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MODERN INNOVATIONS IN EXTRACURRICULAR MUSIC EDUCATION (FOREIGN EXPERIENCE)

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The article concerns the study of innovation forms of music education of children in out-of-school educational establishments of modern Germany. The key ideas and particularities of the realization of the conceptual foundation of early music education of pre-school children “Muzychnyi sadok” [Music Kindergarten] are revealed. The content of music lessons for children of 1.5 – 4 years old and their parents which consist of the elements of singing, musical and rhythmical movements, listening folk and classic music, acoustic experiments on the noise effects and voice, game-imitations, singing songs for children, simple dances, observation by children on adults’ playing musical instruments, their own attempts to play Orff instruments, etc. The characteristic features of preparing of 5 – 10 year-old children for the right choice of a musical instrument for the further study in music school according to the educational and training program “Instrumentalna karusel” [Instrumental Merry-ground] are outlined.

Key words: innovation conceptual foundation of music education, music schools of Germany, music education of pre-school children, musical training program “Music Kindergarten”, “Instrumentalna karusel”.

Nowadays the subject of acute polemics in the sphere of the statesmen, politics, educators, Ukrainian scientists is a problem of integration of our educational system into the multicultural space of the European Union. Euro integration process is one of priority trends of government policy in the educational sphere and demands from society coordination of our educational experience with the progressive experience of EU countries in this sphere.

The review of the scientific literature indicates that in Ukraine educational comparative research is devoted to various problems. Among them are philosophy of education (L. Vakhovsky, I. Radionova), training and education of pupils of the secondary school (O. Aleksejeva, O. Kashuba, T. Kharchenko) professional training (N. Abashkina, T. Vakulenko, Y. Kovchina, N. Kozak), family education (O. Demchenko, G. Finchuk) etc. In recent years attention of scholars is drawn by the problem of Art education in foreign countries (A. Vilchkovska, S. Volkov, L. Zyazun, I. Stashevs'ka, I. Shkebeley).

The features of learning of students of the art school in foreign countries are not thoroughly researched in the national space. Ambition to familiarize our educators with innovative conceptions in musical education of children in extracurricular institutions of modern Germany explains the choice of the theme of this work.

Modern development in extra-curricular music education of children and youth in Germany where musical schools are basic training and educational institutions, is characterized by the intensive search of the reference work. This is due to the turbulent political, social, cultural and economic changes in German society in the XX – XXI centuries.

Both in the past and nowadays the main functions of German musical schools remain music education and the search of the gifted musicians. However, there is a noticeable trend towards intensification and sphere of major areas of the musical and educational work. The contents of the classes include rock, pop and jazz music of different world cultures. Computer technology is widely used. In addition to instrumental and vocal training a range of special courses is offered. “Courses of listening music and its deep understanding”, “Relaxation with the help of music”, various proposals in the branch of “Music and Movement” are among them. Forms and methods of musical education and training are changing. Different types of project and model work are introduced, specific and target differentiation of musical training is growing (there are groups of “Mother and child”, family, senior citizens, foreign citizens

of different nationalities and so on), conceptual ways to individual structure of group classes, the possibilities of ensemble music making, conduction of integrated poly-art concert events and tours are changed [1, p. 36 – 37].

We'll consider in details only relatively “youth” models of primary musical training in Germany that is “the music school” and “instrumental carousel” because of the limited scope of the article.

The most important function of musical school in Germany is the realization of the conception of the early musical education of preschool children. Musical schools give chance even to babies together with their parents to visit special classes. These classes are set to introduce kids the world of music in the exciting game form with different kinds of music activities to the kids. “The music kindergarten” is one of the most popular model of this branch in Germany. The core idea of this model is the recognition of the first years of life as the critical ones for person's further and general musical development. It's significant in this context to create conditions for active music making with parents practically since childbirth [2].

In 2003 the new model was implemented in practice according to two programs: “Musical kindergarten for infants” (for children 0 – 18 months) and “Musical kindergarten of joint performance” (the first phase of classes is designed for 1.5 – 3 year old children and second one – for 3 – 4 year old children).

Certainly, babies aren't able to participate actively in music making. According to Lorna Lutz Heyge the author of the musical and pedagogical concept of “musical kindergarten” the importance lies in the fact that parents after classes “bring music to home”: they learn signing for kids, playing the basic musical instruments for them, dancing with them etc. As children in the first months after their birth can perceive though without differentiation musical language: beat, sound-altitude, phrase, emotions and feelings of parents at the time of singing and dancing [3, p. 8]. Therefore parents together with their children are the first actors in the process of musical classes.

Each class with baby continues 30 minutes. At the beginning of the meeting special atmosphere is created, parents with children sit on the floor and children perceive sounds, music, different motions. Babies can be in the hands or on the legs of their parents, elder babies can move on the floor. Different types of music activity of the parents are the key idea of the lesson. On the first stage, the main means of musical development of a child is listening to instrumental music and singing, step by music (rhythmic stroke, patting, riding on the legs, and dance motion with children in the parents' arms). The babies' feedback on the music is revealed in the spontaneous move, sound expressions and different forms of facial expressions.

The time of the lessons with 1.5 – 3 year old children is increased to 45 min. The lessons consist of the various games with the elements of singing, musical and rhythmical motion, listening to folk and classical music, experiments in acoustic with noise phenomena and voice, games in the form of imitations, singing simple childish songs, simple dance. The children can see how their parents play simple musical instruments, the children's own simple attempts in playing drum, bells, glockenspiel and so on. Role-playing, gymnastics developing small and large motor skills, reaction and coordination of kids, finger music games etc. are important as well. The main means of musical education at this stage are observation and imitation.

At the final stage of musical education according to the conception of “musical kindergarten” the lesson lasts about 45 – 60 min. with children, from 3 – 4 years old. The main components from previous lessons stay the same. But they are complicated with the elements of speech declamation, musical theatre, instrumental, vocal and dance improvisation, solmization, painting and so on. The means of musical training are applied together with the use of visually-illustrative method (that was prevalent in earlier stages) the use of verbal and problem-search methods is increased. The role of the individual activity and children's' opinions becomes more significant.

The group of “musical kindergarten” consist of 10 – 13 pairs (in pair: adult and one child at all stages). Kinds of musical activity vary according to age, in order to

maintain attention and activity of children. In the babies' group it changes every 2 – 3 minutes, in the children's group from 1.5 – 3 years old – every 4 – 5 min., and in the last group (3 – 4 years old) easy can sit 6 – 8 min. without any changes of activity provided that the form of the other game. “Welcome song” is important part of classes. During the collective song all children are welcomed according to their names. And “farewell song” is performed at the end of the lesson.

So during collective music-making activity of children with their parents emotional sphere, music ability, motor and language skills of child, social competence are developed and create a base to keep contact and positive atmosphere in the family is created.

Except early courses of musical education in all German music school preparatory phase of instrumental musical training is organized: instrumental classes are oriented for children of preschool and primary school age as a transition stage from elementary music education to special learning of playing the music instrument. One of the innovation model in this sphere is “instrumental carousel”. Michael Deimling [4] was a German teacher who initiated its introduction for the structure of the music schools at the end of the century. Some music schools use abbreviations of the base model such as “Icar”, “Icarus”. The main idea of “instrumental carousel” conception consists of crucial role of both the gift of the child and correct choice of musical instrument for the best result to succeed in musical performance and provide the students with possibility and distinct features of different musical instruments, playing which is provided by music school [4].

The practical realization of this idea in German music schools takes place in such a way: the group of children (not more than 4 ones) turn by turn attend instrumental classes of different teachers. Dating phase with basic fundamental playing each instrument lasts 3 – 6 weeks and depends on the instrument and individual development of children. The all circle lasts half a year or the whole period of study and it depends on structure of the music school and the age of student. The period of changes instrument is

determined by the school chiefs. Each children gets an instrument at school for practice in the classroom and at home [5, p. 18].

The structure of the lessons consists of the small thematic sections. They include different meaningful learning components. They are the introduction with the history of their origin, peculiarities of tool construction, experimental exploration of their sound characteristics and techniques of sound-making, learning simple music charter; making music according to the graphical notation; language recitation; music simulation of sounds of the world; simple instrumental, vocal and dance improvisation of sound stories; making music ensemble; conducting; symbolic representation of sound option and technique of instrumental performance in motion; graphical sings; associative games with sound and color; gymnastics for music sensory abilities, freedom of coordination and plastics motion of small and large motor skills, differentiated muscle sense and so on. All the elements of classes are in the form of game on gaming form in connection with children's age [5, p. 20 – 21].

Classes in group form with stable group allow to make agreeable not always pleasant for beginners a changes of teachers and classrooms. Besides, group work at the preparatory stage of musical and instrumental study provides a foundation for the continued involvement of children in various school musical groups: choirs, ensembles, orchestras and more. Several music schools organize extra classes for collective music making children various musical instruments from different educational groups course (recommended total number of people is not more than twelve). Apart from students and teachers, parents of students as well can be ensemble members.

The main idea of “instrumental carousel” is the direct inclusion of parents in the educational process. They have the opportunity to learn the basic skills of playing the instrument with children, which increases the intensity of the musical experience, motivation of children to education and promotes networking and positive climate in the family. At the end of the course the children with their parents decide which instrument to choose [6, p. 99].

Often in preschool and primary school age, child wants to learn playing any instrument which is associated with his or her favourite teacher, that's why high demands in the process of the project are related to the teaching staff. The criteria of the pedagogical skills are specific professional knowledge, abilities and skills as well as personal qualities. All teachers who take part in the "instrumental carousel" must on the basis of observation and assessment of individual physiological characteristics of their students advise parents as for the possibilities of further musical and instrumental learning. The main criteria for assessment of the child's learning aptitudes on any instrument abilities are their motor skills, coordination, reaction, musical and creative abilities, motivation to communicate with music, willpower, communication skills, personal and physiological benefits for each child as for each of the instruments [5, p. 18 – 19].

Therefore, the main goal of "instrumental carousel" isn't mastering the basics in playing several instruments, but accumulation of music experience by beginner music as well as correct choice of proper instrument for further successful studies. Music is a medium that can simultaneously influence the feelings, emotions, body and mind of man. That's why the tasks of classes according to the program of the "instrumental carousel" are not limited to purely musical development of children, and also directed on their psycho-physical, intellectual, creative and social development. In addition, according to the quotations of German educators, implementation of "Instrumental carousel" in music schools practice promotes the intensification of cooperation and work of teaching staff, allows to draw attention to the instruments that are not in great demand [5, p. 19 – 20].

Results of surveys among teachers, students and parents in Germany demonstrate the relevance and appropriateness of the inclusion of "Instrumental carousel" to the structure of music schools [5; 7]. In recent years, trend in expanding the boundaries of the project in the terms of age has become noticeable. The attempts to use this model during the musical education of children of middle and high school age and adults are

made. The main purpose of the preparatory phase of instrumental teaching of these categories is the orientation in choosing a musical instrument. But the content, forms and methods of work vary depending on the age of the students and other personal factors.

Therefore, despite different accents of these models, their practical implementation provides opportunities of child's achievement of the elementary musical experience. In addition to the musical development, the active music-making of children from an early age helps to develop their emotional sphere, motor skills, intelligence, communication skills, motivation to learn, and so on. The importance lies in the fact that teaching staff consists exclusively of qualified personnel: in groups according to the program of the "Music kindergarten" only those who have high education in specialty "Primary music pedagogics" have the right to teach, the teachers of instruments can only become university graduates with a degree "Instrumental Education" or "Music pedagogics".

In our opinion, the introduction of such courses into the national music and teaching practice would help not only to intensify of the primary level of music education, but also raise the general level of culture of the younger generation in our country. We see the prospects for further study of the problem in learning advanced concepts of music education of different categories of people in foreign countries and their experimental testing in the domestic musical and pedagogical space.

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Сташевська І. О., Полянська К. В.

Сучасні інновації в галузі позашкільної музичної освіти (зарубіжний досвід)

Стаття присвячена розгляду інноваційних форм музичної освіти дітей в позашкільних навчальних закладах сучасної Німеччини. Розкрито ключові ідеї й особливості реалізації концепції раннього музичного виховання дітей дошкільного віку “Музичний садок”. Охарактеризовано зміст музичних занять з дітьми 1,5 – 4-х років спільно з їх батьками, що складається з різноманітних ігор з елементами співу, музично-ритмічного руху, слухання народної та класичної музики, акустичних експериментів із шумовими феноменами й голосом, ігор-імітацій, співу елементарних дитячих пісень, легких танців, спостереження дітей за грою дорослих на музичних інструментах, їх власних елементарних спроб знайомства з орф-інструментами тощо. Розкрито специфіку підготовки дітей старшого дошкільного та молодшого шкільного віку до правильного вибору інструменту для подальшого навчання в музичній школі на основі навчально-виховної програми “Інструментальна карусель”.

Ключові слова: інноваційні концепції музичної освіти, музичні школи Німеччини, музичне виховання дітей дошкільного віку, музично-інструментальна підготовка, “Музичний садок”, “Інструментальна карусель”.

Сташевская И. О., Полянская К. В.

Современные инновации в сфере внешкольного музыкального образования (зарубежный опыт)

Статья посвящена рассмотрению инновационных форм музыкального образования детей во внешкольных учебных заведениях современной Германии. Раскрыты ключевые идеи и особенности реализации концепции раннего музыкального воспитания детей дошкольного возраста “Музыкальный сад”. Охарактеризовано содержание музыкальных занятий с детьми 1,5 – 4-х лет совместно с их родителями, включающее разнообразные игры с элементами пения, музыкально-ритмического движения, слушание народной и классической музыки, акустические эксперименты с шумовыми феноменами и голосом, игры-имитации, пение элементарных детских песен, музицирование на орф-

инструментах и др. Раскрыта специфика подготовки детей старшего дошкольного и младшего школьного возраста к правильному выбору инструмента для дальнейшего обучения в музыкальной школе на основе учебно-воспитательной программы “Инструментальная карусель”.

Ключевые слова: инновационные концепции музыкального образования, музыкальные школы Германии, музыкальное воспитание детей дошкольного возраста, музыкально-инструментальная подготовка, “Музыкальный сад”, “Инструментальная карусель”.

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