk, H. Padalka, O. Rudnytska, P. Kosenko, R. Chorpita, and others. At the same time, methodologies for developing instrumental skills in future music teachers have been implemented by O. Burska, L.

Honcharenko, Z. Kartashova, A. Omelchenko, H. Saik, V. Fedorishyn, O. Shcherbina, and other researchers. However, the process of forming aesthetic taste in future music teachers within the context of instrumental and performance training and the essence of this issue remain insufficiently explored, which underscores the relevance of our study.

The aim of the article is to define the essence and development of aesthetic taste in future music teachers during instrumental and performance training.

### Results

The multifaceted nature of the professional activity of a music teacher in a modern school is determined by the growing demands for organizing and conducting various forms of musical and artistic activities with students in lessons. This, in turn, requires the teacher not only to have profound professional knowledge, skills, and abilities but also a high level of capacity for constant self-development and self-improvement.

The successful implementation of all forms of musical and performance activity by the teacher—such as solo performance, independent work on musical pieces, sight-reading, accompaniment, ensemble playing, creative music-making, and improvisation—must be based on a harmonious combination of performance and pedagogical qualities. Equally important are a well-formed aesthetic and artistic taste, as well as a conscious, deeply reflective attitude towards musical art as a means of aesthetic and spiritual education.

In the process of professional training of future music teachers, a number of contradictions are observed. In particular, there is a gap between the high demands placed on the level of students' professional training and their actual readiness for practical activity; between the societal need for creative, initiative-driven specialists with a well-formed artistic taste and the passive, consumer-oriented attitude of a significant portion of the student body; and also between the existing system of teacher preparation and the insufficient development of effective means, forms, and methods for shaping artistic taste in the process of instrumental and performance training. These contradictions highlight the current issue of developing theoretical and methodological foundations for the formation of artistic taste in future music teachers within the framework of professional education [1, p. 84].

In the academic discourse, some researchers do not distinguish between the concepts of "artistic taste" as a separate category from "aesthetic taste." For example, in the "Aesthetic Education" handbook, aesthetic taste is defined as the ability to intuitively assess the aesthetic significance of objects and phenomena in reality and art. In this context, aesthetic taste is often equated with artistic taste when discussing artistic evaluation. As an expression of the aesthetic attitude towards the world, taste embodies the dialectical unity of the social and personal (since it is shaped by socio-historical experience but has an individual and unique character), as well as the rational and emotional (the understanding of artistic phenomena takes place through a direct emotional reaction of the type "like – dislike") [2, p. 74].

The term "taste" has a multifaceted meaning. In medical terminology, it is interpreted exclusively as a physiological phenomenon related to the perception of taste sensations. In contrast, in the explanatory dictionary of the Ukrainian language, taste is defined as the ability to perceive beauty and make aesthetic evaluations [7].

According to N. Mamchur, taste should be understood primarily as a manifestation of sensitivity, the ability to respond emotionally, an interest, and as a manifestation of stable preferences and acquired habits in evaluation [4].

In this sense, taste is an inseparable part of an individual's aesthetic attitude towards the surrounding reality, an important component of their worldview system. Its formation is influenced by life experience, individual character traits, as well as the social and cultural environment in which a person is formed.

Aesthetic and artistic tastes are expressed not only in the ability to differentiate between the beautiful and the ugly, harmonious and disharmonious, appropriate and inappropriate, but

also in the ability to apply a system of aesthetic criteria based on certain concepts of beauty, ugliness, the sublime and the lowly, tragic and comic [8].

The pedagogical nature of aesthetic taste is quite complex and conditioned by many factors. In the pedagogical dictionary edited by M. Yarmachenko, it is noted that "aesthetic taste is a component of the personality structure, one of the forms of its attitude towards the environment. It reflects a person's preferences and has a vivid emotional coloration. It manifests itself in selective attitudes towards objects in the form of immediate, emotional reactions and evaluative judgments. The basis of aesthetic taste lies in a person's ability to emotionally respond to phenomena of nature and social life and to evaluate them; it is shaped by an individual's life experience. The process of forming aesthetic taste is linked to the formation of ideals and convictions in the personality. Its development is influenced by life conditions, professional orientation, and a person's cultural level" [5].

Several definitions of the concept of "taste" can be continued, but in general, we believe this concept should be regarded as a complex integrative quality of personality, formed at the intersection of intellectual, emotional, and spiritual experiences. Aesthetic taste is not innate—it develops gradually, through the process of exploring art, interacting with cultural values, and as a result of active creative activity.

The development of aesthetic taste is especially relevant for future music teachers, as they are the conveyors of aesthetic ideals for future generations. The formation of the ability to distinguish true artistic values, critically reflect on artistic phenomena, and sense the nuances of the artistic language of music is an essential part of their professional training. Thus, taste serves not only as an indicator of the aesthetic development of the personality but also as an important prerequisite for quality music-pedagogical activity.

An important component of forming the artistic taste of future music teachers is instrumental and performance training, which introduces students to performance traditions, musical culture norms, and artistic-aesthetic values. At the same time, it offers significant opportunities not only for the expression of individuality, independence, and creative activity but also for the development of innovation in the future music teacher. A future music teacher should possess a system of theoretical knowledge about the style and taste of the composer, the structure of a musical piece, and the features of harmony and texture. Scholars assert that the deeper the knowledge of a piece, the more it enriches the musician's imagination and thinking. Consequently, in the process of active and thoughtful instrumental activity and preparation in the bayan class, the future music teacher's understanding of the artistic work, the creation of an artistically convincing and vivid music interpretation, and the formation of artistic taste will be deepened [3, p. 127].

Instrumental and performance training is defined as "a multi-component, holistic process of artistic-creative development of the future music teacher, aimed at mastering a certain system of musical-theoretical and practical performance knowledge, skills, and abilities, the formation of musical-aesthetic experience, the development of artistic taste and performance culture, which ensures the achievement of the best result in perceiving, emotionally and intellectually understanding musical art, the comprehensive development of individual creative abilities, and readiness for individualization in instrumental and performance activity." Therefore, the musical-pedagogical and musical-educational orientation of training students in the bayan class in higher artistic educational institutions creates the need for forming the artistic taste of musicians-performers through instrumental training as a way of enriching their aesthetic culture, performance skills, and achieving the multifaceted development of artistic-creative growth [8].

The formation of aesthetic taste in future music teachers during their professional, instrumental and performance training is based on several key components. These include: developed imagination and musical memory, the ability for imaginative thinking, a high level of artistic-aesthetic awareness (including knowledge of types, genres, artistic means, and

materials of musical art), participation in educational, optional, and individual forms of musical activity, as well as an understanding of the significance and role of historical, contemporary, and national musical art, along with its unique stylistic nature [6, p.158].

In this regard, it seems appropriate to highlight the following principles in the process of organizing the formation of aesthetic taste in future educators: consideration of the specifics of art and artistic-aesthetic activity; stimulating the personal and creative potential of students; and ensuring the socio-professional orientation of the educational process.

One of the leading methods for improving the process of forming artistic taste in future music teachers during instrumental and performance training is the method of musical-theoretical analysis. This approach is based on the principles of problem-dialogical and variable learning, fosters students' independence in solving professional tasks, activates cognitive activity, and forms readiness for personal interpretation of musical works. This form of work allows the student to individually comprehend the dramaturgy of a piece, identifying and developing their own aesthetic benchmarks, artistic preferences, and sense of the beautiful.

In this context, the student becomes a creative interpreter, who, through personal taste experience, creates an original, emotionally rich performance. Such originality of expression contributes to the formation of an individual performance style, which is undoubtedly an important factor in the development of artistic taste within instrumental and performance activities.

The application of the method of artistic analogies in the process of instrumental and performance preparation of future music teachers involves a comparative analysis of a musical piece with others that are similar in artistic-image content, genre, and stylistic characteristics. Through this method, a holistic artistic view of the world is more deeply revealed, connections between the author's worldviews are built, and similarities in the use of means of emotional-image expression can be traced. This approach promotes emotional involvement of students in a specific artistic image, activates musical-sensory perception, enhances cognitive activity, stimulates interest in art, and contributes to the development of individual genre preferences and aesthetic taste.

The method of artistic-creative projects also plays a special role in the formation of artistic taste in future music teachers. It not only promotes the development of the student's individuality but also emphasizes their uniqueness as a performer. Through project-based activities, each student has the opportunity to comprehend, realize, and creatively apply their own musical and performance experience. In this context, music becomes a means of spiritual, artistic, and professional self-development. Therefore, this method ensures a multidimensional understanding of musical art as a whole.

Each of the methods discussed plays an important role in the development of artistic taste during instrumental and performance training. They contribute not only to mastering performance techniques but also to shaping the student's inner spiritual world, developing confidence in their abilities. Through these approaches, both the conscious and subconscious of the future music teacher gradually form such skills and abilities as:

- Formation of a comprehensive aesthetic culture;
- Development of artistic taste and artistic performance on a musical instrument;
- Ability to recognize different manifestations of beauty in the surrounding world;
- Ability to conduct musical-theoretical and comparative analysis of musical works, project artistic images;
- Ability to control oneself during a stage performance (development of the performer's volitional qualities);
- Ability to engage in independent creative activity, during which the future music teacher uses acquired knowledge, skills, and abilities;
- Ability to express personal opinions and provide objective assessments;
- Ability to give an emotional evaluation of beauty;

- Development of skills and the need to create beauty;
- Formation of artistic taste, which is manifested in the ability to compare and relate phenomena and objects of the surrounding reality with accepted aesthetic ideals;
- A clear understanding of beauty in all its forms, with established ideals [8, p. 153].
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### Conclusions

Thus, aesthetic taste, formed through musical art in the process of instrumental and performance training, possesses a powerful transformational potential, as it arises not through coercion but as a result of free creative imagination, personal effort, and emotional generalization, which integrates all of the student's inner experiences. The formation of artistic taste, the development of the ability to adequately assess the surrounding world aesthetically, as well as the development of moral orientations that reflect the inner beauty of the individual and signify a high level of spirituality, is only possible under conditions of emotional and cognitive activity. Achieving integrity and harmony in all aspects of shaping the artistic taste of the future music teacher requires considerable effort, enhancing professional and methodological competence, interest in innovative pedagogical technologies, and continuous self-improvement of personal creative and intellectual qualities. All of this is a necessary condition for the effective formation of artistic taste in the process of instrumental and performance preparation.

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