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**CONTEMPORARY TRENDS OF MUSIC EDUCATION IN THE LEADING
COUNTRIES OF THE WORLD AND THE PROSPECTS OF THEIR
IMPLEMENTATION IN THE UKRAINIAN POP VOCAL PEDAGOGY**

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The article offers an analysis of native and foreign theoretical and methodological research on issues the main tendencies of modern non-formal music education in the leading countries of the world and appropriate prospects and proposals for updating of contemporary Ukrainian vocal pedagogy. The research methodology bases on the principle of cultural conformity, and the foundations of holistic-emergent and praxiological approaches. The main problems of Ukrainian pop vocal education are noted, namely: the lack of theoretical and methodological basis and educational and textbook for institutions of specialized art education; inconsistency with contemporary trends in world music culture and personal desires of students; insufficient material and technical support of music schools. The main trends of world music education are highlighted, such as: the priority of practical and independent forms of musical activity and active methods of learning; combination of traditions and innovations; rapprochement of national musical cultures and various arts; focus on creative self-realization of students and communication; introduction of innovative approaches and the technologies to learning. Such prospects of introduction of world tendencies in Ukrainian pop vocal pedagogy are outlined as: active involvement of students in independent creative exercises, interpretation and improvisation; equal use of Ukrainian and world classical and non-classical music of various styles and genres, jazz and blues; participation in group interaction; use of the innovative technologies and ICT. The author's principles which are directed on optimization of educational process according to modern tendencies and prospects are offered. Emphasis is placed on the expediency of using the experience of informal music education in institutions of specialized art education.

Key words: *cultural conformity, non-formal education, specialized art education, music school, pop vocal pedagogy, problems, trends, prospects, principles.*

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СУЧАСНІ ТЕНДЕНЦІЇ СВІТОВОЇ МУЗИЧНОЇ ОСВІТИ ТА ПЕРСПЕКТИВИ ЇХ ВПРОВАДЖЕННЯ У ВІТЧИЗНЯНУ ЕСТРАДНУ ВОКАЛЬНУ ПЕДАГОГІКУ

Т. О. Кулага

У статті запропоновано аналіз вітчизняних та зарубіжних теоретико-методологічних досліджень з питань основних тенденцій сучасної неформальної музичної освіти у провідних країнах світу та відповідних перспектив та пропозицій щодо оновлення сучасної української вокальної педагогіки. Методологія дослідження базується на принципі культуровідповідності та основах холістсько-емерджентного та практиологічного підходів. Відзначено основні проблеми української естрадної вокальної освіти, а саме: відсутність теоретико-методологічної бази й підручників та посібників для закладів спеціалізованої мистецької освіти; невідповідність сучасним тенденціям світової музичної культури та особистим бажанням учнів; недостатня матеріально-технічна підтримка музичних шкіл. Висвітлено основні тенденції світової музичної освіти, такі як: пріоритет практичних та самостійних форм музичної діяльності та активних методів навчання; поєднання традицій та новацій; зближення національних музичних культур та видів мистецтв; орієнтація на творчу самореалізацію учнів та комунікацію; впровадження інноваційних підходів та технологій навчання. Окреслено такі перспективи впровадження світових тенденцій в українську естрадну вокальну педагогіку, як: активне залучення учнів до самостійних творчих вправ, інтерпретації та імпровізації; рівноправне використання української та світової класичної та некласичної музики різних стилів та жанрів, джазу та блюзу; участь у груповій взаємодії; використання інноваційних технологій та ІКТ. Запропоновано авторські принципи, спрямовані на оптимізацію навчального процесу відповідно до сучасних тенденцій та перспектив. Акцентовано увагу на доцільності використання досвіду інформальної музичної освіти у закладах спеціалізованої мистецької освіти.

Ключові слова: культуровідповідність, неформальна освіта, спеціалізована мистецька освіта, музична школа, естрадна вокальна педагогіка, проблеми, тенденції, перспективи, принципи.

Introduction of the issue. The Art School, in accordance with the latest edition of the Law of Ukraine "On Extracurricular Education", is a specialized art education institution that provides initial art education and is one of the links of extracurricular education [16]. In accordance with the International Standard Classification of Education the extracurricular education in the world system is formulated as "non-formal education" and is used as a universal term. Music education in music schools of Ukraine is acquisition of partial qualifications of 0-3 levels of the National Qualification Framework, which includes forming the ability to perform educational tasks of secondary complexity according to certain algorithms according to the established time and quality standards [8].

In accordance with international regulations, in particular, the Declaration on the "World Fit for Children" (2002), the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), the Incheon Declaration "Education 2030: Ensuring Comprehensive and Fair Quality Education and Continuous Education" (2015) and others the problem of non-formal education takes up one of the most important places in the world education system. Ukrainian normative legal acts and resolutions on these issues are also based on the general civilization principles, namely: The Concept of a New Ukrainian School (2016), The Law of Ukraine on Education (2017), The Concept of the Development of Pedagogical Education (2018), etc.

Current state of the issue. Issues of musical education of schoolchildren in different countries of the world are devoted to research by R. Crawford, L. Green, G. Gvozdevskaya, O. Demyanchuk, R. Edwin, D. Hargreaves, D. Hedden, D. Henley, N. Ilinitzka, P. Jones, L. Koval, L. Masol, C. Mitchell, O. Mykhailychenko, G. Padalka, O. Rostovsky, L. Sbitneva, E. Smyth, T. Turchin and others.

English Minister of Culture and Creative Industries E. Vaizey & Secretary of State Education M. Gove designate, that "quality music education can improve self-confidence, behavior and social skills, as well as improve academic attainment in areas such as numeracy, literacy and language" [6: 3].

New Music Standards (2014) of the American National Coalition for Basic Art Standards are aimed at learning in the process of musical activity, in contrast to previous ones, focused on the acquisition of knowledge and skills [7]. To date, 24 countries adopt or adapt these standards and are using them in the planning and design of learning programs [3: 3].

According to G. Gvozdevskaya, the Japanese traditional system of musical learning "*iemotoseido*" aims primarily at preserving traditions rather than the development of individual creative abilities. It is seen as the moving behind the Teacher who, as in many countries of the East, is perceived as a carrier not so much educational information as philosophical and spiritual values [5].

It should be noted that a certain distance between the philosophy of musical and pedagogical systems of the West and the East determines the direction of our further study to the methodological projection of ideas of musical education, which determine the content of American and European educational space.

Unlike the traditional musical education, which was begun in the times Ancient Greece and is the scientifically grounded and methodological tested for many centuries, the problems of pop

vocal pedagogy in the world began to be theoretically considered only in the late 20th century and mostly concerned of choral activities, higher and general education. Contemporary vocal *in choir and ensemble singing* are researching D. Babich, T. Cassidy, S. Cheernikova, P. Freer, A. Izyurova, C. Jennings, L. Lyons, A. Schumacker, N. Woodruff. Also, Yu. Cherenkov, O. Clipp, B. DeSilva, O. Dovgan, N. Drozhzhina, R. Fleming-DeBerger, N. Illarionova, L. Koval, J. LoVetri, G. Postevka, T. Rooney, I. Sakhnova, K. Salsbury, L. Semina, Y. Stepniak, G. Tszinhen, N. Yushchenko, E. Weekly and others devote their researches pop vocal education in *higher art education institutions*. The issues of the use of pop vocal in *Ukrainian institutions of general education* is covered by O. Mamikina, L. Kamenetska, D. Kharicheva, P. Sviridov and others. There are also *methodical manuals* on specific issues of vocal pedagogy by A. Karyagina, V. Korobka, L. Krymova, V. Malishava, S. Riggs, L. Romanova, B. Stoloff that offer practical advice for pop singers and do not have theoretical and methodological justification.

Despite the fact that there is a certain scientific experience in considering tendencies and perspectives of musical and vocal pedagogy, it should be noted that the issue of pop vocal pedagogy in non-formal education remains beyond the scientific attention what reflecting the *contradiction* between the great demand for mastering the art of pop singing among students of music schools and the lack of systematic knowledge on the issues of contemporary pop vocal pedagogy. The aforementioned contradiction actualizes the *problem* of our study, which we formulated as the necessity of holistic systemic knowledge concerning of the theory and methodology of teaching pop vocal in music schools taking into account the evolutionary perspectives of holistic development of individual by means of music art and of the personal value of its

practical musical and performing achievements.

Outline of the unresolved issues brought up in the article. The problem outlined points to the need for rethinking, supplementing and updating pop vocal pedagogy, while taking into account the contemporary world tendencies on the *principles of cultural conformity* and *holistic-emergent* and *praxiological approaches* to student development by means of pop vocal art in institutions of non-formal education.

Aim of research is to identify issues and outline the prospects of pop vocal pedagogy in the art schools of Ukraine in accordance with the contemporary trends of world music education.

Research methods. The change in socio-humanitarian paradigm of contemporary music education requires a scientific reflection that bases on the *principle of cultural conformity* which is reflected in the constructive "equilibration" of traditional and contemporary conceptual ideas that bases on the integration of the main senses of the *holistic-emergent* and *praxiological approaches* [14: 150]. The essence a *holistic-emergent approach* as one of the methodologies of the harmonization of the cultural and educational space is the self-organization of the mutual development of subjects of the educational process. This approach is positioned as the organization of continuously-updating interaction between the student and educational reality. In the center of the latter there is a student, in his wholeness, in an irreversible process of interaction with the world. This promotes the emergence of both expected results, as well as the occurrence of new, unpredictable properties, high-quality jumps – "emergents" and reveals itself in the principled continuity and unfinality of personal and cultural growth [13: 44]. Herewith, the «emergent» arise only in the process of holistic development of the person and are not characteristic of its particular components.

Axiological locus of the contemporary praxiological paradigm in the pedagogy of musical education is reflected in the pedagogical stimulation of a successful and personally valuable creative activity of a student, the system-forming factor of which is the purpose of the activity and a creative action itself becomes the mechanism of musical activity as an internally motivated form of the practically-valuable subject-subjective interaction [14: 154], which creates conditions for self-development, self-education, free choice, personal and practical progress [12: 373].

Results and discussion. Contemporary philosophical ideas, caused by the information revolution consist in achievement of human happiness; the separation of politics, state and morals from religion; the values of each person and expansion of his freedom; social justice; equality and legality; providing each human opportunity to achieve well-being. The leading motive at the beginning of the 21st century becomes the idea of a non-fatal crisis, which must be perceived as a new order and people should learn to use it. At this time in art there are processes of destruction of the integrity, unity of the artistic phenomena, blurring of its limits [11].

A. Sokhor, considering music as a sociological phenomenon, proves that the general trend for the contemporary era is: the process of rapprochement of national musical cultures; the need to take into account and use the peculiarities of each particular genre, because each of them suggests a certain atmosphere of sound and the syllable of performers; a rapprochement traditional arts with the new ones, a changing the usual circumstances of performing music in consequence of using new technical means of creating and distributing music [15].

The civilization process of rapprochement, interpenetration and interaction of different, sometimes quite distant, national musical cultures does

the challenge the teachers who work in the field of art in general and pop vocal in particular. This can be confirmed by the statement of B. Winnie, who points out that the multicultural nature of contemporary music requires an appropriate understanding of cultural ideals and vocal qualities and diverse contemporary repertoire requires a different vocal approach than the standard western classical tradition [17: 1].

A. Bogdzevich, O. Ivanova, A. Nazina and M. Stepanov (2009) emphasize that in contemporary non-formal education the teacher replaces a trainer or moderator who supports and coordinates the learning process. The role of a trainer lies not in the transfer of knowledge, but in the creation and maintenance of conditions that contribute to optimizing the learning process [1: 10]. This is especially true of the artistic direction in general and pop art in particular, as one of the softest, most popular and most effective means of influencing the subconscious, especially in adolescence. It is very important to teachers, educators, parents and everyone from whom the formation of the young generation depends on in this process, on the one hand, to take into account the needs, preferences and desires of children, and on the other hand, carefully that not to scare and distract,

facet them (as diamond) and if necessary correct and direct the vector of their development.

Characterizing the contemporary young generation, R. Edwin writes that "each generation personalizes its language and music to express how it sees, hears, and feels life" [2: 291] and tries to use the language, music and popular culture of previous generations as means of self-affirmation. Until this goal is not reached, they do not regard an ancestor's attainment of their own.

L. Green conducted a series of interviews with musicians between the ages of fifteen and fifty and identified the benefits of different approaches to music education in informal and formal education. In particular, L. Green reveals: particular concentration on popular music; some substantive differences in instrumental and technological skills, group engagement, values and lifestyle not only between popular music, jazz and world music, but between different subcategories of popular music; the nature of informal learning, the views and values of pop musicians that can will be offered for formal musical education, etc. Based on this study, we have made a comparative analysis of the informal and formal music education in England, the results of which are reflected in the following table [4].

Table 1

The main differences between the informal and formal music education in England

The main differences between the informal and formal music education in England	Informal music education	Formal music education
	young musicians play favorite music that they clearly identify	teachers choose music to get students acquainted with what they do not know
	students acquire skills and knowledge in personal, often occasional ways, according to musical preferences, starting with the whole «real» layers of music	students move from simple to complex, based on the curriculum, specially designed exercises, etc.
	learning takes place in groups through conscious and unconscious education and include discussion, observation, listening and imitation	teaching involves supervision and leadership of a teacher who has advanced skills and knowledge

	knowledge of the theory of music is, as a rule, acquired in the process of practical activity	emphasis on theoretical knowledge and technical exercises are made
	a wide range of classical and non-classical musical styles and genres are used	mostly traditional styles and genres are used
	learning involves copying recordings at the aural level	usually learning from notes
	integration of listening, performance, improvisation and composition with an emphasis on creativity takes place	reproductive forms of musical activity dominate
	self-dependent methods of self-education are used	learning stimulating methods and techniques are used
	the emotional component prevails over the technical one	technological skills consider necessary component of performance

The first three positions, in our opinion, are appropriate but the following positions in informal education are also progressive because they have advantages, namely: positive perception of the process of development of musical hearing, musical memory and musical thinking through personally valuable music activity; practical acquaintance with stylistic peculiarities from the "carriers" of each individual style of music, and not from the teacher's story; intensifying self-education; opportunity for creative self-realization, etc.

Based on the above mentioned study and own actual experience, we emphasize that the use of *certain components of "unregulated" informal education has a great practical potential* for improving the content of the national pop vocal pedagogy.

Music school curriculum of the XXI century, P. Jones states, firstly, must connect students with the musical environment in which they live, and musical events should emphasize the music they will find in their communities; secondly, to prepare them to fight against being manipulated by music in advertisements, shopping centers and local stores [7: 12-13]. He offers an original program in which students "develop performance,

analytical, critical, and compositional skills they can use outside of school independently of any musical "expert" directing them. The end result should be independent musicing" [7: 14].

The general tendency of Ukrainian pedagogical thought in the late 20th – early 21st centuries is recognition of the exclusive role of creative personality traits. From the degree their development, the future of the younger generation depends on a large extent, and the level of its culture and professional self-actualization is determined [10: 194]. In recent years, the leading tendency of the national system of musical and aesthetic education of children and young people in Ukraine is the orientation towards the European space on the basis of preservation and enhancement of the best traditions of the national pedagogical thought [10: 198-199].

After conducting a content analysis of aforementioned research and taking into account the generally accepted meaning of the term «tendency» as a direction in which development takes place, we have identified the main trends of musical education in America, Europe and Ukraine, the generalized characteristics of which we propose in the following table.

Table 2

Contemporary trends of music education in USA, Europe and Ukraine

Contemporary trends of music education in USA, Europe and Ukraine	USA	Europe	Ukraine
	focusing on revealing, disclosing and developing the potential, talents, qualities, etc.	focusing on improving sureness, behavior, and social skills	focusing on the development of abilities and talents, satisfaction of interests, spiritual requests and professional requirements
	use of flexible, result-oriented programs	use of programs designed to support amateur music and musical talent detection	use of programs that involve the introduction of various forms of training on the basis of a competence approach
	linking the curriculum with the community's music	providing a wide range of cultural experiences	use of world music and pedagogical experience on the basis of preservation and enhancement of the best native traditions
	involvement of students in group interaction and adult activities, use of active methods of education	combination of performance, creation, listening, viewing and evaluation	providing experience of independent activity and personal responsibility
	providing a wide selection of musical works, focus on popular music, using in educational programs of various genres and styles and jazz	integration with other spheres of cultural education	orientation on recognized masterpieces of world musical culture and national musical heritage
	providing individual and group audiences with technologies for accompaniment, recording and playing music	provision of loans for the purchase of instruments	creation of electronic teaching aids
	musical events should emphasize community's music	musical events are aimed at developing the comfort and welfare of the community	musical education is aimed at integration into the European space

It is evident from the table that in the musical education of students both in America, Europe and Ukraine there are tendencies to activation productive types of musical activity in various genres and styles of all eras, but the

pop art is now more demanded. It should be emphasized that there is also an orientation of musical education to the student's personality, taking into account his needs and his own experience, creative development and

formation of group interaction skills. In Ukraine, like in the United States, pedagogical interaction is aimed at the formation and development of special musical competencies, unlike the European, which basically has the support of amateur music and the identification of musical talents, general aesthetic development and designed for people of all ages. The difference is that Ukrainian musical education is aimed at integration with the European system, unlike American and

European, which focus on the needs of their communities. Unfortunately, in Ukraine, the issue of improving the conditions for the functioning of non-formal musical education, namely the provision of various technologies, is currently not given proper attention.

We were visualized the generalized results of the study of main trends and perspectives contemporary music education in leading countries of world in the following figure.

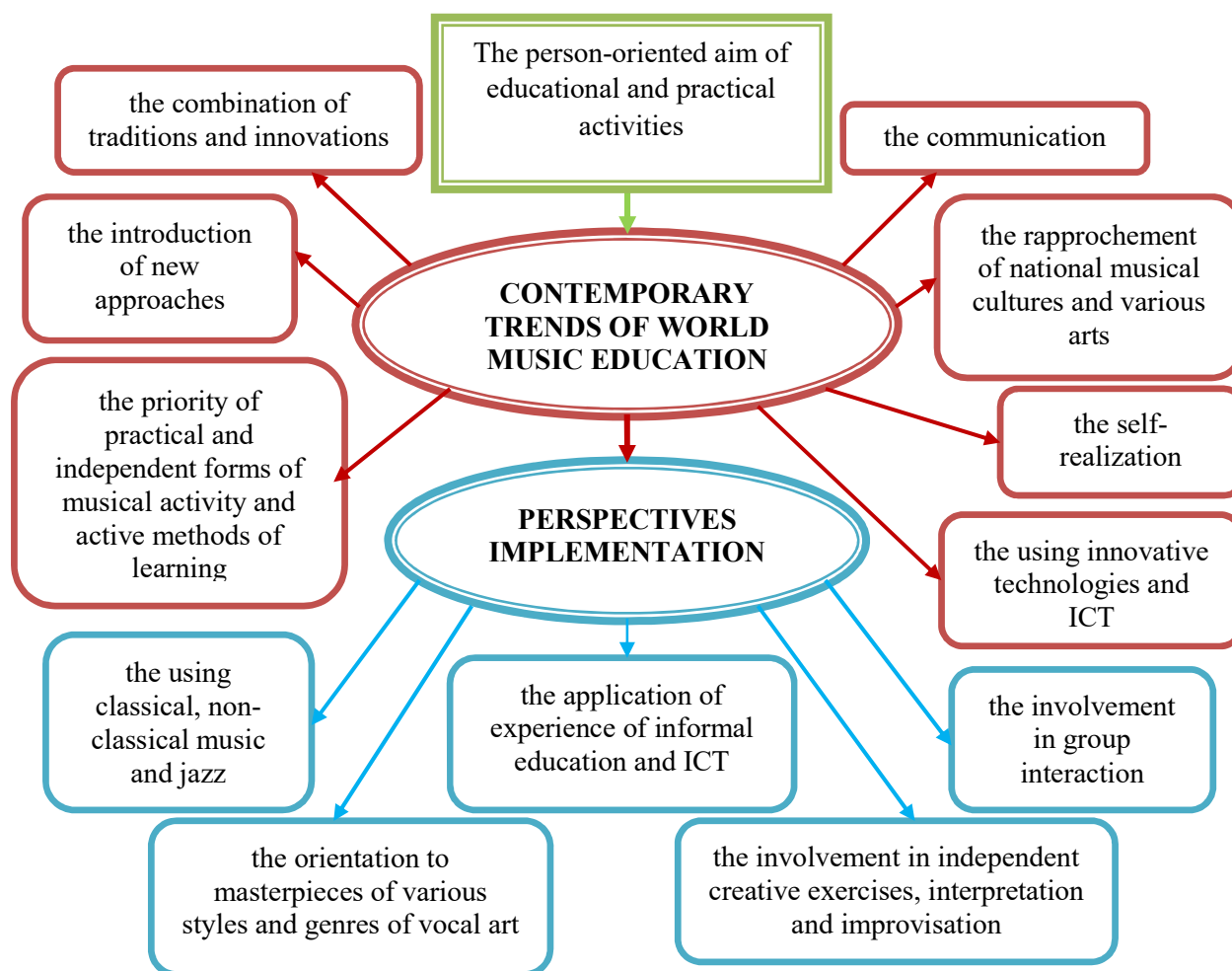


Fig. 1. Contemporary trends of world music education in leading countries and the prospects of their implementation into the Ukrainian pop vocal pedagogy

The figure shows that the modern world paradigm of person-oriented aiming of educational and practical activities has led to the emergence of

certain trends, according to which the prospects for their use in Ukrainian pop vocal pedagogy were outlined.

Based on the above research and theoretical and methodological basis of pedagogy and psychology, own innovative principles that can complement the existing traditional Ukrainian system of music education and optimize the learning process was developed, namely: *the principle of conscious self-monitoring of the results of educational activity*, which is reflected in creating conditions for self-monitoring of the results of performing any actions that the student carries out in the learning process; *the principle of the domination of practical methods and forms of independent musical activity* of students, which is reflected in the active engagement of students in creative exercises, vocal interpretation and improvisation in the process of practical musical educational activity; *the principle of supervised independent group interaction*, which we regard as a combination of reproductive and productive activities by shifting the learning process towards maximal engagement of students to self-dependent collective music activity; *the principle of interaction of sound and visual representation of the artistic image*, which is realized through the practical mastering of the basic elements of various arts and the use of this experience in the process of creating and implementing a public performance; *the principle of co-creative team communication*, which is reflected in the motivation and creating conditions for the active synergy of the individuality of the each performer with the individuality of other vocalists, instrumentalists, dancers, concertmaster, etc. in purpose to create a holistic unique music performances.

Conclusions and research perspectives. Based on the analysis of aforementioned studies we: noted *the main problems* of Ukrainian pop vocal education, namely, the lack of a theoretical and methodological basis on the formation and development of contemporary vocal technique and the

educational and textbook material; the domination of reproductive forms of musical activity; the insufficiency of active methods of education; the inconsistency of curricula with contemporary trends in world music culture and young people's personal desire for genres and styles in which they want to sing; the insufficient material and technical support in music schools; singled out *the main trends* of world music education, which should be taken into account in the organization of musical and educational activities of pop singers in music schools, to which we have identified: the rapprochement of national musical cultures and various arts; the combination of musical traditions and innovations; the orienting on self-realization and communication; the priority of practical, self-dependent forms of musical activity and active methods of learning; the using innovative technologies and ICT; defined *the prospects* for the introduction of world trends in musical education into the Ukrainian pop vocal pedagogy, which include: the orientation of the educational process to masterpieces of various styles and genres of vocal art; the using classical and non-classical music and methods of jazz and blues performing; the application of experience of informal education; the active involvement students at creative exercises, vocal interpretation and improvisation; the focusing a learning towards a creative interaction in process learning and musical and performing activity; proposed *the author's innovative principles*, such as, the principle of conscious self-monitoring of the results of educational activity; the principle of the domination of practical methods and forms of musical activity; the principle of supervised group interaction; the principle of interaction of sound and visual representation of the artistic image; the principle of co-creative team communication.

Thus, the generalized state of study of the problem indicates that today in the world and native pedagogy, there are certain studies that reflect the contemporary trends in musical education. At the same time it should be noted that, firstly, in the Ukrainian musical pedagogical science there is a not enough of research on issues contemporary vocal techniques of execution; secondly, most national researches on this subject have an academic orientation, and the pop vocal direction is proposed mainly in American scholarly literature; thirdly, they are fragmentary and do not constitute systematic methodological knowledge. Let's emphasize that some of their positions, namely, the coexistence and synergy of different genres and styles, the priority of the individual, practical, self-dependent forms of musical activity, the formation and development of communication-performing skills, the introduction of innovative approaches to learning and control have a theoretical and methodological value and can be used in the development of the content of the discipline «pop vocal» taking into account the specific features of contemporary world and national pop music and inherent its vocal techniques. The mentioned of above actualizes the problem of creating a model for the formation of a contemporary pop vocal-performing thesaurus of students of specialized art schools.

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