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# **THEORETICAL AND SCIENTIFIC BASES OF DEVELOPMENT OF SCIENTIFIC THOUGHT**

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## **INNOVATIVE TECHNOLOGIES OF MUSICAL AND AESTHETIC DEVELOPMENT OF A CHILD AS A WAY OF PRESERVATION OF NATIONAL PEDAGOGICAL IDEAS**

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New approaches to the musical and aesthetic development of a child crave the usage of the most effective pedagogical technologies, which, nonetheless, are based on existing scientific principles and historical experience. Innovations that are used as updates in the process of musical and aesthetic development of a child aimed at improving the effect of pedagogical activities and can be both radical and incremental. Creative usage and development of innovative ideas of prominent Ukrainian pedagogues is a pedagogically expedient and effective direction of working on this way.

Musical and aesthetic development of a child is based on the communicative functions and organization of musical and aesthetic conversation in the children's group. The basis of innovative technologies of musical and aesthetic development of a child is a collective activity that combines improvisational motion or rhythmic recitation during the musical accompaniment sounding, group singing, group reading poems or prose with dramatization elements, ensemble musical instruments playing, dancing.

Leading Ukrainian pedagogues and scientists always emphasized the special role of the collective in the process of upbringing of a child. For example, A. Makarenko, who tried to tutelage a child through the team being, for the team and, most importantly, in the team conditions, underlined that only in the team child gets the opportunity to fully develop their creative abilities [1]. Joint creative activity is especially effective for gaining practical musical and pedagogical experience of a preschool child. Participation in the children's creative team contributes to the formation of such qualities of character as: activeness, initiativeness, discipline, sensitivity, humanism, modesty and respect for others. In the process of consistent and purposeful musical and aesthetic development, public performances of children's creative team members in front of other children or adults, leads reveal their talents, acquisition of basic musical and aesthetic knowledge, skills and abilities, learning of building relationships based on responsibility, mutual respect and mutual assistance. In the process of even primitive creative cooperation, they have the opportunity to assert themselves, get a self-realization, a self-expression. A talented child gets the opportunity to feel their own significance and join the treasury of musical and aesthetic national culture.



The importance of the collective in the process of musical and aesthetic development of a child was emphasized by the outstanding Ukrainian pedagogue V. Sukhomlynsky. In his opinion, purposeful creative work and friendly relations among members of the children's creative team had a positive effect on maintaining mental balance, helping to develop individual abilities and skills. During the collective musical and aesthetic cooperation child had been learning to combine personal interests with the interests of others [2].

Leading Ukrainian pedagogues, including H. Alchevska, B. Grinchenko, S. Rusova, G. Khotkevych, also proclaimed the effectiveness of musical and aesthetic development of a child through collective activity. They confidently demonstrated that child's participation in any creative team has a positive impact on it's: musical and aesthetic development, formation of spiritual needs and values, increasing educational and cultural potential.

For example, S. Rusova, during her attempts to substantiate the theoretical issues of child growth in her scientific work "Theory and practice of preschool education", paid considerable attention to the musical and aesthetic development of a child. In her practical activities, which she had began from her early youth, S. Rusova (Lindfors) actively tried to support and develop the Ukrainian national culture. At the children's educational institution, which was organized by her and her sister, there was a drama group, supported by remarkable figures of Ukrainian culture: M. Lysenko, M. Starytsky and P. Chubynsky. At the same time, pedagogue consistently introduced ethnographic holidays and rituals into the process of musical and aesthetic development of a child. Emphasizing the importance of collective folk celebrations, she insisted that such traditional events nurture children's ethical and aesthetic feelings [3].

G. Khotkevych also was outstanding pedagogue-innovator in the early twentieth century. His creative activity was very diversified. He was interested in ethnography, bandura art, amateur theater, literature, pedagogy and painting. G. Khotkevych's pedagogical ideas were also based on the foundations of the Ukrainian people's national culture. In the process of pedagogical and musical-aesthetic activity he widely used shchedrivky (folk carols), kolyadky (Christmas carols), vesnyanky (spring songs) [4]. He considered that such forms of collective theatrical action as: children's nativity scene, "goat's walking", group carol's singing, shouting poetic Christmas greetings and Christmas carols, spring roundelays – are rational, accessible and effective forms of musical and aesthetic development of the child [5].

Therefore, modern pedagogues and educators effectively preserve and retransmit national pedagogical ideas through the innovative technologies of musical and aesthetic development of a child. Researching, preservation and creative development of the own people's art heritage is the basis for the creation of innovative technologies of musical and aesthetic development of a child during today's globalization [6]. Currently, the collective performance of kolyadky, vinshivky (congratulations songs), shchedrivky, roundelays, folk dances are actively used during preschool children's upbringing. An important component of the introduction of innovative technologies of musical and aesthetic development of a child – is a collective listening, or video review

of the best examples of national culture in various genres, with obligated educator's or music teacher's comments and explanations, followed by next discussion. Such forms of pedagogical activity are encouraging a child to musical, aesthetic development and stimulate the process of revealing individual abilities in the children's team conditions.

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