

NON-FORMAL MUSIC EDUCATION ORGANIZATION IN OUT-OF-SCHOOL INSTITUTIONS

The article reveals the importance of non-formal music education in out-of-school institutions. It is noted that non-formal music education is a certain artistic movement and a socially organized community of people who are united by common artistic interests, goals, and joint musical activities.

The use of different forms of organization of non-formal art education in extracurricular institutions is conditioned by the type of art, namely non-formal musical educational activity is carried out in choral groups (folk, chamber), vocal ensembles (folk, vocal and instrumental), in individual vocal performance, instrumental duets, trios, ensembles or orchestras (folk instruments, bandura players, etc.) and various temporary creative music groups.

The advantages of using informal music education in an extracurricular institution are its mobility, flexibility, the use of alternative forms of learning, and the formation of additional skills.

Keywords: *informal music education; extracurricular institution; music circle.*

Introduction. In modern conditions of increased attention of society and the state to the pedagogical development of personal creative abilities of the young generation, many fundamentally new pedagogical concepts, systems, and educational technologies are produced and implemented. All over the world, there is a search for new strategies and directions of scientific and pedagogical activity, which would simultaneously correspond to scientific postulates and promote the development of new research. The Accomplishment of new pedagogical and artistic objectives is carried out in the conditions of fast dynamic social processes. Scientists are developing the latest technologies, actively working with them, modernizing the music and pedagogical industry, and studying the prospects for further development of art, including music education.

Global transformations taking place on the world stage are the cause of reform changes in the field of both formal and non-formal education, including music education.

Reforming the education sector in Ukraine involves finding new approaches and models of non-formal music education. Such a model as non-formal education has become an essential element of the modern educational dimension. It expands the spheres of its existence. Non-formal music education is becoming a crucial factor in a personality's formation and development.

Holistic theoretical analysis of scientific research shows that Ukrainians are looking for perspectives and ways to raise the issue of non-formal art education.

Analysis of recent research and publications. Ukrainian scientists conduct research that can be classified as follows: research that reveals and substantiates modern educational paradigms, concepts, methodological approaches to future music teacher vocational training (O. Kozyr, O. Hluzman, L. Masol, O. Oleksiuk, H. Padalka, T. Reizenkind, A. Rostovskyi, O. Shchelokova); research that analyzes the influence of art on the individual (I. Ziazium, L. Koval, O. Otych, O. Rudnytska); research that covers future music teacher's professional and personal qualities formation in the process of vocational training (O. Kuznichenko, I. Levytska, K. Melnychenko, O. Plokhotniuk, P. Kharchenko, M. Falko).

Art pedagogy has accumulated significant positive experiences reflected in the progressive ideas of non-formal music education. There are scholars who try to create the newest conditions, directions, and technologies of music art development. Thus, Ukrainian scholars M. Leshchenko, L. Pukhovska, and N. Sulaieva made a significant contribution to non-formal art education. E. Huseinova, Yu. Lukianova, L. Sihaieva covered the issues of the latest pedagogical systems of non-formal art education; N. Vyshnevskaya, L. Volynets, V. Irkliienko revealed the distinctive and common features of traditional and non-formal education.

Ukraine is successfully integrating into the European educational dimension. Scientists study foreign experience in non-formal art and music education, improve the quality of teacher education, introduce new, non-standard teaching systems, and explore ways of music education innovative transformations in the concept of competence approach.

The purpose of the paper is to investigate the process of organizing non-formal music education in out-of-school educational institutions.

Research methods were the following: theoretical methods that make up the analysis of the scientific sources; empirical methods were used to study scientific sources dedicated to formal and non-formal education development; the deductive method involved the course of research from general (education system) to special (non-formal art education) and specific (non-formal music education in out-of-school education).

Presenting the main findings. The development of non-formal music education in out-of-school educational institutions has been and remains one of the leading topics for modern education. Non-formal music education is a specific artistic movement, in a way. It is a socially organized community of people united by common artistic interests, goals, and integrated musical activities.

Currently, the issue of organizing non-formal music activities in out-of-school educational institutions to create conditions for quality music education is relevant for teachers. After all, non-formal art groups are a universal means of involving a child in active artistic activities, socialization, individualization, and acquisition of professional musical abilities.

The use of various forms of non-formal art education in out-of-school educational institutions is determined by the type of art. Thus, non-formal music educational activities are carried out in choirs (folk, chamber), vocal ensembles (folklore, vocal-instrumental), individual vocal performance, instrumental duets, trios, ensembles or orchestras (folk instruments, chamber one, wind, bandura players, bagpipers, etc.) and various temporary creative music groups, etc. (Sulaieva, 2013).

Non-formal music groups can be called a social environment, a circle of communication. Therefore, the reasons for the development revival of out-of-school non-formal music groups, studios, and associations can be described as follows:

- the desire to study something unusual, especially modern art;
- the failure at school and alienation from the school staff;
- the lack of interest in something, inaction, indifference to learning;
- the need for emotional impressions;

- the lack of individual approach in school;
- inattention to adolescents in the family, neglect, loneliness, insecurity;
- originality of impressions received by teenagers in non-formal groups, inner freedom;
- the opportunity to protest against the situation of young people in modern conditions.

Non-formal music groups are, in fact, a whole system; it is not only music or artistic and aesthetic education. It is also a kind of social education aimed at socialization and individualization by means of music art. In order to implement non-formal music education, future teachers should be prepared to implement the following areas of educational work:

- the dynamic side of communication development, namely ease of contact, initiative, willingness to communicate;
- development of empathy, emotionality, and expressiveness of non-verbal means of communication;
- stimulating the child's imagination;
- development of positive self-esteem, which is associated with a state of looseness, self-confidence, a sense of emotional well-being;
- development of personality significance in the children's group, formation of positive self-esteem;
- improving the ability to creatively convey the musical image, using their experience and various means of musical expression;
- renewal of the subject-spatial environment, which contributes to children's aesthetic development and emotional well-being;
- creating conditions for involving children and adults in musical culture and organizing joint musical activities.

It might be stated that the purpose of the non-formal music (vocal) group is to develop children's musical abilities and interests, in particular giving gifted children the opportunity to show their abilities; teaching children to sing correctly and intonationally; instilling and deepening a love for a song; cultivating taste, high performing culture; taking part in non-formal out-of-school activities. The non-formal music group head's work should be focused on the development of musical memory, basic skills of harmonious pitch,

creative thinking, musical pitch and intonation, singing skills, singing breathing, and expanding the range of voice.

Enriching children's theoretical knowledge and forming their vocal and instrumental skills, we teach them through music to express emotional states, attitudes toward another person, tell a whole story and create an image that corresponds to a piece of music.

By attending a non-formal music group or studio, teachers involve children to gain knowledge about the surrounding art world, thus provoking their initial socialization in music. It contributes to the accumulation and understanding of knowledge about the art of music, the formation of socially oriented motives, and creative mastery of the diversity of social roles, which enriches the individual's social experience.

The work of the non-formal out-of-school music group is concert and performance. Participants of the non-formal vocal group participate in concerts, competitions, and performances. Therefore, the music group head should pay attention to preparing students to perform in front of an audience, which helps to increase self-esteem.

To organize non-formal music education, attention should be paid to musical abilities development in the non-formal out-of-school educational institution. Fundamental and specific musical abilities are developed during the visit to the non-formal music group. The development of children's musical abilities is displayed in musical activity. An example is the usage of modern information and computer technology, which can accompany different types of children's musical activities, namely vocal and choral singing, listening, musical and rhythmic movements, staging, improvisational and vocal, instrumental, rhythmic, playing musical instruments, conducting, musical and didactic games. Modern information and computer technologies are presented by the following items: music players; musical games; software for karaoke singing; music encyclopedias; curricula, textbooks; music designers, and software for composing music.

Teaching music should be close to the game. However, it is necessary to teach children to observe musical phenomena, compare them, and find and correctly name musical patterns.

Rhythmic education should be based on the transfer of the rhythm of the music in a variety of simple movements made by children. The rhythm lesson itself is the easiest to present in the form of a game:

- the usage of rhythmic elements ('step,' 'running,' 'don, deli,' 'ta-titi');
- visual images of rhythmic phrases (Drawings of birds);
- rhythmic accompaniment composition;
- rhythmic exercises (clapping, tripping);
- singing with a roll call (performed alternately by the teacher and children).

The key objectives of modern non-formal music education are musical discoveries and musical talent development. Among modern technologies, improvisation can be called a specific type of children's creative musical activity. Its result is achieved while improvising, without prior training. For example, for a child to come up with a melody, they need to master the rhythmic and intonation experience, which is developed during music lessons hence constant practice. Besides, it is necessary to get acquainted with the proposed text, its rhythm, and its melody structure.

Creative tasks and productions are also effective means of musical and creative activities development. Theatrical activity is the basis of children's interaction with adults, which influences creative, musical skills, and abilities formation. The teacher encourages children to be creative by designing appropriate scenarios and situational pictures. Performance is easy, and children can interpret music freely. Though, the rules of the game and the plot sometimes help children improvise. The gradual complication of the game conditions, fairy tales, productions, musicals, and their scripts contributes to musical experience and creative abilities enrichment. Thus, children's independence develops. Creativity allows teachers to develop, direct and control children's musical thinking. The difficulties that arise in the process of singing (lack of coordination of pitch and voice) are gradually eliminated. 'Non-singing' children can show their creativity through movements while playing children's musical instruments.

Conclusions. In out-of-school institutions, non-formal music education is provided in parallel with formal education. It is realized

mostly in artistic and creative groups, art associations, etc. Non-formal music education is free from compulsory curricula, coordination with various authorities, and strict adherence. Such freedom makes it possible to build a curriculum every time, focusing on the audience's needs and implementing innovations.

On the other hand, the same freedom also means greater responsibility for developing and adhering to internal quality standards and constantly developing innovations. The advantages of using non-formal music education in out-of-school education are its mobility, flexibility, alternative forms of teaching, and the formation of additional skills. It creates a wide field for the individual's artistic potential realization and creative development.

Prospects for further research. The study does not cover all aspects of the issue. The methodological support development for the music group (association) functioning in an out-of-school institution is considered promising.

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ОРГАНІЗАЦІЯ НЕФОРМАЛЬНОЇ МУЗИЧНОЇ ОСВІТИ У ПОЗАШКІЛЬНИХ ЗАКЛАДАХ

У статті розкривається важливість неформальної музичної освіти в сучасному суспільстві. Глобальні перетворення, які відбуваються на світовій арені, є причиною реформаційних змін у сфері як формальної, так і неформальної музичної освіти. Зазначається, що неформальна музична освіта є певним мистецьким рухом – соціально організованою спільнотою людей, які об'єднані спільними мистецькими інтересами, цілями та спільною музичною діяльністю.

У ході неформальної музичної освіти реалізуються різні напрями виховної роботи, зокрема комунікативний (розвиток динамічної сторони спілкування – легкість контактування, ініціативність, готовність до спілкування); соціальний (формування відчуття значущості в дитячому колективі, сформованої позитивної самооцінки); психологічний (розвиток позитивного самовідчуття, що пов'язано зі станом розкнутості, впевненості в собі, відчуттям власного емоційного благополуччя); естетичний (створення умов для залучення дітей і дорослих до музичної культури та організація спільної музичної діяльності; творче вираження музичного образу; поповнення предметно-просторового середовища) тощо.

Використання різних форм організації неформальної мистецької освіти в позашкільних закладах обумовлюється певним видом мистецтва: неформальна музична освітня діяльність здійснюється в хорових колективах (народних, камерних),

вокальних ансамблях (фольклорних, вокально-інструментальних), в індивідуальному вокальному виконавстві, інструментальних дуетах, тріо, квартетах, ансамблях чи оркестрах (народних інструментів, камерних, духових, бандуристів, сопілкарів та ін.) і різноманітних тимчасових творчих музичних групах.

Метою роботи неформального музичного гуртка є розвиток музичних здібностей та інтересів дітей, а саме: надання можливості обдарованим дітям проявити свої здібності, музичну пам'ять, гармонічний слух, творче мислення; виховувати смак, високу виконавську культуру під час участі в заходах позашкільного закладу. Робота музичного керівника неформального музичного (вокального) гуртка має бути скерована на розвиток музичного слуху та чистоти інтонації, формування вокальних навичок (співочого дихання, звукоутворення, дикції, артикуляції тощо), розширення діапазону голосу, поглиблення любові до пісні. Запропоновано ігрові ритмічні завдання, виконання яких має базуватися на передачі ритму музики в простих різноманітних рухах, зокрема використання ритмічних елементів («крок», «біг», «дон, ділі», «та-ті-ті»); наочні зображення ритмічних фраз; виконання музичних творів із ритмічним акомпанементом тощо. Переваги використання неформальної музичної освіти в позашкільному закладі полягають у її мобільності, гнучкості, застосуванні альтернативних форм навчання та формуванні додаткових навичок. Це створює широке поле для реалізації художнього потенціалу особистості та її творчого розвитку.

Ключові слова: неформальна музична освіта; позашкільний заклад; музичний гурток.

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