

INNOVATION MODEL OF MODERN VOCATIONAL MUSIC EDUCATION

The purpose of this scientific exploration is to implement innovative projects of art schools that necessarily provide highly trained professionals who in the future will increase the intellectual potential of the state. **Scientific novelty** of the article is to design a new model of Ukrainian professional musical education. The author builds it on the example of the educational process and music-concert activities in a classical university, in this case – Carpathian National University named after V. Stefanyk. **Conclusions.** Today's higher music education is the baggage acquired on the basis of humanization, which involves the transfer of professional skills, development of ideals, a sense of creative imagination, mastery of knowledge and moral meaning and value of knowledge. In our view, an educational system that would synthesize the national idea, its own traditions and the highest spiritual achievements of humanity should be the most effective and principled. This should facilitate the integration of achievements of national and global education process, but must take into account social conditions and the development of talent, including such components as highly professional education and future public involvement of a specialist. Therefore, based on fundamental academic professional education, high school musical projects present a potential for future education of the individual artists, the development of their world perception and life philosophy.

Keywords: professional education, music education, innovative model school.

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Інноваційна модель сучасної професійної музичної освіти

Мета даної наукової розвідки полягає у реалізації інноваційних проектів мистецьких навчальних закладів, що обов'язково забезпечить підготовку високопрофесійних фахівців, які в майбутньому зможуть примножити інтелектуальний потенціал держави. **Наукова новизна** статті полягає у проектуванні нової моделі української професійної музичної освіти, яку автор вибудовує на прикладі організації навчального процесу та музично-концертної діяльності в умовах класичного університету, в даному випадку – Прикарпатського національного університету імені Василя Стефаника. **Висновки.** Сьогоднішня вища музична освіта – це багаж, здобутий на засадах гуманізації, яка передбачає передачу фахової майстерності, розвиток ідеалів, відчуття творчої фантазії, оволодіння знаннями і морально-ціннісним змістом цих знань. Нині найбільш ефективною і принциповою повинна бути виховна система, яка синтезувала б національну ідею, власні традиції та найвищі духовні досягнення людства. А цьому повинна сприяти інтеграція здобутків національної освіти та загальноосвітнього процесу, але з обов'язковим урахуванням фактору соціальних умов розвитку таланту, зокрема, таких складових, як: високопрофесійна освіта та майбутня суспільна заангажованість фахівця. А тому, ґрунтуючись на фундаментальній академічній професійній освіті, музична вища школа сьогодення проектує свій потенціал на виховання особистості майбутнього діяча культури, розвиток його світовідчуття, на утвердження життєвої позиції.

Ключові слова: професійна освіта, музична освіта, інноваційна модель, навчальний заклад.

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Иновационная модель современного профессионального музыкального образования

Цель данной научной разведки заключается в реализации инновационных проектов художественных учебных заведений, что обязательно обеспечит подготовку высокопрофессиональных специалистов, которые в будущем смогут приумножить интеллектуальный потенциал государства. **Научная новизна** статьи заключается в проектировании новой модели украинского профессионального музыкального образования, которую автор выстраивает на примере организации учебного процесса и музыкально-концертной деятельности в условиях классического университета, в данном случае – Прикарпатского национального университета имени Василия Стефаника. **Выводы.** Современное высшее музыкальное образование – это багаж, полученный на основе гуманизации, которая предусматривает передачу профессионального мастерства, развитие идеалов, ощущение творческой фантазии, овладение знаниями и морально-ценностным содержанием этих знаний. Сегодня наиболее эффективной и принципиальной должна быть воспитательная система, которая синтезировала бы национальную идею, собственные традиции и высокие духовные достижения человечества. А этому должна способствовать интеграция достижений национального образования и общемирового процесса, но с обязательным учетом фактора социальных условий развития таланта, в частности таких составляющих, как: высокопрофессиональное образование и будущая общественная ангажированность специалиста. И поэтому, основываясь на фундаментальном академическом профессиональном образовании, музыкальная высшая школа проектирует свой потенциал на воспитание личности будущего деятеля культуры, развитие его мироощущения, на подтверждение жизненной позиции.

Ключевые слова: профессиональное образование, музыкальное образование, инновационная модель, учебное заведение.

In modern pedagogy of Ukraine, professional music education represents quite clearly defined independent model, the range of which covers a broad spectrum of tasks: from spiritual development of an individual to provision of proper cultural and aesthetic climate of a civilized state.

Scientists and practitioners of a numerical network of different by their direction and orientation educational art establishments are now engaged in the search for ways of the most optimal settlement of these tasks. As these searches are carried out in severe conditions of market economy, which today is not very favourable for positive solution of the problem of educational activity, one should primarily seek for new contemporary forms of organization of an effective educational process that we believe is the relevance of the day.

The purpose of this scientific study consists in implementation of innovation projects of art educational institutions that necessarily will provide the training of highly skilled professionals who in future will be able to increase the intellectual potential of the state. At the same time – their primary task is to share views as to the preparation of specialists for liberal institutions of different levels of accreditation that will promote the overall development of the national culture. And all this must be done in one self-contained, materially and intellectually equipped education system, where its components would be harmonically combined and the opportunity to observe (constantly adjusting) the development of a gifted individual during the period of his/her professional development would be represented.

Thus:

- first, each music higher educational institution of a state successfully represents its achievements in modern European and world art, sets tasks that would reach the highest scientific and educational indicators in the sphere of training of music culture workers in accordance with the requirements to national spiritual development. Creative elite of the Ukrainian society should be formed here.

- second, to direct efforts towards humanization of mass music education, to focus on the rise of aesthetic culture of pupils and students and to protect it from the commercialized ersatz of mass culture. A music educational institution should strive for application of an individualized method, education of high culture, innovative thinking, artistic professionalism, national identity and respect for national and world heritage.

- third, one of the main principles of a music higher educational institution should be protection of an artist's artistic freedom in the field of his/her artistic self-realization in the current market conditions.

The given aim will be non-fulfilled without solving the following tasks:

- cooperation with foreign scientific institutions (symposiums, scientific conferences on topical issues of music education);

- development of programs of cooperation of art-and-performing and scientific-and-experimental directions;

- conducting of national and international contests, workshops of leading specialists of music art.

Today's music higher educational institution should have powerful opportunities to solve the most actual problems.

The main of them are:

- provision of the continuity of content of education at all its stages;

- synchronization of cycles of fundamental, professionally-oriented and vocational training in education plans and programs;

- introduction of new educational technology into the learning process, on demand of a day;

- provision of music education with modern scientific bases;

- multi-vector nature of participation of students, master's students, post-graduate students and teachers in international and national education programs of artistic direction.

To settle these tasks, certain tendencies of an educational institution activity should acquire particular importance, as well as consistent resolution of a number of current existing problems.

These include the need to create a new model of Ukrainian art history, in which there will dominate the strategic course for the long-term perspective, covering all sections, trends and levels of education, starting with a kindergarten and ending with institutions of training and retraining of relevant highly qualified personnel.

What it involves is the entire system of integration of music-and-pedagogic (in the particular case) forces around the main university in the field. We need to activate the search in ethno-national field of music culture, strengthening of national-and-cultural memory in pedagogical environment from a music school to a university.

All this is connected with the future solution of music and educational tasks of materialization of genre-and-type diversity of folk and professional art.

One of the priority directions related to the new concept of national education humanization must be music Ukrainian studies. Taking into consideration the new situation, it is necessary to radically restructure methodological and organizational principles of this direction. Namely along with the existing, purely pedagogical methods of study, for example, repertoire, history of performance skills, artistic features of the Ukrainian music, we need to create the preconditions for formation of cultural, ethnographic and ethnologic and art historical principles of musical Ukrainian studies owing to which it will acquire a life-forming content, system-integrated design and widespread operation.

There is every reason to speak also about known ill-being of the research subject matter in the field of music education. Thus, marking a noticeable increase of attention of musicians-researchers to important theoretical research area – preparation of performers-musicians, one cannot but conclude that almost all national researches come out of the existing model: attempts to make new optimal models are absent. The focus of researchers in works on this area is aimed at critical evaluation of a functioning system in comparison with the best foreign models of musicians training, but these sources are not used, which reduces theoretical and practical significance of the study. That is, a scientific inquiry, which is not enough supported by knowledge of world musicology loses the scale, becoming hopeless in advance, leads to the isolation of the national science.

This state of affairs forces to develop conceptual bases of development of the Ukrainian music education and science and to identify priority directions of research in musicology, as it is a separate branch of knowledge, which has its scientific space, object and subject-matter of study, and therefore it should be studied by the new laws and methodology peculiar only to it.

In view of this problem, I would like to point out that philosophy continues to traditionally fill the methodological subject-matter of musicological research. Recently, the interaction of musicology and phi-

osophy has been filling with new content, in which spiritual and ideological issues become of dominant importance. Theory and methodology of formation of worldview orientations of modern youth is one of the priorities of musicological research, characterized by different conceptual views.

Synergistic approaches acquire significant spreading, the basis of which is a new interdisciplinary direction of scientific inquiry that allows to implement the principle of poly-paradigmatism of music education in two dimensions – personalized (holistic formation of an individual as the image of "EGO") and metaphysical, which provides the exit of an individual beyond the image of "EGO" and self-fulfilment in the form of human nature.

In the documents on education, or other regulations on vocational training, a qualification is determined through a professional name of a work by a profession qualification. To some extent, it concerns qualifications of specialists in the field of music art. However, it should be noted that the State Classifier of Ukraine (Occupational Classification (ДК 003-95) requires some amendments as it does not fully reflect the qualifications of existing music specialties, in particular, musical-performing majors in the field "Music Art". Yes, in the above Classifier there is no such qualification as "a concert performer", but the training of concert performers in higher music educational institutions has been carried out for many years. During the years of study at a music educational institutions such specialist has to greatly enrich the solo and ensemble repertoire, which includes works of different eras, genres, styles and forms; to master the ability to represent own performing interpretation, to know the peculiarities of the main performing schools, to possess the stage artistry, specifics of ensemble performance, to read freely from a music sheet, to have some experience in solo or ensemble concert performances and to be able to adapt to the work in concert organizations.

Adaptation of the content of higher education through the state standards (educational and qualification characteristics and educational and professional programs of specialists training) to the needs of society as well as diversification of the main directions of development of higher education in Ukraine will allow to increase the academic and professional mobility of specialists and to create a mechanism for direct renewal of the content of higher education.

In renewal of the system of higher education, the standardization of its components occupies a significant place. Industry standard in the specialty "Musical Art", major 0202 "Art", the preparation of which is still continuing, must be developed in each performing specialty with consideration of the European level of requirements for higher music education.

The content of education in the above standard should be submitted in the form of educational elements that form information volume and level of knowledge mastering in the process of preparation, as required by education-and-qualification characteristics.

Industry standard for higher music education reflects the mechanism of comparison of expected results of a certain type of music activity, on the basis of which one can ascertain the appropriate level of education, model and adjust music and education activities. At that, standardization is a means of organization of activity of a musician and is aimed at the achievement of the required level of quality and efficiency.

Modelling of activity of a musician systematically studies all the aspects and characteristics of this activity, namely social functions of the profession, structural-and-functional composition of the activity and positions for which the specified specialist may be used. Development of a model of activity of a graduating musician of a higher music educational institution is definitely a creative and research process mostly because the creation of a standard in which the fate of people is represented, provides some variance, opportunity of the choice of strategy and tactics of control of the music education at all levels.

Thus, the renewal of the content of music education in the context of European process should be based on preservation of scientific and creative potential of performing specialties of higher music educational institutions of all education-and- qualification levels under the following conditions:

- provision of the continuity of content of education at all stages of the music education system;
- synchronization of cycles of fundamental, humanitarian, professionally-oriented and vocational training of musicians-professionals in education plans and programs;
- introduction of new educational technology into the learning process;
- provision of music education with modern scientific bases;
- multi-vector nature of participation of students and teachers in international and national education programs of artistic direction.

It is clear that the range of priorities of modern music education is not limited to the above. It is much wider. Today, this content is the transition from fundamentalism to poly-fundamentality in a categorical way of thinking that reveals to musicology a many-sided space of new challenges, new range of problems that require deeper theoretical understanding of their methodological and worldview basis.

In summary of the above, we can conclude as follows. Present higher music education is the baggage built on the basis of humanization, which involves the transfer of professional skills, development of ideals, sense of creative imagination and mastery of knowledge and moral-and-value content of knowledge.

In our opinion, today the most effective and principled educational system must be the one that would synthesize the national idea, own traditions and the highest spiritual achievements of humanity. And the integration of achievements of national education and global process should facilitate this, but with obligatory consideration of the factor of social conditions of a talent development, including such components as highly professional education and future public involvement of a specialist. Therefore, based on fundamental academic vocational education, a modern high music school projects its potential to the education of a personality of a future artist, the development of his/her sense of the world and to the assertion of life philosophy.

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**МЕТОДОЛОГИЧЕСКИЕ ОСНОВЫ ПРОДУКТИВНОЙ НАУЧНОЙ ШКОЛЫ
И. А. КОТЛЯРЕВСКОГО**

Цель исследования – изучить методологические основы продуктивной научной школы И.А. Котляревского, перспективные для развития музыковедения будущего. Изучение принципов научной школы, сформированной в отечественном музыковедении на рубеже XX-XXI веков, обрело особую актуальность. Созданная И. А. Котляревским продуктивная научная школа – одна из наиболее перспективных и оригинальных в отечественном музыковедении, о чем свидетельствует результативность методов научного познания и формирования научного мировоззрения учеников. **Методология** исследования основана на историко-логическом, системном, диалектическом методах анализа, опора на которые способствует постижению сущности продуктивной научной школы И.А. Котляревского. **Научная новизна** исследования состоит в системном анализе принципов продуктивной научной школы в музыковедении, трактованных в аспекте отражения личностных качеств ученого. Среди черт научной школы И.А. Котляревского – умение обнаружить проблемную ситуацию, трактовка темы исследования как генокода работы, отказ от предварительного труда во имя "ядра" исследования, метод трансцендентального созерцания, диалектический и системный методы исследования, проблемный анализ, "здоровый прагматизм", мгновенное конструирование целого в его деталях, моделирование структуры и содержания исследования, опережающее написание (прочтение) работы, понятийная плотность научного текста, его прогностический характер, абстрактное мышление, дар научного предвидения. Вера в потенциальные возможности и талант ученика в школе И.А. Котляревского сочеталась с императивно сформулированными наставлениями, определявшими направление исследования. Требования к научному языку отражали "высоту позиции" исследователя. Смысл одного из императивов И.А. Котляревского состоит в том, что ученый должен уметь поставить во главу исследования едва ли не любое из его положений. Если в результате этой операции исследование сохранит свою значимость, это означает, что данное положение прошло проверку на важность в структуре и содержании работы. **Выводы.** Осмысление принципов и закономерностей продуктивной научной школы И.А. Котляревского имеет методологическое и прогностическое значение для развития отечественного музыковедения.

Ключевые слова: продуктивная научная школа, научный язык, проблемный анализ, тема исследования, абстрактное мышление, дар научного предвидения.

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Методологічні засади продуктивної наукової школи І.А. Котляревського

Мета дослідження – вивчити методологічні основи продуктивної наукової школи І. А. Котляревського, перспективні для розвитку музикознавства майбутнього. Вивчення принципів наукової школи, сформованої у вітчизняному музикознавстві на межі XX-XXI століть, набуло особливої актуальності. Створена І. А. Котляревським продуктивна наукова школа – одна з найбільш перспективних і оригінальних в українському музикознавстві, про що свідчить результативність методів наукового пізнання і формування наукового світогляду учнів. **Методологія** дослідження заснована на історико-логічному, системному, діалектичному методах аналізу, опертя на які сприяє усвідомленню сутності продуктивної наукової школи І. А. Котляревського. **Наукова новизна** дослідження полягає у системному аналізі принципів продуктивної наукової школи у музикознавстві, витлумачених в аспекті відображення особистісних якостей вченого. Серед рис наукової школи І.А. Котляревського – вміння знаходити проблемну ситуацію, трактування теми дослідження як генокоду роботи, відмова від попередньої праці в ім'я "ядра" дослідження, метод трансцендентального споглядання, діалектичний і системний методи дослідження, проблемний аналіз, "здоровий прагматизм", миттєве конструювання цілого в його деталях, моделювання структури і змісту дослідження, що випереджає написання (прочитання) роботи, понятійна щільність наукового тексту, його прогностичний характер, абст-