

**MAIN TENDENCIES OF DEVELOPMENT OF SOCIAL AND  
CULTURAL SPHERE AND MUSICAL EDUCATION AT THE  
PRESENT STAGE**

***Abstract:** This article discusses the main trends in the development of the socio-cultural sphere and music education at the present stage.*

***Keywords:** creativity, music, musicological terms, genre, interest, method*

**ОСНОВНЫЕ ТЕНДЕНЦИИ РАЗВИТИЯ СОЦИАЛЬНО-  
КУЛЬТУРНОЙ СФЕРЫ И МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ НА  
СОВРЕМЕННОМ ЭТАПЕ**

***Аннотация:** В данной статье рассматриваются основные тенденции развития социально-культурной сферы и музыкального образования на современном этапе.*

***Ключевые слова:** творчество, музыка, музыковедческие термины, жанр, интерес, метод*

The current stage of development of the socio-cultural sphere of Russia is characterized by the presence of a number of features. One of them is due to the prevailing adverse socio-economic situation. The serious transformations experienced by the socio-cultural industry in the conditions of the development of market relations have radically changed the sphere of cultural consumption. This was reflected in the closure of many cultural and educational institutions, where musical groups usually functioned, in reducing the role of institutional forms in the structure of the cultural activity of the population, in expanding its personal forms, in curtailing funding, in the growing stratification of society by economic opportunities for the consumption of cultural goods, in highlight many

subjects of cultural policy (along with state cultural institutions), forms of ownership and sources of financing of cultural and leisure programs.

The adaptation of the industry to the market filled the practice and musical and educational activities of cultural institutions with new content. Under these conditions, amateur music groups are forced to switch to self-financing, reducing the number of participants and the predominant development of mobile creative groups acting on the model of independent structures. Correction of the targets for the future development of these groups, as well as the attraction of cultural institutions to universal human artistic values, led to a departure from the political and ideological dogmas of the past. One of the trends in the modern stage of the development of amateur art has become a change in the genre and composition of amateur associations and creative groups. The most common are chamber genres of amateur creativity, a tendency to small performing compositions. In the musical field, the popularity of brass bands is declining, the interests of music lovers are gradually shifting towards musical ethnography, spiritual musical heritage, and amateur songwriting.

There are many family groups, creative groups, which in their activities rely on ancient syncretic folklore genres (folk acts, ceremonies) that synthesize theatrical, choreographic, decorative and applied art and vocal and instrumental performance. Each of the amateur forms of work is a search for new ways of enhancing the creativity of the masses, introducing people to a meaningful, exalted, spiritual life and at the same time supporting the desire of youth for creative self-expression and human communication on a humane basis. At the same time, various subordinate goals are of great importance: cognitive, developing and creative. In a situation where the achievement of these goals causes aesthetic pleasure and at the same time contributes to the emergence of human communication as a prerequisite for this pleasure, we have the right to talk about the emergence of conditions for meaningful musical activity. The

uniqueness of the social significance of the goals that underlie socio-cultural activities gives rise to three main areas: interest clubs, amateur performances and amateur art. But the aesthetic need that underlies the personality's attraction to this activity, which is truly substantial in its social significance, will appear only when its satisfaction will be associated with the achievement of all goals as an interconnected whole.

Another trend in the current stage of development of musical creativity of youth is, unfortunately, a drop in the level of performing skills and the quality of created artworks in most creative groups. In musical upbringing and education, you can observe the features characteristic of our time: low quality of subject and spiritual personal products of artistic activity, poor implementation of the pedagogical potential of art in the school sphere, uncritical assimilation of models and samples of professional artistic activity, departure from common preset landmarks. There are many contradictory processes leading to the polarization of the direction of the content of amateur youth creativity, to the spread in it of alternative, and often anti-artistic phenomena, to the expansion of the range of artistic and expressive means, avant-garde creative styles and methods. Amateur youth performers are increasingly turning to unknown or previously forbidden to perform strata of domestic art heritage and world culture. Similar phenomena began to spread everywhere. In this regard, school amateur performances generate not only talented pieces of art, but also tasteless, often vulgar; at the expense of them, a layer of ersatz culture is being strengthened in society, environmental ecology problems are becoming more acute. Such works can adversely affect the personal qualities of their creators, performers and listeners.

Currently, promising projects for the revival of folk art culture in the regions are being developed, art and educational programs based on national cultural traditions of Russia, new specializations are opening in educational institutions of the country. Therefore, the preparation of students in educational

institutions today is focused on the introduction of folk musical creativity - folklore and folk musical culture into the educational process, understood as the unity of musical performing, authoring, listening, gathering, folk pedagogical, ceremonial, and festive activities of various peoples living in Russia .With the advent of private schools, gymnasiums and lyceums, a single comprehensive school with a unitary approach ceased to exist. The freedom of choice of the status of an educational institution and the development of copyright programs was determined. The teaching of aesthetic cycle subjects, starting in the 90s, began to be carried out on a variable basis. Under the existing state program of musical education in a comprehensive school in various regions of Russia, programs are created and used that take into account the specifics, traditions, and folklore basis of national music education. The curriculum began to incorporate a regional component of learning. In the 90s. it became possible to create experimental educational institutions - aesthetic schools and laboratories, which are practically exploring the possibility of a wider use of choral singing schools in each class (with increased study time and the introduction of additional musical disciplines: solfeggio, voice staging, playing musical instruments (piano , folk instruments), musical literature, rhythms). Choral groups of some laboratory laboratories, choral schools, music studios, as well as extracurricular institutions - Palaces and Houses of creativity and leisure of children successfully conduct musical and educational activities.

A holistic system is being developed in which schoolchildren will be introduced to art at background of their general deep cultural and aesthetic development. The center of this system is the school. Assistants are various extracurricular institutions. The organizational methodological basis is the coordination of class (mandatory for all) and extra-curricular, extracurricular (freely chosen) forms of art. This is a community-based community education program. One of the main criteria of this system is the full development of artistic perception and the active creativity of schoolchildren, provided that

different types and forms of classes are conducted with them (integration of various types of art). In Moscow and other cities of Russia, scientific and methodological conferences are held on the problems of children's education, and mass festivals of children's creativity are organized. Many well-known musical groups conduct active concert and educational work, perform in the best concert halls in Russia. Currently, children's musical culture is maintained largely due to the enthusiasm and dedication of teachers, choirmaster, music teachers working in school educational institutions. In times of crisis, school and amateur groups need leaders - teachers of additional education, able to flexibly and quickly respond to changes in the needs and interests of young people; teachers of a new type, well aware of the specifics of musical extracurricular and extracurricular activities and able to conduct active organizational, musical and educational activities in the new socio-economic conditions.

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