

Current issues of general music pedagogy
Monograph edited by Prof. Volodymyr Cherkasov



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**Актуальні питання загальної
музичної педагогіки**

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The collective monograph of leading Ukrainian scientists and pedagogues highlights issues of modern research on the history, theory and practice of modern music pedagogy.

У колективній монографії провідних українських вчених та педагогів висвітлюються питання сучасних досліджень із історії, теорії та практики сучасної музичної педагогіки.

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making daily efforts to bring our victory closer, in particular, to the students of the Academy, who also went to fulfill their civic duty to the Motherland and with dignity carried and are carrying out combat service in the ranks of the Armed Forces of Ukraine.

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**PEDAGOGY OF MUSICAL ART AS A SUBJECT
OF SCIENTIFIC RESEARCH**
**ПЕДАГОГІКА МУЗИЧНОГО МИСТЕЦТВА ЯК ПРЕДМЕТ
НАУКОВОГО ДОСЛІДЖЕННЯ**

The renewal and improvement of world music education largely depends on the development of scientific knowledge on the pedagogy of musical art, which is essential for the performance and pedagogical training of modern musicians of various professions. It is known that each type of musical art is inextricably linked with its musical and pedagogical specificity, behind every outstanding artist there is a teacher who not only passed on the "craft", but also inspired creativity, artistic search, an author's approach to creating or performing works of art. In this context, it is possible to talk separately about instrumental, vocal, conducting and other components of musical art pedagogy, each of which goes beyond the methods of teaching a specific art form, as it has its own scientific foundation based on cultural-historical, theoretical and methodical tradition.

At the same time, scientific knowledge in the field of musical art pedagogy requires modern scientific approaches to the substantiation of common theoretical-methodological, technological bases that generalize the laws, regularities and principles of musical education, education, and the development of the student's personality, which are inherent in the understanding of different types of musical art.

In the Ukrainian scientific space, there are works devoted to the study of the conceptual foundations of musical and pedagogical science and education, which include the fundamental works of such scientists as: O. Mykhailychenko "Basics of general and musical pedagogy: theory and history" (2009), O. Oleksiuk "Musical pedagogy" (Oleksiuk, 2006), G. Padalka "Art pedagogy" (Padalka, 2010), O. Rostovsky "Music

Pedagogy" (2008) and "Theory and Methodology of Music Education" (Rostovsky, 2011), O. Rudnytska "Pedagogy: General and Artistic" (Rudnytska, 2002), T. Smirnova (Smirnova, 2021), V. Cherkasov "Theory and Methodology of Music Education" (Cherkasov, 2011) and others. At the same time, there is a need to research the scientific field, which reveals the methodology of learning the phenomenon of musical art pedagogy, its object, subject, tasks, conceptual and terminological apparatus, pedagogical and artistic laws, regularities and principles that are fundamental to the pedagogy of musical art, taking into account the specifics of its various types, and provides a general methodological approach in understanding each of its types.

Scientific foundations of musical art pedagogy

The determination of the theoretical foundations of the pedagogy of musical art depends to a large extent on the awareness of the phenomenological essence of pedagogy. Thus, the concept of "pedagogy" in the Ukrainian pedagogical dictionary is interpreted as the science of education and upbringing of younger generations,⁹⁰ and the concept of "art" in the dictionary of musical terminology, which provides an interpretation of Ukrainian musical terminology and was published in 1930 and reproduced in 2008, states that "art" is skill, skill, science (10). Different types of art, such as, in particular, "vocal art", "conducting art" are considered as vocal skill, conducting skill. According to O. Rudnytska, the concept of "pedagogy" is considered as a science that studies the essence, regularities, principles, methods, forms of organization of the pedagogical process as a means of personality development and reproduction of human culture during generational changes.⁹¹

A valuable scientific achievement of the scientist is the visualization of the stages of the formation of pedagogical science, which fully applies to the pedagogy of musical art, such as: practical needs of the transfer of social experience, delineation of accumulated experience by fields of education, the emergence of specific methods (technologies), theoretical understanding of methodical knowledge, systematization of theoretical knowledge in the general foundations of pedagogy, methodology of substantiation of theory and practice.⁹²

O. Rudnytska emphasizes the importance of identifying the common patterns of personality formation through art and outlines the requirements

⁹⁰ Гончаренко, С.У. Сучасний український словник. Київ: Либідь. 1996.

⁹¹ Рудницька, О.П. Педагогіка: загальна та мистецька. Київ. 2002.

⁹² Там само.

for art pedagogy, in which "the coverage and explanation of the specifics of artistic and educational processes must be correlated with the original theoretical provisions of general pedagogy", as well as the absence of generalizing works on the problems of art pedagogy. The pedagogy of musical art is no exception, the scientific knowledge of which requires theoretical and methodological generalizations in the direction of the development of modern scientific knowledge.

From historical practice to theoretical understanding, O. Otych examines art pedagogy, defining it as an independent branch of pedagogical science that "develops the aesthetic and ethical principles of personality formation, its general and professional development by means of various types of art (theatre pedagogy, museum pedagogy, etc.)".⁹³

To the sphere of scientific knowledge of art pedagogy, the author appropriately refers the scientific substantiation of didactic, educational and developmental potentials of art and research of the historical and theoretical foundations of its functioning in education. The scientist, like O. Rudnytska, comes to the conclusion that despite the thousand-year history of existence as an educational phenomenon, art pedagogy by the end of the 20th century had not yet acquired a serious scientific understanding and deep theoretical justification.

The scientific work of H. Padalka on art pedagogy is devoted to the development of scientific opinion on the theory and methods of art education, the clarification of the problems of the methodology of art education, fundamental problems and pedagogical conditions, modern content and methods of art education.⁹⁴

The scientist turns to not one, but to a complex of artistic disciplines, which are taught in higher and secondary educational institutions. It is natural that the scientist's attention is focused on art education, the modernization of which depends on the development of art pedagogy, namely: the identification of the functions of art education, the embodiment of the humanitarian paradigm, the problems of artistic cognition, the achievement of the integrity of the educational process and its aesthetic orientation and cultural relevance, the direction to the individualization of art education and the awareness of the perception of artistic works, and – to the methodology of art education and the introduction of modular education technology in the

⁹³ Отич О. Педагогіка мистецтва: від історичної практики до теоретичного осмислення. Рідна школа. 6, 2010. С. 14–19.

⁹⁴ Падалка, Г.М. Педагогіка мистецтва (Теорія і методика викладання мистецьких дисциплін). Київ: Освіта України. 2010.

field of artists of certain disciplines. Among the promising directions of the development of art pedagogy, H. Padalka rightly outlines such as: a change in the social situation, which affects the orientations and nature of art education; development of scientific and methodical thinking in the field of art education; accumulation of practical experience; theoretical justification of innovations in the content and structural transformations of art education; determination of the disposition between innovative processes and traditional approaches to the educational process in artistic disciplines, etc.⁹⁵

The requests of the modern Ukrainian society caused the development of scientific musical and pedagogical knowledge to improve the quality of the educational process of the future teacher (teacher), which was reflected in educational and methodical publications. Such scientific works should include O. Mykhailychenko's study guide for students of music majors on the basics of general and musical pedagogy, in which the scientist substantiates the theoretical and historical aspects.⁹⁶

O. Mykhailychenko defines four historical stages of the formation and development of musical education of children and youth in Ukraine: the first is historical-syncretic (from ancient times to the 11th century and the turn of the century), which is characterized by the syncretic influence of musical phenomena on people; the second-orthodox-secularization (XI–XIX centuries), which is characterized by the influence of a cult network of musical centers and professional musical education and upbringing, which had a secular character; the third is content-determining (60–90 years of the 19th century), which is characterized by the formation of the consciousness of the advanced Ukrainian intelligentsia, the appearance of the first forms of organization, the definition of the content, the main tasks of musical education, which was based on a certain scientific and methodological base, which until the end of the 19th century. became systematic; the fourth is pedagogically oriented (began at the end of the 19th century), which is characterized by the systematic musical and aesthetic education of children and youth of Ukraine. O. Mykhailychenko refers to the subject of musical pedagogy as forms of organization, methods, means and other attributes of musical education and upbringing, which make up the integral process of forming a musician's personality in accordance with the laws and regularities of the development of general pedagogy.

⁹⁵ Там само.

⁹⁶ Михайличенко, О.В. Основи загальної та музичної педагогіки: теорія та історія: Навчальний посібник. Суми: вид. "Козацький вал", 2009.

Music pedagogy is a separate scientific branch of knowledge that has its own scientific space and is a component of general pedagogy, since the ways of their development are similar, O. Oleksyuk rightly notes in his fundamental work "Music pedagogy", its main task, according to the scientist, is to deepen the innovative orientation of music education, to find models of music education that are adequate to the current culture and civilization.⁹⁷

Regarding the definition of the object and subject of musical pedagogy, the scientist comes to the conclusion that the object of the specified scientific field is the integral process of learning, upbringing and development of personality by means of musical art, and the subject is the content and forms of organization of the musical-pedagogical process as a factor of personality development. The scientist specifies the object of music-pedagogical practice, which is the real interaction of the participants of the music-pedagogy process, and the subject is the methods of interaction determined by its goals and content.

As scientific knowledge and an integral component of music pedagogy, O. Rostovsky considered the theory and methodology of music education. Based on the study of the achievements of European and national music pedagogy in the historical dimension, the scientist revealed the main directions of the development of modern music pedagogy, patterns and principles, and the main trends of the development of mass music education at the beginning of the 21st century. Among the significant achievements of the work, attention should be focused on the analysis of the leading pedagogical ideas of Ukrainian musicians-pedagogues, such as: V. Verkhovyns, M. Leontovych, S. Lyudkevich, K. Stetsenko, B. Yavorsky and the presentation of the basics of the methodology of musical and educational work with students. O. Rostovskyi, who was a supporter of the Ukrainian concept of music education, attributes the strengthening of the role of music education in the development of the spirituality of the individual, the direction of music pedagogy of the 21st century, to the prospects for the development of music education in Ukraine. on the harmonious development of the child, the creative use of the achievements of national and world pedagogy, assigning music lessons an effective center in the pedagogical system, updating the content of school music education with a focus on the discovery of thoughts, feelings, experiences in children, the formation of a valuable attitude to art and to reality.

⁹⁷ Олексюк О. Музична педагогіка: Навчальний посібник. Київ: КНУКіМ, 2006.

A fundamental and modern work in the field of theory and methods of music pedagogy is the work of V. Cherkasov "Theory and Methodology of Music Education", in which scientists summarize and substantiate the long-term experience of researchers and practicing teachers in the field of music-pedagogy education and present an integrated university subject that accumulates knowledge of psychological-pedagogical and professional disciplines, has its own categorical apparatus, its specifics and covers various aspects of theory and methods of music education.⁹⁸

The educational work of T. Smirnova "Music pedagogy and psychology of higher school" is aimed at improving the professional activity of a teacher of musical disciplines, in which the scientist considers music pedagogy of higher school as a "branch of pedagogical science" that studies "pedagogical regularities, principles, technologies of organization and implementation of the education of musical students, their training, education, development with the aim of intensifying professional training for musical-pedagogical, musical-performing activities".⁹⁹ The scientist defines the goal of music pedagogy of a higher school – the formation of scientific pedagogical thinking of the personality of a master's student (postgraduate student) and music-pedagogical competence, and to the subject of the specified field he refers to "regularities, principles of the organization of the music-pedagogical process, the purpose, content, forms, methods, means of involving students in the musical (artistic) experience of humanity, its cultural values, creating conditions for creative self-expression, communication of the student's personality, his education, training and development in process of higher musical education".¹⁰⁰

In determining the object and subject of musical art pedagogy, it is important to understand the purpose of the specified scientific knowledge, which consists in the scientific justification of the process of acquiring musical culture by a person through the acquisition of musical education. The pedagogy of musical art is aimed at revealing the value of such a process and identifying and multiplying the creative potential of an individual in his dialogue with music, acquiring artistic "skill" as a result of the undoubted influence of musical art on the higher nervous processes of a person, determining the pedagogical toolkit for mastering a certain type of musical

⁹⁸ Черкасов В.Ф. Теорія і методика музичної освіти: навчальний посібник. Тернопіль: Навчальна книга – Богдан. 2014. 526 с.

⁹⁹ Смірнова, Т.А. Музична педагогіка і психологія вищої школи. Харків: Лідер. 2021.

¹⁰⁰ Там само.

art. The mastery of artistic "skill" is made possible through personal mastery of the defined content of musical education, which involves assimilation of the achievements of the world and national cultural tradition in musical art, its theoretical and practical foundations. In such a context, familiarization, interpretation and creative performance of musical works by outstanding composers of the past and present of different countries, knowledge of their life and creative path, understanding of the basics of musical thinking and speech, and its dramatic development are necessary.

Teaching a student a certain type of musical art today is expediently connected with the process of a person acquiring cultural competence, which is considered a practical basis for the formation of musical culture, and, accordingly, its general culture. Therefore, the object of musical art pedagogy is the process of forming the musical culture of a creative personality in art (musical) education institutions, capable of practical music making, creative embodiment of musical art works in accordance with a broad cultural context. The subject of musical art pedagogy is pedagogical conditions, content, forms, methods, means, pedagogical and musical technologies, methods of musical education, formation of professional and personal qualities of an individual.

In all ages, the determining role in students mastering the content of musical education and a certain type of musical art belonged to the Teacher, who analyzes, generalizes, chooses, implements effective traditional and innovative forms, methods, means and musical and pedagogical technologies for the students' assimilation of the chosen type of musical art, sees their perspective in mastering the art of instrumental, vocal, conducting performance and most importantly – personal development and formation of musical culture.

Today, a teacher-musician who teaches students the art of music is constantly searching for modern approaches to improving the educational process of the younger generation, whose interests are related to innovative forms and methods of learning, methods and technologies of musical education, education, and development. As an example, information and computer technologies have completely overturned the idea of musical art pedagogy, which until recently positioned the understanding and teaching of musical art only in live contact with the teacher (instructor). Today's realities show that teaching any kind of musical art, moreover, obtaining musical education can be done through distance learning, even when the teacher and the student live in different countries. The use of information and computer technologies provides an opportunity to get acquainted with outstanding performers of the countries, various interpretations of musical works, features

of performing and music-pedagogical schools of the world, master classes of famous teacher-musicians.

Laws and principles of music education

The development of scientific knowledge of the pedagogy of musical art largely depends on the identification of laws and principles of musical education, which are based on internally determined connections of objective phenomena of the student's acquisition of education in a certain type of musical art. Musical-performance and musical-pedagogical improvement of the student involves taking into account the laws and principles of such a process, which are based, in turn, on philosophical, pedagogical and artistic laws. Knowledge of such laws allows making the process of music education more productive and manageable (Fig. 1).

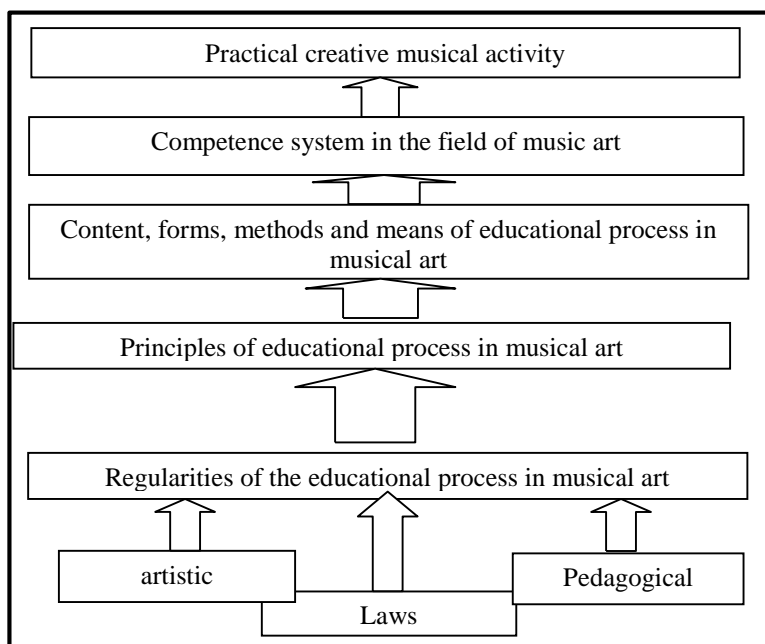


Fig. 1. Determinism of laws, regularities, principles of educational process in musical art

In order to improve the scientific knowledge of the pedagogy of musical art and, accordingly, to optimize the educational process in musical art, it is necessary to take into account the laws of universal connection: the law of determination – all subjects, processes are in various deterministic

connections, relations; the law of ascending and descending development, which provides for the path of improvement or the path of impoverishment, reduction; the law of causality – the appearance of a new quality always has a reason, one phenomenon necessarily gives rise to another; the laws of dialectics – the law of unity and the struggle of opposites, the law of the transition of quantitative changes into qualitative ones, the law of negation and the philosophy of art – music is a type of art that has a relationship with its eidos – the intuitively given and meaningful essence of the phenomenon, the meaningful concept of the subject; and logos – a way of considering reality, a method of combining its semantic elements (discovered by O. Losev).

Outlining the meaning of pedagogical laws, S. Honcharenko notes that Socrates already used a pedagogical law: the birth of a student's thought depends on the dialogue organized by the teacher.¹⁰¹

In the pedagogy of musical art, it is important to take into account the laws of learning, which the scientist investigated while analyzing the scientific works of R. Lado. These are the following pedagogical laws: interconnections: if two psychological acts are interconnected, the repetition of one of them leads to the appearance or consolidation of the second; training: the more intense the training, the better the corresponding reaction is learned; intensity: the more intense the response training, the better it is learned; assimilation: each new stimulus has properties to cause a response; results: a reaction (feedback) accompanied by a favorable result is fixed.¹⁰²

Modern art education is based on the pedagogical laws defined in Ukrainian scientific research, which are based on the laws and principles of teaching and education in the field of art pedagogy, such as, in particular: the social conditionality of the goal, content and methods of teaching and education, which reveals the objective process of the influence of social relations, social order on the formation of all elements of education and education; educational and developmental training, which reveals the relationship between the possession of knowledge, methods of activity and comprehensive development of the personality; conditioning of training and education by the nature of activity, which reveals the relationship between the methods of organizing education, the activity of the individual and the results of education and education; unity and integrity of the pedagogical process, which reveals the need for harmonious unity of the rational,

¹⁰¹ Гончаренко С.У. Педагогічні закони, закономірності, принципи. Сучасне тлумачення Рівне: Волинські обереги. 2012.

¹⁰² Там само.

emotional, meaningful, operational, motivational components of the pedagogical process; the unity and interrelationship of the theory and practice of education, which reveals the need for the unity of theoretical and practical knowledge, skills and abilities.¹⁰³

In order to determine the regularities and principles of the educational process in musical art, it is necessary to take into account the specific laws of the functioning of art, namely those that are directly important to take into account in the pedagogy of musical art: the law of "aesthetic reaction" (discovered by L. Vygotsky), fundamental for emotional-processual, axiological types of artistic activity of a specialist: the development of one affect goes in opposite directions until its self-destruction at the final point, which is connected with the concept of "catharsis" – purification: a work of art can cause a cathartic explosion that causes the overcoming of a strong feeling and the opportunity to experience it; the law of "aesthetic resonance", basic for axiological, culturological, hermeneutic activity: a work of art will "happen" if its whole and the elements of which it is composed interact with each other, mutually excite each other, causing repeated amplification of the aesthetic "sound" of each of them separately and all together. The law of "aesthetic resonance" evokes and excites artistic thought, creative imagination. Repeatedly amplifying the "sound" of each individual element of a musical work, aesthetic resonance extends its effect to the "theme" of the work (the meaning laid down by the author) – the elements of the whole, the "theme" itself must grow from the whole. Musical form always exists only as a kind of process; the essence of music is intonation, i.e., a conscious sound preceded by the spirit, as a kind of output in moments of "enlightenment", which is embodied in matter, energy (discovered by B. Asaf'ev). A highly artistic work is characterized by an inexhaustible spectrum of the disclosure of artistic meaning through the disclosure of the role of each element, which affects the creation of a new quality of the whole; the law of the dependence of the completion of the primary imagery, the poetics of the design (discovered by M. Kagan), which provides the following: the artistic-creative process is similar to the embryo of a living being, which must contain in itself in an inverted form the entire structure of the organism that grows from it, the artistic "embryo" can grow into a full-fledged organism, if the qualitative originality of the latter is potentially present in it.

¹⁰³ Михайличенко О.В. Музыкальная педагогика как отрасль педагогической науки и теория музыкального учебно-воспитательного процесса. Мистецька освіта в Україні: теорія і практика. Суми : СумДПУ ім. А. Макаренка. 2010.

Each pedagogical or artistic law has certain regularities. Investigating the relationship between the law and regularity, S. Sysoeva focuses on the opinion regarding the difference between the law and regularities, which is that the law acts as a concrete - universal, and the regularity is a partial form of its detection, which illuminates a certain regular relationship.¹⁰⁴

Determining the regularities of the educational process in musical art is related to the issue of their classification. In pedagogical science, classifications of regularities with the following characteristics are most often used: general didactic and casual, which include: sociological, physiological, communicative, organizational; regularities of training goals, regularities of training content, regularities of technologies, forms and methods of training, regularities of the use of teaching aids, regularities of the system of control and assessment of training results; objective and subjective; regularities of related sciences, specifically reflected in education; peculiarly expressed regularities of didactics; own regularities of teaching methods of this subject, inherent only to this science;¹⁰⁵ didactic, epistemological, sociological, psychological, organizational.¹⁰⁶

The study of such a question gave us the opportunity to determine that there is still no unanimity in the attempt of scientists to create a single, coherent and logical system of laws.

V. Galuzynskiy, M. Yevtukh, researching the process of training and education of future specialists, proposed the following didactic patterns: the process of forming a student's personality is unified and mutually determined; education, training and education of students, their transformation into specialists is a historically determined social process; general and specific features of student education and upbringing make up a single integrity that ensures the effectiveness of the results; interaction between a teacher and a student is a mutually determined and interdependent process.¹⁰⁷

General didactic regularities are reasonably considered basic for the pedagogical process, they are characterized by permanent relationships

¹⁰⁴ Сисоева С.О. Основи педагогічної творчості : підручник. Київ : Міленіум. 2006.

¹⁰⁵ Гончаренко С.У. Педагогічні закони, закономірності, принципи. Сучасне тлумачення Рівне: Волинські обереги. 2012.

¹⁰⁶ Підласий І.П. Практична педагогіка, або Три технології : інтерактивний підручник для педагогів ринкової системи освіти. Київ: Слово. 2004.

¹⁰⁷ Галузінський В.М., Євтух М.Б. Педагогіка: теорія та історія: навчальний посібник Київ : Вища школа. 1995.

between objects and subjects of the educational process. However, as already noted, there are casual (accidental) relationships between phenomena, objects that depend on the specifics of the subjects' activities. Based on the general didactic laws of the pedagogical process at the end of the 20th century – at the beginning of the 21st century, scientists in the field of music pedagogy proposed the following laws of music education: sociological – the dependence of the effectiveness of education and training on the combination of requirements and respect for the personality of each student, as well as compliance with legal provisions regarding the rights of the student; communicative – the dependence of the aesthetic development of children on the nature of the interaction between the teacher and students; physiological – the dependence of the results on the anatomical and morphological development of the student's organism; organizational – the dependence of the results on the students' working capacity, state of health, schedule, time of day, weather conditions; psychological – the dependence of the results on the students' interests in music lessons, the age characteristics of the students, the state of attention, the level of memory development.

Investigating the problem of music pedagogy as a field of pedagogical science and the theory of the musical educational process, O. Mykhailychenko outlines the following regularities of the musical educational process: the unity and interaction of musical education and general personality development; the connection between the level of musical development and the nature of her practical musical and creative activity; the unity of the general goal of personality education and specific musical and educational tasks; the unity of the processes of musical education and musical self-education; the dependence of musical education on the general development of musical culture and material opportunities of society; the connection between individual capabilities and the nature of educational influences.¹⁰⁸

Based on the analysis of scientific literature regarding the classification of patterns of the educational process in musical art as follows: general didactic and specific. General didactic regularities include: the conditioning of the content, forms, methods, means of teaching and upbringing by the socio-economic requirements and opportunities of modern society and the achievements of national and world science and culture; the unity of the goal, the educational process and its result; determinism of

¹⁰⁸ Михайличенко О.В. Музыкальная педагогика как отрасль педагогической науки и теория музыкального учебно-воспитательного процесса. Мистецька освіта в Україні: теорія і практика.. Суми : СумДПУ ім. А.С.Макаренка. 2010.

learning, upbringing, and development processes; the relationship between the scope and quality of the content of education and upbringing.

The specific regularities include such regularities as: the interdependence of the mental, psychological and physiological capabilities of an individual in the process of obtaining a musical education; the connection between the motivated and valuable attitude of the individual to music education and the nature of the artistic and aesthetic influence of musical art.

We will provide justification for the general didactic laws of our study:

– the conditioning of the content, forms, methods, means of education and upbringing by the socio-economic requirements and opportunities of modern society and the achievements of national and world science and culture. The regularity reveals the connection between education and the socio-economic base of society, its national and world scientific and cultural achievements. In accordance with modern political and economic conditions and the need of modern society for the creation of a single educational space, national education, in particular art, demands the formation of a new cultural personality, familiar with the achievements of science and art of the world and able to compete in the global labor market. Therefore, the content, forms, methods, and means of musical art pedagogy should fully reflect the innovations of national and world science and culture. In addition to society's demands to update and modernize the content of the forms, methods, and means of pedagogy of musical art, there must be a material base of society itself to ensure such conditions, which relate to the future offer of work in the profession and a salary sufficient for living, as well as modern material and technical support of the educational process: musical instruments, a sound recording studio, sound amplification equipment, computers, the Internet and others;

– the relationship between the goal, the educational process and its result. Regularity reflects the unity of the goal and the result of the educational process, which involves the orientation of the content, forms, methods, means, system of control and evaluation of education to achieve a positive result. The goal of the educational process in musical art is: the formation of the musical culture of an individual who possesses a system of musical competences and a developed ability for practical musical activity;

– determinism of the processes of education, upbringing, development. Regularity reflects deterministic connections between the processes of learning, education and personality development. Taking into account such regularity in the educational process involves the use of

anticipatory learning methods, which affects the education of universal human, universal cultural, artistic, musical values, the development of students' creative abilities and their personal improvement. In turn, the learning process is carried out taking into account the level of upbringing of a person's general and musical culture and the existing level of personality development;

– relationship between the scope and quality of the content of education and training. The regularity reflects the dependence of the level of formation of musical culture, the system of musical competences, the possession of a practical type of musical activity by an individual on the interrelationship of the volume, which covers the number of study hours (according to the curriculum) devoted to the study of educational subjects and the content of educational programs and disciplines that ensure the content of musical education; and content quality, which includes subjective and objective factors. The objective factors include: the provision of the educational process by highly professional teachers (teachers), the material base of the educational institution. The subjective ones include: professional and personal traits of teachers and students and the nature of educational and personal interaction "teacher-student", "student-student", "teacher-teacher".

On the basis of the discovered laws of philosophy, pedagogical and artistic laws, we will provide justification for the specific regularities of the educational process in musical art, such as:

– the unity of the mental, psychological and physiological capabilities of an individual in obtaining a musical education. The regularity reflects the dependence of the mental, psychological and physiological characteristics of the individual in the process of understanding and learning the art of music. The detection of such interdependence involves taking into account in the musical art educational process the age characteristics of the student, the cognitive educational capabilities of the individual: the development of emotional, intellectual, volitional spheres, general, musical and vocal-pedagogical abilities; physiological capabilities and state of health of the executive apparatus; presence of natural musical data: sense of rhythm, musical hearing (pitch, melodic, harmonic, timbral, polyphonic, etc.), memory, emotional response to music, etc. Taking into account the fact that in the process of music education in individual lessons, the teacher has the opportunity to determine cognitive, psychological and physiological abilities: load and endurance of the performing apparatus, to understand the artistic meaning and emotional perception of music, analytical awareness of the text of a musical work, interpretation and performance of music; artistic reflection; analysis, synthesis, generalization and learning of the basics of

musical performance; achieve a goal, guide the process of self-improvement, etc. It is necessary to note the fundamental role of the interdependence of the student's mental, psychological, and physiological abilities in learning the art of music and successfully obtaining a musical education;

– the connection between the motivated and valuable attitude of the individual to music education and the nature of the artistic and aesthetic influence of musical art. The regularity reflects the connection between the artistic and aesthetic influence of musical art and the process of formation of musical art values in the student. Thus, a motivated value attitude of an individual to musical education is connected with the presence of meaning, goals, motives, interests, needs, which in turn depends on the strength of the artistic influence of musical art on a person, his satisfaction from the kind of musical activity that causes a wide range of feelings, thoughts, united by an emotional-figurative field of psychological and artistic meanings. Being in the process of artistic communication, with the artistic images of music, the student feels its deep transforming effect, capable of changing the worldview, inspiring, enjoying, spiritually purifying, etc. Art values: beauty of a musical work, melody, harmony, perfection of interpretation and performance of a musical work, artistic image, etc;

– influence the formation of aesthetic ideals and taste in a person, fill his life with beauty and brightness of world perception, lead to the understanding and reevaluation of life views. The value of musical art pedagogy lies, first of all, in the fact that it shows the way to the meaning and beauty of musical art and teaches to convey it to others with the help of certain forms, methods, and means. Musical works have a significant influence on the formation of an individual's value attitude to musical education, communication with which requires developed creative thinking, artistic and figurative perception, the need for constant dialogue with art, a certain level of musical and performing knowledge and skills.

The revealed general didactic and specific regularities of music education make it possible to outline and substantiate the principles of professional music education, the definition of which affects the formation of a highly spiritual, competent in the field of musical art personality, capable of successfully performing professional duties. Adherence to the principles creates prerequisites for effective professional activity and reduces the possibility of negative results.

In the studies of modern scientists, systems of general didactic and specific principles aimed at increasing the level of professional training of specialists are being developed. Common for such systems is the direction of achieving a useful result that has an educational, educational and

developmental effect, and involves: reliance on generally accepted didactic principles. Taking into account the need to update modern training of specialists in the field of professional pedagogy, scientists define didactic principles: systematicity, integrativeness, differentiation, continuity, universality, unity of socialization and professionalization of the individual, modularity, professional periodization, phasing, democratization, humanization, etc. tensification, professional mobility, stability and dynamism.¹⁰⁹

S. Honcharenko outlined and substantiated the most typical of them: the principle of professional mobility, the principle of modularity of education; the principle of environment creation; the principle of computerization of the pedagogical process; polytechnic principle; the principle of combining learning with productive work of students; the principle of modeling professional activity in the educational process; the principle of economic expediency; the choice of a basic, system-creating principle; number of principles.

Based on the analysis of scientific works, O. Rudnytska notes that in pedagogical science there are different systems of principles, which number from five to several dozen names and relate to the selection of the content of educational material; organization of the pedagogical process; the need to take into account the psychological mechanisms of learning knowledge and methods of activity.¹¹⁰

In scientific works, the principles are sometimes considered in pairs: consciousness and learning activity, scientificity and accessibility, systematicity and consistency. However, there is a plurality of opinions regarding the expediency and impossibility of presenting some principles in pairs. Based on the modern paradigm of education, the principle of developmental and educational training is the system-wide principle, which is connected with the principle of socio-cultural and natural conditioning of training, and for professional education – with the principle of fundamentality and professional orientation.¹¹¹

In modern professional education, integrative processes are actively taking place, in the context of which new technologies of professional training of a specialist are created based on the integration of the principles of education and upbringing. Therefore, S. Vitvytska singles out the

¹⁰⁹ Гончаренко С.У. Педагогічні закони, закономірності, принципи. Сучасне тлумачення Рівне : Волинські обереги, 2012. 192 с.

¹¹⁰ Рудницька, О.П. Педагогіка: загальна та мистецька. Київ. 2002.

¹¹¹ Там само.

following principles of education of a specialist in modern higher education: humanization of education – the priority of the tasks of self-realization of the student's personality, creation of conditions for the manifestation of giftedness and talents; formation of a humane personality, sincere, humane, benevolent; the scientific, secular nature of education, the unity of the national and universal; democratization of education; the priority of mental and moral awareness of the content of education and upbringing; a combination of activity, self-activity and creative initiative of students with the demanding guidance of the teacher; consideration of individual, age-specific characteristics of students in the educational process.¹¹²

The general principles of didactics are fundamental in the professional training of future teachers, including music teachers. In the scientific studies of O. Mykhailychenko, G. Padalka, O. Rudnytska and others. systems of general didactic and specific principles of art education were developed and substantiated. Thus, in the research of O. Rudnytska, it is stated that the origins of the formation of principles as certain educational guidelines can be considered centuries-old practice of teaching and upbringing, historical experience and findings of famous teachers. The scientist proposes to apply in practical activities the principles that can be "a kind of algorithmic instruction" in the positions of new pedagogical thinking: 1) the principle of completion of educational action by educational influence in pedagogical influence; 2) the principle of diversification of types and forms of student activity in the organization of pedagogical interaction; 3) the principle of dependence of the development of personal qualities on the creation of pedagogical situations; 4) the principle of emotional saturation of the educational process; 5) the principle of encouraging creative self-expression.¹¹³

Systems of specific principles in the field of music education, which are based on general didactic requirements, found their justification in the studies of: H. Padalky: principles of integrity; cultural compatibility; aesthetic orientation; individualization; reflections; O. Mykhailichenko: principles of connection of musical education with national culture; the unity of musical education and general artistic and aesthetic development of the personality; interdisciplinary connections; connection of musical education with life; combining extracurricular and extracurricular activities and others.

¹¹² Вітвицька С.С. Основи педагогіки вищої школи : підручник за модульно-рейтинговою системою. Київ : Центр учбової літератури. 2022.

¹¹³ Рудницька, О.П. Педагогіка: загальна та мистецька. Київ. 2002.

Pedagogy of musical art as a field of scientific knowledge reveals the basic general didactic principles of music education, among which the most common principles are: humanization, scientificity, systematicity, traditionality and innovation, gradualness and consistency, integrativeness, multilevelness and continuity, etc.

Based on the general didactic principles of music education, there is a need to define specific principles of obtaining education in various types of musical activities, such as: instrumental, vocal, conducting, musicology, etc.

For example, I. Topchieva's research examines the method of preparing students to work with children's choirs using heuristic teaching methods. The conducting and choral training of future music teachers should be based, as the author notes, on specific principles: cultural appropriateness, intersubjective relations, musical-creative focus on achieving excellence, artistic and performing interpretation of choral works, reliance on professional experience.¹¹⁴

Let's focus, for example, on specific principles of vocal pedagogy. Thus, in vocal pedagogy, it is considered a fundamental idea that teaching singing should be carried out on the basis of the following principles: the unity of the artistic and the technical; gradualness and consistency in mastering the art of singing; individual approach. Scientists have discovered the following didactic and methodical principles of voice production: chest-abdominal breathing, high voice position; sensation of the main and thoracic resonator with a predominance of the role of one or the other; free and slightly lowered position of the larynx; relaxation of the muscles of the epiglottis (articulation apparatus), they are basic in modern vocal performance. Researchers of the 21st century supplement the system of principles in vocal pedagogy with such principles as: musical and artistic education of the personality; development of vocal hearing; individual approach; imitation of the artistic tradition of the teacher; science and consistency; repertoire programming; comprehensive solution of musical and educational tasks based on research and pedagogical activities.

V. Antoniuk, the author of the textbook "Vocal Pedagogy", focuses on three main principles developed over the years that every teacher must follow, namely: 1) the need for an individual approach to each student; 2) unity of artistic and technical development and 3) gradualness and consistency. At the same time, the scientist considers it expedient to observe

¹¹⁴ Топчієва І.О. Підготовка майбутніх учителів музики до керівництва дитячими хоровими колективами із застосуванням евристичних методів навчання : автореф. дис. ... канд. пед. наук : спец. 13.00.02. Київ. 2013.

the following: vocal mode and taking into account the peculiarities of the student's nervous activity, determining the natural type of voice, using methods of developing vocal resonance, removing muscle clamps. In order to improve vocal qualities, V. Antonyuk details the requirements for teaching singing, which should constantly and persistently work on vocal hearing, singing breathing, eliminate defects in the sound of the singing voice, select exercises, vocalizations and artistic repertoire.¹¹⁵

In his work "Fundamentals of vocal pedagogy", H. Stakhevich also emphasizes the importance of the mentioned vocal principles and notes that the principle of unity of artistic and vocal-technical development is such a requirement that the performance carries an emotional load, expressiveness and relation to the musical text. The second principle is gradualness and consistency in mastering singing skills, i.e. gradually increasing the load on the vocal apparatus. The third principle is no less important – an individual approach, taking into account the peculiarities of the student's vocal apparatus. The scientist adds the principle of continuous improvement, which completes the system on which the process of vocal training is based.¹¹⁶

In the study of L. Vasylenko, a number of principles were revealed, the application of which allows to maintain the process of formation of students' vocal-methodical skill in the positions of expediency, necessity, efficiency and success. The scientist refers to the circle of these principles: the principle of contextuality; principle of orientation; the principle of an individual approach; principle of interest; principle of consciousness; principle of perspective; the principle of gradualness, consistency and continuity; the principle of unity of artistic and technical development; principle of vocal-auditory representation of sound-image; the principle of awareness of the specifics of vocal-methodical activity; the principle of theoretical prediction (modeling) of the overall developmental effect of vocal training; the principle of creative activity.¹¹⁷

According to Li Chunpeng, the method of forming the vocal competence of future professional musicians is based on the theoretical principles of methodological approaches. So, for example, the

¹¹⁵ Антонюк В.Г. Вокальна педагогіка (сольний спів): Підручник. Київ: ЗАТ "Віпол". 2007.

¹¹⁶ Стахевич О.Г. Основи вокальної педагогіки. Ч. 1: Природно-наукові теорії сольного співу. Курс лекцій. Суми: СумДПУ ім. А.С.Макаренка. 2002.

¹¹⁷ Василенко Л. Педагогічні підходи та принципи формування вокально-методичної майстерності вчителя музичного мистецтва. Психолого-педагогічні науки, 1, 2015. С. 119–125.

implementation of an integrative-holistic approach in research involves the following requirements: focus on a socially significant result, interaction of all components of the creative process, interaction of various artistic disciplines; an acmeological-prognostic approach requires the implementation of the principle: directing professional training to the highest results; the creative approach involves compliance with the requirement – the orientation of the goal, content, forms, methods of education to the creative development of the individual.¹¹⁸

Chen Ding's research is devoted to the formation of vocal skills of the future music teacher in the traditions of China and Ukraine. Such formation is based on pedagogical principles: the unity of artistic and technical development, concentricity, compliance with the aesthetics of application, the use of active practice, national certainty, and scientific validity. The author includes pedagogical principles and vocal principles (concentric) in one group.¹¹⁹

The analysis of modern works made it possible to state that the basic principles of vocal training are thoroughly revealed in the scientific works of Ukrainian and foreign scientists. However, there is a need to supplement them with specific principles of vocal education, such as: diversity of types and forms of vocal-performing and vocal-pedagogical activities, culturization and axiologisation of vocal education; psychophysiological condition of vocal training; semiotic orientation and interpretation of the text of the vocal work; taking into account vocal and pedagogical experience; creative vocal performance.

The principle of diversity of types and forms of vocal-performing and vocal-pedagogical activity, which is the leading one, is based on the requirements of modern society aimed at the formation of a competitive specialist capable of performing a wide range of vocal-performing and vocal-pedagogical functions at the workplace. The performance of such functions requires the teacher to master various components (types) of the structure of vocal activity: motivational-value, informational-cognitive, vocal-technological, artistic-interpretive, activity-creative. Implementation of the principle requires the creation of appropriate organizational and methodological conditions for the professional training of future specialists,

¹¹⁸ Чуньпен Лі. Методика формування вокальної компетентності майбутніх учителів музики : автореф. дис. ... канд. пед. наук : спец. 13.00.02. Київ. 2013.

¹¹⁹ Чен Дін. Формування вокальних навичок майбутнього вчителя музики на традиціях Китаю та України : автореф. дис. ... канд. пед. наук : спец. 13.00.02. 2013. Київ.

namely: the introduction into the content of such training of the basics of vocal-executive and vocal-pedagogical activity, taking into account all components of the outlined structure.

The principle of culturalization and axiologicalization of vocal education is that the content, forms, methods and means of professional training of a specialist for vocal activity should be based on cultural and axiological principles. Implementation of the principle involves: familiarization of future specialists with vocal and performance schools of different countries; the use of a diverse, multi-genre and personally oriented repertoire based on the traditions of Italian and national vocal schools and awareness and values of world and Ukrainian vocal art and vocal pedagogy. In the conditions of multi-level vocal education of a specialist, the vocal repertoire is an important component of the content of vocal training and education of junior bachelor, bachelor and master. The content of training should include a stylistic and genre palette of the vocal and performance repertoire, which ensures the formation of cultural and axiological competencies of future specialists. Taking into account the principle affects mastering the basics of vocal performance and vocal technique and provides opportunities not only for the professional growth of the future specialist, but also for personal growth.

The principle of psychophysiological conditioning of vocal training reflects the conditioning of the effectiveness of vocal training, upbringing and development by the student's psychophysiological capabilities. The implementation of the principle involves taking into account in the content of professional training, educational programs the existing level of art education, vocal training of students who have entered an educational institution, their age and natural vocal capabilities: voice type, its strength, timbre, range, endurance, vocal hearing, development of singing breath, feeling of a high singing position, position of the larynx, features of the articulating apparatus, etc., which affects the choice of methods of the educational process, repertoire, volume vocal load.

The success of the educational process, the sound of the musical instrument, which is the human voice, largely depends on the emotional state of the individual in the process of mastering vocal and pedagogical activities. An important role in this context is played by the level of professional and personal "teacher-student" interaction. Creation of a comfortable emotional climate, an atmosphere of mutual understanding and non-conflict in individual classes in the voice production class; lecture-laboratory methods of voice production; in the process of examination and credit reporting, competitive or concert performances, still contributes to better assimilation

of vocal and pedagogical knowledge, abilities and skills, positive emotional experience; formation of students' motivation for this type of activity. Compliance with the principle involves the introduction of technologies to increase the level of emotional perception and artistic performance of vocal music students.

The principle of semiotic orientation and interpretation of the text of a vocal work. The expediency of using the outlined principle lies in the formation of students' theoretical and artistic knowledge and practical skills of systematic analysis of the musical language of the work, interpretation of the text and gradual understanding of its meaning. Such a principle will be implemented under the condition of the formation of semiotic-hermeneutic competence in students, which requires the actualization of knowledge of cultural studies, art history, music theory, analysis of musical forms in order to carry out a semiotic-hermeneutic analysis of a musical (vocal) work, which is the way to create a performance interpretation, meaningful understanding of vocal music and awareness of its value.

The principle of taking into account vocal and pedagogical experience consists in the need to take into account the global vocal-pedagogical (vocal-methodical) experience in the content of vocal training and its practical mastery by future specialists. The implementation of such a principle involves the intensification of purposeful pedagogical action to familiarize students with and master the vocal techniques of outstanding singing teachers; analysis of master classes of world-class singers; mastering innovative technologies of vocal training, upbringing, and development. The introduction of the principle of taking vocal-pedagogical experience into the process of vocal education affects the formation of students' valuable attitude to vocal-pedagogical activity.

The principle of creative performance is a requirement to direct the educational process to the development of vocal creative abilities of a student who is capable not only of perfect vocal and technical performance, but also of artistic and creative performance. The implementation of the principle requires the use of the results of the performance analysis of a musical work, which is a way to identify and interpret the meaning of a vocal work, vocal-stage reincarnation and determination of the true vocal intonation. In the process of such activity, students must master the methods and techniques of artistic language in working on vocal intonation, master the technique of melodeclamation in the development of expressiveness of vocal language, use artistic and stage techniques of expressing character emotions, which are aimed at the realization of vocal and performing skills.

The theoretical and practical foundations of the pedagogy of musical art as a whole scientific knowledge will be supplemented and enriched by the pedagogical achievements of certain types of musical art in the future. On the basis of the revealed regularities and principles of the educational process in musical art, it is advisable to update the content, forms, methods, tools, technologies, methods of musical education, education, and development. We have developed a subject from the educational discipline "Pedagogy of musical art", which is offered for teaching in institutions of higher music and music-pedagogical education and in professional development courses for teachers of general secondary education institutions, teachers of art education institutions.

Block 1. Pedagogy of musical art as a modern integrative scientific branch of knowledge.

Topic 1.1. Scientific and artistic phenomenon of musical art pedagogy and musical and music-pedagogical education. Object, subject, task, conceptual and terminological apparatus of musical art pedagogy. The structure of the discipline.

Topic 1.2. Theoretical foundations of musical art pedagogy (by types).

Topic 2.1. Philosophical, general scientific, specific scientific, technological levels of the methodology of musical art pedagogy and music-pedagogical education.

Block 2. Practical foundations of musical art pedagogy.

Topic 2.1. Pedagogical conditions, content, forms, methods, means of musical art pedagogy.

Topic 2.2. Methods and technologies of music education (by types)

Topic 2.3. The specifics of scientific research in the field of musical art pedagogy.

The specified discipline is offered for the preparation of masters of musical art, as it requires a formed level of musical competence of a specialist, the ability to think critically, generalize, and carry out qualifying master's research in the field of musical art pedagogy.

So, in the process of studying the current issue of music education today regarding the consideration of the pedagogy of musical art as a subject of scientific research, it was found that the specified art branch is in the process of its formation. Its integral scientific knowledge consists of separate components, which are the pedagogy of various types of musical art.

On the basis of the statement of scientific knowledge of philosophy about the regularities of phenomena and the existence of law in their origin and development, the relationships between the regularities of music

education with philosophical, artistic and pedagogical laws were revealed and they were classified into general didactic regularities, which included: the conditioning of the content, forms, methods, means of education and upbringing by the socio-economic requirements and opportunities of modern society and the achievements of national and world science and culture; the unity of the goal, the educational process and its result; determinism of learning, upbringing, and development processes; the relationship between the scope and quality of the content of education and training; specific regularities, such as: interdependence of the mental, psychological and physiological capabilities of an individual in the process of obtaining a musical education; the connection between the motivated and valuable attitude of the individual to music education and the nature of the artistic and aesthetic influence of musical art.

Pedagogy of musical art as a branch of scientific knowledge reveals the basic general didactic principles of music education, such as: humanization, scientificity, systematicity, traditionality and innovation, gradualness and consistency, integrativeness, multilevelness and continuity. The definition of specific principles of obtaining education in various types of musical art, in particular: instrumental, vocal, conducting, etc., should be attributed to the important problems investigated by modern pedagogy of musical art. According to the results of the research, the principles of vocal education are substantiated, such as: diversity of types and forms of vocal-performing and vocal-pedagogical activity, culturalization and axiologisation of vocal education; psychophysiological condition of vocal training; semiotic orientation and interpretation of the text of the vocal work; taking into account vocal and pedagogical experience; creative vocal performance.

Prospects are seen for the implementation of modern scientific approaches to the substantiation of common theoretical, methodological, technological foundations of musical art pedagogy, based on the revealed philosophical, artistic, pedagogical laws necessary for understanding and mastering various types of musical art and substantiated specific regularities and principles of musical art education.