

ICEST 2022**III International Conference on Economic and Social Trends for Sustainability of Modern Society****RESEARCH ON THE «AESTHETIC EDUCATION FUNCTION» OF
CONTEMPORARY RUSSIAN CHORUS ART**

Gao Yun (a)*

*Corresponding author

(a) Jiangxi University of Finance and Economics, Nanchang, Jiangxi Province, China, gaoyun1028@163.com

Abstract

In the modern school, there is a serious need for the moral and aesthetic education of the younger generation. In this regard, this article is aimed at identifying or revealing the effectiveness of the use of choral singing in aesthetic development. The leading approach (or method) to the study of this problem is the approach of Kabalevsky, Abdullin, Asafiev, Apraksina, Shkolyar., which makes it possible to comprehensively consider at school and make the work of the choir a social phenomenon at school, is not an easy task, and joint efforts are needed to solve such a problem team leader, choir members, school administration, parents. The choir is a complex organism, the creation of which, and most importantly, its maintenance, formation, development requires tremendous energy, knowledge, and skills of all interested parties. The article presents theoretical provisions, discloses problems and prospects, conducts research and draws conclusions. The materials of the article are of practical value for teachers of schools and gymnasiums. Analysis, synthesis, systematization, generalization, experiment were used as methods. The results of the article are to determine the effectiveness of the use of choral singing in pedagogy. The purpose of the study is to determine the effectiveness of the introduction of choral singing.

2357-1330 © 2022 Published by European Publisher.

Keywords: Aesthetic education, choral singing, education, music, pedagogy

The Author(s) 2022. This article is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License (<https://creativecommons.org/licenses/by-nc-nd/4.0/>).

1. Introduction

The purpose of the study is to theoretically substantiate and experimentally prove the effectiveness of the integration of arts in the process of musical and aesthetic education of children of senior preschool age.

2. Problem Statement

The relevance of the study is due to the fact that choral singing is the basis of the people musical culture. Choral singing by its nature is distinguished by the natural form of manifestation of the collective creativity of the masses, it is most accessible to them.

3. Research Questions

In the modern school, there is a serious need for the moral and younger generation aesthetic education. The school task was to attract children to additional classes. In general education schools during extracurricular time, circles and sections are organized, where all interested children could study free of charge. The new educational standards pay serious attention to the extracurricular activities of children in a comprehensive school.

In this regard, this article is aimed at identifying or revealing the effectiveness of the use of choral singing in aesthetic development.

4. Purpose of the Study

The article presents theoretical provisions, discloses problems and prospects, conducts research and draws conclusions. The materials of the article are of practical value for teachers of schools and gymnasiums.

5. Research Methods

- contextual,
- comparative analysis of literature,
- generalization,
- observation,
- comparison.

6. Findings

It is assumed that music as a means of education has been used to a greater or lesser extent in all ideological systems since ancient times.

Russian musical culture has a rich heritage that has been preserved from ancient times to our times. Musical art is a part of artistic culture that most emotionally and deeply affects the inner world of a child, makes positive changes in consciousness and mental attitude, creating prerequisites for active

creative development and the formation of aesthetic ideals. In the field of musical culture, there is the most important part that makes up its true ancient origins - this is choral singing. It is based on the main instrument generously presented to us by nature - the voice. Choral singing has absorbed the centuries-old traditions of folk songs and classical music. Constantly being next to us, choral singing captures the souls of children from an early age, creates a harmonious living space around them, brings up an irresistible craving for comprehending the beautiful and eternal. Choral singing is the most effective form of introducing children to the art of music.

Awakening feelings and emotions in a child, contributing to the emergence of natural associations of music with the surrounding reality, choral works are an inexhaustible source of imagination and fantasy, help the child to understand the world around him and develop harmoniously in the process of learning.

The ascertaining experiment was carried out on the basis of the «Center for Child Development - Kindergarten No. 1 with. Buraevo» of the Republic of Bashkortostan in the preparatory group, in order to identify the level of musical and aesthetic education of children of senior preschool age.

The experiment involved 20 people, during which methods were used, modified according to the purpose of the study: creative tasks; diagnostics of indicators of musical and aesthetic development of children 6-7 years old;

The experiment was preceded by a preparatory stage, at which the pedagogical, musicological, psychological, aesthetic literature on the problem under study was studied and analyzed, the purpose, object, subject and objectives of the study were determined. There were interviews with specialists, questioning of parents and teachers. The results of a survey of parents and teachers were processed and analyzed, consultations for educators, workshops, etc. were held. This work has led to the following results.

6.1. Literature Review

At present, the problem of aesthetic education of the younger generation is especially acute for teachers. Various forms and methods of this process are being improved. The value of art in aesthetic education is very great. Introducing children to art contributes to the education of artistic taste and the expansion of the general outlook. Love for the beautiful, respect for serious art, good taste, which allows you to accurately distinguish the real from the fake, the eternal from the momentary, must be developed in children from an early age (Anisimov, 2014). The further development and formation of the personality depends on what «foundation» will be laid at a given age. Among the types of art available already in the first years of a child's life, a special place belongs to music (Arismendi, 1989). It is able to convey the most diverse shades of the emotional and psychological state of a person, his experiences, moods, feelings. Essentially, none of the other forms of art can display the dynamics of experiences with the truthfulness and completeness, as music does. The dynamics of feelings, hidden in a piece of music and conveyed by a complex of certain musical and expressive means, becomes an object of deep analysis for the listener. Music makes children more sensitive and responsive, develops their emotionality, awakens interest in creativity. It brings up the ability to perceive the beautiful, making the life of children spiritually richer (Belkina, 2018).

One of the most accessible types of musical performance is singing. Since ancient times, singing has been the result of an exceptional state of the human soul. But choral singing has a much greater impact on the listener. After all, this is mass art, it provides for the collective performance of the art works. And this means a large group of people are united by one idea, subject to a single artistic and performing design. Children's awareness that when they sing together, it turns out well and beautifully, each of them realizes he participates in this performance and the work sung by the choir sounds more expressive and brighter than if the child performed it alone, awareness of this collective power performance has a tremendous impact on young singers (Barsukova, 2019).

Singing in a choir is the best way to develop the musicality of not only the voice, but the whole complex of musical data: hearing, memory, sense of form and rhythm, figurative and emotional thinking - everything that determines the taste and depth of perception of musical works. It is no coincidence that all the well-known musical and pedagogical systems of the world consider choral singing as the leading component of musical education (Boguslavskaya, 2020). Choral singing develops the artistic taste of children, expands and enriches their musical horizons, and contributes to an increase in the cultural level. Classes in the team have a great influence on the formation of the character of the child. The choir requires a great culture, and a culture not only external, but also internal (Bolotina, 2003). He brings up tact, delicacy, a sense of friendship and responsibility for his actions to the guys, respect for the team, joint creativity, and, of course, discipline (Bugaeva, 2015).

In the children's choir, educational tasks are solved mainly through the teaching of choral singing, which is carried out on the basis of the systematic general and musical development of the members of the collective (Prokhorov, 2017). In the process of learning, children are instilled with a conscious attitude to choral art, to the content of the performed works, to the means of musical expression, to their own performance, to mastering vocal skills.

A well-chosen repertoire instills in the team the necessary vocal and choral skills (Vetlugina et al., 2018).

A special place in the classroom is given to musical literacy, which provides basic musical and theoretical information and contributes to a conscious approach to understanding musical works (Vinogradov, 2009).

Concert performances check the growth of the team, the level of its artistic education. Performances in front of the audience bring up each participant's performing abilities - the ability to consciously, confidently and expressively perform the learned works (Vetlugina, 2019).

Today, when society attaches the greatest importance to entertainment programs, when our children hear only pop, often simplified music on television and radio programs, a full musical education based on examples of classical music is becoming increasingly important. The need for a harmoniously developed personality is increasing in modern society. The teacher can awaken in schoolchildren the constant need to communicate with highly artistic music. The development of interest in choral singing among children - as a centuries- Russian people old tradition, will be facilitated by the choral repertoire and various creative situations in choral classes (Vygotsky, 1997). They can help children see in music lessons the pursuit of what are usually called universal values. (Vygotsky, 1991).

It is known that in a number of general education schools in the Russian Federation there are no choirs. However, a school cannot do without choirs today, at least that is what the vast majority of the school administration, the heads of the Main Directorate of Additional Education and Upbringing of the Ministry of Education of the Russian Federation, say, where issues of activating choral culture in our schools are being actively developed (Gasanova, 2005).

As a collective form of musical performance, choral singing has several important musical, aesthetic and educational advantages over solo singing. In a study by methodologist Kuliyev emphasizes the important role of collective music-making in the individual artistic taste, musical abilities, and personal qualities development. «Joint classes of students with different levels of abilities in the same musical group play a big role both in educational work in general and in the musical and aesthetic development of schoolchildren» (Gorohova & Makarova, 2005).

The process of choral singing creates a good opportunity to monitor the individual manifestations of the each student character. It is known from practice that individual music teaching, when a teacher deals with a student «face-to-face», to some extent fetters the student, who understands perfectly well that all his musical and human manifestations are the teacher's observation subject at every minute of performing a musical task. This awareness sometimes has a very negative effect on the external manifestations of the student's musical feeling, which, as it were, is «inconvenient » for him to manifest in the presence of an adult person - a teacher (Davydova, 2006). And in the choir, a child, teenager, young man most often does not notice the moment when they are the object of pedagogical attention (Gorkova & Gubanova, 2007).

Thus, choral singing as a collective musical activity, actively influencing the development of musical and general culture of students, has the following positive features:

- i. since singing in the choir is a form of collective activity, students are easier to supervise and teach;
- ii. activities within the choir develop the communication and behavioral skills of students;
- iii. choral singing allows to develop the personal qualities of students, which can be used not only by themselves, but also by society;
- iv. singing in the choir allows you to develop, on the one hand, the individuality of the student, and on the other hand, his ability to work in a team, which contributes to the formation of positive qualities and leveling the negative;
- v. the study of creative activity within the choir allows you to track how different social groups interact with each other within the team, as well as how the individual qualities of leaders and those who prefer to obey are manifested;
- vi. with choral singing, it becomes possible to effectively and fairly objectively assess the positive and negative aspects of the creative activity of each of the students (Doronova, 2017).

Choral singing at school is a type of leisure activity for a child. He participates in it of his own free will, in his free time. This principle imposes other requirements on the singers of the school amateur choir

and reflects the specifics of the work. If in a music school or studio the principle of compulsory attendance, because This is a music school and the main task is education. Then in the extracurricular activities of a general education school, the main thing is not teaching children the choral art, but cultivating interest in the choral art. Defining musical education at school as «education carried out by means of music», O.A. Apraksina relied on the general pedagogical interpretation of the term «education» - the development of the spiritual and physical strength of children, adolescents and youth, the formation of their worldview and the acquisition of knowledge, skills and abilities. Apraksina believed that «the result of the work of a teacher-musician depends on how much he understands the essence of musical art, its specifics, its ideological functions, cognitive and educational opportunities, the nature of the influence on the thoughts and feelings of students of different ages» (Dubrovskaya, 2019).

Modern musical pedagogy is based on the concept of musical education by Kabalevsky, who emphasizes that «musical education is not the education of a musician, but, above all, the education of a person. The main task of mass musical education is not so much the teaching of music in itself, but the influence through music on the entire spiritual world of students, and, above all, on their morality (Zaporozhets, 2020).

Choral activity in a secondary school is a specific form of musical education, which is based not on teaching, but on educational tasks related to the formation of the aesthetic taste of children, familiarization with musical culture, the purpose of which is to transfer the experience of musical activity (creation, performance, perception, analysis of a musical work) student singers. Choral activity is a voluntary form of the child's activity, the «key» to the knowledge and understanding of music. Specific are the form and means of education in this kind of choir.

Ushinsky wrote: In a song, and especially in a choral one, there is not only something that enlivens and refreshes a person, but something that organizes work, disposing friendly singers to a friendly cause. Choral singing - merges several separate feelings into one strong feeling and several hearts into one strong feeling heart (Zimina, 2000).

So, choir circles are a powerful factor in the overall system of musical and artistic education of schoolchildren. Considering the choir circle as the most important area of extracurricular work, the music teacher should set the special task of instilling in students the correct singing skills, educating and protecting the children's voice, educating choral skills, skillfully combining these special tasks with educating children's musical ear and taste and raising their general musical culture.

6.2. Statistical Analysis

At the ascertaining stage of the experiment, the starting level of musical and aesthetic education of children, their emotional and value attitude to musical and aesthetic activities was revealed. Children with high rates of musical and aesthetic development are characterized by purposefulness, adequate aesthetically active perception of music, unity of the emotional and intellectual, and differentiation of auditory sensations. Inner hearing and musical representations are associated with the ability to hear and experience music inwardly. Children perceive, realize the expressive means of music, understand how the composer achieves the aesthetic effect of the impact of the musical image on the listener, establish cause-

and-effect relationships between the emotional content of the musical image and the means of expression (Doronova et al., 2002).

So, for example, in the technique «Draw the heard music» Mardanova Alfiya absolutely accurately determined the minor mood of the work, almost correctly gave it a name, saying: «As if it hurts someone», they logically chose the words to describe and conveyed what they heard in their drawing to colors appropriate to the mood of the music. The names «Someone is crying» (Kazikhanov Renaldo), «Clouds in the sky and it's raining» (Murzin Vadim), «Autumn mood» (Davletbaeva Maryam), «I want to cry» (Shakirova Rusalina) were invented. Thus, we can conclude that five children felt the work, saw all its depth, and conveyed their feelings in the drawing.

Children with an average level of musical and aesthetic development were not so accurate in their answers, but after repeated listening to the name, most of the children spoke out, choosing the right words to describe. Therefore, in the drawing they most closely conveyed the musical image. Only Zakirov Nurbulat's music touched superficially (Kabalevsky, 2019).

He could not tell about the play he heard, and his drawing reflected only the plots that he wanted to draw at the moment.

Focusing on indicators, the children were given similar tasks, which were also evaluated and recorded, and the result was entered in a Table 1.

Table 1. The level of musical and aesthetic development of children at the beginning of the experiment

High 45% (45%)	Intermediate (35%)	Low level (20%)
Arslanov Aidar	Garaykhanova Evelina	Davletgareeva Milyausha
Gaisin Rinat	Gindullin Ildar	Dusmetova Guzel
Davletbaeva Maryam	Dyusmetov Denis	Zakirov Nurbulat
Kazikhanov Renaldo	Karamov Radim	Ruslamkhanova Victoria
Mardanova Alfiya	Murtazin Lenar	
Khamitov Ainur	Musina Dinara	
Murzin Vadim	Khamatkhanov Ainur	
Sultanov Ilnur		
Shakirova Rusalina		

Based on the activities carried out, we can say that art as a means of aesthetic education in a preschool institution is implemented in the art cycle classes (music, drawing, speech development). Most children have good indicators of musical and aesthetic education, but not all children have a developed artistic culture. Not everyone can show their creative abilities, they are not able to perceive aesthetic phenomena in the surrounding reality and art. An aesthetic assessment of phenomena, surrounding objects can be given with the help of leading questions.

The result of the ascertaining experiment is indicated in the form of a diagram (Figure 1).

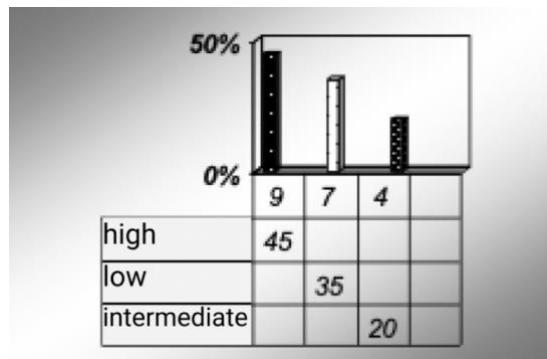


Figure 1. The level of musical and aesthetic development of children at the beginning of the experiment

Therefore, it is necessary to conduct a formative experiment, where to acquaint children with the basics of artistic knowledge and involve them in artistic and aesthetic activities, integrating different types of art in music classes.

7. Conclusion

Introducing children to the treasures of world culture and choral singing is a necessary condition for achieving the main goal of aesthetic education - the formation of a creatively developed, harmoniously perfect holistic personality with a great desire to perform actions and actions in life, guided by the laws of beauty. To teach a child to see beauty everywhere and in everything is the true goal of aesthetic education, and choral singing is an active and effective assistant in solving this important task. Aesthetic education in choral singing not only opens the child's soul to the perception of colors, timbres and sounds, but also contributes to a deeper and more complete understanding of the world, and a comprehensive disclosure of its inner content. Through choral singing, the main and true human need is revealed - the need for beauty, the desire for harmony, integrity and balance, which is inherent in every child by nature. Choral singing, in close connection with aesthetic education, enables the child to touch beauty at all stages of personality development, contributing to its harmonious improvement. And it is choral singing, refracted in aesthetic education, that allows a child to learn the fundamental foundations of human existence - beauty, goodness and truth.

References

- Anisimov, V. N. (2014). *Diagnostika muzykal'nyh sposobnostej detej* [Diagnosis of musical abilities of children]. Humanit. ed. center VLADOS. <https://cloud.mail.ru/public/5hM4/N8NVYvndy>
- Arismendi, A. L. (1989). *Doshkol'noe muzykal'noe vospitanie* [Preschool musical education]. Progress. <https://coollib.com/b/499137-alsira-legaspi-arismendi-doshkolnoe-muzyikalnoe-vospitanie/read>
- Barsukova, N. G. (2019). *Muzika v detskom sadu: planirovanie, tematicheskie i kompleksnye zanyatiya* [Music in kindergarten: planning, thematic and complex classes]. Volgograd: Teacher. https://www.tdabris.ru/catalog/doshkolnaya_literatura/barsukova_muzyka_v_detskom_sadu_planirovaniye_tematicheskie_i_kompleksnye_zanyatiya_dou_fgos_do_.php
- Belkina, V. N. (2018). *Doshkol'nik: obuchenie i razvitiye. Vospitateli i roditeli* [Preschooler: learning and development. Educators and parents]. Yaroslavl: «Academy of Development».
- Boguslavskaya, E. (2020). *Musical education in kindergarten*. Education.

- Bolotina, T. V. (2003). *Convention on the Rights of the Child and the legislation of the Russian Federation in questions, answers and comments*. CGL, Academy of APK and PRO. <https://www.livelib.ru/book/1001695898-konvensiya-o-pravah-rebenka-i-zakonodatelstvo-rossijskoj-federatsii-v-voprosah-otvetah-i-komentariyah-tatyana-bolotina>
- Bugaeva, Z. N. (2015). *Uroki muzyki v detskom sadu [Music lessons in kindergarten]*. Stalker.
- Davydova, M. A. (2006). *Muzykal'noe vospitanie v detskom sadu [Musical education in kindergarten]*. VAKO. <https://cloud.mail.ru/public/3dMX/2KBuRZ6qR>
- Doronova, T. N. (2017). *Ot doshkol'nogo uchrezhdeniya k shkole [From preschool to school]*. LINKA-PRESS.
- Doronova, T. N., Golubeva, L. G. & Goddonova, N. A. (2002). *Iz detstva v yunost': programma dlya roditelej i vospitatelej po formirovaniyu zdorov'ya i razvitiyu detej 4-7 let [From childhood to adolescence: a program for parents and educators on the formation of health and development of children 4-7 years old]*. Education.
- Dubrovskaya, E. A. (2019). *Upravlenie processom muzykal'nogo obrazovaniya v doshkol'nyh uchrezhdeniyah [Management of the process of musical education in preschool institutions]*. Education.
- Gasanova, R. K. (2005). *Sintez iskusstv. Kompleksnye zanyatiya dlya detej doshkol'nogo vozrasta [Synthesis of arts. Comprehensive classes for preschool children]*. Publishing house BIRO.
- Gorkova, L. G., & Gubanova, N. F. (2007). *Prazdniki i razvlecheniya v detskom sadu [Holidays and entertainment in kindergarten]*. VAKO. <https://www.livelib.ru/author/209724/top-n-f-gubanova>
- Gorohova, L. A., & Makarova, T. N. (2005). *Muzykal'no-teatral'naya deyatelnost' v doshkol'nom obrazovatel'nom uchrezhdenii [Musical and theatrical activities in the preschool educational institution]. Integrated classes*. TC Sphere.
- Kabalevsky, D. B. (2019). *Kak rasskazat' detyam o muzyke [How to tell children about music]*. Education. <https://www.labirint.ru/books/106670/>
- Prokhorov, A. M. (2017). *Bol'shaya sovetskaya enciklopediya [Great Soviet encyclopedia]*. Publishing house «Soviet Encyclopedia».
- Vetlugina, N. A. (2019). *Nravstvenno-esteticheskoe vospitanie rebenka [Moral and aesthetic education of a child]*. Education.
- Vetlugina, N. A., Dzerzhinskaya, I. L. & Komissarova, L. N. (2018). *Metodika muzykal'nogo vospitaniya v detskom sadu [Methods of musical education in kindergarten]*. Education.
- Vinogradov, L. V. (2009). *Development of musical abilities in preschoolers*. Publishing house - Educational projects. https://inet-kniga.ru/catalog/obshchestvennye_i_gumanitarnye_nauki/pedagogika/doshkolnaya_pedagogika/73_62/
- Vygotsky, L. S. (1991). *Pedagogicheskaya psihologiya [Pedagogical psychology]*. In V. V. Davydov (Ed.). Pedagogy. <http://lib.mgppu.ru/opacunicode/app/webroot/index.php?url=/notices/index/IdNotice:11235/Source:default>
- Vygotsky, L. S. (1997). *Voobrazhenie i tvorchestvo v detstve [Imagination and creativity in childhood]*. SOYUZ. https://pedlib.ru/Books/7/0060/7_0060-1.shtml
- Zaporozhets, A. V. (2020). *Izbrannye psihologicheskie raboty [Selected psychological works]*. Publisher: Moscow Psychological and Social Institute, NPO 'MODEK' Publishing House. <http://lib.mgppu.ru/opacunicode/app/webroot/index.php?url=/notices/index/IdNotice:12564/Source:default>
- Zimina, A. N. (2000). *Osnovy muzykal'nogo vospitaniya i razvitiya detej rannego vozrasta [Fundamentals of musical education and development of young children]*. Humanit. ed. center VLADOS. https://studylib.ru/doc/6217658/zimina-a.n.-osnovy-muzykal._nogo-vospitaniya-i-razvitiya-det...