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"METHODOLOGY OF MUSIC EDUCATION: A SYNTHESIS OF TRADITIONS AND INNOVATIONS"

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Abstract

Music education methodology is examined as a dynamic system that integrates classical principles with innovative approaches. The article discusses key methodological paradigms, including the traditional system of instruction, learner-centred technologies, project-based activities, and the use of information and communication technologies. Special attention is paid to game-based methods, technologies of active music perception, and methods for developing creative self-expression. Alongside traditional examinations, modern forms of assessing learning outcomes are presented. The main conclusion emphasizes the transition from reproductive to productive learning as the central vector in the development of music pedagogy.

Keywords

methodology, music education, learner-centred teaching, game-based methods, creative self-expression, project-based learning, ICT in music, assessment of learning outcomes.

Introduction

Music education is not merely the transmission of knowledge about musical notation and composers. It is a complex process aimed at shaping a holistic artistic personality, developing musical thinking, and fostering the ability for creative self-expression. This article examines key methodological approaches that make music education truly effective and engaging.

1. Classical Paradigm: Foundations of Methodology

The traditional methodology of music education is based on several fundamental principles:

Systematic approach — the gradual acquisition of knowledge from simple to complex;

Scientific validity — reliance on the theoretical foundations of musical literacy, harmony, and polyphony;

Accessibility — adaptation of educational material to the age-related and individual characteristics of learners;

Integration of theory and practice — the inseparable unity of theoretical study and performance activities.

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The classical approach presupposes a clearly structured lesson format:

Warm-up (vocal exercises, scales, arpeggios);

Technical work (études, exercises);

Repertoire study (works of various styles and historical periods);

Theoretical tasks (solfeggio, formal analysis).

The principle of systematic instruction originates from the didactic ideas of J. A. Comenius and K. D. Ushinsky, adapted to musical performance training (see: Kabalevsky, D. B. Pedagogical Reflections. Moscow, 1986).

2. Contemporary Methodological Trends

In the 21st century, the methodology of music education has been actively developing through the integration of innovative approaches:

Learner-centred education. Consideration of individual characteristics, interests, and goals of each student. For example, the development of a personalized learning plan based on inclinations toward composition, improvisation, or performance.

Project-based learning. The creation of musical projects (from recording a mini-album to staging a musical) as a means of integrating knowledge and skills.

Information and communication technologies (ICT). The use of digital tools such as notation software (Sibelius, Finale), virtual studios (Logic Pro, Ableton Live), and online platforms for collaborative music-making.

Interdisciplinary approach. The integration of music with other art forms:

synthesis of music and choreography (rhythmic études);

interaction between music and visual arts (creating visual imagery inspired by musical works);

integration of music and literature (song dramatization, libretto creation).

The project method in music education is grounded in the ideas of J. Dewey and W. H. Kilpatrick and has been actively developed in Russian pedagogical practice since the 2000s (see: Rigina, E. S. Project-Based Activity in Music School. St. Petersburg, 2010).

3. Game-Based Methods as a Methodological Foundation

Play is a natural form of cognition for children and a powerful motivational tool for adults. Examples of game-based methodologies include:

“Musical Detective” — identifying the style, historical period, or composer based on a musical fragment;

“Improvisation Battle” — a competition in spontaneous melody creation on a given theme;

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"Household Orchestra" — using everyday objects as musical instruments;

"Composer-Constructor" — creating melodies from proposed motifs and rhythmic blocks.

4. Technologies of Active Music Perception

The development of listening skills is a key objective of music education methodology. Effective techniques include:

Sound visualization. Drawing images that arise while listening to a musical piece;

Embodied modeling. Conveying the character of music through movement (e.g., "walking" the rhythm);

Associative chains. Creating verbal descriptions of moods, colors, and scents associated with a musical fragment;

Comparative analysis. Comparing interpretations of the same work by different performers.

Methods of active perception were developed within the framework of aesthetic education (see: Apraksina, O. A. Methods of Music Education at School. Moscow, 1983; Kabalevsky, D. B. How to Talk to Children About Music? Moscow, 1977).

5. Methodology of Creative Self-Expression

Modern approaches place a strong emphasis on the development of creativity:

Improvisation — from simple rhythmic patterns to free melodic improvisations;

Composition — creating mini-pieces using:

given chord progressions (I–IV–V–I);

specific rhythmic patterns;

thematic motifs;

Arrangement — reinterpreting well-known melodies in new styles (e.g., classical music in jazz arrangements).

The development of improvisational skills is rooted in the traditions of folk music-making and jazz education (see: Medushevsky, V. V. Musical Style as a Semiotic Object. Moscow, 1993; Berger, N. A. Improvisation as a Method of Music Education. Leningrad, 1989).

6. Assessment of Learning Outcomes: New Criteria

Traditional examinations are complemented by alternative forms of assessment:

Portfolio — a collection of audio and video recordings, musical sketches, and reflective notes;

Public performances — concerts, master classes, online broadcasts;

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Reflective journals — analysis of personal progress and goal setting;

Peer assessment — constructive evaluation of classmates' work based on established criteria.

Conclusion

Modern music education methodology represents a dynamic system that combines:

time-tested classical principles;

innovative pedagogical technologies;

interdisciplinary approaches;

digital tools.

The key developmental vector is the transition from reproductive learning ("learning to perform") to productive learning ("learning to create"). Such an approach not only forms professional skills but also develops:

creative thinking;

emotional intelligence;

the ability for self-expression through music.

The future of music education methodology lies in the continued synthesis of tradition and innovation, where technology serves not as an end in itself but as a means of unlocking human potential through the art of sound.

The concept of "productive learning" in music is developed within the framework of the ideas of L. V. Shkolyar (see: Shkolyar, L. V. Theory and Methodology of Music Education. Moscow, 2014).

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