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**PROBLEM AREAS IN MODERN NATIONAL PEDAGOGY RELATED TO
THE ACTUALIZATION AND INTENSIFICATION OF INNOVATIVE
PRINCIPLES OF CULTURAL
RESPONSIBILITY AND MULTICULTURALISM**

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Abstract. The article examines the problems of modernization of Ukrainian musical pedagogy, actualization of innovative guidelines of partnership pedagogy and person-oriented education, corresponding individualization of human value orientations in the context of transcultural processes. Innovative principles of cultural compatibility and multiculturalism are positioned as means of developing the creative personality of the conductor-choirmaster. Their implementation involves expanding the repertoire of future music teachers with works of folklore and pop styles, sacred and academic traditions of various historical and cultural eras, in particular works of modern Ukrainian composers, which ensures the formation of performing universalism, mobility and variability of the performing position, intensification of the interpretive potential of the creative personality, it's becoming a conscious bearer of the national spiritual experience and an active creator of the latest artistic space.

Keywords: intensification of interpretive potential, creative personality, innovations, educational paradigm.

Formulation of the problem. Trends in the formation of transcultural space at the beginning of XXI century at the same time, replacing knowledge with information, inherent in the culture of the information society, problematizes the

issue of the essence, institutional and constitutional foundations of the modern national education system, in particular, the formation of the latest guidelines for Ukrainian music pedagogy. The factors of their actualization are not only the priority of the competency-based educational paradigm and the intensification of academic exchange, aimed at the integration of national art education into the global educational space. The exceptional dynamization of socio-cultural processes in general and artistic processes in particular leads to a certain destruction of the foundations of national art education, a change in the social status of the pedagogue-artist, and the "relegation" of social attention to academic musical art to the periphery. Under these conditions, the introduction of innovative technologies, the radical renewal of the methodological "arsenal" of the formation of a new, mobile and universal image of a teacher based on partnership pedagogy and the student-centered paradigm of education acquire the status of urgent tasks of modern music pedagogy.

The analysis of the latest research and publications on this issue demonstrates the increased attention of Ukrainian scientists and music educators to the problems of innovative modification of the foundations of modern national music pedagogy. Characterizing innovative activity as a "social-pedagogical phenomenon that reflects the creative potential of every teacher" [4, p. 77], Ukrainian researchers see its modernizing potential in freedom of action, responsibility for the result, universalism (synthesis of educational, teaching, and organizational aspects), a combination of emotional, aesthetic and rational principles, readiness to use information technologies, etc. [4]. The research on music-educational issues as a basis for the modernization and student-centered paradigm of music education affirms the optimization of the content, forms and methods of education, the priority of independent work of students, the focus on the formation of informational, regulatory, communicative, operational and intellectual-pedagogical competences and the use of music-information technologies as a factor ensuring the universalism of the teacher-musician and a fruitful synthesis in the area of professional vocal-conductor specialization "activities of a music teacher, methodologist,

extracurricular work leader, teacher of the additional education system" [3, p. 119]. Revealing the essence of innovative technologies, scientists single out their qualities, such as an inseparable connection with a personally oriented approach, "humanistic nature, creative, research-experimental nature, persistent motivation to search for new things in the organization of the pedagogical process" [10, p. 17], emphasizing the significance, in particular, the technology of music perception, as corresponding to the modern world trends in the development of music pedagogy and interactive music-pedagogical technology [11, p. 103]. However, despite the attention shown by Ukrainian scientists and music educators to the issues of innovative reform of Ukrainian musical pedagogy at the current stage of development, the previously unresolved parts of the general problem are the comprehensive coverage and theoretical substantiation of the essence, specifics, methodological foundations of specific innovative technologies, their correlation with the traditions of national musical education and principles of personally oriented professional music education.

The purpose of the article is to highlight problem areas in modern national music pedagogy related to the actualization and intensification of innovative principles of cultural relevance and multiculturalism.

Presenting main material. The actualization of personally oriented education is a natural result of the exceptional elevation of the personal principle in the context of cultural, particularly artistic, processes. End of the XX – beginning of the XXI-century, related to the individualization and pluralism of human values [9, p. 28]. Under these conditions, as L. Shapovalova emphasizes, "on the field of continuity of classical traditions in musical art and affirmation of professionalism "under the banner" of European values, the higher school of Ukraine searched for ways and mechanisms of unification of academic science with the realities of performing practice of the beginning of the third millennium" [12, p. 292]. Under these conditions, the destruction of the model of education based on the authoritarianism of the teacher, the algorithm of acquiring a clearly defined amount of "knowledge" and "skills" that is indirectly correlated with the creative individuality of the future artist becomes inevitable for modern Ukrainian music

pedagogy. Normalization, regulation, and uniformity of the content of education under modern conditions gives way to flexible adjustment of its content, diversification of methodical principles, corresponding to the characteristics of the student's personality and aimed at the formation of a creative individuality, capable of universal self-realization and characterized by high mobility in the field of professional activity.

Ukrainian scientists associate the innovative potential of personally oriented music education with methods that "take into account the individual properties of the personality, ensure its value-meaning development, form the ability for moral regulation and creative self-realization" [6, p. 216] and the principles of cultural relevance, dialogicity, interdisciplinary communication ties [6, p. 216], multiculturalism, reflexivity, connection of education with life, integrativeness, creativity, activity, emotional saturation [8, p. 372].

The principle of cultural conformity, as the basis of the teacher's artistic and creative tolerance and the foundation of personally oriented education, is defined by scientists as being based on the cultural identification of an individual, his ability to self-awareness in the plane of a certain culture as its integral part [6, p. 214], "presupposes meaningful filling of the educational process, as a result of which the artistic and pedagogical experience of artist-pedagogues is perceived as a cultural value, as a significant factor in the formation of the general culture of the teacher and student" [1, p. 5]. However, the implementation of the specified principle, which combines cognitive and emotional-reflexive aspects, in our opinion, is not exhausted by the conscious focus of the future professional musician on the formation of a personal value position and self-awareness in the context of a certain, in particular, national culture.

Today's transcultural space and active integration of Ukrainian art into world culture, academic mobility and processes of educational migration, ambiguous diffusion of academic and mass artistic culture are the factors that actualize the formation of a musician's creative personality. This also involves the achievement of stylistic "panorama" – the ability to reproduce specific features of musical thinking of

different historical and cultural eras, which is connected with the urgent need to solve a number of problems.

First of all, this is the problem of forming the repertoire priorities of the future musician. One of the cornerstones of person-oriented education is the flexible regulation of the educational process, in particular the individualization and variability of the repertoire in accordance with the student's creative requests. The traditional repertoire basis of professional training, in particular of conductors-choirmasters, are classical works of the national and Western European tradition, the importance of which as components of the universal human spiritual experience is indisputable. However, under the conditions of rapid changes in stylistic guidelines and stylistic search, the implementation of the principles of cultural relevance and multiculturalism leads to the expansion of repertoire "horizons", the mastery of the latest works, in particular by Ukrainian contemporary creators, which will enable the creation of an atmosphere of creative search, will ensure the expansion of the adaptive potential of future musicians in relation to innovations.

Our own pedagogical experience allows us to state the significant difficulties that arise in the process of introducing the latest work of composers into the educational repertoire. First of all, these are the problems of "performer readiness" and "performer position", determined by the specifics of the musical language – the experimentalism of harmonic and tonal thinking, sound production and sound management, the acquisition of fundamental importance by previously secondary means of artistic expression (rhythm, timbre, articulation, etc.), the synthesis of paradigmatic features of academic and folklore tradition, active diffusion of academic tradition and pop art, jazz, etc.

Mastering the latest repertoire layer based on the principle and cultural relevance contains a significant potential for overcoming the tendency of extensive learning, which is characterized by "overloading of educational disciplines and programs, orientation on memorization and reproduction of educational information, rather than its independent search, creative assimilation and use in practical activity"

[5, p. 369]. At the same time, the activation of the practical, choirmaster mode of professional practice on the basis of the latest repertoire under such traditional directions of Ukrainian musical pedagogy serves the transformation of its basic principles in the direction of acquiring an intensive character, which is connected in particular with the priority of the formation of interpretive competence. Aimed primarily at revealing the creative potential of a creative personality, this competence also contains a significant cultural potential associated with the formation of the newest national cultural space and a new, culturally and socially active personality-creator, focused on the high mission of representing the national artistic output in the world space.

Mastering the innovations of musical thinking based on the principles of cultural appropriateness and multiculturalism in the context of becoming a future musician, in particular a conductor-choirmaster, is also connected with problems that "go beyond" the actual musical art and are of an institutional and organizational nature. After all, the functioning of artistic works in the modern artistic space today is significantly complicated by the lack of the latest music literature, the low level of representation of the works of modern artists, and the difficulties associated with the observance of copyright on intellectual property objects.

The principles of cultural appropriateness and multiculturalism also provide for the active formation of "genre competence", the expansion of which in the process of professional development of a musician is also appropriate to the artistic processes of today. On the one hand, they are marked by the priority of mixed thinking, the freedom and "montage" of the union of the features of different genres, in particular the instrumental and vocal nature, by the artists' appeal to the free creation of individualized genre guidelines. On the other hand, no less characteristic are the tendencies of artists to turn to established genre models as a kind of meaningful accents, markers of conceptual nuances of works, and the revival of ancient genres, consistent with postmodern nostalgia for the past.

In the context of the creative growth of the future musician under these conditions, the genre appears as an example of the "collapsed" cultural memory of a

certain era, the performing interpretation of which is based on the comprehension and creative internalization of specific, particularly stylistic, features of the historical and cultural era. The immediate basis of such a performance interpretation and at the same time an artistic and practical embodiment of the principles of cultural appropriateness and multiculturalism is the intensification of mastering the basics of an "authentic actualizing performance strategy" [7, p. 181] – one of the foundations of the education of "stylistic and genre thinking, which is the basis of the professional formation of a choirmaster as a performer-interpreter of choral works" [5, p. 371] and the formation of performing universalism.

Achieving such universalism of the future musician based on the principles of cultural relevance and multiculturalism under modern conditions also enables the introduction of works of spiritual tradition into the educational repertoire. The sacred stream of domestic musical, especially choral, culture was for centuries one of its representatives, and its long, declarative removal from the artistic space for ideological reasons was reflected in a certain loss of performance traditions and leveling of the spiritual foundations of the national system of value orientations of the creative community. Active revival of the sacred foundations of worldview on the border of XX-XXI centuries. in the Ukrainian artistic space not only returns the Ukrainian nation to its eternal mental sources, but also demonstrates the power of the tendency to create a multicultural space. This is proved by the large-scale corpus of sacred works of L. Dychko, V. Sylvestrov, M. Skoryk, E. Stankovych, H. Gavrilets, V. Poleva, I. Shcherbakov, which are "not only part of the national spiritual culture of Ukraine, but also a powerful instrument of regulation humanistic value relations of a person with reality, a factor in the formation of the spiritual needs of society" [2, p. 82]. The introduction of works of the sacred tradition into the educational repertoire of future musicians, in particular conductors-choirmasters, contains significant innovative potential not only in the professional and competence dimension (mastery of specific sound production, sound management, articulation, imagery, the palette of means of artistic expression, textural thinking, the ratio of verbal and musical principles, executive position, etc.). Synthesizing the signs of the

sacred European and national musical traditions of various denominations, the spiritual works of Ukrainian artists appear in the context of Ukrainian musical pedagogy as one of the conceptual foundations of personally oriented education, a means of forming a harmonious, culturally tolerant personality, oriented to the implementation of the mission of preserving and broadcasting the national system of axiological orientations and active representation of the national spiritual experience in the world cultural space.

The achievement of creative universalism, which seems to be possible to represent as the general goal of introducing the principles of multiculturalism and cultural appropriateness in the context of innovative technologies of modern music education, also involves the approbation of the latest methods of forming a competence "circle" of future musicians, in particular conductors-choirmasters, by introducing works of pop style into the educational repertoire and authentic folklore tradition. Such repertoire expansion is connected not only with the mastery of specific techniques characteristic of folk singing (untempered sound extraction, the importance of agogic, emphasis, special articulation, a high level of dynamics, cries, exclamations, glissando, interruption of sound, etc.) and means of vocal expressiveness of the art variety shows (strobe, subtone, drive, slide, etc.). "Exiting" beyond the boundaries of academic vocals becomes the basis for the formation of flexibility, performance mobility of the singing apparatus, mastering the speech position, the specificity of singing "with a smile", performing under conditions of low impedance, using a laryngeal-pharyngeal resonator, and at the same time involving in the process of professional training digital technologies and technical means.

Conclusions. Inseparable from the introduction of innovative technologies and the principles of personally oriented professional education, the modernization of modern Ukrainian music pedagogy requires intensive application of the principles of cultural relevance and multiculturalism. In the methodical and executive spheres, the concretization of the stated principles is overcoming academic dominance by diversifying repertoire priorities. Expanding the educational repertoire with works of academic and sacred traditions of different historical and cultural eras, works in pop

style and folklore serves to form performing universalism, mobility, stylistic flexibility of the performing position, intensification of the interpretive potential of the creative personality, its formation as a bearer of spiritual values, a representative of the spiritual experience of the nation, an active creator of a new artistic space.

Prospects for further investigations consist in substantiating the methodical principles of mastering the performance features of choral works of the sacred, pop and folklore tradition in the context of the professional education of the conductor-choirmaster.

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