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THE FEATURES OF HIGHER MUSIC EDUCATION IN THE UNITED STATES

Production problems: The United States of America, a quarter of the World's inhabited territory, and the third largest number of inhabitants, is the world leader in education with a record number of secondary and higher educational institutions.

US music universities traditionally occupy the first places in international ratings, and graduates of the Conservatories, conquer the most famous concert venues on the planet. Studying the progressive experience of American musicians can be useful for domestic music education with a creative approach.

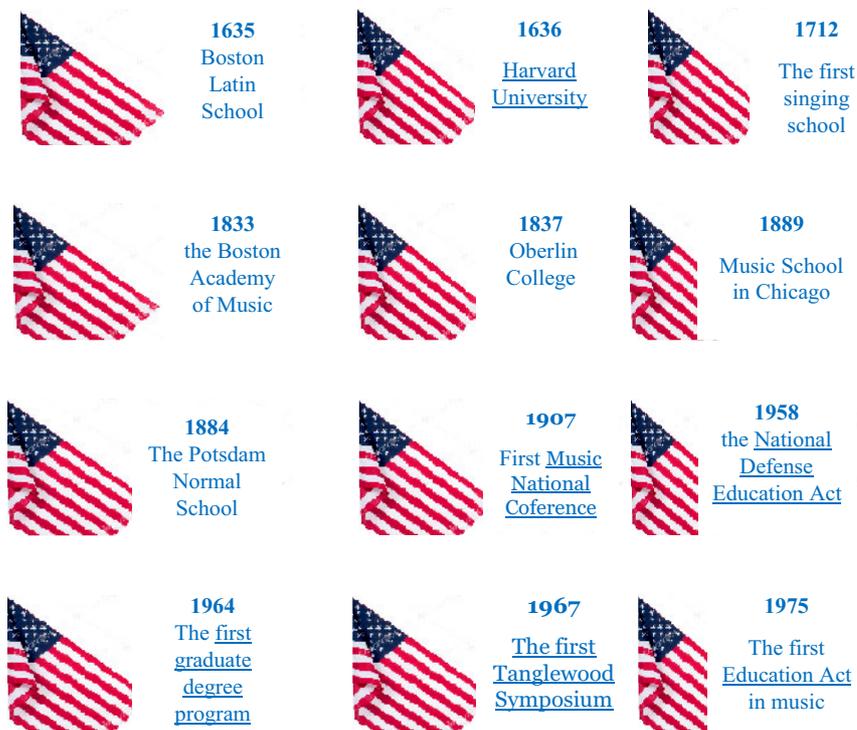
The purpose of the work is to trace the historical development of music education in the USA, to identify the national characteristics of the higher sector of music education.

Keng V. Kang notes that interest in music education and its further development is connected with church (spiritual) music.

The distribution of music schools throughout the country began in New England, which took place at a time when they were only a high quality education system, and already in each of them there was a music school or a conservatory [1].

The geographical origin of music colleges and universities, as well as the geography of the most important musical events taking place in the country from 1635 to 2007, **can be traced to Figure 1 below**

Fig.1



From Fig. 1, it becomes clear how slowly but steadily musical education in the United States, which originally existed as part of large universities, won back all new and new positions.

One of the most famous American schools of music is, by right, the Juilliard School, which was founded in 1905. The school had a special mission - to ensure the quality of the educational process, comparable to the quality of European music education. In this regard, it would be appropriate to emphasize that the

Americans, possessing a high level of national self-identity and national identity, were already looking for possible ways for American education to dominate in the world at the beginning of the 20th century [1, p. 9].

A. Ross believes that the classification of higher music education is reduced to two archetypes: the conservatory, and the music department at the university. Conservatories are a professional training center that trains professional musicians. The faculties of music, as part of the university, are more academic in their spirit [2]. In the curriculum of the average American Conservatory, 70% of the time is allocated to classes in various instruments. Such subjects as world literature, history, mathematics, natural science, were ignored for a long time. According to the American model of the 20th century, a young man entering the conservatory should be sharpened to performing practice. However, during the last twenty years, the situation in US music education has changed dramatically. Now the American model of education is opposed to the European model — considerable time in American conservatories is devoted to the study of humanities.

In the article –Training of Musicians published in –Musical Quarter in 2000, L. Botstein points out the problems of today’s musical education, and calls for a –fundamental rethinking of the vocational training of musicians [3, p.329].

Many conservatories rewrote the curriculum in favor of increasing the hours

for general education and interdisciplinary research in mathematics, history, psychology, and pedagogy. According to reformers of music education, graduates of conservatories are expanding the intellectual horizon, they are better prepared to work even in related specialties, which is extremely necessary in the turbulent age of digital technology.

L. Botstein, being a follower of the reforms of music education, refers to the current graduates as; technically virtuoso performers who do not have high IQ, artistry, depth, and charisma, which would attract the listener [3, p.330].

Other scholars and musicians find that in-depth study of humanitarian subjects is a way to reduce the time for performing practice, as the student must choose between studying disciplines and practicing instruments (independent practice, according to curricula should be 4-6 hours daily).

Some conservatories, which did not obey the new rules and maintain autonomy, continue to adhere to traditional values with a shift in the balance in favor of practical exercises.

Conclusions: The experience of reforming music education in the United States, affecting the balance between performing practice and hours devoted to general subjects (an in-depth study of psychology, history and literature that is inextricably linked to musical history seems to be of particular interest), may be of interest to Ukrainian higher musical education with a creative approach, but not a blind copy.

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ПРОФЕСІЙНИЙ РОЗВИТОК ВИКЛАДАЧІВ СПЕЦІАЛЬНИХ ДИСЦИПЛІН ШВЕЙНОГО ПРОФІЛЮ

Постановка проблеми. У сучасній професійно-технічній освіті професійний розвиток викладача є важливою умовою забезпечення якості професійної підготовки майбутніх кваліфікованих робітників. Проблеми і перспективи розвитку цієї компетентності стали предметом написання статті.