

INNOVATIONS OF HIGHER MUSIC EDUCATION IN UKRAINE AT THE BEGINNING OF THE 21ST CENTURY

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Abstract: *The relevance of the study is due to the need to study innovations in the system of higher music education. In this regard, this article is aimed at identifying the main factors influencing the quality of higher music education, disclosing methods of modernizing and monitoring curricula in institutions of higher music education, describing the main aspects of the formation of innovative education in the aspect of higher music education, predicting and justifying the possible consequences of introducing various innovative teaching methods not only in music, but also in other classes, for the preparation of future specialists for the education system and society as a whole. The leading method in this study is systems analysis, which can be used to decompose innovation in higher music education into elements. Also, in the process of writing this article, such research methods were used as: the method of logical analysis, the comparative method, methods of synthesis and deduction, the method of classification. The results of the analysis are presented in the article. Modern students independently and unconsciously innovate in their learning process. These include using a variety of online learning platforms, communicating and sharing experience with students and teachers of higher music institutions from all over the world via the Internet, using digital methods of information consumption to expand their range of knowledge about music, and so on. The materials of the article are of practical value for teachers and students of higher music education institutions, employees of the Ministry of Education and Science of Ukraine.*

Keywords: education, student, information and communication technologies, teacher, training of musicians, musical art, musicians-performers.

Music, one of the most important cultural treasures of civil society, is undergoing radical, inevitable changes. The tidal wave of new technologies opens up a new set of tools for learning music. Society lives in an era of digital music streaming, online work and learning, and intelligent tools that also shape new models for creating and consuming music. And the 2020-2021 pandemic, despite all its challenges, has become a powerful stimulus for developing innovations. Virtual productivity, new collaboration technologies, online music instructions, new types of software, and new business models emerged during this period. In other words, society lives in a time when the urgent need and importance of innovation in music teaching and support for young musicians has never been greater.

Innovation is the process by which ideas are generated by human ingenuity and developed to lead to an awareness of long-term value financially or socially, or both¹. If we consider the concept of innovation more broadly, we can conclude that innovation is a set of opportunities that allow constantly

¹ N.V. Trusova, O.V. Hryvkivska, T.I. Yavorska, O.S. Prystemskyi, V.N. Kepko, Y.O. Prus, "Innovative development and competitiveness of agribusiness subjects in the system of ensuring of economic security of the regions of Ukraine", in *Rivista Di Studi Sulla Sostenibilita*, 2020, no. 2, p. 141-156.

realising the desired future. Opportunities are abilities that are acquired by practice to achieve results. Innovation should be about something. It should serve a specific purpose, and therefore the concept of what is desired. Innovation is a process that never ends, so the term is continuous. Moreover, innovative opportunities can be developed at different levels and changed as a result of the behaviour of people, teams, organizations and societies. Finally, it is worth noting that many existing organizations face the innovator's dilemma; having a choice between investing in innovations that gradually improve the existing model, versus disruptive innovations that can change the productive model of the organization itself².

In the past, the clash between music and technological innovation could have made profound changes in both art and social life. Today, this combination of music and technology causes a significant transformation in the field of education and, in other words, can be observed and influenced by rather contradictory processes of creating a new, technological and innovative future of higher music education³. Research in higher music education recognizes the persistent gap between hands-on learning and the realities of musicians' work. This creates global pressure on the curriculum, which is more supportive of metacognitive student participation, experimental learning, and career preparation. However, academics argue that providing these elements of the curriculum is not enough if students do not recognize their values and learn these skills at a deep level; this is because employment and careers in volatile fields such as music are based on strategic lifelong learning as well as self-regulation⁴.

Some examples of innovation in education include e-learning, the use of audio media for distance learning, online education, MOOCs (Massive open online course), blended learning, and the use of ICT (information and communication technologies)⁵. In particular, turning to special training programs and multimedia training manuals in the process of training performing musicians. Online resources and special programs are an integral

² J. Kao, "Music education in the age of innovation", in *Music Education Journal*, 2021, vol. 107, no. 3, p. 63-69; N.V. Trusova, T.A. Cherniavska, S.R. Pasička, V.Hr. Hranovska, O.S. Prystemskyi, V.S. Demko, "Innovative clustering of the region in the context of increasing competitive positions of the enterprises of the tourist-recreational destination", in *Geojournal of Tourism and Geosites*, 2020, vol. 31, no. 3, p. 1126-1134.

³ K. Dye, "Student and instructor behaviours in online music lessons: An exploratory study", in *International Journal of Music Education*, 2016, vol. 34, no. 2, p. 161-170.

⁴ G. Lopez-Iniguez, D. Bennett, "Broadening student musicians' career horizons: The importance of being and becoming a learner in higher education", in *International Journal of Music Education*, 2021, vol. 39, no. 2, p. 134-150.

⁵ I. Yessengabylov, S. Nurgozhayev, A. Aldabergenova, Y. Smagulov, L. Krivankova, "Factors in the productive use of information and communication technologies by mathematics teachers", in *World Transactions on Engineering and Technology Education*, 2021, vol. 19, no. 4, p. 392-397.

part of teaching methods: motivation of educational and cognitive activities, methods of self-control, modern methods of gamification, coaching, and others⁶. Teachers should be trained as competent users of these innovative technologies to start and support innovation in education⁷. After using educational innovations, you can quickly catch up and improve the provision of services in educational institutions. Developed and developing countries should collaborate to promote the development and mass use of these technologies in higher education institutions⁸. With the rapid growth of knowledge in the last century and the development of convenient information and communication technology tools, as well as other scientific innovations, competition has become a sign of growth around the world. Reforms and innovations in higher education have become an urgent need of our time. Globalization opens up many opportunities for higher education, but it also poses serious challenges and raises questions about how best to serve the common good⁹.

Materials and methods

The leading method in this study is systems analysis, which can be used to decompose innovation in higher music education into elements. Also, in the process of writing this article, such research methods were used as: the method of logical analysis, the comparative method, methods of synthesis and deduction, the method of classification. System analysis was used for a detailed consideration of the object of research as a system with many interrelated and interacting elements. The result of the system analysis in this study was presented as a list of elements that affect the quality of innovation in education¹⁰. The method of logical analysis is used to reproduce the development of a complex system or object by means of theoretical analysis. It was used for a deeper understanding of the essence of the modern educational system, the process of its formation and the need for its development by innovation.

⁶ N. Broiako, V. Dorofieieva, T. Pistunova, "The conducting technique development in bandura students: Traditional approaches and innovative perspectives", in *Image of a Modern Teacher*, 2021, vol. 1, no. 196, p. 113-118.

⁷ N.I. Pak, L.B. Khegay, Z.K. Akkasynova, Y.Y. Bidaibekov, G.B. Kamalova, "Preservice teacher training program for working with network mega-projects", in *Journal of Educators Online*, 2021, vol. 18, no. 2, p. 2-9.

⁸ S. Jana, A. Maiti, *Theoretical and practical approaches to innovation in higher education* (pp. 162-183), IGI Global, Hershey, 2020.

⁹ K. Peeyush, "Reforms and innovations in higher education", in *International Journal of Peace, Education and Development*, 2016, vol. 4, no. 1, p. 1-7.

¹⁰ I.P. Chajka, "Study concept "Quality of education in higher educational agency", in *Scientific Bulletin of Mukachevo State University. Series "Economics"*, 2021, vol. 2, no. 10, p. 42-49.

A comparison method is a method by which two or more objects are compared with each other. Objects of comparison can be phenomena, ideas and research results, using the comparative method in the objects under study, the general and the different are distinguished for the purpose of further classification and typology. In this paper, the comparative method was used to compare traditional and innovative methods of teaching music in higher educational institutions in order to identify their advantages and disadvantages. The synthesis method is a method of collecting the whole from functional parts, suggesting an idea of the connections between the components of the subject of study. The synthesis method was used to organize information about the impact of various innovative methods of teaching music in higher education institutions on each other. Deduction is a method of research in which knowledge about processes and phenomena is formed during the transition from general propositions to particular and individual judgments. Deduction in this paper is characterized by a descent from the abstract to the concrete. Deduction was used to describe the creation of innovative solutions to real-world problems that may arise in the classroom of students during higher music education.

The classification method is a general scientific method of systematization of knowledge, which is aimed at organizing a certain set of studied objects of various fields, knowledge and areas of activity, into a system of subordinate groups, into which these objects are distributed based on their similarity in certain essential properties. In this paper, the classification method was used to distinguish in the category of interpretation and didactics the strategy of implementing actions aimed at establishing digital competence in higher music education in Ukraine. In the course of the research, a theoretical analysis of recent scientific publications was also carried out. Researchers and scientists in the field of music, science, pedagogy and innovation often consider and study issues related to the processes of innovation in higher education, including in higher music education. In recent years, Ukrainian scientists and scientists from other countries have been exploring problems and ways to improve the development and support of modern innovative methods of training future musicians.

Results

Innovation was defined as the ability to continuously realize the desired future. There are seven main elements to a robust innovation program:

1. A vision is a description of the desired future in concrete terms, providing a vector for innovation efforts. The vision answers the question: “What will the world be like if everything works out?”.

2. Goal – if innovation is the answer, what is the question? Why should we care about innovation and what values and social priorities are expressed through innovation efforts? How can you make the world a better place?

3. Process skills – generating and developing ideas involves a set of process skills that can be learned and taught, as well as improved through practice. Using design techniques to create user scenarios and future prototypes are examples of objective processes for creativity¹¹. Just like techniques for generating ideas, such as brainstorming and visualization. Facilitation is an undervalued skill set that should be the cornerstone of everyone's learning experience.

4. Innovation infrastructure is the result of combining three main resources – ideas, capital, and talent – that must be effectively combined. If one of these components is eliminated or weakened, the innovation infrastructure will not work properly.

5. Storytelling – stories have a powerful ability to make ideas influential. When hiring an employee, satisfying a customer, or attracting a sponsor, storytelling is successfully used to encourage them to take action and coordinate their efforts. Stories are also crucial to creating a sense of relevance, without which innovation efforts won't work.

6. Culture refers to the collection of beliefs that guide behaviour, or actually drive it. Culture can be described as what people do when the boss isn't around. The following values are key to a culture of innovation: attitude to risk is a core cultural “belief” that can either enhance or hinder creativity. Considering risk as a danger will lead to conservatism. By treating risk as a learning opportunity, you can reach new heights. In addition, curiosity and a desire to constantly learn are the main factors of innovative development, especially in an era when teachers themselves must become students again.

7. Leadership in an organization built around core performance values, a leader directs efforts through official authority. In an innovation-oriented organization, the manager must support talent, ensure that the necessary resources are available, create opportunities, and encourage the team to take reasonable risks.

STEAM's progressive education model focuses on process-based learning that develops students in a sense of critical thinking and creativity through authentic interdisciplinary tools that include science, technology, engineering, art, and math. The STEAM model focuses on providing students with real, interdisciplinary knowledge and skills. Many educational institutions with the STEAM model include a variety of subjects in the curriculum to help students develop the necessary life skills of the 21st century; among them,

¹¹ E. Arikhan, S. Coban, “The relationship between the creativity levels of music pre-service teachers and the preferences of a teacher model supporting creativity”, in *Revista De Cercetare Si Interventie Sociala*, 2021, vol. 72, p. 56-71.

perseverance, impulse management skills, listening skills, flexible and critical thinking, problem-solving skills, collaboration and data collection skills, communication, imagination and creation, and risk responsibility. EDP (engineering design process) can be applied to all the elements that make up STEAM, because it can be used to create solutions to real problems. The EDP steps are as follows:

- ask them to identify the need;
- investigate the problem;
- imagine possible solutions;
- plan using your chosen solutions;
- create a prototype;
- check the prototype;
- improvements and redesign.

EDP is easy to integrate into a music class because it focuses on authentic, hands-on learning experiences and communication with students, which is very similar to authentic artistic processes¹². The results of studies by scientists E. Modeme and A. Adeogun¹³ showed a high degree of digital divide based on the responses of music teachers and students about the place of information and communication technologies in the operational curriculum. There was a low level of digital literacy on the part of teachers regarding information and communication technologies. The researchers' recommendations were as follows: the current music curriculum should be restructured to integrate ICT to meet the needs of 21st-century music education, and music teachers should be trained to be able to apply information technology to address digital imbalances.

Another study documented the behaviour of applied music teachers and their students during collaboration in online classes, when training was conducted via desktop video conferences. There was evidence that teachers used surveys more often than usual and modelled less, while students showed less action and used verbal responses more than in previous studies, compared to traditional face-to-face classes. The positive elements of online learning included a high degree of concentration and minimal time out of the task for both teachers and students. Compared to previous studies, teachers guided the course of learning activities, and their work was dominated by verbal activity.

¹² B. May, "Exploring and engaging in music innovation through the engineering design process", in *General Music Today*, 2020, vol. 34, no. 1, p. 43-48; U-C. Nwaozuzu, A.O. Adeogun, C. Ezeugwu, A.C. Ugwu, E. Aniago, "Victimhood, health challenges and violent restiveness in blood and oil: Music, characterization and colours as metaphors", in *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 2021, vol. 13, no. 2, p. 1-19.

¹³ E. Modeme, A. Adeogun, "Appraising the extent of digital divide between music teachers and students in Anambra state secondary schools, Nigeria", in *International Journal of Music Education*, 2021, vol. 39, no. 2, p. 119-133.

Scientists discuss the challenges and opportunities for future use of online music classes¹⁴. In the context of organizing training in digital competence in higher music education in Ukraine, it is necessary to start removing restrictions and understand in which directions it will be possible and useful to direct further work. However, in any case, the following steps are necessary:

- implementation of digital competence by training methods;
- computerization of music faculties and provision of computer science training services for the teaching staff of an educational institution;
- digital competence in the development of a musician's professional profile.

In order to develop a strategy for implementing actions aimed at establishing digital competence in higher music education, the following actions were formed (Table 1).

Table 1: Digital competence in higher music education

Action	Interpretation	Didactics
Collection, processing and interpretation of information about scores, musical performances, musicological documents, and didactic best practices.	by developing strategies for analysing and archiving audio-video data and music.	by developing strategies for analysing and archiving audio-video data and music.
Creating multimedia files for didactics and documentation for music lessons and playing musical instruments, gaining experience.	by developing strategies for cooperation and working together to achieve communication goals.	by developing strategies for cooperation and collaboration, for communication purposes and didactic planning.
Getting acquainted with the virtual environment for training specific musical skills, learning and performance.	by developing strategies for gaining autonomy and receiving feedback in learning, including with inclusive goals.	by developing strategies for gaining autonomy and receiving feedback in learning, including with inclusive goals.
Mastering fixed and mobile digital technologies to manage didactic experiences.		by developing strategies for implementing and putting a didactic project into practice.
Communication and collaboration on the Internet for information exchange, training and work experience.	by developing communication and critical exchange strategies.	by developing communication strategies and critical and didactic effective knowledge sharing.

¹⁴ K. Dye, “Student and instructor behaviours in online music lessons: An exploratory study”, in *International Journal of Music Education*, 2016, vol. 34, no. 2, p. 161-170.

Discussion

The relationship between innovation and the university is at the heart of today's university debate. On the one hand, it is expected that the higher education institution will train specialists in a wide variety of disciplines capable of innovation, and on the other – to develop research that is not only innovative, but also open up new prospects and contribute to scientific and technical development, not only at the national level, but also at the international level¹⁵. The development of innovation dynamics is vital for any country, and globalization and the dominance of the knowledge society have only highlighted the urgent need for an innovative university in its broadest sense: for learning, research and continuing education for society as a whole¹⁶. Innovative education systems are needed to prepare human capital for skills that are relevant to the knowledge-based economy. This requires the creation of innovative systems in education to meet the ever-growing demand for performing musicians and teachers of professional music disciplines. The education system should improve the quality of teaching and learning processes and prepare future professionals for life and work through innovative policies¹⁷. In education systems tertiary education can be more innovative than primary and secondary education levels because tertiary education is at the forefront of education and research focused on innovation and creativity¹⁸.

In this regard, higher education institutions face innovative trends and challenges. Currently, innovative trends are growing and are primarily driven by factors such as the need for automation, globalization, and competitive waves of change. Economic development, taking into account these innovative trends, is closely linked to the ability of countries to produce, acquire and apply technical and social-economic development. The main challenges lie in the speed of countries' progress towards trends in social development. Social development trends do not seem to coincide with the rapid onset of global acceleration, processes in developing and developed countries, and economic imbalances occurring in the developed world itself. There are difficulties in

¹⁵ J. Li, X. Wan, X. Wang, "Effects social capital and knowledge integration on innovation performance: An example of virtual teams", in *Revista De Cercetare Si Interventie Sociala*, 2020, vol. 69, p. 227-240.

¹⁶ J. Chang, E. Reiban, C. Lazo, *Innovation in higher education*, 2017. Available at https://www.researchgate.net/publication/319953163_Innovation_in_Higher_Education.

¹⁷ N.M., Stukalenko, B.B. Zhakhina, A.K. Kukubaeva, N.K. Smagulov, G.K. Kazhibaeva, "Studying innovation technologies in modern education", in *International Journal of Environmental and Science Education*, 2016, vol. 11, no. 14, p. 6512-6517.

¹⁸ L.I. Moroz, A.D. Safin, O.O. Andrusik, "Influence of emotions on the effectiveness of the creative process", in *Scientific Bulletin of Mukachevo State University. Series "Pedagogy and Psychology"*, 2021, vol. 7, no. 3, p. 87-93.

introducing innovations, as well as choosing the right innovation to apply in some contexts. Embracing innovation is another challenge, especially when it comes to changing thinking about aspects like technology in education¹⁹. This primarily applies to developing countries, as well as various infrastructure obstacles²⁰.

The growing complexity and dynamics of the global environment implies a growing need for different types of innovation. Innovation is a key factor in social-economic development and plays a crucial role in economic policy. Most national economies formulate a set of policies and strategies to encourage innovation at the regional and national levels. The desire to adapt to these social changes and needs, the adoption of appropriate innovative practices, that is, innovative teaching methods, innovative organizational structures and innovative organizational culture in higher education institutions is one of the main prerequisites for the functioning of higher education institutions. Innovations in higher education can be seen as a process of institutional adaptation to environmental changes, but they are also associated with changes in organizational culture, strategy, and structure as internal characteristics of the university²¹. Studying the perspectives of relevant stakeholders on the main factors influencing innovation is a promising area of research²².

Today higher education is facing several problems, including rapid financial expenditures and a decrease in government support. Digital technologies provide many opportunities for innovation and promising solutions to these higher education crises. However, very little effort has been made to explore the dynamic relationships between technology, innovation and pressing issues, and how they can interact to transform teaching and learning, campus life, student service and support, and university administration and development²³. The development of technology in higher education is always perceived as a valuable innovation that creates a positive impact on society. For example, the advent of the Internet has created promising features in learning environments around the world. The higher education community characterizes the Internet as an important resource, communication platform, and dynamic tool in its educational institutions, research, consulting,

¹⁹ O. Maksymenko, "Methodological principles of knowledge of children's rights", in *Law Journal of the National Academy of Internal Affairs*, 2021, vol. 11, no. 2, p. 13-17.

²⁰ K. Justice, A. Aslan, C. Zhu, *Education innovation in higher education*, in *Oxford research encyclopedia of education* (pp. 1-16), Oxford University Press, Oxford, 2020.

²¹ H. Katolyk, L. Kovalchuk, "Features of the burnout syndrome among students", in *Social and Legal Studies*, 2021, no. 3, p. 198-205; N.M. Stukalenko, S.A. Murzina, L.N. Navy, S.K. Moldabekova, A.D. Raimbekova, "Research of ethnopedagogical approach in professional training of teachers", in *Life Science Journal*, 2013, vol. 10, no. SPL. ISSUE 11, p. 205-207.

²² V. Babic, D. Zlatanovic, J. Nolic, *Innovativeness in higher education: Drivers and barriers*, 2020. Available at <https://sm.ef.uns.ac.rs/index.php/proceedings/article/view/64>.

²³ Y. Qian, G. Huang, *Technology leadership for innovation in higher education*, IGI Global, Hershey, 2019.

entertainment, and so on. Moreover, innovations such as mobile technologies have successfully expanded access to the Internet and related online services and facilities. Higher education institutions, as a center for technology development and innovation, have invested in a virtual learning environment to support the current needs of the world's population²⁴. Teachers and experts from higher education institutions share their knowledge, discoveries and skills through e-learning platforms and other technologies.

Equally important, e-learning has successfully expanded its presence over the course of its existence, provided opportunities for more flexible learning, and offered solutions to practical problems and an increase in the number of students. In fact, e-learning has been proposed as a promising way out of many complex issues, such as limited funding, increased demand, and access to higher education, while improving quality and effective learning opportunities in many countries. In solving these problems, university managers, teachers, researchers and politicians note the need to involve innovative technologies in the learning process. Initiatives such as competency-based online programs, open-source material development, inverted classroom, and MOOCs have helped reduce the cost of higher education, as well as increase access to higher education. MOOC technology has proven its ability to reach a huge audience – approximately 30,000 students at a time. Around the world, MOOCs offer free access to online course lectures, self-guided lessons, readings, problem sets, blogs, discussion boards, assessments, and even online discussion platforms for students from different countries²⁵.

As creativity and innovation become increasingly important for employee development, many countries may also need to meet the increased demand for higher education. It has been estimated that the total number of students enrolled in higher education institutions worldwide will increase by 47.2% from 2010 to 2025. Without innovative ideas, these countries may find it impossible to build capacity while funding research and other important institutional activities²⁶. The United States College of music student training working group has prepared the report "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors". The report is a call for increased relevance in undergraduate music studios, which prepare students for leadership, adaptability, and initiative in promoting the values of music and musicians in a techno-global society. In particular, the working group recommends that

²⁴ N.M. Stukalenko, O.A. Anishchenko, G.B. Turtkarajeva, A.A. Shajakhmetova, Z.K. Ermekova, "About preparation of future teachers for application of innovative study technologies", in *Life Science Journal*, 2013, vol. 10, no. SPL. ISSUE 12, p. 139-141.

²⁵ K. Hussin, "MOOCs as disruptive innovation in higher education", in *Asian Higher Education Chronicles*, 2018, vol. 1, no. 1, p. 10-12.

²⁶ W. Tierney, M. Lanford, "Conceptualizing innovation in higher education", in: M.B. Paulsen (Ed.), *Higher education: Handbook of theory and research* (pp. 1-40), Springer, Cham, 2016.

curricula be based on three pillars: creativity, diversity and integration, arguing that composition, improvisation, performance and cultural-historical musical subjects are presented in a holistic manner and in such a way that they responded to the call of art and practice.

In addition, this report calls for greater student participation in curriculum planning, which will provide trajectories that match their goals and interests, and for greater flexibility, which will help continually improve curriculum adaptation to the challenges of the present²⁷. In the field of conservative higher music education, and especially in so-called classical music, the first steps are already being taken towards research on entrepreneurship, although the main obstacles to be overcome are still at the conceptual level (for example, there is a need to determine what entrepreneurship is in this field, what is the character of a musician-entrepreneur, what exactly is understood when it comes to entrepreneurial identity) and at the reference level (at the moment, insufficient research has been conducted on the professional identity of classical musicians, on their motivation that leads to professional success, on the employment of a musician in the 21st century). At the same time, there is a lack of thought and analysis of how music education appeals to the entrepreneurial spirit and how higher education institutions with classical music departments can provide their students with the necessary opportunities to become professional and successful musicians in the future²⁸.

Research on peer-to-peer learning in higher education shows that peer-to-peer learning can benefit students in many educational areas. However, in higher music education (especially in classical music), the master-student tradition, with its dominant individual way of teaching, focuses mainly on the transfer of knowledge from teacher to student. The role that students can play in learning processes for each other is often less well-defined. However, peer-to-peer education at a higher education institution is not limited to students only. Teachers can also benefit from co-learning with their fellow teachers. Drawing on the experience of a series of international seminars for teachers of higher music schools, the potential and problems of peer learning among conservatory teachers are also discussed²⁹. The acquired improvisational knowledge and skills are a methodological tool that contributes to the development of the student's creative potential as one of the most important features that affects his overall development and success in modern society. Improvisation is a methodical tool that can contribute to the need for greater

²⁷ D. Myers, "Creativity, diversity, and integration: Radical change in the bachelor of music curriculum", in *Arts and Humanities in Higher Education*, 2016, vol. 15, no. 3-4, p. 293-307.

²⁸ M. Reizabal, M. Gomez, "When theory and practice meet: Avenues for entrepreneurship education in music conservatories", in *International Journal of Music Education*, 2020, vol. 38, no. 3, p. 352-369.

²⁹ I. Hanken, "Peer learning in specialist higher music education", in *Arts and Humanities in Higher Education*, 2016, vol. 15, no. 3-4, p. 364-375.

artistic and interpretive abilities of young musicians, while improvisational activities have a greater impact on the development of creativity in relation to classical methodical learning. Incorporating improvisation into music education may encourage students to feel freer to express their imagination, rather than trying to achieve the correct reproduction of another person's written musical ideas³⁰.

Reflection is often characterized as an element that contributes to the musical learning and artistic development of individual students (performing musicians). Through the processes of self-observation and self-assessment, as well as the analysis of broader, artistically interesting questions (for example, interpretation questions), it is assumed that students will learn to review the repertoire, plan a musical event and their performance, as well as its results; understand how to play a passage well, how to improve and increase their stage presence, and in addition, become a qualified musician to formulate their vision, to practice and develop, choosing a topic independently: explaining themselves and explaining the topic. In statements about reflection in the field of musical learning and artistic development, there is a recursive pattern of statements that learning follows from individual experience, which emphasizes the importance of creating a "personal connection" in educational tasks. Reflection to support professional growth is justified in the context of specific music learning issues, but also includes arguments that reflection is a process in which students can get to know themselves as individuals. This means that students themselves are invited to independently determine the areas of their studies that require further development.

The explanation for this is based on both a change in the educational system and a "new generation" of students. Now, with the advent of a new, innovative music learning system, you may have to give up the idea of knowing exactly what students need. Sometimes they may even know better³¹. Higher music education in Europe is multifaceted due to the wide variety of legal frameworks, history of conservatories and practices. However, since the Bologna declaration in 1999, traditional conservatories have been gradually transformed into research institutions, which means combining advanced training of performers with artistic research³². Now in the Ukrainian higher music education there are two loci of the educational system – traditional and innovative. The formation of each of them occurs due to the existing information environment, which is not always formal in nature. Using modern

³⁰ B. Susic, K. Habe, J. Mirosevic, "The role of improvisation in higher music education", in: *12th annual International Conference of Education, Research and Innovation* (pp. 4473-4482), IATED, Valencia, 2019.

³¹ E. Georgii-Hemming, K. Johansson, N. Moberg, "Reflection in higher music education: What, why, wherefore?", in *Music Education Research*, 2020, vol. 22, no. 3, p. 245-256.

³² K. Johansson, E. Georgii-Hemming, "Processes of academisation in higher music education: The case of Sweden", in *British Journal of Music Education*, 2020, vol. 38, no. 2, p. 173-186.

communication methods, it becomes possible to expand this information space from regional to global, thereby obtaining professional information from primary sources³³.

Conclusions

Innovations in the art of music coverage of Ukraine can be brought to those who require additional processing. One of the streaming factors for the development of innovations in musical education in Ukraine is the teacher-student paradigm, in which the teacher does not allow for the opportunity to reduce the level of his authority for the class, thereby preventing his students from developing such qualities as improvisation, reflection and leadership. However, the training of a new generation of musicians in any case leaves its mark on the teaching staff of music faculties. The experience that students bring with them to class directly affects their interaction with teachers, their response to traditional and authoritarian teaching methods, which can encourage teachers to change the concept of teaching and give more freedom of expression to their students.

It should be noted that the development of innovations in higher music education often requires quite large financial investments, which is also a significant deterrent for the management of educational institutions. Insufficient state funding often hinders the implementation of a modern educational and technical base to ensure a full cycle of digital education in institutions of higher music education. Even if you receive a grant or investment to develop innovations and digitalize the learning process, there is still a fairly high risk of spending money and not getting the desired result. Thus, the primary task for ensuring high-quality innovations in higher music education is a process that can be divided into two components. First, it is necessary to start digital competence courses for the teaching staff of educational institutions. Secondly, in order to guarantee the targeted use of funds for the development of innovations in higher music education, it is necessary to turn to world experience and, based on it, build an innovative scientific and technical base that will promote high-quality mastering of educational programs in Music and professional skills of musicians-performers.

³³ N. Broiako, V. Dorofieieva, N. Kovmir, V. Yurchuk, “Modern Internet resources as a means of independent work of students on the development of musical hearing”, in *I International Scientific Conference «Débats scientifiques et orientations prospectives du développement scientifique»* 5 February Paris, 2021, vol. 5, p. 111-115.