INCLUSIVE MUSIC EDUCATION: PERSPECTIVES AND PROBLEMS

N. M. Bovsunivska*

"If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!"
("If" by Rudyard Kipling)

The article is devoted to the topic of introducing inclusive education in Ukrainian art institutions. The historical background of the genesis of the phenomenon of inclusion in society is presented, as well as a description of the state of art education during the Soviet totalitarianism. It is noted that inclusion in art is a synthesis of a number of components, among them relevant are: legislation (national and international), historical background, mental features, socio-cultural context. The content of inclusive education in art schools and specialized music schools operating at conservatories is also considered. Attention was drawn to the problems of implementing inclusion in such educational institutions, because just a few years ago, such a model of education with its equal opportunities and barrier-free access was not a priority and was not even considered. It is noted that the new paradigm in general (and, in particular, in art education) is a complex system of knowledge in pedagogy, medicine, psychology, which is necessary for the integration and adaptation of a special contingent of people into society.

One of the pedagogical art programs for working with children with disabilities in educational institutions, created by direct participants in the educational process – music teachers of one of the regional art schools, was presented. It is noted that the document approves the education system for children with special educational needs as vertical-horizontal (in fact, the usual simple Descartes coordinate system), because the level of the program takes into account the age qualification of the applicant (child) and is directly related to the psychophysical development of the applicant. The main provisions, goals and principles, directions of implementation of the “Concept of inclusive art education” are also outlined, which cover the entire spectrum of this paradigm in education.

The article highlights the non-institutional form of inclusion in art: festivals, creative competitions. It is noted that this form of entry of a child into society is no less important than the actual education in educational institutions.

* Candidate of Pedagogical Sciences (PhD in Pedagogy), Docent (Zhytomyr Ivan Franko State University)
nata715@ukr.net
ORCID: 0000-0002-6418-7738
The study uses empirical research methods: observation, synthesis, and analysis.

The paper concludes that the needs of society (including the humanization of education, Ukraine’s attempts to join the European community), which required urgent solutions, created a situation in which professionally high-quality personnel of art educational institutions were psychologically unprepared to work with children with special educational needs. That is why the presented work indicates that the teaching staff prepared for specific working conditions is the primary link, the basis for further successful development of inclusion in art education.

Key words: inclusion, art education, art school, music boarding school, adaptive program, special educational needs.
Introduction of the issue. The Ukrainian state has a complicated history: its lands were "shared" by the Polish-Lithuanian Commonwealth, Poland, and the Russian Empire. Each of the states had its own plans for the Ukrainian territories. And these transformations largely concerned all aspects of the country’s life and development. History remembers that music was among the "septim artes liberalis" – the seven sciences that provided educational content in educational institutions of the past. However, Ukrainian music education for many centuries was in the twilight of history, and if the experience of outstanding artists and teachers was presented, it was taken out of the chest of education in order to defend the next dissertation. Ukrainian musical art and modern education seem to be trying to compensate for the mental and ethical losses of the Soviet past. This is natural, because the culture and education of our state has long been under foreign influence in education, culture and other life-giving spheres of Ukrainian existence.

In this article, the author turned to the history of the creation of a relatively young branch of pedagogy – inclusion in art education. The development doctrines of our state at all stages directly or indirectly affected the problems of people with functional disabilities or invalidity. However, for objective reasons, the right of equal and free access to education approved by the Constitution was practically not implemented. If this state of affairs was among general education institutions, then sometimes there was no question of training "special" people in art schools. The artistic pedagogical community and music academism with maniacal persistence tried not to notice the very presence in society of those who needed additional support. Especially children. The so-called "medical" model of disability became quite common, which often became an obstacle for those who had a desire, a talent for music science. With the entry of Ukraine into the European space, the attitude of society began to change: a social model appeared, according to which the idea of public care for people with existing physical or mental
Current state of the issue. The development of music education in various types of educational institutions was worked out by scientists, whose achievements can be conditionally differentiated by research areas:
- fundamental works devoted to general issues of musical education and upbringing of children and youth were created by teachers I. Dzerzhynska, M. Leontovych, H. Padalka, O. Rostovskyi, B. Iavorskyi;
- the history and current "state of affairs" in the art field (we are talking about specialized institutions) are contained in the works of L. Archimovych, L. Kyianovska, O. Mykhailychenko, M. Chamberzhi, K. Shamaieva;
- legislative documents that are the basis and regulate the activities of art educational institutions: the Law of Ukraine "On extracurricular education" (No. 1841-III of 22.06.2000), "On education" (No. 2145-VIII of 05.09.2017), "Regulations on art schools", approved by the order of the Ministry of Culture of Ukraine (No. 686 of 09.08.2018), the resolution of the Cabinet of Ministers of Ukraine "On the organization of inclusive education in the institutions of extracurricular education" (No. 779 of 21.08.2019);
- research that covers some of the issues of the selected topic of the article: O. Biliavska, M. Bryl, O. Haponchuk, T. Zhytnik, A. Kolupaieva, N. Nesterenko, S. Pakhomova, I. Polevikova, H. Smolentseva, K. Shchedroloseva.

The outline of unresolved issues brought up in the article. At all times, under all the authorities, music education was in great demand among the population. In the current conditions of development of Ukrainian society, it is focused primarily on the spiritual and cultural development of the personality. The author was particularly interested in the formation, development and current state of music education for children with special needs. How does the music schoolwork? What is its educational

naивними фізичними чи розумовими відмінностями. І проблеми з'являються тільки тоді, коли порушуються законні права повноправного члена суспільства.

Аналіз останніх досліджень і публікацій. Питання розвитку музичної освіти в навчальних закладах різних типів опрацьовували науковці, доробок яких можна умовно диференціювати за напрямками досліджень:
- фундаментальні праці, присвячені загальним питанням музичного навчання й виховання дітей і молоді створили педагоги І. Дзержинська, М. Леонтович, Г. Падалка, О. Ростовський, Б. Яворський;
- історія та сучасний "стан справ" на мистецькій ниві (мова про спеціалізовані заклади) містяться в працях Л. Архімович, Л. Кияновської, О. Михайличенка, М. Чембержі, К. Шамаєвої;
- законодавчі документи, які є базисом і регламентують діяльність мистецьких навчальних закладів: Закон України "Про позашкільну освіту" (від 22.06.2000 р. № 1841-ІІІ), "Про освіту" (від 05.09.2017 р. № 2145-VІІІ), Наказ МКМС від 27.01.2020 № 339: "Концепція інклюзивної мистецької освіти"; "Подання про мистецьку школу", затверджене наказом МКУ (від 09.08.2018 р. № 686), Постанова Кабінету Міністрів "Про організацію інклюзивного навчання в закладах позашкільної освіти" (від 21.08.2019 р. № 779);
- дослідження, які висвітлюють деякі питання вибраної теми статті: О. Білявської, М. Бриль, О. Гапончук, Т. Житнік, А. Колупаєвої, Н. Нестеренко, И. Пахомової, Г. Смоленцевої, К. Щедролосєвої.

Виділення невирішених раніше частин загальної проблеми, яким присвячуються стаття. В усі часи, в різних суспільних умовах музична освіта мала значний попит у населення. У теперішніх умовах розвитку українського суспільства вона зорієнтована, насамперед, на духовно-культурний розвиток особистості. Особливий інтерес автора викликала тематика становлення, розвитку і сучасного стану музичної освіти дітей з інвалідністю. Як функціонує музична школа? Яким є її зміст освіти? Чи враховано в ньому потреби «особливих» діток? Якою є специфіка роботи з ними?
content? Does it consider the needs of "special" children? What are the specifics of working with them? Are teachers ready to work with such a specific student body? How and who organizes the educational process? How do educational institutions overcome (or do not overcome) the challenges of the current society? We tried to consider some problems and their solutions in this paper. It should be noted right away that in the presentation of our own research results, we will use the phrases "child with special educational needs", "child with disability", which are already established in the legislative framework [18] and are established in respected media communities [13; 19]. An exception is the citation of scientific papers that are used to confirm the stated provisions or to state certain facts.

Aim of research. So, the purpose of the publication is to cover for the public the issues and problems of introducing inclusion in art education, emphasizing the special role of art schools in society, strengthening the tolerance of Ukrainian society to people who need additional conditions for socialization in society.

Results and discussion. The beginning of the third millennium, with its rapid socio-cultural transformations, created objective conditions for the formation of a new person who will finally become a truly thinking person, who is characterized by freedom of thinking, perception of the world, a clear awareness of themselves and their place in society. The development of individuality, the discovery of hidden potential, the upbringing of a talented person – these are the tasks that modern education is designed to solve. And on the difficult path of solving them, one of the determining components or, rather, factors is music education. Imperial, and then Soviet times formed a whole system of primary educational institutions, which had no national feature, was based on generally accepted and unchanged programs for years. The famous theorist B. Iavorskyi expressed the idea of three-stage music education (music school – music school – Conservatory) back in the 20s of the last century [1: 136]. For children's music schools, a lower stage was


Мета статті. Отже, метою публікації є висвітлення для широкого загалу питань і проблем впровадження інклюзії в мистецьку освіту, наголошення на особливий роль мистецьких шкіл у громаді, посилення толерантності українського суспільства до осіб, які потребують додаткових умов соціалізації в суспільстві.

Вклад основного матеріалу. Початок третього тисячоліття з його стрімкими соціокультурними трансформаціями створив об'єктивні умови формування нової людини, яка, нарешті, стане справді мислячою, якій притаманна свобода мислення, світосприйняття, чітке усвідомлення себе та свого місця у соціумі. Розвиток індивідуальності, відкриття прихованого потенціалу, використання талановитої особистості – саме ці завдання покликані вирішити сучасна освіта. І на нелегкому шляху їх вирішення одним із визначальних складових або, скоріше, чинників, є музична освіта. Імперські, а, зatem, i радянські часи сформували цілу систему початкових позашкільних мистецьких навчальних закладів, яка не мала жодної національної риси, базувалася на загальнодержавних і роком незмінних програмах. Відомий теоретик Б. Яворський ще в 20-х роках минулого століття висловив ідею триступеневої музичної освіти (музична школа – музычное училище – консерваторія) [1: 136]. Для дитячої музичної школи передбачався нижчий ступінь – початковий. Наступною
provided, it is called an elementary stage. The next step was a music school, and then a conservatory. Since the 1950s, the Ministry of culture of the USSR and the relevant ministries of the Union republics have been engaged in music schools. Since the 1970s, schools of other artistic directions began to open: art, theater, choreographic ones and others. The Soviet system of music education was criticized much and it was fair. Critics believed that the content of education in the institution does not develop the talent of those who are commonly called prodigies, and vice versa – those students who did not have the goal of becoming professional musicians in the future or had few musical abilities were too "loaded" with a whole complex of essentially unnecessary academic activities. Therefore, quite often representatives of such a contingent could not withstand the intensity of acquisition and the amount of new knowledge and skills.

The new content of music school programs allows us to conclude that society is gradually abandoning the total professionalization of training and has taken a step towards those who do not plan to choose the profession of a musician, offering development by means of music. After all – educating a future student who will come to concerts, a museum visitor, is also an important component of studying at a music or other art school. It is worth adding that inclusion in art education is now becoming an equal, and sometimes even more significant, component of general education.

Before talking about teaching music educational components to children with special educational needs, it is necessary to make a few notes about inclusion in education in general. The term "inclusion" in English means "close", "include" [3: 54], "contains in itself" [12: 182]. This means that in the educational context, inclusion means equality of all in the right to education, the inclusion in the educational process of people who want to get an education but have problems with obtaining it. Sometimes these problems are temporary, because the category of children with special educational needs
includes those who suffered because of military operations, as well as emigrant children who do not know the language of the host country well. A recognized specialist here is A. Kolupaieva, who has been working in the field of special pedagogy for a long time: "Inclusive Education, as noted in their research by scientists of the Scandinavian countries <..., in contrast to integration, is a flexible, individualized system of training with psychological and pedagogical support for children and youth with special psychophysical development in a mass general education school, which is located near the place of residence" [4: 23] and "Inclusive education is a natural stage in the development of the educational system, which is associated with the rethinking by society and the state of the attitude towards persons with disabilities, with the determination of their right to receive equal opportunities with others" [4: 224].

Art therapy has been the subject of research for some time, but the issues of music practice have been addressed relatively recently, and gradually inclusive art education is becoming the object of numerous studies. Now the problem of studying the music education of children with functional disabilities is practically terra incognita for education in general, although the issue of the full entry of such children into society in the world began to be dealt with since the 40-50s of the last century. Innovative efforts ran into the problems of a certain imperfection of the democratic system in the world, segregation processes, racist manifestations... Therefore, inclusive education "began" only in the 90s at the World Conference on education for children with learning problems (Salamanca, Spain). Soon, the concept of Inclusive Education received strong support at the World Forum in Dakar (2000), from where the term "inclusion" and its basic principles were extended [4; 5].

We would like to note that the previous system with its unified approach to applicants should be forgotten altogether: children are different (axiom), children with functional disabilities or invalidity are even more different. Therefore, the school (in the

потребами включають тих, які постраждали в наслідок воєнних дій а також дітей-емігрантів, які погано знають мову країни перебування. Визнаним фахівцем тут є А. Колупаєва, яка тривалий час працює у сфері спеціальної педагогіки: "Інклюзивна освіта, як зазначають у своїх дослідженнях вчені скандинавських країн <..., відмінно від інтеграції – це гнучка, індивідуалізована система навчання з психолого-педагогічною підтримкою дітей і молоді з особливостями психофізичного розвитку в умовах масової загальноосвітньої школи, яка знаходиться поблизу місця проживання" [4: 23] та "Інклюзивна освіта – це закономірний етап розвитку освітньої системи, який пов'язаний з переосмисленням суспільством і державою ставлення до осіб з обмеженими можливостями здоров'я, з визначенням їхнього права на одержання рівних з іншими можливостей" [4: 224].

Якщо арт-терапія вже певний час є предметом досліджень, то до питань музичної практики звернулися відносно нещодавно і поступово інклюзивна мистецька освіта стає об'єктом численних досліджень. Наразі проблематика музичної підготовки діток з інвалідністю дійшла до уявлення загалом, хоча питанням повноцінного вхождення таких дітей в соціум у світі почали займатися ще з 40–50-х років минулого століття. Інноваційні намагання наштовхувалися на проблеми певної недосконалості систем демократичного устрою в світі, сегрегаційних процесів, расистських проявів... Тому справжній, реальний початок інклюзивної освіти "розпочала" тільки з 90-х років на Всесвітній конференції з освіти для дітей, що мають проблеми в навчанні (м. Саламанка, Іспанія). Незабаром концепція інклюзивної освіти отримала потужну підтримку на Всесвітньому форумі в Дакарі (2000 р.), звідки й поширився термін "інклюзія" та його основні принципи [4; 5].

Зауважимо, що попередня система з її уніфікованим підходом до здобувачів має взагалі бути забута: діти – різні (аксіома), діти з інвалідністю – різні ще більше. Тому школа (в даному випадку – мистецька) має підлаштовуватися до забезпечення
present case – artistic) should adapt to meeting the educational needs of all students, creating a kind of "road map" or individual educational trajectory. Everyone – regardless of whether they have special educational needs or not. Unfortunately, we have to state that there are more "special" people (and children, in particular) in Ukraine every day. War cripples both the body and the psyche of those who were directly in the war zone, and those who, at first glance, were not affected by the war. It has already been said that in the current conditions, scientists state the importance of inclusion in music education. But first of all, let's ask the question: Are teachers of art disciplines ready to work with a specific contingent in art schools? Most of them clearly do not (given the relatively "young" age of introducing inclusion in the system of educational institutions of the Ministry of culture and Information Policy). Almost everyone expressed readiness for such work, but practical skills and knowledge of the specifics of classes with children with special needs are almost nonexistent. This conclusion was made by the author based on his own experience of oral communication with music students (since, at that time, the purpose of conversations was a simple oral discussion of the problems of children's art education after the outbreak of hostilities, we do not specify an official source). However, we have several results of the "Survey of teachers of art education institutions for the purpose of preparing methodological recommendations for working with students with special needs" [11]. This document is interesting because the respondents were the organizers of the survey. Most of the questions of teachers concerned a well-established range of problems of educational institutions: from financial support, material needs and barrier-free space of applicants to non-compliance with the requirements of management at different levels and parents to the level of training of educational service providers [11]. (That is: the governing educational bodies promptly adopted several useful and correct legislative documents. But the initiative of such efforts was taken by the scientific community and not by the government, which was slow to adopt the necessary legislation.)
turned out to be quite controversial, because at that time it was not supported either financially or scientifically and methodically. Tall professional musicians were partly helpless in the classroom in classes with children with disabilities. Of course, we mean the lack of preparation of teachers of art educational institutions in an inclusive context, because in this case a person who works with children with disabilities must meet the trio of "musician-teacher-doctor" in one person. However, it is worth noting that although slowly, the introduction of the latest forms, methods, and means of training future professional musicians for inclusion in art education is still taking place. In this sense, we state the introduction of appropriate educational components in educational institutions, as well as various ways of retraining: seminars, conferences, art marathons, festivals, competitions (in this sense, it is necessary to mention one of the main content documents that now covers the entire content of inclusion in art, namely: "the concept of inclusive art education" [6; 7]. The document defined the main development vectors, value orientations and key principles of inclusion development in art educational institutions. We note that its content (general provisions, purpose, principles, directions of implementation) is identical for both levels of art education: art schools, but also colleges. However, it is worth noting that if programs for children with disabilities of the initial level of art education (school education) are already successfully implemented in practice, then it is still problematic to find information about inclusion on websites or other sources covering the activities of professional secondary art educational institutions. In addition to the above-mentioned problem of the availability of special programs for inclusion in professional art colleges, the common is the presence of barriers to the implementation of inclusion in art in general: lack of full understanding of the whole range of problems of inclusion in art education; lack of theoretical and methodological base; poor provision of special music literature; insufficient level of special music literature; insufficient level of
competence of teachers of the education system (this is not their fault, because the system of inclusive education is introduced in our open spaces relatively recently), so they often have to learn the basics of art retraining on their own.

Despite the relatively small "age" of inclusive education in our country, we can still state some positive experience of work in this direction of art educational institutions. In this context, it is necessary to recall one of the first in Ukraine "Music School for children with special needs", which has been operating since 2018 in the village of Zhidychn, Volyn region. The institution operates on the principles of inclusivity and teaches children to play the pipe, accordion, violin, guitar, and piano [10]. It was created based on the premises of the local house of culture with the support of the Ukrainian Cultural Foundation as part of the implementation of the program "Creation of a modern music school on the territory of the United territorial community Zhidychn and introduction of inclusive education for children with special needs in the field of culture and arts in the Volyn region". Unfortunately, sources do not provide more complete information about this institution [17].

Teachers of the school of arts in Zvyahel has developed a special adapted additional program for primary art education "Music education for children with special needs. Psychological and pedagogical support and fundamentals of instrumental performance of children with special needs" [10]. The curriculum of the program includes the most optimal and most appropriate artistic components: music therapy, musical instrument, rhythms (including correctional rhythmics, the basics of musical literacy and listening to music, interesting solfeggio, conversations about music, collective music making (choir, vocal ensemble, instrumental ensemble), subject of choice. The list of components is made with "<...> taking into account the concentric principle in solving game tasks offered to children, which gradually become more complex and distributed due to increased complexity, intensity and variety" [2: 80; 10: 8]. Analysis of the educational
program gives an idea of the content of education in the institution: it is possible and desirable to start training from the age of 6. Each training program is adapted according to the personal trajectory of the child and considers the permissible load, the state of their health and behavioral characteristics. The elementary sublevel of training lasts 4 years and can be extended if necessary. At the lessons of music therapy, developmental and correctional practical work takes place: sensory (receptive) perception of music, motor games and exercises with musical accompaniment, singing, playing children’s noise instruments. Lessons on playing a musical instrument develop physically (for example, fine hand technique is improved, the ratio of work of both hands is improved), memory is improved. But practice on a musical instrument should consist of the following components: considering the characteristics of the student, choosing the right repertoire, expanding the macro – and micro-space.

Great importance in the school of Arts is attached to a complex of rhythmic classes: "The sense of rhythm is an extremely important factor in the development of children’s musicality and in a personal sense it contributes to the development of the child’s will and perseverance. <...>. Correctional rhythm is an integrated activity that contributes to the formation of clarity, accuracy of movements and has a communicative orientation. The content of Correctional classes includes: game rhythm and exercises for the development of orientation in space, exercises for relaxation of muscle tone, logorhythmics as a form of active therapy" [2: 83]. Classes in solfeggio and musical literacy are a complex discipline that combines musical literacy, solfeggio, and listening to music. These components, in turn, are differentiated by type of activity: singing from writing, musical dictation, auditory analysis, music theory. Classes in musical literature ("Conversations about music") form an aesthetic taste, prepare children for independent communication with art. It should be noted that an indispensable, mandatory requirement for teaching this subject is the availability of modern
multimedia. Without their use, all pedagogical efforts will be reduced to nothing. Collective music making is of great importance in working with special children: choir, ensemble. In addition to the socialization function, it contributes to the development of the vocal apparatus, lungs.

An art school in Zhytomyr region provides extracurricular primary art education, but a specialized music boarding school in Kharkiv trains those who want to get the profession of a professional musician. In such educational institutions (they work at conservatories, Higher music institutes, and the National Music Academy), not every child can withstand a crazy load (school graduates usually then enter conservatories), but children with disabilities now quite often become school students, because they have exceptional abilities for music. Despite the chosen musical specialty (folk, wind instruments, music theory and solfeggio, choirmaster), piano playing is studied by everyone without exception. This is traditional for the content of education in the system of institutions of professional specialized music education. Piano lessons teach you to be attentive and focused, improve memory, motor skills, develop emotionally, and add neural connections. For special children, there is a game form of classes without the obligatory "sit straight". Near the instrument, you can run, tap on it, see what is in the middle under the lid ("what wonderful boys-hammers and girls-springs") the shape and content of the game varies indefinitely. Children (even 6-year-olds) always like to be spoken to in their native language and at their level. The presence of one of the parents is not excluded (in fact, this is a prerequisite for learning in certain circumstances, regardless of which art or other school the child receives education in). Another positive aspect is the variability of the piano program (in this case – from the general, "non-professional"): "The program of the general piano class allows you to choose the repertoire for each child individually, in accordance with his capabilities and desires. And there are much more options
for concert performance in the general piano class than in the specialty class. Speaking in the specialty implies a certain level of achievements and performing competencies in accordance with the professional requirements of the class. And in general piano classes, you can play what works best and brings joy to performance, even if it is easier...” [15: 118].

The relatively small scope of a scientific article does not allow us to describe all the achievements of inclusive art education, but it is necessary to add certain information about other forms of attracting special children to art to a purely educational context. In particular, about the Integrated Children’s festival “Bez obmezhen” (without the limits) in Vinnytsia. Its main task is “To create conditions for ensuring the cultural rights of children with special educational needs and their inclusion in public life, as well as social adaptation through art” [9].

Several years ago, under the auspices of the Ministry of culture and information policy of Ukraine, the first stage of a pilot project began to implement the concept of inclusive art education "Art education without restrictions": "The goal of the pilot project is to increase the level of accessibility of art education, help in creating an educational space friendly to all, as well as identify specific obstacles to inclusive art training and develop recommendations to eliminate such obstacles" [8]. The educational and training program will consist of several modules, including: Physical accessibility of art schools (Module 1), Organization of training of students with special educational needs (Module 2), Educational and methodological support of the educational process (Module 3), Interaction (Module 4). The results of the stage were successful, so the second stage of the project started in 2021. In December of the same year, the results of the pilot were summed up. One of the absolute achievements was the publication of 5 educational and methodological manuals that will help music educational institutions in implementing inclusion: "Architectural accessibility audit questionnaire" (methodological recommendations for the practical work of the institution and the
compliance of its premises with accessibility requirements. Contains diagrams and samples of furniture, bulky tools); "Art school: an accessible educational environment" and "Art colleges: an accessible educational environment" present a project model of the actual space of the relevant art educational institutions; almost for the first time in Ukraine, a collection of methodological recommendations is presented "Louis Braille music system as the basis for effective teaching of children with visual impairments in an art school"; "Inclusion Index: art education institutions" is, so to speak, a "reference book" of the head who implements inclusive education in the institution [8]. 

In total, 23 art schools and 5 professional art colleges representing 18 regions of Ukraine took part in both stages of the project. The winner of this powerful competitive idea was the Prylutska children’s music school (Chernihiv region). It was on its basis that the inclusion project was implemented in practice. The Ukrainian Cultural Foundation joined the implementation. The next stage was planned for 2022-2023, but for known reasons it has now been postponed [14]. It is worth noting that a few years ago in the city of Zhytomyr operated the Center for psychophysical correction and speech stimulation "Berehynia Polissia" (the guardian of Polissia region) for children with developmental delays, based on which music therapy and hippotherapy sessions were held. Music therapy is not quite identical to the theme of this work, but exotic musical instruments were used in music therapy classes: "stream", "singing bowl", "glucaphone", "rain stick", "frog". The use of tools was purely tactile, without the introduction of any scientific methods: "These musical instruments are mostly ethnic. They provide sound vibrations that other classical musical instruments cannot provide. I monitor the reaction of each lesson and try to be close to the child. In order to understand initially in what emotional state the child came, how excited or calm it is. Or it should be more toned or calmed down" [16].

Conclusions and research perspectives.

The results of the presented study allow us to make the following generalizations. System of extracurricular children’s music representing project models of various art educational institutions in Ukraine; almost for the first time in Ukraine, a collection of methodological recommendations is presented "Louis Braille music system as the basis for effective teaching of children with visual impairments in an art school"; "Inclusion Index: art education institutions" is, so to speak, a "reference book" of the head who implements inclusive education in the institution [8]. In total, 23 art schools and 5 professional art colleges representing 18 regions of Ukraine took part in both stages of the project. The winner of this powerful competitive idea was the Prylutska children’s music school (Chernihiv region). It was on its basis that the inclusion project was implemented in practice. The Ukrainian Cultural Foundation joined the implementation. The next stage was planned for 2022-2023, but for known reasons it has now been postponed [14]. It is worth noting that a few years ago in the city of Zhytomyr operated the Center for psychophysical correction and speech stimulation "Berehynia Polissia" (the guardian of Polissia region) for children with developmental delays, based on which music therapy and hippotherapy sessions were held. Music therapy is not quite identical to the theme of this work, but exotic musical instruments were used in music therapy classes: "stream", "singing bowl", "glucaphone", "rain stick", "frog". The use of tools was purely tactile, without the introduction of any scientific methods: "These musical instruments are mostly ethnic. They provide sound vibrations that other classical musical instruments cannot provide. I monitor the reaction of each lesson and try to be close to the child. In order to understand initially in what emotional state the child came, how excited or calm it is. Or it should be more toned or calmed down" [16].

Висновки з даного дослідження і перспективи подальших розвідок. Результати представленого дослідження дозволять зробити наступні узагальнення. Система дитячої інклюзії музичної освіти України – складне утворення, яке має декілька рівнів, які
education in Ukraine is a complex formation that has several levels that are in the logical and dynamic connection. In turn, the initial level of children's education is also differentiated into sublevels, each of which has its own goal, age category and content of education.

In addition to institutional inclusion, extracurricular music education is becoming increasingly widespread: festivals and competitions for the relevant contingent. The geography of inclusive art competitions is expanding.

The content of education in children's music schools (art schools) goes beyond the usual established academism. Learning in an institution is a complex dialectical process of developing a wide range of human abilities. It has become more interesting and flexible. In the end, "elite academism" has become, so to speak, accessible to the category of children with functional disabilities or invalidity. Previously, unofficially, there was not even a question of training such a contingent in art schools. There were exceptions, but they are rare.

The modern system of extracurricular primary music education is a self-sufficient and fully formed component of National Art. Thanks to the modernization of the general education system, it is developing in line with the changes that are taking place in the state. Unfortunately, we must state that despite all the positive changes that took place in it until recently, it is still difficult to determine the prospects and directions of its development. The pandemic forced the last three years to look for new forms and conditions of work of educational institutions, holding competitions and festivals, and the beginning of a full-scale war leveled almost all positive and important educational innovations. Now all spheres of life (especially artistic ones) are in suspended animation.

So, the artistic life on the Internet and on television has not stopped: concerts are broadcast, new pop hits are created, Ukrainian bands go to concerts or work abroad. However, art life and art education (and even more so for children with functional disabilities or invalidity) are different things. We would like to remind that a significant number of children now

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have the sad status of a refugee or displaced person. A large amount of infrastructure and artistic material values were destroyed. Teachers either went to work abroad (mostly not in their specialty) or were destroyed. Therefore, it is quite problematic to determine any prospects for the future. However, there are reasons to state that it is not for nothing that we have the well-known phrase "everything will be Ukraine".

Нагадаємо, що значна кількість дітей зараз має сумний статус біженця або переміщеної особи. Знищено велику кількість інфраструктури, мистецьких матеріальних цінностей. Педагоги або вирушили працювати закордон (здебільшого не за фахом), або знищені. Тому, визначати якість перспективи на майбутнє досить проблематично. Проте, є підстави констатувати: недарма саме в нас є відома фраза "все буде Ukraine".

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