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**METHODOLOGY OF COMPARATIVE MUSIC PEDAGOGY IN UKRAINE  
AND THE COUNTRIES OF THE COMMONWEALTH OF INDEPENDENT  
STATES (CIS)**

Intensive integration into the international educational space determines the growth of research interest in studying the advantages and disadvantages of the educational systems of different countries with the aim of mutual enrichment and, at the same time, preserving national cultural and educational identification.

In this context, it is important to enhance and broaden the knowledge about the means of the study, objective reflection, and comparison of musical pedagogical phenomena and processes that took and are still taking place in various cultures, countries, and regions are an essential procedure taking into consideration the new conditions in which the world community develops and new requirements to the pedagogical science.

The analysis of Ukrainian and Russian works of the late 20<sup>th</sup> – early 21<sup>st</sup> Centuries in this field shows that the study of foreign musical pedagogical experience has not become a topical issue for discussion yet. The publications of the Soviet period were descriptive rather than comparative (e.g., the works by L. Barenboim, O. Bodina, I. Hadalova, Ye. Hurevych, I. Kryazheva, O. Novosad, H. Pozhydayev, S. Stoyanov, L. Shubert, collections of works edited by L. Barenboim, O. Apraksina, et al.).

Some of the works were ideologically biased, which was typical of most comparative works of the Soviet times.

For instance, music education in Western European capitalist countries was described by N. Korykhalova in the context of the “recessive” tendencies in the

theory and practice of the bourgeois mass music education. The content of N. Korykhalova's research is indicative of its aim to prove that it is "impossible to ensure the comprehensive music education of the young generation in a bourgeois society" [1, p. 101].

Recent decade demonstrates considerable interest of the Ukrainian academia in the objective analysis of various aspects of foreign music pedagogy.

A considerable contribution into shaping our knowledge of the history of the European music pedagogy was made by S. Ulanova in her *Narysy istoriyi yevropeyskoyi muzychnoyi osvity i vykhovannya: vid antychnosti do pochatku XIX stolittya* (*Sketches on the History of European Music Education: from the Antiquity to the Early 19<sup>th</sup> Century*, 2002) and O. Rostovs'ky in his *Lektsiyi z istoriyi zakhidnoyevropeyskoyi muzychnoyi pedahohiky* (*Lectures on the History of Western European Music Pedagogy*, 2003) [2; 3].

Despite the noticeable intensification of research in the field of comparative pedagogy in Ukraine and in the CIS (I. Kolontayevs'ka, I. Luhovs'ka, O. Oleynikova, L. Ryabov, I. Adamek, L. Vakhovs'ky, T. Desyatov, V. Zhukovs'ky, L. Zyazyun, T. Koshmanova, N. Lavrychenko, A. Maksymenko, O. Matviyenko, H. Nikolayi, L. Pukhovska, V. Chervonetsky, O. Lokshyna and others), the comparative analyses of musical pedagogical experience of other countries have not been conducted on a regular basis. Only a few dissertations devoted to the issue at hand can be mentioned, including the works by A. Vil'chkovs'ka, H. Nikolayi, R. Polukhin, A. Sergiyenko, I. Stashevs'ka). A. Vil'chkovs'ka describes the current theory and practice of music education in secondary schools in Poland, as well as determines which of the best practices can be incorporated into the process of arts education reformation in Ukraine [4]. H. Nikolayi carries out the comparative pedagogical analysis of the development and key directions of musical pedagogical education in Poland and specifies the possible ways of using Polish experience in the Ukrainian musical pedagogical education [5]. A. Sergiyenko studies the history of development and formation of the system of music education in Poland [6]. R. Polukhin carries out a comparative analysis of the fundamental trends in the development of general music

education in Belarus and Poland in the second half of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> Centuries [7]. I. Stashevs'ka defines the stages, main trends, and regularities in the development of music education in Germany in the 20<sup>th</sup> Century. The generalization of the scientific and theoretical, as well as practical achievements of the German music pedagogy allows the scholar to identify the prognostic ways of enhancing music education in Ukraine [8].

Unfortunately, Ukraine lacks research in music pedagogy aimed at the comparative analysis of the musical pedagogical phenomena in multiple countries. The methodology of such research requires further consideration as well. In regard with the above-mentioned, the aim of the article is to describe the methodological foundations for conducting a study in comparative music pedagogy on the basis of the analysis of the comparative pedagogical research of the post-Soviet times.

The subject matter of comparative music pedagogy can be defined as the history and current state of the theory and practice of music education in different cultures, countries, and regions in a comparative perspective. Therefore, the main tasks of a comparative music pedagogy research include: studying the process of the historical development and the current state of the phenomena and the common and distinctive features of music pedagogy in individual cultures, countries, and regions; revealing the trends and regularities of the development of music pedagogy theory and practice all over the world; and determining the prognostic capacity and developing the strategies for improving the Ukrainian system of music education taking into consideration the pros and cons of the foreign practices in this field. This ensures the fulfillment of the descriptive, explanatory, and prognostic functions of comparative music pedagogy.

The methodology in comparative pedagogy of the past decades is characterized by a number of considerable transformations, including the shift from the perception of the world as a multitude of historically formed and autonomously existing regional communities and nations to the awareness of the cross-cultural interconnection (H. Kornetov) and the appearance of the so-called “whole-world” approach (Ye. Brazhnyk). These changes require that comparative researchers consider the key

features of foreign music education systems in both national and international, or global, contexts.

To ensure the theoretical and prognostic value of the studies in comparative music pedagogy, their methodological substantiation is required. The latter can be performed in correspondence with the norms, principles, and techniques of the scientific knowledge acquisition. The analysis of the works on the research methodology in pedagogy and comparative pedagogy (B. Vul'fson, Ye. Brazhnyk, Z. Mal'kova, V. Kapranova, V. Krayevs'ky, A. Novikov, A. Sbruyeva, et al.), as well as of the dissertations in these fields written in Ukraine and other countries of the CIS in the recent decades, identified a set of methodological principles, approaches, and methods and specified the data sources for comparative music pedagogy studies.

The methodological foundation for the comparative research in the field of music pedagogy can be built on the methodological principles of historicism, determinism, the interrelation of the objective and the subjective, the unity of philosophical, general scientific, and specific scientific levels of the methodological analysis, the unity of theory and practice, etc. It should also encompass such scientific approaches as systems and synergetic, historical and culturological, civilizational, anthropological, axiological, paradigmatic, comparative, parametrical, intonational, general social context approaches, and some others.

The text below explores these methodological approaches more precisely in the context of comparative music pedagogy.

The systems and synergetic approaches advanced by I. Blauberh, Ye. Yudin. H. Khaken and I. Pryhozhyn are used when it is necessary to look at the subject of the research, for instance, the system of music education of a foreign country, as a complexly structured open system.

The historical culturological approach (M. Bakhtin, V. Bibler) is focused on the collection and description of the historical facts that are of importance for the study, as well as on the identification of the traditions of the music culture, the preconditions for its evolution, the stages, trends, and regularities of the musical pedagogical processes and phenomena in the context of the country's culture in

different historical periods. This approach also helps to consider the intersection and interaction of the pedagogical thought and practice in the realm of music education with other sociocultural phenomena – philosophy, aesthetics, general pedagogy, art studies, performance arts, religion, mass media, etc.

The civilizational approach (by H. Kornetov) involves the study of the history and the current state of music education in a country taking into consideration the mutual influence of various cultural traditions and in the context of the process of music education on a global scale.

The anthropological approach emphasizes the study of the music education processes and phenomena in the light of a human and his/her needs.

The axiological approach developed and supported by I. Zyazyun, M. Kahan, O. Sukhomlyns'ka uncovers the pedagogical views scholars hold on the value of music education and development in social and personal perspectives, the role of music education and its importance for preserving and transmitting musical cultural and general values, humane development of the society, etc.

On the basis of the study of the views and practices of music education, the paradigmatic approach helps determine the musical pedagogical paradigms that dominate the territory under analysis in a specific historical period and find the correspondences between the past and the present. O. Nikolayeva distinguishes the paradigmatic educational approach to the study of the history of music education and emphasizes that it can be carried out at several levels, including the level of the major historical periods in the development of music education, the level of the individual kinds of music education (folk, religious, and secular), and the level of the individual concepts of music education [9, p. 300].

The comparative approach is aimed at illuminating the specific features of the development of music pedagogy around the globe, the similarities and the differences the music pedagogical models exhibit, the regulatory documents and the peculiarities of their practical implementation in various historical periods. This approach also provides for defining the positive and negative aspects of foreign and national

musical pedagogical experience and specifies the ways of improving the national theory and practice of musical pedagogy.

The parametric approach by I. Lugovskaya uses the procedures of parameter estimators and comparison to reveal the peculiarities of the objects of the research on the basis of a single system of quality and quantity parameters, as well as to conduct their element-to-element structural and functional contrastive analysis.

The general social context approach (L. Ryabov, M. Vakhovs'ky) can be applied to expose the external social and historical factors and conditions that determine the peculiarities of the development and evolution of the concepts of music pedagogy. This approach is also helpful for comparing the views and concepts of the outstanding scholars in the field of music pedagogy through interpreting their statements as the products of certain social, cultural, and historical conditions, etc.

The intonational approach (O. Nikolayeva) tracks the succession of the fundamental intonational landmarks in the history of music education in accord with the evolution of the music art as an art of "intonated sense" (B. Asafyev) [9, p. 298]. This approach is grounded on the study of the various types of music education in various cultures, countries, and regions, which are distinguished by means of intonational analysis of the kinds of music culture (folk, secular, and religious, the culture of composers, performers, and of the audience and the conductor, the musical theoretical, musical pedagogical, vocal, piano culture, etc.), as well as by correlating the system of music pedagogy with specific music styles.

As is well known, scientific research requires selecting a number of specific methods of research. The choice of the methods to be used is usually grounded on the subject of the research, its goal and tasks. Therefore, the set of methods to be used must be relevant to the process and phenomena investigated.

The aim of the comparative music pedagogy is to compare the processes and phenomena of music pedagogy. This determines the general scientific and specific methods to be used. On the other hand, the interdisciplinary character of the comparative music pedagogy requires turning to the methods that are typical of other research fields, such as history, philosophy, psychology, sociology, music studies,

mathematics, source studies/criticism, etc. (I doubt the last one, this is what Wikipedia gives – I added one from multitrans.ru).

The analysis of scientific and methodological resources in comparative pedagogy, including the works by the famous Russian and Ukrainian scholars in the field of comparative pedagogy B. Vulfson, Z. Mal'kova, O. Dzhurynsky, Ye. Brazhnyk, V. Kapranova, A. Sbruyeva, et al. and the dissertations by N. Abashkina, I. Adamek, L. Vakhovsky, T. Desyatov, V. Zhukovsky, L. Zyazyun, O. Ionova, E. Ismailov, I. Kolontayevs'ka, T. Koshmanova, N. Lavrychenko, O. Leshchyns'ky, I. Lugovskaya, A. Maksymenko, O. Matviyenko, H. Nikolayi, O. Oleynikova, L. Pukhovs'ka, I. Radionova, A. Rastryhina, L. Ryabov, S. Synenko, V. Chervonets'ky, reveals various methods that can be used to achieve the goal and the tasks of the research in comparative music pedagogy.

The means of acquiring new knowledge in comparative music pedagogy do not differ from those used in any other research and encompass the general scientific methods, such as theoretical analysis and synthesis, induction and deduction, abstraction and concretization, problematization, analogy, modeling, generalization, systematization, and classification. These methods are used to distinguish the key problem, formulate the methodological apparatus and the concept of the research, define the distinctive features, basic trends and regularities of musical pedagogical phenomena development, generalize the theoretical and practical experience in the field, etc.

An important foundation for conducting a comparative musical pedagogical research is the selection and processing of the factual data, which also require the application of a number of methods. A comparative music pedagogy study is impossible without studying the regulatory acts, textbooks and methodological guidelines, curricula and syllabi, pedagogical documents, and statistics. The data for the study and comparison of musical pedagogical objects and phenomena can also be found in the fundamental historical, psychological, musical and pedagogical works, encyclopedias and reference books, memoirs, monographs, collections of scientific

works and conference abstracts, periodicals published in the past centuries and in modern times from Ukrainian and foreign libraries, Internet resources, etc.

Of special interest for a comprehensive study in the field of comparative music pedagogy is the analysis of modern foreign publications devoted to the history of musical pedagogical thought, the organization of music education in traditional and alternative comprehensive schools, extracurricular educational establishments, adult music education, training specialists in music culture and education, and so on.

Authentic sources are also valuable for the objective analysis of the state of foreign musical pedagogical theory and practice in the preceding centuries, namely ancient treatises on the theory of music, works on music pedagogy, textbooks and guidelines in music education, music dictionaries, articles in periodicals, collections of songs, etc.

The translation of the authentic resources can be referred to as an additional research method used in comparative music pedagogy. Conducting the research, the author must be very careful when translating names and terms, which can have different interpretations depending on the language they come from, the historical period and the geographical area they are used in. The terminological apparatus of foreign music education systems and its integration into the research conducted in Ukraine require careful consideration.

It should also be mentioned that the validity of the results of the comparative research in music pedagogy depends more on the quality and reliability of the information analyzed than on the number of references studied. It is impossible to consider all the sources relevant to the issue. Therefore, it is appropriate to use the method of master data along with the method of sampling, which implies the analysis of the significant part of the resources chosen in accord with certain criteria. The selection of the data for a comparative musical pedagogical study can be conducted with regard to the chronological, geographical, thematic, and other features.

Sometimes the scholar is faced the situation when the information from one source contradicts the data from another. In this case, O. Rudnyts'ka suggests "recording the incongruities and cross-analyzing them in order to find possible



explanations for the inconformity of the ideas, quantitative data, and motives underlying the evaluation of the pedagogical facts” [10, p. 203].

Such empirical methods as observation, surveys (including oral (interviews) and written (questionnaires, tests)), personal interviews, and expert assessments can contribute to the study of various aspects of music pedagogy in a country or region, since they help study the views of different groups of respondents on the topic under consideration: teachers, students, parents, administrators, and others. Consequently, the researcher receives important factual material, which can be compared to the information from the regulatory documents and publications, and has an opportunity to get a more comprehensive and objective understanding of the subject.

The description of the factual information is also an inseparable part of every research in the field comparative music pedagogy. One of the topical issues in this respect is the correlation between the factual data description and its analytical interpretation [11, p. 82]. For instance, we agree with B. Vulfson, who argues that excessive reliance on factual material can sometimes be harmful to the theoretical conceptualization. On the other hand, such conceptualization can “be productive only if it is based on the profound analysis of concrete facts and phenomena”. B. Vulfson believes that the role of factual material in a study devoted to foreign experience can be more significant than in the works concerning the national system of education, while the systemic description of new or little known facts may serve as an important independent research task and a critical element in a comparative pedagogy research [11, p. 28].

Methods of mathematical statistics are a valuable supplement to data processing (registering, ranking, scaling, comparison). Sociological methods, e.g., sociometric method, present the mathematically processed data in the form of charts, diagrams, or graphs, and content analysis used for an accurate and objective quality and quantity analysis of the content of non-systematized data (regulatory documents, scientific literature, interviews, questionnaires, etc.).

Unique for comparative pedagogy is the method of comparative pedagogical analysis. As a complex method that encompasses a whole of research means aimed at

identifying the common and distinctive features of the pedagogical objects under investigation, the comparative music pedagogical analysis should be the key method of comparative research in music pedagogy.

One of the means of the comparative analysis is the method of binary comparison, or binary analysis. This method is designed for “a profound and detailed comparison of the educational systems of two countries taken in a broad historical and cultural, social and political context [11, p. 55]. B. Vulfson distinguishes two types of binary comparison: the first one aims at contrasting the national system of education with a foreign one, while the second type is oriented at comparing the educational systems of two foreign countries” [11, p. 55].

The study of Ukrainian dissertations in the field of music pedagogy reveals that most of them are focused on the analysis of music pedagogy in individual countries and the search for the possibilities of improving the Ukrainian system of education on the basis of the outcomes of this research.

A significant prerequisite for a successful comparative analysis is the relative homogeneity of the objects compared. Therefore, it is more appropriate to choose the countries with relatively close historical and cultural traditions in social, economic, political, religious, and other aspects. In this context, the fundamental principle for a comparative pedagogical analysis, according to E. Ismailov, is the principle of adequacy implying that “the pedagogical phenomena and processes that are based on adequate general didactic regularities can be incorporated into the educational practice of the systems compared” [12, p. 17]. A. Sbruyeva also states that the selection of the objects for comparison should take into consideration a number of factors, including historical, cultural, economic, philosophical, demographic, sociological, and purely pedagogical” [13, p. 22].

The comparison can be synchronic (conducted within the same chronological period), as well as asynchronous, if the process and phenomena compared belong to different periods.

An effective means used by comparative researchers is modeling. For instance, L. Ryabov applies this method for developing the hypothetical model of the system

of education of the developed countries as the standard for comparison [14]. Conducting the comparative analysis of the systems of teaching foreign languages in military higher educational institutions in Russia and the USA, A. Komarova uses the structural model of the educational process, which consists of the following elements: the goal, the content, methods and forms, etc., which became the objects of comparison in this research [15].

A valuable contribution to the theory of comparative pedagogical analysis was made by E. Ismailov. The scholar introduced the functional model of the comparative pedagogical analysis defined as “an invariant systems mechanism built on certain methodological approaches and principles, which, due to the nature of the tasks of its structural components (the stages and cycles), ensures an effective comparative pedagogical research at the level of educational paradigms and at the level of individual didactic systems [12, p. 44 – 45]. E. Ismailov believes that his model “effectively divides the process of comparative analysis into a number of interrelated stages and cycles, each having their own specific tasks leading to the realization of the general prognostic goal, namely enhancing the effectiveness of the educational systems compared due to their integration and mutual enrichment” [12, p. 45].

An important condition for an effective comparative analysis of the processes and phenomena in music pedagogy is the selection of certain parameters of their comparison.

The dissertation by I. Lugovskaya provides a scientific rationale behind the concept of the realization of the parametric approach in the process of comparing the systems of schooling in different countries. The scholar suggests using the method of parameter assessment and parameter comparison. The procedure of the parameter assessment is aimed at obtaining information regarding the status of the system of schooling in different countries on the basis of the common system of qualitative and quantitative parameters, while the procedure of the parameter comparison implies an element-by-element structural and functional comparative analysis of educational systems in different counties based on the findings of the parameter assessment [16].

Only the most essential elements, such as social and pedagogical conditions, goals, tasks, content, methods and forms of musical educational activity, the peculiarities of music education systems management, etc., should be selected for comparison.

Statistic analysis is yet another source for comparison of, for example, demographic situation, the quantity of institutions offering music education, populations of music students or teachers, the volume and the sources of funding of music education, etc.

Comparative pedagogical studies always focus on certain chronological periods and can cover different historical epochs. In this context, the historical methods of research come into foreground, namely the method of source studies/criticism, historiographical analysis, chronological and descriptive analysis, which study the historiography of the subject of the research, search for and process important for the research encyclopedic, philosophical, psychological and pedagogical, cultural, music studies, normative and other sources, archive documents, as well as select, systematize, and describe historical facts. Among other methods are the method of periodization, comparative historical, retrospective, and cause-and-effect analysis able to determine the main stages, as well as the political, economic, sociocultural factors and prerequisites of the formation and development of music pedagogy phenomena. The last, but not the least is the paradigmatic method that helps identify dominating musical pedagogical paradigms in various historical periods and the key factors of their succession.

The analysis and comparison of the ideas of some musicians-instructors in a broader social context can be conducted with the help of the discourse analysis, which is “a set of methods and techniques for interpreting various texts and statements as semiotic events that take place under certain social and political circumstances and cultural and historical conditions [17, p. 29].

One of the main methods in comparative music pedagogy is prognostication. This method leads to identification of the opportunities for the improvement of and

the perspective for further development of the national music education theory and practice on the basis of the results acquired as a result of the comparative research.

Summarizing the description of the research methods in the field of comparative music pedagogy, it should be mentioned that it is impossible to prescribe any set of methods to be absolutely used in comparative pedagogic and music pedagogic studies. Scholars use general scientific and specific, or immanent in certain research areas, methods, which can be adapted for the solution of specific research tasks.

The important role that music education plays in transmitting musical and cultural traditions, forming the musical culture of the young generation, as well as in affecting the process of society humanization, require the study and implementation of the best achievements of the world music pedagogy into the national system of music education. The analysis carried out in this article demonstrates that in the post-Soviet academic space a comprehensive foundation for the mechanism of conducting comparative studies of the systems of music pedagogy in various countries has not been developed yet. Obviously, the description of certain elements of the methodological apparatus of the comparative music pedagogy is not exhaustive and requires a more profound consideration. Our main goal was to attract the comparative researchers' attention to this issue, since a disregard for it often results in the formal approach to the selection of the methodological foundation for the comparative pedagogical studies. We also made an attempt to emphasize the importance of further systematization of the research methods of comparative music pedagogy because their range and correlation define the research outcomes and provide for acquiring full and objective information about the subject of the research.

In the light of the afore-stated, it is necessary to develop the methodology of the comparative analysis of the music education systems in different countries in order to promote their mutual enrichment, develop specific methodological approaches to apply in the course of the comparative music pedagogy research, and to conduct a profound study of the ways to implement into the process of comparative music pedagogical research the methods typical of other fields,

including history, philosophy, sociology, mathematics, source studies/criticism, etc., the detailed description of the peculiarities of the data selection and processing.

Further research in the area can be focused on the most significant parameters for the assessment and comparative analysis of the processes and phenomena of music pedagogy.

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**Сташевська І. О., Полянська К. В. Проблеми методології порівняльної музичної педагогіки в Україні та країнах Співдружності Незалежних Держав (СНД)**

У статті на основі аналізу україно- й російськомовних наукових праць розкрито методологічні основи порівняльно-педагогічних досліджень у галузі музичної педагогіки. Схарактеризовано методологічні підходи наукового пізнання в контексті порівняльного аналізу музично-педагогічних процесів і явищ у різних країнах (системний, синергетичний, історико-культурологічний, цивілізаційний, антропологічний, аксіологічний, парадигмальний, компаративний, параметричний, інтонаційний, підхід загального соціального



контексту). Автором виявлено основні методи дослідницької роботи в галузі порівняльної музичної педагогіки, розкрито специфіку відбору джерельної бази компаративних музично-педагогічних досліджень.

*Ключові слова:* порівняльна музична педагогіка, порівняльні музично-педагогічні дослідження, методологічні підходи, методи дослідження.

**Сташевская И. О., Полянская Е. В. Проблемы методологии сравнительной музыкальной педагогики в Украине и странах Содружества Независимых Государств (СНГ)**

В статье на основе анализа украинско- и русскоязычных научных трудов раскрыты методологические основы сравнительно-педагогических исследований в области музыкальной педагогики. Охарактеризованы методологические подходы научного познания в контексте сравнительного анализа музыкально-педагогических процессов и явлений в разных странах (системный, синергетический, историко-культурологический, цивилизационный, антропологический, аксиологический, парадигмальный, компаративный, параметрический, интонационный, подход общего социального контекста). Выявлены основные методы исследовательской работы в сфере сравнительной музыкальной педагогики, раскрыта специфика отбора базы источников компаративных музыкально-педагогических исследований.

*Ключевые слова:* сравнительная музыкальная педагогика, сравнительные музыкально-педагогические исследования, методологические подходы, методы исследования.

**Stashevs'ka I. O., Polyans'ka K. V. Methodology of Comparative Music Pedagogy in Ukraine and the Countries of the Commonwealth of Independent States (CIS)**

Music education, which plays an important role in the humanization of the society, requires that the best practices of the world music pedagogy be studied and

introduced into the national system of music education. The article reveals the methodological foundations of the comparative educational research in the sphere of music pedagogy on the basis of Ukrainian and Russian-language scientific works.

The methodological approaches employed by the scientific research in the area of the comparative analysis of musical pedagogical processes and phenomena in different countries (systems and synergetic, historical and culturological, civilizational, anthropological, axiological, paradigmatic, comparative, parametrical, intonational, and general social context approaches) are characterized. The advantages, spheres of application, and purposes of afore-mentioned methodological approaches are examined.

The article also defines the methods of research in the sphere of comparative music education, which can be both general scientific and special (intrinsic to individual areas of research). Another important part of the methodology of the comparative research in the area of music pedagogy is the selection of sources (according to chronological, geographical, topical, and other criteria).

*Key words:* comparative music pedagogy, comparative music pedagogical research, methodological approaches, research methods.

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