Revista Românească pentru Educație Multidimensională
ISSN: 2066-7329 | e-ISSN: 2067-9270
Covered in: Web of Science (WOS); EBSCO; ERIH+; Google Scholar; Index Copernicus; Ideas RePeC; Econpapers; Socionet; CEEOL; Ulrich ProQuest; Cabell, Journalseek; Scipio; Philpapers; SHERPA/RoMEO repositories; KVK; WorldCat; CrossRef; CrossCheck

2023, Volume 15, Issue 2, pages: 284-297 | https://doi.org/10.18662/rrem/15.2/734
Submitted: July 1st, 2021 | *Accepted for publication:* March 2nd, 2023

Development of Music Education in Postmodern Society

Iryna MAIDANIYK[1], Oksana STRIKHAR[2], Roman RUDYY[3], Nataliya SHELEPNYTSKA-GOVORUN[4], Nataliia BILOVA[5], Olena YEROSHENKO[6]

[1] Doctor of Philosophical Sciences, Head of Department of Culturology, National University of Life and Environmental Sciences of Ukraine, Kyiv, Ukraine, mira-i@ukr.net, ORCID ID: https://orcid.org/0000-0001-8096-0244
[2] Doctor of Pedagogical Sciences, Docent, Head of the Department of Musical Arts, Nikolaev National University Named After V.O. Sukhomlinsky, Nikolaev, Ukraine, oksana@strikhar.com.ua, ORCID ID: https://orcid.org/0000-0003-2510-7878
[3] Professor of the Department of Culturology, National University of Life and Environmental Sciences of Ukraine, Kyiv, Ukraine, romanrudyy@gmail.com
[4] Doctor of Philosophy in Pedagogy PhD, Professor of the Department of Culturology, National University of Life and Environmental Sciences of Ukraine, Kyiv, Ukraine, shelepnytska-nataliya@gmail.com
[5] PhD (Candidate of Pedagogical Sciences), Associate Professor, Dean of the Department of Musical and Choreographic Education, South Ukrainian National Pedagogical University Named After K. D. Ushynsky, Odesa, Ukraine, nkbelowa02@gmail.com, ORCID ID: https://orcid.org/0000-0001-7147-2433
[6] Candidate of Arts, Associate Professor, Associate Professor of the Department of Performing Arts of the Actor, Faculty of Performing Arts, Kharkiv State Academy of Culture, Kharkiv, Ukraine, elvero1110@gmail.com, ORCID ID: https://orcid.org/0000-0001-8197-0807

Abstract: The article is devoted to the emergence of new contradictory trends in the school music education of postmodern society, how young postmodern youth perceives and uses music and attempts to methodically solve these problems. We explain the relevance of the topic by the fact that postmodern historical trends are still very strong in developing countries, and the industrialization of music art is increasingly distancing young people from academic and folk music achievements. Objective of the article is to identify the main trends, contradictions and problems of music education in postmodernism, and to simulate possible methodical ways of its decision. The general methodological approach is theoretical. We have chosen sociological, theoretical and analytical plus theoretical and methodological methods as the main ones for a data collection, information processing and modeling (modification) of educational conditions in music lessons in high school. As a result, the authors of the article presented main features of music education in postmodern society, the attitude of young people to music, and most importantly presented a thesis formulated 15 guidelines for optimizing school music education. The main conclusion is to avoid categoricalness in the hierarchy of educational process management; evaluation of musical content, to emphasize perceptual, reflexive and performative mechanisms of the development of musical heritage. The international significance of the article lies in the supplementation of numerous theoretical studies with specific methodological recommendations, as well as the use of the Ukrainian cultural context of the late postmodern era, which for some reason scholars pay little attention to.

Keywords: *Intuitive perception; the problem of interpretation; polyparadigmatic, integrity and syntheticity; "musical and pedagogical compromise"; multicultural equality.*

How to cite: Maidaniyk, I., Strikhar, O., Rudyy, R., Shelepnytska-Govorun, N., Bilova, N., Yeroshenko, O. (2023). Development of music education in postmodern society. *Revista Românească pentru Educație Multidimensională, 15*(2), 284-297. https://doi.org/10.18662/rrem/15.2/734

©2023 Published by LUMEN Publishing. This is an open access article under the CC BY-NC-ND license http://creativecommons.org/licenses/by-nc-nd/4.0/

Introduction

Music education, as well as all manifestations of a social consciousness, has always been changing with the evolution of a socio-economic system and cultural epoch. 40 years ago, Mark (1982) observed from the middle of the twentieth century a paradigm of music education that was determined not by utilitarian needs of society, but by philosophical positions of music teachers. Everyone knows that music from the very beginning of its origin performed a social utilitarian function (initially - ritual, expressive, communicative). It returned to the utilitarian function in the postmodern era. Therefore the philosophy of academic music education continued to be defined by philosophers of education and educators, there was a significant divergence between public musical needs and the ability to provide it to graduates of academic schools.

In the 1980s, the United States, Britain, and Australia set a positive example of reforming education in a postmodern society. This became widely known in the media. The governments of these countries have most effectively adapted neoliberal ideas to the new philosophy of music education, Thwaites (2018). However, most countries still have local (political, ethnic, traditional) obstacles to effective reform of this segment of education.

We also want to increase the relevance of the article by drawing a parallel with the Ukrainian state, which is represented by the authors of the article. Ukrainian society and culture, recently liberated from Soviet oppression, only began to acquire postmodernist features in the 1990s, and total education reform is still in transition.

Ukrainian scholars of the 21st century often use the contemporary and postmodernistic adjectives to describe a cultural and social phenomenon as synonymous, because this is indeed the case for Ukraine. For example, in the methodological research on music education we can find: Current postmodern music consciousness is free and needs to be renewed, so music education is reformed which is based on the multivariate and polysemantic nature of music art, Kushnir (2001).

Also the segmentation of non-academic music education is relevant: in the post-industrial era (coinciding with postmodernism) music education has become a part of the industry. That is why there are a lot of alternative private, often semi-professional institutions, trainings, studios, castings, which in their own way meet the musical educational needs. At the same time, professional music education is becoming less popular. As you can see, the changes in academic and amateur music education are obvious.

The relevance of the research topic in the international context of such research in this field is the correlation of our discourse with current issues of music theory and music education, taking into account postmodern experience, namely:

- We have continued and reaffirmed the new concept of music education based on the principle of "point" and "face", where the point symbolizes absolute value (axiologem), and the face is a multiculturalism and individual registers of musical artifact perception, Xi (2022).
- The article methodically complements the discourse on the teaching of music with the principle of postmodern uncertainty, which is currently limited by complex environmental, epidemiological and socio-political issues and requires maximum individualization, digitalization, and distance from stationary educational environments, Octaviani (2021).
- The authors of the article support a multimodal approach, given the dialectical tension between "modern" and "postmodern" trends in both music and methods of teaching it, Rychter (2019). This corresponds to the polyparadigmatic nature of general art education, and its perceptual nature.

Criterions for selection and analysis of a scientific literature were determined by their direct or indirect connection with the subject of the study, regional and temporal range, and the ability to extrapolate theoretical patterns to practical solutions of methodological problems. It has been noticed that most scientific articles describe peculiarities of music education in postmodern society, but give almost no recommendations for its improvement. This is the main unresolved element on the subject of the study.

The object of our research is a reality of general school music education, so **objective of the article** is to trace patterns and contradictions of music education in postmodern society and to formulate a number of guidelines for its optimization.

We used relevant methods of collecting information: sociological (youth blitz polls, surveys) and theoretical methods (analysis of scientific sources on postmodern education; analytical selection of characteristics, contradictions and their generalization); theoretical and methodological methods (modeling of partial educational conditions and principles) and verification methods (formulation of results of analytical work and educational modeling in the form of compact theses).

The international significance of the article is that in many developed countries that have evolved from the postmodern era, numerous educational problems remain unresolved (Nerubasska & Maksymchuk, 2020; Nerubasska et al., 2020). These problems were caused by the postmodernist attitude to values and ways of mastering previously created artifacts. For example, Vist and Holdhus (2018) consider relational aesthetics as a promising principle of reforming music education. Scholars have noted: Educational practices in music have yet to be defined within the dichotomy of referential and autonomous aesthetics. However, there is a constant shift in aesthetic practices towards more interactive, social and relationship-based ones.

Music education and postmodern society in scientific discourse

The main problems of education in the postmodern era can be deduced from key positions of apologists for postmodernism. Baudrillard (1981) once described the role and consequences of human existence in hyperreality: When there is more information and less content, the social dissolves into the individual. It does not focus on the structuring of innovation, but on the contrary, to increase entropy. Such an experience inevitably devalues or weakens traditional values, and a person must rediscover his self-identity and responsibility. Numerous musical reminiscences using traditional, ethnic, classical musical motifs can be considered as one of the means of preserving or returning to such identification and responsibility.

For his part, Lyotard (1986) recognized that education (including music) itself created intolerable living conditions due to the rejection of performativity as the only adequate personal treatment of information that appeared in a particular situation. He indirectly called for bringing education in line with postmodern consciousness.

The perception of music by young people, especially in educational conditions, increases the awareness of the impossibility of its rational understanding and explanation. This is due to the general attitude to the world and ways of mastering it: The postmodern episteme is characterized by the idea of the world as chaos, meaningless and unknowable, not subject to rational-logical reflection. However, this could be experienced and felt due to postmodern sensitivity - a specific form of worldview and the corresponding method of theoretical reflection, characterized by deep inner, emotional reactions of man to the modern world, Ovcharenko (2018). Music has been a powerful stimulus for emotional response, irrational reflection, and undifferentiated suggestive reception in all eras; so music education

(postmodernists use words music, communicative musicality, etc.) can be a place to accommodation, re-accommodation and reception.

Gould's opinion on the manifestation of social justice in the music world is interesting and conceptual. The author believes that classical democracy is based on paternalistic positions, which contributes to the metanarratives of domination, subordination, salvation, and this is very detrimental to education. Music education is in a particular need of new democratic practices similar to feminist ones, Gould (2007). The scholar argues that music education is always a compromise, consensus and personal honesty. It requires neoliberal practices (liberal democracy), which can be the basis of multidimensional equality of its components: the subjects of the educational process, the use of heterogeneous methods and components of the content of music education.

In his article, Davis (2005) discusses the role of music education in opposite processes: cultural identity and transcultural unity. It is based on anthropological and cultural studies, according to which musical consciousness forms transcultural particularism, and music education in the context of globalization and has the ethical responsibility for dissemination of cultural diversity.

It is important to remember that it is not only philosophical positions and social processes of the postmodern era that influence education. Scholars argue that all forms of postmodern art and literature have influenced education; the main consequence of which is destruction or at least an abandonment of hierarchies, concepts and educational programs (Edwards & Usher, 2002). Therefore, postmodernism should be considered as a social philosophy, and as a life practice, and as a way of knowing and mastering the world, which does not claim to be exhaustive or a specific cognitive result.

Researchers of education who are in countries with a late, undigested and unexperienced phenomenon of the postmodern culture (for example, the authors of this article, and citizens of Ukraine) have unique opportunities. Now, we can observe the far-reaching consequences of the evolution of music education in leading countries that emerged from postmodern split state of the culture. For example, in some US states in the early XXI century there was a reform of music education on the basis of ideas of an aesthetically and practically useful integration of music with other forms of cognition and expression (it is proved that music improves the development of cognitive skills). However, the most original achievement of music education in the post-industrial era of the third millennium is efficiency and naturalness for students of appropriate differentiation and

synthesis of music (Scripp & Gilbert, 2016). The implementation of such alternative programs of the integrated study has given a significant motivational and aesthetic effect in primary and secondary schools.

We can draw some intermediate conclusions. The experience of globalization, the postmodern revolution of the late 20th century and total digitalization, which almost coincided in time, forced us to reconsider not only the methods of teaching music, but also the existential essence of music art. Previously, art critics believed that music and other arts should be explained and inventoried scientifically. For example, there was an idea of definability of the Western civilization as cradle of classical music. Accordingly, there were notions of classical music, masterpieces of world music, historical development of musical art, etc., Schlüter (2019). Globalization, postmodernism, and digitalization have made it clear that the value of music does not depend on the region or era, as digital gadgets have enabled instant access and use of music. In addition, music in mass use has become an instrument of interaction, situational use ("music arises and disappears"), mixing styles, conducting marginal and individual performances or other experiments. At the primitive level of life, the bearers of postmodern consciousness have long experienced and used these tendencies, and music education has proved to be less flexible. It refuses to admit that the concept of "music" unites a changing and very heterogeneous set of a culturally harmonious sound phenomenon. Let's put it in this way: at different times and in different cultural contexts, individual perceptions and interpretations of music is something different every time.

Contradictions and compromises

In our opinion, the greatest conflict between music as a form of social consciousness and postmodernism as its social philosophy in the second half of the 20th to early 21st centuries is, the following thesis: the musical heritage of a mankind (especially traditional and classical) has always been considered as an absolute value, and postmodernism doubt, deconstruction and devaluation of all possible verbal and nonverbal discourses. This has led to several problems in music education: reduced interest in choosing music professions, significant segmentation of musical interests among young people, and ignoring the ethnic and classical author's musical heritage.

However, the biggest educational problems are ways of teaching, interpretation, and educational reception of the musical content of education in non-core institutions - secondary schools. The concepts of "cultural tradition", "school", "development and change of cultural epochs" are very

important for the transmission of the musical heritage to next generations. This involves such methodological approaches as musicological analysis of the structure of the work, determining its place in the artistic process, the impact on future generations. However, young people in the postmodern era do not study, but consume a massive musical product, the creation of which is based not on inspiration but on technology. This problem is so deep that it changes not only the approach to music education, but also a perception of music. To solve this problem Campbell (1995) proposes the following consensus: a music teacher should not emphasize that traditional ethnic and academic musical achievements are exemplary and absolute; these are phenomena of the same ontological order as popular music and culture.

Since academic music education has a very long tradition, methods and techniques that have remained unchanged for centuries, we conclude that in the postmodern era there is a conflict of three approaches of teaching music: classical, new (modernist) and postmodern. The latter is difficult to imagine as a definite, holistic system, and it is not suitable for training professionals. Therefore, this conflict is most pronounced in general music school education. Music education in a regular school has always aimed to teach the perception, evaluation and enjoyment of musical artifacts of different eras, in addition to the mass music product. Postmodern children and youth are set up quite the opposite: the use of music as a component of a perforating situation (for example, a disco), the experience of synthetic sensations from an industrial, essentially quasi-musical product. In our opinion, this reveals technologically controlled (artificially popularized, "promoted") or spontaneous formation of overly segmented, narrow musical tastes associated with unconscious, mood, subcultural and mass causes. As a result of these trends, the number of applicants to professional music institutions has decreased in most countries of the world; amateur music education has become much more professional, and the desire for music in aesthetic and spiritual development has replaced the music industry.

The youth of the postmodern era constantly devalue, doubt and play with the former "great musical discourses". She perceives them in fragments, within the framework of musical intertextuality, reminiscences, or even ignores the phenomena of musical masterpiece, genius, and centuries-old traditions. Therefore, contemporary scholars warn that over-consideration of interests of postmodern youth in reforming school music education can be dangerous. Walker (2012) argues that the implementation or even admission in music lessons of discussions about the value, free choice of musical material, taking into account excessively broad transcultural interpretation, etc. can not only reduce the pedagogical culture of music

teaching, but also to distribute so-called nihilistic educational trends in general music education. According to the scientist, it is necessary to methodically reconcile "educational value and the value of music, multiculturalism and music curriculum", Walker (2012). After the end of the postmodern era, these problems arose in a new light - against the background of an excessive management of education and a return to its structuring.

For his part, Koopman (2005) tried to debunk the myth of the impossibility or illusory prospects of postmodern music education. He noted two opposing phenomena that methodologists and organizers of the educational process resort to: perforation and aestheticization, Koopman (2005). Both phenomena in the methodological sense are ways to adapt a variety of musical material to its teaching in secondary schools of the postmodern era. Students are satisfied that a piece of music, its perception and interpretation can be improvised and performative, because everything in the world is a game, and the school differs from the youth party in a different context. Teachers prefer the aestheticization of music against the background of a postmodern group consciousness of the class or an individual student. However, such student perceives a musical artifact without intellectual or aesthetic presuppositions. This reduces its sensitivity, contributes to the understanding of aesthetics as a technological, economic, situational and short-term phenomenon.

Ukrainian educator Segeda (2011) studied the methodological and ideological polyparadigm of a teacher of musical art and argued: it is impossible to pre-programmed administration of the process of study-perception of musical art. The scientist sees a way out in the processes of self-organization of open systems: the understanding of the pedagogical process is based on system-synergetic ideas, which are described by the concepts of self-organization, polypossibilities, bifurcation, instability, chaos, temporality, and nonlinearity. Therefore, it is necessary not to organize, but to moderate the educational process, choosing methodological tools for the situation. Any piece of music in the postmodern era is an instrument or act of the global intercultural communication. The possibility of its implementation is determined by internal (openness, nonlinearity of thinking) and external (manufacturability, accessibility, rapid change of contexts) factors.

In our opinion, the general compromise for resolving the contradictions of postmodern non-professional music education is integrative and synthetic philosophical approaches. Firstly, it is necessary to abandon the absolute value or necessity of studying musical trends, styles

and individual artifacts, and secondly, in high schools we consider it appropriate to study the discipline "Music Culture" with the most varied didactic content. "Musical culture" is a very appropriate term in this context. It includes acquaintance, perception, social context, and most importantly - relativity on many parameters that are individual to each student.

Conclusions and results

After the study, we can summarize several key results that contribute to scientific, theoretical and practical progress in music education:

- The authors presented strong arguments for separating the principles of general music education from professional, which is focused on the mandatory mastering of compositional, technical and figurative patterns. General music education should be focused on mass, but at the same time on intellectual, individual and sensory development (reflection), which will stimulate other types of emotional or transformational activity.
- We substantiated the "normality" of the attitude, its use and study performative patterns in music as a "game in the game", which aims not to transfer musical narratives, images and other values, but to provide them for personal use and interpretation depending on the "soul" of the recipient.
- We also believe that the essence of natural and immanent development of musical heritage in educational institutions will contribute to the integrative and synergistic inclusion of the subjects of the educational process in the extrasensory sense (which are musical units). Such practices and experiences will contribute to the maximum integrity and personal intention of including individuals in the cultural heritage of mankind.

As we can see, the peculiarities and circumstances of the development of music education, most scholars derive by deduction from the general laws of postmodernism. We identified trends and contradictions of educational change on the basis of the theory and practice of postmodern music education, on the basis of sociological surveys and direct observation of a cultural, social and educational phenomenon. This is due to the fact that we, the authors of the article, were able to observe the formation and current realities of Ukrainian school music education in the late postmodern era.

A sociological survey showed that a typical representative of postmodernism is skeptical about the phenomena of things and artifacts that

are considered elite, elegant and need not only feelings but also cultural erudition. A blitz survey of Ukrainian pupils and students (14-20 years old) showed that 76% of respondents meet their musical needs in the following ways of dealing with musical artifacts: background listening while performing other activities, listening for fun, uplifting, listening to distract from thoughts (rather than thinking under the influence of what is heard), dancing, and listening to music or singing for entertainment. Almost all of the respondents preferred trendy styles, rhythmic music with a sublime or cheerful mood. Folk and classical music were a priority for only 7% of respondents, most of who were involved in music outside of school (additionally or professionally).

Based on the identified musical and educational trends by modeling educational conditions, we identified the main contradictions and formulated promising recommendations from our point of view. Thus, it is possible to optimize school music education in postmodern conditions through the following methodological changes:

- Preservation and development of humanization of music education through the shift of objective emphasis on individual sensory, quasi-rational, intuitive perception of musical works. It is necessary to return to musical artifacts their original anthropomorphism, "human nature".
- Dismantling the classical notion that there is a contrast between technical and humanitarian, acoustic and semantic in music. Educators must agree to recognize the equivalence of all tangible and intangible components of the creation, performance and perception of music.
- Maximum involvement of innovative technologies in the study of musical phenomena, regardless of the era of their creation and manner of the performance.
- Encouraging students to freely interpret musical works, interaction, receptive dialogues, and discussions without the initial methodological position.
- Maintaining a natural attitude for postmodern youth to all processes as a special kind of communication, performance, game, where subject means and place are one whole (syncretism, unity of diversity).
- Reforming principles and content of school music education in the context of deconstruction, legitimization of the previous experience. The key concept is not music, art or aesthetics, but culture, context.

- Weakening of structural and value approaches to a musical phenomenon (do not emphasize the importance of musical phenomena, their place in culture, influence on other styles, etc.). Any artifact in the postmodern perception is an objectively undefined simulacrum that may or may not acquire meaning in a particular situation, in the reflection of a particular person.
- Abolishing pedagogical and artistic stereotypes about the unspoken social division of people who understand and do not understand art. In fact, we are dealing with music as a subjective illusion of some part of the reality. At perception this illusion (simulacrum) is segmented on other subjective illusions of listeners.
- Encouraging students to actively receive and respond to collective listening to music (of course, within acceptable ethical limits).
- The right to ironization, stylization, dehumanization characteristic of postmodernism in the interpretation or discussion of a musical composition.
- Minimization of knowledge that informs not about the artifact itself, but related circumstances, life events. For example, it is not necessary to focus on the composer's biography, ethnic features, historical circumstances, etc. The context of the perception of a composition is much more important than the context of its creation.
- Using the experience of students and their propensity to be in cyberspace. Music without lyrics is a great example of such a vague acoustic virtual space.
- It is advisable to combine modernist and postmodern techniques for a sensory perception. For example, to demonstrate the performance of folk music on current instruments or in another style. Before that, you can explain to students the essence of authenticity (modernist and approach); individual representation and improvisation (postmodern approach).
- Make the most effective use of the uncertainty principle, which can apply to everything: educational conditions, rapid recombination of pedagogical techniques. That is, the teacher and the student, studying music, are in the maximum freedom of choice.
- To design the educational process based on the sharpened "postmodern sensuality" to the unstable multimodal world.

Even if there are clear attractors of development, an important question remains unresolved: how to reconcile and use general postmodernist laws in the educational process. As a rule, junior and middle school students intuitively feel, but do not understand and cannot explain the overly generalized philosophical nature of such trends. In our opinion, children need to be explained in "simple words": music education is just one of the ways to learn music; music education, like music, is one of the ways of interpersonal interaction, intercultural dialogue, and a kind of discourse. Hypothetically, this may reduce the level of tension and confrontation of young people in the postmodern era regarding the ideology of the modernist concept of school music education.

There are limitations of the research. The methodological advice presented in the conclusions is purely theoretical; the fragments are obtained by pedagogical modeling and extrapolation. In order to test validity, it is necessary to develop specific educational models and programs, and to carry out an empirical test of their effectiveness.

Acknowledgement

The AUTHOR 1 AND the AUTHOR 6 justified the relevance of the research and completed an appropriate set of methods. The AUTHOR 2 and the AUTHOR 3 collected a theoretical and sociological data. The AUTHOR 4 analyzed the typological features of music education, the AUTHORS 4 and 5 based on this analysis identified characteristic contradictions and modelled a number of practical recommendations for optimizing postmodern music education.

References

Baudrillard, J. (1981). *Simulacres et Simulation*. Éditions Galilée.

Campbell, D. P. (1995). The Campbell Interest and Skill Survey (CISS): A product of ninety years of psychometric evolution. *Journal of Career Assessment, 3*(4), 391-410. https://doi.org/10.1177/106907279500300410

Davis, R. A. (2005). Music education and cultural identity. *Educational Philosophy and Theory, 37*(1), 47-63. https://doi.org/10.1111/j.1469-5812.2005.00097.x

Edwards, R., & Usher, R. (2002). *Postmodernism and education: Different voices, different worlds*. Routledge. https://doi.org/10.4324/9780203425206

Gould, E. (2007). Social justice in music education: The problematic of democracy. *Music Education Research, 9*(2), 229-240. https://doi.org/10.1080/14613800701384359

Koopman, C. (2005). Music education, performativity and aestheticization. *Educational Philosophy and Theory, 37*(1), 119-131. https://doi.org/10.1111/j.1469-5812.2005.00102.x

Kushnir, V. O. (2001). *Ideas of postmodernism in the pedagogical process*. The path of education.

Lyotard, J. F. (1986). *Le Postmoderne expliqué aux enfants [The postmodern explained to children]*. Galilée.

Mark, M. L. (1982). The evolution of music education philosophy from utilitarian to aesthetic. *Journal of Research in Music Education, 30*(1), 15-21. https://doi.org/10.2307%2F3344863

Nerubasska, A., & Maksymchuk, B. (2020). The Demarkation of Creativity, Talent and Genius in Humans: a Systemic Aspect. *Postmodern Openings, 11*(2), 240-255. https://doi.org/10.18662/po/11.2/172

Nerubasska, A., Palshkov, K., & Maksymchuk, B. (2020). A Systemic Philosophical Analysis of the Contemporary Society and the Human: New Potential. *Postmodern Openings, 11*(4), 275-292. https://doi.org/10.1862/po/11.4/235

Octaviani, K. S. (2021). Music Education in the Covid-19 Pandemic: Challenges of Distance Learning and Digital Platforms. *Advances in Social Science, Education and Humanities Research, 552*(Proceedings of the 4th International Conference on Arts and Arts), 146-149. https://doi.org/10.2991/assehr.k.210602.028

Ovcharenko, N. A. (2018). *Music education: philosophical, art and pedagogical emphasis*. Kryvyi Rih.

Rychter, M. (2019). Postmodern Music and its Future. *A Journal for Philosophy of Culture, 3*(3(9)), 43-56. https://doi.org/10.14394/eidos.jpc.2019.0030

Schlüter, B. (2019). Music. In: Kühnhardt, L., Mayer, T. (eds) *The Bonn Handbook of Globality*. Springer, Cham. https://doi.org/10.1007/978-3-319-90382-8_15

Scripp, L., & Gilbert, J. (2016). Music plus music integration: A model for music education policy reform that reflects the evolution and success of arts integration practices in 21st century American public schools. *Arts Education Policy Review, 117*(4), 186-202. https://doi.org/10.1080/10632913.2016.1211923

Segeda, N. (2011). Osoblyvosti mystets'koyi osvity v umovakh postmodernu [Polyparadigmatic essence of postgraduate professional education of a music teacher]. *Collection of scientific works of Berdyansk State Pedagogical University*, (1), 257-263. https://core.ac.uk/download/pdf/53035435.pdf

Thwaites, T. (2018). Curriculum and assessment changes in music education in New Zealand 1987–2016. In G. McPhail, V. Thorpe & S. Wise (eds.) *Educational change and the secondary school music curriculum in Aotearoa New Zealand* (pp. 12-26). Routledge.

Vist, T., & Holdhus, K. (2018). Does this work (of art) invite me into (intersubjective) dialogue? Discussing relational aesthetics in music education. *The European Journal of Philosophy in Arts Education, 3*, 182-211. http://hdl.handle.net/11250/2580173

Walker, R. (2012). Avoiding the dangers of postmodern nihilist curricula in music education. In W. Bowman & A. L. Frega (eds.) *The Oxford Handbook of Philosophy in Music Education*. https://doi.org/10.1093/oxfordhb/9780195394733.013.0021

Woodford, P. G. (2005). *Democracy and music education: Liberalism, ethics, and the politics of practice*. Indiana University Press.

Xi, Y. (2022). A Study of the Differences in Philosophy of Music Education between Remo and Elliott. *Frontiers in Educational Research, 5*(7), 20-24. https://doi.org/10.25236/FER.2022.050704