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## CONTEMPORARY TRENDS IN DEVELOPING ARTISTIC AND AESTHETIC TASTE IN FUTURE SPECIALISTS OF MUSICAL ART

**Relevance of the problem.** *The article presents a theoretical and methodological analysis of the problem of developing artistic and aesthetic taste in future specialists of musical art. The relevance of the study is determined by the growing role of value-based and aesthetic orientations in the professional training of musicians operating within a polystylistic and transcultural artistic milieu. The aim of the article is to substantiate the essence of artistic and aesthetic taste as an integrative professional and personal quality of future specialists of musical art, and to justify the methodological approaches to its development in the course of professional training. Research objectives consist in clarifying the essence of the concept of 'artistic and aesthetic taste' with regard to philosophical-aesthetic, musicological, and pedagogical contexts; analysing its philosophical-aesthetic and music-pedagogical foundations; identifying contemporary methodological approaches to its development; and substantiating its structural components in future specialists of musical art.*

**The theoretical and methodological foundations** are grounded in classical and contemporary aesthetics emphasising value judgement, aesthetic experience, and interpretive activity, as well as in a range of methodological approaches – culturological, hermeneutic-interpretive, axiological, creative-integrative, reflective, and innovative-technological. **Research results.** *The article reveals the philosophical and aesthetic foundations of developing artistic taste. Contemporary trends are outlined on the basis of scientific approaches ensuring a transition from fragmented artistic knowledge to a holistic, value-motivated, and professionally conscious evaluation of musical phenomena and their stylistically adequate interpretation. Artistic and aesthetic taste is defined as an integrative personal quality formed through sensory-intellectual perception, stylistically adequate interpretive-performative skills, reflective self-assessment, and social-communicative orientation in performative and pedagogical activities. Its five-component structure is substantiated: motivational-axiological, perceptual-cognitive, interpretive-stylistic, performative-reflective, and social-com-*

*municative. The development of artistic and aesthetic taste is considered in connection with trans-cultural trends and the application of contemporary music-digital technologies as factors that contribute to the enrichment of students' artistic experience and the formation of their artistic and aesthetic taste through engagement with musical works from diverse cultural traditions.*

**Key words:** *artistic and aesthetic taste, musical art, training of contemporary specialists, stylistic adequacy.*

**Introduction.** The problem of developing artistic and aesthetic taste in future specialists of musical art is one of the key issues in contemporary socio-cultural space, given a complex of interrelated factors: socio-cultural, axiological, educational, and innovative-technological. Its relevance is determined by the fact that the contemporary artistic environment is characterised by polystylistic diversity, intensive intercultural interaction, and expanding access to heterogeneous musical content.

In these circumstances, a contemporary specialist of musical art must not only navigate a vast array of musical information, but also engage in its value-based aesthetic selection. Insufficient development of artistic and aesthetic taste leads to eclecticism in performative practice, a loss of stylistic adequacy, superficial imitation of outwardly impressive models, and a decline in the artistic persuasiveness of interpretations of the repertoire performed.

This problem acquires particular significance in the context of the modernisation of arts education, its orientation towards student-centredness, the competence-based approach, and the development of students' autonomy and reflexivity. In this context, self-regulated learning emerges as an important condition for the student's development as a subject of their own professional growth – one capable of planning, monitoring, and evaluating the outcomes of their own musical-performative activity [1; 2]. The development of artistic and aesthetic taste in this context is not a mechanical transmission of normative aesthetic models, but rather a process of individual engagement with artistic values, which presupposes the student's active stance, their capacity for self-analysis, self-correction, and responsible artistic choice.

The relevance of this problem is further reinforced by the fact that the artistic and aesthetic taste of a future teacher of artistic disciplines directly influences the formation of the value-aesthetic orientations of pupils and students. A lack of development of this quality in a teacher results in the reproduction of incidental or superficial artistic preferences, which has a negative impact on the quality of music-aesthetic education of the younger generation.

**The aim of the article** is to provide a theoretical analysis of the phenomenon of 'artistic and aesthetic taste' as an integrative professional and personal quality of future specialists of musical art, and to justify the methodological approaches to its development in the course of professional training.

**Research objectives:** to clarify the essence of the concept of 'artistic and aesthetic taste of a future specialist of musical art' with regard to philosophical-aesthetic, musicological, and pedagogical contexts;

- to analyse the philosophical-aesthetic and music-pedagogical foundations of developing artistic and aesthetic taste in future musicians;
- to identify contemporary methodological approaches to developing artistic and aesthetic taste in present-day students;
- to substantiate the structural components of artistic and aesthetic taste in future specialists of music education.

**Theoretical and Methodological Foundations of the Study.** The theoretical and methodological foundations of the study are grounded in the ideas of classical and contemporary aesthetics that emphasise the role of value judgement, aesthetic experience, and interpretive activity, and in a range of methodological approaches – culturological, hermeneutic-interpretive, axiological, creative-integrative, reflective, and innovative-technological – which are specified within the domain of music education and art in order to address the problem of developing aesthetic taste.

**Research Results.** The conceptualisation of the problem of artistic and aesthetic taste has a long history and originates in philosophical-aesthetic thought, where the categories of beauty, harmony,

measure, artistic value, and the human capacity for aesthetic judgement were regarded as important factors in the spiritual development of the personality. In the philosophy of I. Kant [3], taste is defined as the capacity to judge the beautiful. In the Critique of the Power of Judgement, the author considers the essence of taste as a specific form of reflective judgement grounded in disinterested pleasure, which arises in the process of contemplating and evaluating an aesthetic object without reliance on clearly formulated rules or knowledge – that is, it cannot be reduced to a logical concept, yet at the same time lays claim to universal validity.

Kant also regards disinterestedness as a key feature of aesthetic taste: the pleasure derived from the beautiful is not associated with practical benefit, utility, or the desire for possession. Thus, artistic taste, according to Kant, is manifested where a person takes pleasure in the form of an object as such. In understanding artistic and aesthetic taste through a Kantian lens, it is significant that his conception combines the subjectivity of aesthetic experience with the possibility of intersubjective agreement on evaluations.

A deepening of the understanding of the essence of artistic taste is evident in the philosophy of G. W. F. Hegel [4], who considered art not merely as a domain of sensuous enjoyment or subjective preference, but as a particular form of the manifestation of truth in sensuous-imagistic form. In contrast to the Kantian emphasis on disinterested aesthetic judgement, Hegelian aesthetics shifts attention towards the substantive-spiritual nature of the artwork, its capacity to express an idea, the historical spirit of an era, and the level of cultural self-consciousness. In this context, artistic taste is not reducible to an individual capacity to ‘like’ or ‘dislike’, but emerges as a culturally mediated ability to recognise the inner unity of artistic form and the spiritual content of a work.

In the Eastern philosophical tradition, particularly in Confucianism, music appears as an important factor in the moral-aesthetic development of the individual. In this approach, the aesthetic is inseparable from the ethical, and music is regarded as a means of harmonising a person’s inner world, their behaviour, and their social environment. According to the teachings of Confucius [5], music (yue), together with ritual (li), forms a holistic system of influence on the individual, promoting the cultivation of moral virtues, the development of a sense of measure, restraint, and inner equilibrium. It is through musical practice that a person acquires the capacity for self-regulation, the alignment of their own emotions with socially accepted norms, and the achievement of harmony between the individual and the collective.

Thus, in the Confucian tradition, music is regarded not merely as an artistic phenomenon, but as an instrument for forming social order, insofar as it influences the emotional-axiological sphere of the person and determines the character of their interaction with others. It fulfils the function of a kind of ‘ethical resonator’ that aligns the inner states of the individual with the established norms of culture. It follows that artistic taste in this context is not confined to individual preferences, but acquires the status of an indicator of spiritual maturity and moral cultivation [5].

Such an approach is of fundamental significance for contemporary music-pedagogical education, as it allows the development of artistic and aesthetic taste to be viewed as a process that combines emotional-sensory experience, value-based reflection, and normative-ethical regulation. In this context, music functions not only as an object of aesthetic perception, but also as a means of forming a holistic personality capable of harmonious coexistence within a transcultural space.

To summarise, in the aesthetic-philosophical thought of the past, artistic taste emerges as a multidimensional phenomenon in which sensory perception, intellectual-analytical reflection, and value-normative evaluation of artistic phenomena are combined. Both the Western and Eastern traditions emphasise its connection with the spiritual development of the individual, the capacity for harmonising one’s inner world, and conscious interaction with the cultural environment.

In contemporary scholarly discourse, taste is increasingly understood not as a purely individual inclination, but as a socially and culturally conditioned capacity. P. Bourdieu [6] links judgements of taste with social experience, cultural capital, and mechanisms of distinction. For music pedagogy, this position is of fundamental importance, since students’ taste orientations are formed not in isolation, but within a system of educational, cultural, and communicative influences.

In the scholarship on music education, artistic taste is considered in connection with active music-making, interpretive experience, critical listening, and reflective engagement with musical phenomena. K. Swanwick [7] emphasises the need to teach music musically – that is, through meaningful artistic activity – whilst D. Elliott and M. Silverman [8] underscore the practical, activity-based nature of musical cognition.

In Ukrainian music-pedagogical scholarship, artistic and aesthetic taste is likewise regarded as a component of the individual's artistic culture, developed through active perception, analysis, interpretation, and evaluation of artistic phenomena. The works of O. Oleksiuk [9], H. Padalka [10], O. Rudnytska [11], and other scholars substantiate the significance of music-aesthetic education, artistic thinking, the integration of the arts, and a value-based attitude towards art in the professional training of future specialists of musical art.

Thus, the evolution of aesthetic ideas evidences a gradual shift from understanding taste as a predominantly individual quality towards its interpretation as the outcome of a complex interaction between cultural experience, educational influence, and personal reflection.

At the same time, an analysis of sources reveals a number of insufficiently developed questions: clarifying the relationship between the concepts of 'artistic taste' and 'artistic and aesthetic taste'; determining the structure of artistic and aesthetic taste in accordance with the specific nature of music-performative activity; substantiating methodological approaches to its development in the context of contemporary arts education; and combining traditional pedagogical means with the potential of innovative pedagogical and information-communicative, including digital, technologies.

Of fundamental importance for our study is the distinction between aesthetic taste, artistic taste, and artistic and aesthetic taste. In examining the essence of the concept of 'aesthetic taste', scholars emphasise its significance as one of the components of a person's aesthetic culture, realised in the need to perceive and experience beauty and refinement – both in one's environment and in works of art – and conditioning the capacity to act on the basis of certain norms of beauty and morality.

Artistic taste is interpreted as a specialised form of the manifestation of aesthetic taste in the sphere of art, which, as V. Petko notes, directly influences the individual's capacity for evaluating the artistic quality and stylistic adequacy of an artwork [12].

In our view, the concept of 'artistic and aesthetic taste' is broader, since its manifestation encompasses not only the sphere of art, but also the general system of aesthetic values, ideals, orientations, and criteria that determine the individual's attitude towards both artistic and non-artistic reality, and constitutes a holistic value-worldview quality of the individual, encompassing such spheres as moral-ethical self-expression, the culture of creative communication, and so on [10; 11]. Accordingly, the artistic and aesthetic taste of a future specialist of musical art is understood as an integrative professional and personal quality that is formed on the basis of the assimilation of a system of aesthetic and artistic values, orientations, and criteria for the evaluation of artistic phenomena, and is realised in the capacity for stylistically adequate interpretation, reflective self-improvement, and the social-communicative transmission of artistic values through the means of musical art.

An important factor in expanding the artistic and aesthetic experience of the future musician is their capacity to engage with musical phenomena in intercultural and transcultural dimensions. In this context, the development of artistic taste in the future musician should be considered in close connection with the cultivation of their transcultural competence, since it is precisely engagement with diverse cultural traditions, comparative reflection upon them, and creative interpretation that ensures the formation of value-grounded and stylistically adequate performative orientations [13].

For the successful professional activity of the future specialist, the formation of artistic and aesthetic taste holds important professional-regulatory significance. As S. Shyp [14] notes, it is precisely the possession of a developed taste that determines the student's ability to recognise the artistic value of musical phenomena, to correlate performative means with the style and genre of a work, to avoid eclecticism, to evaluate interpretations with reasoned argument, and to exercise independent artistic choice. In this regard, as the scholar emphasises, the problematic of Historically Informed Interpretation (HIP) is of particular relevance, as it foregrounds the connection between the per-

former's stylistic awareness, their understanding of the semiotic features of the musical text, and the artistic persuasiveness of their interpretation. In this sense, taste fulfils the function of an inner regulator of interpretive-performative and pedagogical activity [14].

The development of artistic and aesthetic taste in the musician must be grounded in a system of interrelated methodological approaches, since the matter at hand is not an individual skill, but a complex integrative formation that combines perceptual, cognitive, axiological, interpretive, performative, and reflective mechanisms, whose essence is illuminated through reference to the guiding principles of such scientific approaches as the culturological, hermeneutic-interpretive, axiological, creative-integrative, reflective, and innovative-technological approaches.

The appropriateness of drawing upon the leading ideas of the *culturological approach* is explained by the fact that its principles direct attention towards immersing the future specialist of musical art in the broad context of artistic culture, and thereby towards cultivating a conscious appreciation of the distinctive character of works belonging to different styles, epochs, and national traditions, as well as an understanding of the connections between music and literature, performative and visual arts, and broader socio-cultural processes [6; 11]. The appropriateness of this approach also lies in the fact that artistic and aesthetic taste cannot be developed as an externally imposed norm; it must become an internally accepted system of aesthetic orientations, connected with the musician's personal experience and interpretive autonomy.

*The hermeneutic-interpretive approach* creates conditions for revealing the semantic depth of musical works on the basis of an analysis of their artistic-imagistic content, the manifestation of intonational semantics, the genre-stylistic context, and the unique character of the composer's artistic conception. Mastery of the technique of hermeneutic analysis of musical works will enable the musician to acquire the capacity to comprehensively evaluate and offer an individually personalised interpretation of the artistically chosen content of a work, and to achieve adequacy in its performative and pedagogical interpretation [7; 8; 14].

*The axiological approach* orients students towards developing a system of artistic values and the capacity to distinguish the artistically significant from the secondary, the aesthetically appropriate from the merely outwardly impressive, the original from the banal, the coherent and stylistically justified from the incidental. Within this approach, artistic and aesthetic taste emerges as the axiological foundation of the musician's professional judgement [6, 15]. Its realisation thus fosters the musician's capacity for artistic-aesthetic differentiation of repertoire and guards against an eclectic perception of art [6].

*The creative-integrative approach* ensures the development of artistic and aesthetic taste as an integrative professional quality that arises from the synthesis of knowledge, skills, experience, and value orientations, and from the enrichment of the modes of their realisation – from reproductive-imitative to variable and independently creative. Particular significance in this context is acquired by the interdisciplinary coordination of the content of professional training, which ensures the interpenetration of historical-theoretical and performative disciplines, their substantive coherence, and the formation of future specialists' capacity for flexible and variative creative application of the acquired knowledge and skills in diverse forms of music-professional activity. This interpenetration of the content of music-theoretical, historical-stylistic, performative, and pedagogical disciplines promotes the transition from the acquisition of individual elements of musical activity to their holistic, artistically motivated application [16; 17].

The appropriateness of drawing upon the *reflective approach* is explained by its orientation towards developing the student's subjective stance, their intrinsic motivation, capacity for self-assessment, self-correction, and awareness of their own artistic decisions. The significance of reflection in the professional development of musicians is emphasised in contemporary research on music learning, where it is regarded as a factor in the awareness of one's own performative trajectory, the making of interpretive decisions, and professional self-development [18].

*The innovative-technological approach* presupposes the use of current scientific and methodological-pedagogical achievements, as well as contemporary information-communicative and digital

tools: audio and video recording, comparative analysis of performances, spectral software, interactive educational resources, and digital platforms for self-monitoring and reflection. The significance of its principles thus lies not in a simple renewal of traditional teaching methods and techniques, but in expanding the possibilities for the analytical perception of musical works, the objectification of individual parameters of performance, and their combination with artistic-aesthetic evaluation. At the same time, digital tools should also be regarded as an effective instrument for supporting student-centred learning, within which the student gradually acquires the experience of independent analysis, comparison, correction, and artistically grounded selection of performative-interpretive decisions [19; 20].

Thus, the development of artistic and aesthetic taste in a contemporary specialist of musical art is ensured by the unity of the culturological, hermeneutic-interpretive, axiological, creative-integrative, reflective, and innovative-technological approaches. Together, they create conditions for the development of the capacity for value-motivated, stylistically adequate, and reflectively conscious perception and interpretation of musical art.

A synthesis of the foregoing data allows the conclusion that the artistic and aesthetic taste of the future specialist of musical art is of a systemic-dynamic character. Its components do not exist in isolation, but interact with one another in the processes of perceiving, analysing, evaluating, interpreting, and pedagogically transmitting artistic values.

The structural components of artistic and aesthetic taste appropriately include the motivational-axiological, perceptual-cognitive, interpretive-stylistic, performative-reflective, and social-communicative components.

*The motivational-axiological component* reflects the future specialist's awareness of the significance of artistic and aesthetic taste as a necessary condition for professional activity. It encompasses a value-based attitude towards works of high artistic merit in musical art, an intrinsic need to refine one's own aesthetic criteria, responsibility for the quality of artistic choice, and readiness for professional self-development.

*The perceptual-cognitive component* characterises the capacity for differentiated musical perception and the comprehension of the intonational-linguistic and performative-expressive features of repertoire as an artistic-stylistic phenomenon. Its content comprises knowledge of historical-cultural context, styles, genres, national traditions, intonational semantics, and the principles of musical form, which provide orientation in the intonational-performative features of a work. An important basis for this component is also an understanding of the psychophysiological and cognitive mechanisms of musical perception, memory, and emotional response to music [20].

*The interpretive-stylistic component* is manifested in the capacity for an independent, artistically motivated, and stylistically accurate rendering of the artistic conception of the composer of a musical work. It presupposes the ability to identify the imagistic-semantic centre of a work, to recognise the key, artistically significant features of the uniqueness and value of a musical work, as well as to recognise the key, artistically significant features of the uniqueness and value of multi-stylistic repertoire, to select appropriate means of expression, and to align performative-technical techniques with the style, genre, form, and artistic content of the work.

*The performative-reflective component* encompasses the students' capacity to realise artistic-aesthetic criteria in their own performative or pedagogical activity and to critically evaluate its results. The formation of the performative-reflective component presupposes mastery of the means of self-analysis, comparative analysis, and the identification of insufficient correspondence between artistic conception and performative outcome, as well as readiness for exploratory-creative activity aimed at determining ways and methods of correcting one's own performative-technological decisions [19].

*The social-communicative component* is to fulfil an integrative function, ensuring the transmission of artistic-aesthetic values in pedagogical, performative, educational-outreach, and communicative interaction. It is also connected with the capacity to express aesthetic judgements with well-reasoned argument, to engage in dialogue about art, and to influence the artistic orientations of

pupils and audience members without imposing ready-made evaluations – through mastery of the art of reasoned persuasion and the emotionally creative articulation of one's own attitude towards artistically valuable works [8; 10; 11; 15].

The proposed structure makes it possible to consider the artistic and aesthetic taste of the future specialist of musical art as a holistic personal-professional formation, in which value orientation, music-stylistic awareness, interpretive independence, performative reflection, and the capacity for the cultural-communicative transmission of artistic values are combined.

**Conclusions and Prospects for Further Research.** The theoretical analysis conducted allows the conclusion that the artistic and aesthetic taste of contemporary specialists of musical art is formed through the purposeful development, in the course of music-educational activity, of an integrative-professional, personally significant quality that ensures active artistic-value-based perception and interpretation of musical artefacts, reflective self-improvement practice, and socio-cultural interaction through the means of musical art.

The artistic taste of the musician is appropriately regarded as a specialised form of the manifestation of artistic and aesthetic taste in the sphere of art. Its acquisition is manifested in the musician's capacity for stylistically adequate perception, evaluation, and interpretation of artistic works, whilst artistic and aesthetic taste encompasses the broad system of aesthetic values, ideals, and orientations of the individual, which are realised in diverse forms of musical activity.

The methodological foundation for developing artistic and aesthetic taste comprises the unity of the culturological, hermeneutic-interpretive, axiological, competence-integrative, personally reflective, and innovative-technological approaches. Their combination ensures the transition from the fragmented acquisition of artistic knowledge to a holistic, professionally conscious, and value-motivated artistic evaluation of musical artefacts, the formation of a system of personal-musical preferences, and the capacity for their reasoned defence through the ability to engage in critical thinking and professional autonomy.

Prospects for further research are connected with the development of criteria, indicators, and diagnostic tools for determining the levels of formation of artistic and aesthetic taste in future specialists of musical art, as well as with the empirical verification of the degree of effectiveness of the guiding ideas of the scientific approaches presented above, on the basis of substantiated principles, pedagogical conditions, and methods of their realisation in the process of training future specialists of musical art.

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## СУЧАСНІ ТЕНДЕНЦІЇ ФОРМУВАННЯ ХУДОЖНЬО-ЕСТЕТИЧНОГО СМАКУ МАЙБУТНІХ ФАХІВЦІВ МУЗИЧНОГО МИСТЕЦТВА

**Актуальність проблеми.** У статті здійснено теоретико-методологічний аналіз проблеми формування художньо-естетичного смаку майбутніх фахівців музичного мистецтва. Актуальність дослідження зумовлена зростанням ролі ціннісно-естетичних орієнтацій у професійній підготовці музикантів, які функціонують у полістильовому та транскультурному мистецькому середовищі. **Мета статті** полягає в обґрунтуванні сутності художньо-естетичного смаку як інтегративної професійно-особистісної якості майбутніх фахівців музичного мистецтва та визначенні методологічних підходів до його формування у процесі фахової підготовки. **Завдання дослідження** полягають в уточненні сутності поняття «художньо-естетичний смак» з урахуванням філософсько-естетичного, музикознавчого та педагогічного контекстів; аналізі його філософсько-естетичних і музично-педагогічних засад; визначенні сучасних методологічних підходів до його формування; обґрунтуванні його структурних компонентів у майбутніх фахівців музичного мистецтва. **Теоретико-методологічні основи дослідження** ґрунтуються на ідеях класичної та сучасної естетики, що акцентують роль ціннісного судження, естетичного досвіду та інтерпретаційної діяльності, а також на низці методологічних підходів – культурологічного, герменевтично-інтерпретаційного, аксіологічного, творчо-інтегративного, рефлексивного та інноваційно-технологічного. **Результати дослідження.** У статті розкрито філософсько-естетичні засади формування художньо-естетичного смаку. Окреслено сучасні тенденції цього процесу на основі наукових підходів, що забезпечують перехід від фрагментарного засвоєння мистецьких знань до цілісного, ціннісно вмотивованого та професійно усвідомленого аналізу й оцінювання музичних явищ та міри їх адекватно-стильової інтерпретації.

Художньо-естетичний смак визначено як інтегративну особистісну якість, що формується у взаємодії сенсорно-інтелектуального сприйняття, набуття адекватно-стильових інтерпретаційно-виконавських умінь, зданості до рефлексивного самооцінювання та надання соціально-комунікативної спрямованості виконавській і педагогічній діяльності. Обґрунтовано п'ятикомпонентну структуру художньо-естетичного смаку, утворену єдністю мотиваційно-аксіологічного, перцептивно-когнітивного, інтерпретаційно-стильового, виконавсько-рефлексивного та соціально-комунікативного компонентів. Формування художньо-естетичного смаку розглянуто у взаємозв'язку з транскультурними тенденціями та застосуванням сучасних музично-цифрових технологій як чинників, що сприяють збагаченню мистецького досвіду здобувачів і формуванню в них художньо-естетичного смаку на матеріалі музичних творів різних культурних традицій.

**Ключові слова:** художньо-естетичний смак, музичне мистецтво, підготовка сучасних фахівців, стильова адекватність.

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