

Exploration of innovative approaches to music education

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Abstract: Innovative approaches to music education are emerging as transformative tools to engage and inspire children, fostering both their creativity and appreciation for music. These approaches go beyond traditional methods, incorporating interactive technologies, multidisciplinary activities, and experiential learning to captivate young minds. By integrating games, apps, and digital platforms, educators can create immersive musical experiences that resonate with today's tech-savvy generation. Moreover, the use of storytelling, visual arts, and movement can enrich the learning process, making music more accessible and relatable to children of diverse backgrounds and learning styles. While embracing innovation, it is crucial to preserve the integrity and structure of the music being taught. This involves maintaining a balance between creativity and discipline, ensuring that students not only enjoy the learning process but also develop a solid foundation in music theory, technique, and appreciation. Collaborative learning environments, where students can explore, experiment, and collaborate with peers, can further enhance their musical understanding and skills. Overall, innovative approaches to music education offer a dynamic and engaging way to introduce children to the world of music, igniting their passion and curiosity while honoring the rich traditions and principles of music education.

1. Introduction

The pursuit of inventive methods for music education has become of utmost importance in today's quickly changing educational environment. The difficulty lies in captivating and stimulating children, particularly in an era where digital diversions are prevalent, while also maintaining the authenticity and organization of the music being instructed. This study examines a diverse investigation of unique ways that combine creativity and tradition to provide a valuable and fulfilling musical learning experience for youngsters.[1]An innovative approach is the incorporation of technology into music teaching. Interactive applications and digital platforms provide engaging and customized learning experiences, enabling youngsters to independently and thoroughly explore music in a manner that aligns with their individual interests. These technological tools have the ability to transform the learning process into a game-like experience, making music theory and practice more interesting and captivating for young learners. Furthermore, they offer immediate feedback, allowing students to monitor their progress and adapt their learning tactics accordingly.[2]

Another creative approach is the integration of transdisciplinary activities into music instruction. By integrating music with disciplines like visual arts, literature, and science, educators may develop comprehensive learning experiences that captivate children's inherent inquisitiveness and imagination. For example, storytelling can be employed to convey musical concepts and history, while visual arts activities such as sketching or painting can assist children in visualizing and articulating their comprehension of music. [3]Moreover, actual learning is crucial in implementing creative music instruction methods. By promoting active engagement in music-making, such as singing, playing instruments, or creating, educators can cultivate a stronger affinity for music and cultivate a lifetime enthusiasm for it. Collaborative projects and group performances enhance teamwork and communication abilities, enhancing the learning experience beyond individual practice. [4]While there have been significant advancements, it is still crucial to maintain the authenticity and organization of music as a fundamental aspect of successful music education. By

prioritizing fundamental abilities like music theory, technique, and ear training, students are guaranteed to establish a solid musical base. Moreover, exposing youngsters to a wide range of musical compositions from different genres and civilizations enhances their comprehension and admiration of music. [5] Novel methodologies in music education present a hopeful trajectory, effectively blending the engagement of children's curiosity with the preservation of the authenticity and organization of the music being instructed. Through the adoption of technology, integration of several disciplines, hands-on learning, and a dedication to the fundamental principles of music, educators may generate profound musical learning experiences that motivate and enable the upcoming generation of musicians. This study aims to offer a concise survey of several music education systems and analyze their distinct frameworks. The objective is to establish a basis for the development of new techniques and systems.[6]

2. Individual foundation

2.1 Guru-Shishya Parampara

In India, the teaching of music has traditionally followed the Guru-shishya parampara, a system in which music is transmitted orally from teacher to pupil. The Guru held absolute power and influence over the Sishya, serving as the embodiment of both divinity and parental figures. The Sishya resided in the Gurukula for an extended period, dedicating themselves to the Guru's service, including his family. Graduation from the Gurukula was determined by the Guru, who decided when the Sishya was prepared. The Guru had the responsibility of molding the Shishya into a proficient musician. [7] The Guru-Shishya parampara entailed a profound connection between the mentor and disciple. According to a pupil who learned through the traditional method, the Guru never explicitly stated to the Shishya, "I will teach you." One's existence is intertwined with the essence of music, and subsequently, one experiences and embodies the very essence of music.[8] Due to the oral nature of the Guru-Shishya parampara, which lacked written notation or a fixed syllabus, it was essential for the Guru and the shishya to maintain regular and continuous communication. The learning process was thorough and tailored to each student's needs, requiring a significant amount of effort from the Sishya. [9] The system itself has inherent limitations, such as the reluctance of most experts to share all of their expertise. The emphasis was predominantly on the practical components of music, with no inclusion of theoretical elements. [10] While the Gurukula system was highly respected in ancient times, it is now deemed impractical in modern times. This is due to the fact that students cannot afford to spend years living with a Guru, and Gurus themselves are unable to accommodate them forever due to their own personal obligations. A contemporary variation of the parampara tradition exists wherein students are not required to reside with a Guru, yet are able to acquire profound knowledge. [11]

2.2 Suzuki

1) Teacher Training Methodology

Training programs are provided by Suzuki associations worldwide. Courses are only conducted in a physical setting, rather than being available online. They consist of multiple components, which include an introductory session called the "Every Child Can!" Orientation, the completion of an audition, participation in training sessions, and the completion of observation hours. [12]

2) Analysis of the Suzuki Method

The impact of the Suzuki Method on contemporary music teaching is indisputable. For many years, a large number of children have gained advantages from this approach, acquiring the ability to develop an affection for and engage in the practice of music. The approach has also generated a multitude of skilled musicians. [13] Samuel Rudy, a Suzuki Music Educator, states that his attraction to the Suzuki method as an educator was mostly due to his Suzuki background, as well as the love and pleasure he associates with performing music in the Suzuki tradition. Suzuki has successfully maintained its relevance across multiple generations, as those who have studied the Suzuki method often opt to continue its legacy by becoming instructors themselves. [14] He

additionally states that the fundamental principles of the Suzuki method revolve around the notion that ability is not inherent, but rather develops via the appropriate cultivation of a child's passion for music. The prerequisite course for the Suzuki teacher-training course is named "Every Child Can [Learn]" with purpose. This title emphasizes the responsibility of the teacher to discover the most effective method for the student to develop their abilities, rejecting a standardized approach in favor of an imaginative and delightful one. Additional crucial aspects encompass the cultivation of auditory acuity for discerning pitch, rhythm, and tone; the integration of collaborative courses to facilitate learning from both peers and instructors; and the fostering of a strong teacher-student-parent bond. [15]Occasionally, there have been opponents of the Suzuki Method who argue that it emphasizes memorization rather than understanding, neglects the teaching of musical notation to children, or is a string-focused method that has been modified for other instruments. Nevertheless, the outcomes are self-evident, and Suzuki continues to be one of the most well-liked and cherished approaches to music teaching. The fundamental concept of the Method, which asserts that every kid possesses inherent ability, along with the ultimate objective of cultivating highly proficient individuals who excel in several domains, has significantly advanced the entire mission of music education. [16]

2.3 Oral Schulwerk

1) Teacher training methodology

Orff is not classified as a methodology. There exist principles, models, and procedures. Orff and Keetman authored works that can serve as instructional resources for educators. [17] The texts have been translated into a total of eighteen different languages. The American Orff-Schulwerk association provides teacher training at three distinct levels. Every level requires a total of sixty hours of instruction. Level 1 is specifically developed to equip educators with the necessary abilities to strategically organize and effectively execute Orff music and movement programs within a classroom setting. Levels 2 and 3 prioritize the conceptual comprehension of the elements of Schulwerk, as well as the proficiency required to effectively apply the Orff Approach. [18]

2) Implementation

Orff Schulwerk stimulates both the intellect and the physicality of individuals by incorporating singing, dancing, acting, and the utilization of basic musical instruments, commonly referred to as Orff instruments. These instruments comprise un-pitched percussion instruments such as the metal triangle, finger cymbal, and cowbell, wooden instruments like the woodblock, claves, and guiro, bar instruments like xylophones, metallophones, and glockenspiels, as well as percussion instruments like hand drums, bongos, timpani, gongs, hanging cymbals, and the recorder. Children have a propensity for experimenting with musical instruments and are captivated by the diverse range of sounds they may produce both individually and together. [19]Children engage in a play-based learning approach that caters to their individual abilities. This approach incorporates elements of poetry, movement, theater, and storytelling. Orff delineates the four phases of musical involvement as imitation, exploration, improvisation, and composition. Students commence by vocalizing, followed by employing corporeal rhythmic movements, and subsequently including musical instruments. Every youngster acquires knowledge through active engagement. Music occurs within a setting that is not focused on competition, and one of the benefits is the sheer pleasure derived from creating music. Students acquire the skills to create music both independently and collaboratively. Listening activities are beneficial for individuals who are unable to play music themselves, since they allow for the analysis of many musical elements such as meter, form, texture, dynamics, color, and pace. Proficiency in reading music is regarded as a crucial milestone in the development of improvisation skills and the ability to compose original pieces. Orff employs concise musical structures such as ostinato and rondo, and expands upon them through the use of improvisation. The process involves deconstructing each activity into its most basic elements and then sequentially presenting them as steps, gradually reconstructing them into a cohesive and complete performance. Orff is taught through collective lessons and commences by utilizing the pentatonic scale.

3) Analysis of Orff Schulwerk

Orff made significant advances to music education by introducing the use of classroom instruments and placing a strong emphasis on improvisation and spontaneity. The integration of music, movement, dance, and speech is crucial, as well as the notion that music has resemblance to play. The phrase "Orff" is frequently used casually, without a genuine comprehension of the framework it encompasses. Some educators mistakenly feel that they are teaching Orff by solely using triangles and barred instruments. Many individuals often include Orff into their curriculum alongside other educational frameworks, rather than relying on it as a standalone or comprehensive approach. While Orff places great emphasis on improvisation, it is often neglected in practice. Furthermore, it has been contended that Orff's style lacks sufficient emphasis on the quality of singing and instead leans towards a more instrumental focus. Several distinguished Orff instructors are primarily instrumentalists rather than vocalists, perhaps diminishing the significance of singing in the Orff approach. Orff espoused the notion of western art music's supremacy and the transition from more "primitive music styles" to more refined music, which is undeniably problematic. The songs frequently selected for Orff Schulwerk are excessively simplified and operate under the presumption of what music is suitable and captivating for children.

2.4 Dalcroze Method

1) Implementation

The Dalcroze Method commences with the integration of auditory perception training with physical motion. Subsequently, students spontaneously create their own movement in response to musical stimuli. The Method is founded on the principle that students get optimal learning outcomes when they engage many senses during the learning process. When learning about pitch, rhythm, and dynamics in music, it is more effective to learn the latter two through movement. The Dalcroze Method encompasses three fundamental principles: Eurhythmics, which involves expressing music via movement; Solfege, which employs a predetermined Do system; and improvisation, which utilizes instruments, the voice, and movement.

2) Analysis

Dalcroze eurhythmics was an early music instruction approach that aimed to integrate several aspects of a child's comprehension of music. The emphasis on improvisation in music and movement provides children with a chance to express themselves and acquire a deep understanding of intricate musical principles. The philosophy that pupils learn most effectively through various senses is significant. Unfortunately, the absence of a standardized curriculum for Eurhythmics-based music programs poses a challenge in maintaining consistent quality. Traditional Indian music education also included movement in certain cases, as a point of reference.

2.5 Musikgarten

1) Teacher training methodology

Teachers are trained in person on both curriculum and methodology. They are allowed to use the lesson plans provided or create their own based on the curriculum.

2) Analysis

Musicgarten has gained some popularity among parents of young children, but critics argue that it is primarily a means for parents to bond with their children rather than a method for them to truly explore and comprehend musical concepts. It has been dismissed as a superficial and feel-good system of music education that does not lead to substantial musical learning, as it does not advance beyond a certain level. However, it does have the advantage of fostering an initial interest in music among very young children.

3) World Music Pedagogy

The field of music education is now commonly recognized as having a significant amount of ethnic diversity. In this context, there is a reevaluation of suitable approaches for both learning and teaching. A significant number of researchers and practitioners have discarded inflexible notions of context and authenticity, as well as simplistic views of music as a universally understood language. Music educator and ethnomusicologist Patricia Sheehan Campbell is credited with coining the term

World Music Pedagogy. World Music Pedagogy is founded on the concept that cultural diversity is ubiquitous, encompassing even educational institutions. Therefore, music educators are compelled to broaden their instructional approaches in order to accurately represent this diversity. World music pedagogy is a conceptual framework or movement, rather than a specific method, that promotes collaboration between music instructors and cultural experts such as culture-bearers, artists, and ethno-musicologists. This collaboration aims to authentically portray diverse musical genres from many regions of the world, utilizing recordings as a resource. Dr. Campbell states that the evolution of World Music Pedagogy has been characterized by its dynamic nature, originating from initial concepts and progressing over time. The initial idea was to encourage children to engage in active listening and observation solely through auditory means, without the need of written notes. This approach aimed to organically inspire children to participate and express themselves vocally in their own unique manner. Subsequently, the inclusion of symbols, followed by more background information and subsequent examination. It is important for children to comprehend the rationale behind a specific genre of music before progressing towards the ability to compose music in that genre.

3. Technology in music education

Technology's pervasive influence has extended to all domains of education, including music. Various technological technologies are accessible to aid students and teachers in a music classroom in enhancing their understanding of music. These can be categorized into music learning games, music learning tools, and practice aids, with some overlap between the three. Several of them do not necessitate the presence of a teacher.

4. Conclusion

Various music instruction approaches, both historical and contemporary, offer valuable lessons to be acquired. Certain things have maintained their relevance over time, while others have not kept up with the changing times. It is evident that numerous proponents of music education ideas believed that music, movement, exploration, and improvisation are essential for a young child's learning process, and they should be encouraged to express their creativity. Music education should be tailored to the specific age group and cater to courses that consist of students with varying degrees of skill. It has been discovered that music education does not have to follow a linear path, as some believed, but instead should be genuine and relevant. In the present-day environment, music must possess global representation, encompassing various styles rather than being limited to a single genre. The era in which western art music was regarded as the preeminent form of music, or even the most significant point of comparison, has passed, as western classical music is inadequate in elucidating other music genres from various regions of the world. It is crucial to preserve the concept of music being accessible to everyone, and including all types of music. In the Indian context, none of these techniques of group instruction or universal music education have been widely adopted. This highlights the urgent need for the construction of a system that can effectively cater to the Indian environment.

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