MUSICAL ART AND MUSICAL PEDAGOGY IN HIGHER ART EDUCATION: INSTRUMENTAL AND VOCAL DIRECTIONS

ARTE MUSICAL E PEDAGOGIA MUSICAL NO ENSINO SUPERIOR ARTÍSTICO: DIREÇÕES INSTRUMENTAIS E VOCAIS

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Abstract. The article represents at attempt to comprehend systemic features of today musical art and musical pedagogy synergy in musical higher education, with special focus on instrumental and vocal directions. The notion of sense-making is considered, based on the potential of 'hidden curriculum' and value co-creation. It is emphasized that a skilled educator fosters a dynamic environment that supports the dyadic interaction between teacher and student. The instructor uses the interpersonal relationship as a means of identifying and customizing the steps required in a task so that they are clear, understandable, and attainable. The peculiarity of the new pedagogical concepts considered is that they simultaneously promote the professional development of the teacher as a teacher and as a musician, thereby achieving an excellent synergistic effect of the fusion of musical art and music pedagogy in higher art education.

Keywords: musical pedagogy, sense-making, value co-creation, 'hidden curriculum'

Resumo. O artigo representa uma tentativa de compreender as características sistêmicas da sinergia entre a arte musical e a pedagogia musical no ensino superior artístico, com foco especial nas direções instrumentais e vocais. A noção de construção de sentido (sense-making) é considerada com base no potencial do "currículo oculto" e na cocriação de valor. Destaca-se que um educador qualificado promove um ambiente dinâmico que favorece a interação diádica entre professor e aluno. O instrutor utiliza o relacionamento interpessoal como meio de identificar e adaptar as etapas necessárias em uma tarefa, de forma que sejam claras, compreensíveis e alcançáveis. A peculiaridade dos novos conceitos pedagógicos considerados reside no fato de que eles promovem, simultaneamente, o desenvolvimento profissional do docente como professor e como músico, alcançando assim um excelente efeito sinérgico da fusão entre arte musical e pedagogia musical no ensino superior artístico.

Palavras-chave: pedagogia musical, construção de sentido, cocriação de valor, currículo oculto.

1. INTRODUCTION

Music pedagogy is a discipline that studies the entire process of music education, revealing the patterns of learning, directions, patterns of development, the main characteristics of music education, clarifying pedagogical theories and methods used in music education and various

disciplines of pedagogy in general. It consists of musicology and pedagogy and combines theory and practice.

Like chords to achieve the correct tone, the centuries-old technique of teaching music has evolved throughout time, changing both its components and its objectives. When the components of music education evolved into a formal field that focused on musical skill, comprehension, experience, knowledge, and interpretation in the 20th century, music pedagogy emerged. New methods for the entire educational process for students of all ages throughout the world have resulted from this development (Conway & Hodgman, 2008).

The teaching of music as a subset of the fine arts has its origins in 500 BC Greece. Music was incorporated into early curriculum because Plato and Aristotle thought it was crucial to education in order to shape young minds. In 1830, music instruction made its way to American schools in Boston. Lowell Mason established the Boston Academy of Music three years later. From marching bands to orchestras, music education grew and became a fundamental component of the educational environment at all levels of the nation (Feldman & Contzius, 2025). The Kodály method, eurhythmics, the Orff Schulwerk, and the Suzuki method are the four main new developmental methods to music instruction that have emerged as a result of the introduction of music pedagogy. These techniques are used by both private and academic instructors to impart their knowledge (Abrahams, 2022). Some of the same ideas from ancient Greece are still present in the current approach to music education, such as the conviction that music education is crucial in helping young people grow into responsible members of society.

Today's instructors understand that the human contact component of music instruction is crucial. As a result, instructors are more aware of how to use nonverbal communication, such as gestures, to build relationships with students and help them achieve and grow as musicians and students. Research shows that playing a musical instrument may benefit the brain at any age. Adults are learning music in greater numbers than ever before in order to enhance their general health and perspective. Furthermore, music continues to be an important component of society and culture for individuals of various backgrounds all around the world. It is a source of unity and delight that people celebrate on a regular basis (Gurgel, 2015).

Music pedagogy is always evolving, with an emphasis on improving techniques and learning results. Researchers and experts are still studying the impact of music on individuals and society, as well as the relationship between education and art.

Vocal and instrumental creativity occupy an important place in the diverse genre structure of musical art. Training highly qualified specialists in this field is one of the priority areas of professional music education. Raising the level of performing culture is a constant task that requires continuous attention from all participants in the artistic and pedagogical process.

Currently, the practice of vocal and instrumental creativity is significantly ahead of its theoretical understanding (Abrahams, 2022). Thus, the pedagogical process in music universities needs methodological support aimed at the effective development of the performing culture of vocalists and instrumentalists, including on the basis of interdisciplinary convergence and the sociology of music.

2. THEORETICAL FRAMEWORK

Effective music education, according to current thinking, takes into account students' specific requirements, interests, and learning styles. It encourages active participation, creativity, critical thinking, and self-expression in music education. Structured teaching, guided practice, collaborative activities, performance opportunities, and evaluation procedures may all be used to assist students' musical growth and development.

Music pedagogy can take place in a variety of venues, including private music lessons, community music programs, music therapy, and other informal learning environments. It

comprises a wide range of techniques and methodologies, including traditional methods, the previously stated Suzuki method, the Orff approach, the Kodály method, Dalcroze Eurhythmics, and others, each having its own emphasis and philosophy (Minors et al., 2024).

Meaningfulness is a key framework element in today's musical instruction in higher education. Meaningfulness in music education, as in education in general, is heavily influenced by how individuals make sense of their active engagement and experiences, as well as how they find learning important for themselves and others. Silverman (2013) connects meaningfulness to a 4E-inspired understanding of "sense-making" in/for instrumental music instruction. Meaningfulness, according to her, occurs when we engage with activities, things, and people in ways that "connect us both to ourselves and our worlds in significant ways". Today, researchers investigate music instructors' experiences and views of ensemble and learning abilities when working with collaborative forms of music creating. The subjects of value co-creation in the musical pedagogy teaching process, as well as the possibilities of 'hidden curriculum', are brought to light.

3. METHODOLOGY

The concept of this study is based on the hypothetical provisions that the system of music education in its development is subject to evolutionary patterns, primarily such as differentiation and integration, directly related to globalization trends; its development is significantly influenced by the patterns of evolution of the subject of its activity - musical art.

The theoretical and methodological basis was formed by philosophical concepts of creativity and its role in the formation of personality, philosophical and aesthetic understanding of the idea of the synthesis of arts. The specificity of the study determined the use of a set of complementary research methods, among which there are general theoretical ones - analysis, synthesis, comparison, generalization, systematization.

4. RESULTS AND DISCUSSION

New music education models position the student at the center of the learning process, guaranteeing successful integration, adaptability, and student engagement in music instruction and musical art theory. Jiang et al. (2025) conduct study to assess the impact of music teachers on students' engagement in learning musical art theory, which includes factors such as planning, orientation, performance, control, and assessment. The study employed a survey approach to gather data on the efficacy of music instructors' influence on student participation in studying musical art theory. Furthermore, the study included a grouping technique, correlation, and regression analysis. The academics used the GUFA (Goals, Uncertainties, Facts, and Actions) technique to determine the main qualities of music education and student engagement in studying musical art theory. They investigated this at many phases, including planning, orientation, implementation, control, and assessment, and assessed the influence on the dynamics of the educational process for learning the methodological topic. The study revealed that planning was impacted by the fact that 12 (75.2%) music educators were evaluated using categories R and M. Ten (62.6%) instructors received the most difficult indication, thirteen (81.3%) teachers received performance, and ten (62.6%) educators received control and assessment. The research findings may be utilized to develop new curricula, educational programs, and methodological and practical guides for music education that incorporate music teaching to engage students in learning the theory of musical art (Jiang et al., 2025).

Other researchers advocated a transition from more traditional ways centered on learning content instruction to new tactics that highlight the process of knowledge construction and skill development, as well as students' active participation (Mateiro et al., 2012). Teaching music

with an emphasis on student participation in music theory learning requires educators to employ technology mediation as a crucial strategy, as it fosters communication through multimedia to support the interchange of both information and experience (Birch, 2017; Brownlow, 2017). The study, done by English experts, included 900 Scottish pupils and focused on music education and studying music art theory. The study looked at how students improved abilities utilizing music education technology, with a strong emphasis on reflection (Chang et al., 2018; Chen et al., 2020). Similar findings were reported by English scientists in a study of 109 pupils. The sample group did music-related tasks, with a focus on student engagement in acquiring musical art theory. The control group for teaching music consisted of 35 students who did not finish the job. The results demonstrated that the experimental group's interest in music rose more as they worked on music education and gained this skill (Chou & Chu, 2017; Crompton et al., 2016).

An important innovative idea in musical pedagogy and teaching musical art is the concept of so-called 'hidden curriculum'. Knapp (2021) notes that music teachers might benefit from addressing the hidden aspects in their courses. Every choice an instructor takes conveys a message.

The hidden curriculum consists of values, norms, and ideas, among others, that are not documented or included in formal instruction but that children are exposed to in the classroom (Uleanya, 2022). A hidden curriculum is a technique that should be used to help students build the skills and competences required for employment (James, 2018). The hidden curriculum also promotes social and emotional learning (Maynard et al., 2022). In musical pedagogy, hidden curriculum appears to be a critical component of the educational environment, influencing students' synergetic talents. Rossouw and Frick (2023) provide a graphical representation of the hidden curriculum notion (see Fig. 1).

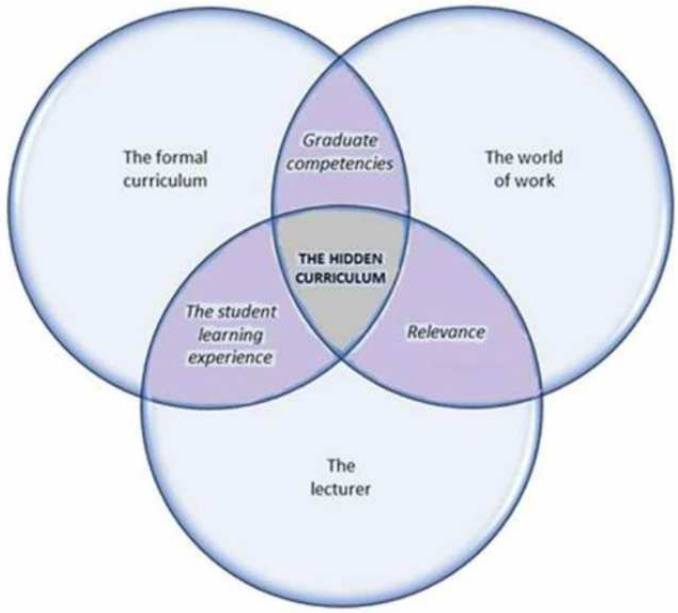


Figure 1. A conceptual framework of the hidden curriculum (Rossouw & Frick, 2023)

Specifically, strict guidelines or sets of rules established a priori hardly ever capture the essential elements of what constitutes a meaningful instrumental music education. According to many academics, meaningful teaching and learning are more fundamentally influenced by elements related to body and action, which arise and develop in the tangible, moment-to-moment dynamics of a music lesson (Schiavio et al., 2021). Therefore, a careful examination of their experiential and behavioral characteristics can provide valuable insights into the

creation and transformation of meaning during musical practice. That is, namely hidden curriculum comes at the forefront.

The specifics of the development of the performing culture of student vocalists include: the application of pedagogical principles in their modern interpretation (focus, interest, awareness, perspective, gradualness, consistency, continuity, individual approach, unity of technical and artistic development, pre-hearing (internal construction of a sound-image); the comprehensive use of methods of explanatory-illustrative, reproductive, heuristic, research, phonetic (linguistic), concentric, holistic approach.

In this vein, Simones (2019) examines the value of the "Teacher Behavior and Gesture (TBG) framework" in order to comprehend the significance of teachers' hand gestures from the standpoint of Enactive Cognition, which holds that cognition is essentially embodied, embedded, enactive, and extended. The fundamental idea of the framework is that gestures are a crucial component of musical communication, fully integrated with speech and/or music-making, and contextualized within particular forms of instruction. Teachers' pedagogical intentions can be realized by taking into account their teaching behaviors. Deeper comprehension of teachers' gestures from the perspectives of meaning, function, and purpose is thus made possible. According to Simones (2019), using the TBG framework in vocal and instrumental music pedagogical contexts (one-on-one, small, and large teaching groups) will provide valuable insights into creating workable scaffolding strategies that will directly improve the caliber of instruction and learning for the benefit of both educators and learners.

Important pedagogical conditions for the development of the performing culture of student vocalists are: the professional and creative status of the teacher, including a high level of personal qualities, professional knowledge, abilities and skills of the teacher, professional knowledge, abilities and skills of the performer; the ability to model, carry out performing activities and analyze the results of work at the level of research work, the ability to combine scientific-creative and artistic-creative approaches in educational practice; pedagogical communication, musical and creative interaction (individualized, dialogized, personally oriented); independent work as an area of technical and artistic-creative improvement of student vocalists; the sphere of creative self-realization, self-manifestation; musical repertoire as the basis of the educational and creative process at the organizational and substantive level (largely determines the principles, forms and methods of work, is directly related to didactics and all stages of training, affects the order of studying a variety of educational material, the educational process).

The results obtained by a number of authors in the course of experimental work show that the pedagogical model for developing the performing culture of student vocalists at the university is effective. It is based on the methodology of using a complex repertoire with classical, folklore, and modern stylistic dominants, a synthesis of arts (music, poetry (adaptation-tuning and motivation-forming blocks), literature); educational and concert forms of work ("duet-lesson", "master class", "concert", "lecture-concert", "concert-meeting", "concert-experiment"), elements of vocal therapy and author's creativity (Vasil, 2018).

Back in 2000, Jurgensen raised a specific query in the instrumental direction of musical pedagogy: Who is in charge of a student's learning outcomes in higher instrumental education? It's a complicated question whether or not students should have control and accountability over their instrumental learning. Jurgensen (2000) addresses three research-based questions. The relationship between teachers and students in instrumental lessons comes first; then the students' role as practitioners - how autonomous and accountable their practice behavior is - and finally the role of an institution in students' education. In an educational institution, both teachers and students are employed. The most overlooked aspect of students' education in general is the institutional responsibility for their education.

Feldman and Contzius's monograph (2025) claims that a fundamental issue is the strong similarity between language and music, including "sound-to-symbol" pedagogies. Understanding this link helps to enhance melody, rhythm, composition, and improvisation instruction.

Instrumental music learning has already been investigated and filtered via multiple knowledges, most notably socio-cultural views that enrich understandings of individual, interpersonal, and communal learning (Rogoff, 2003; Wertsch, 2008). O'Connor (2008) describes teacher job as emotional, physical, and intimate. It is molded by unquestioned impressions, attitudes, and assumptions about teaching established throughout a lifetime via professional, educational, and personal experiences (Bukor, 2011). Teachers educate, and student-teacher interactions can grow and persist, resulting in inclusive ecosystems that involve others in widening relational arrays. Relationships do not always last. Relationships can be defined by continuity and discontinuity, shared histories, interactions, and shifting understandings. All of these factors influence the reciprocities of instrumental teaching and learning, which are experienced via the body (de Bruin, 2018). An ecological view emphasizes the complicated connectivities and circumstances where instrumental musical-social networks may form and flourish, since "music is in essence a social medium, largely experienced in social, interactive, and mediated settings" (De Bruyn, 2012, p. 17).

A good teacher fosters a dynamic environment that supports the dyadic teacher-student relationship (Beckman Soares da Cruz et al., 2024; Henklain et al., 2024). They understand that the interpersonal relationship serves as a conduit for the teacher to identify and personalize the processes involved in a task, making them visible, understandable, and achievable (de Bruin, 2021, p.12). According to Southcott and de Bruin (2022), teaching is more than just passing on information, skill, and know-how; it is an improvisatory feat of finding calm communion and confluence between seemingly disparate people.

The concept of "performing culture" includes such a significant component as aesthetic consciousness (interest, need, taste, abilities, value orientations, outlook, worldview as a whole). The depth and range of aesthetic consciousness of a student musician largely determines the level of his performing culture. Aesthetic consciousness plays an extremely important role in the activities of a vocalist: it facilitates penetration into the artistic and figurative concept of the composition, has a positive effect on the performing act itself, helps to establish performing movements, etc. A conscious desire to improve performing culture, a desire to comprehend the heights of professional skill are bright indicators of the creative growth of student vocalists.

The use of heuristic and research methods is of sound importance for revealing the creative potential of student vocalists. The heuristic method is introduced as the vocal-technical and artistic skills are mastered. It consists in the fact that the teacher outlines and organizes the students' performance of individual search steps. The search for the necessary position of the vocal apparatus, sound delivery, timbre shades, stroke palette is the technological level of the heuristic method application in vocal pedagogy. In turn, finding an interesting artistic solution, building an experimental base in line with modeling a musical image in accordance with its form, style, and genre is its artistic level (Lorenzo de Reizaba, 2022). The research method is considered as a way of organizing not only the search, but also the creative activities of student vocalists. In the context of teaching solo singing, it often comes down to an independent analysis of musical and poetic texts, the emotional content of the composition. This method represents the path from the search for vocal means of expression to the creation of one's own performance plan, the interpretation of a piece at the level of embodiment.

Pedagogical communication, musical and creative interaction (individualized, dialogized, personally-oriented), in general, the communicative environment of a student-vocalist are important pedagogical conditions for the development of his/her performing culture. The

formula “student-vocalist - teacher-vocalist” can fully develop only when everyone becomes the subject of own development. In these conditions, traditional subject-object relations acquire the form of subject-subject ones, when each of the participants in the educational process becomes both a factor and a means of developing the entire vocal-pedagogical system. It should be noted that the potential of the hidden curriculum is most fully realized in such a pedagogical landscape.

Furthermore, because we live in a highly technical age, digital technology is present in practically every facet of life. As a result, there are important ramifications for music education. While digital technology is commonly considered as a force for change (Savage, 2009), its acceptability and adoption are not evident. According to Tuuri and Koskela (2020), one possible explanation is that technology is viewed as artificial, disconnected from how humans live and form experiences in context. Moving away from the notion that technology has been and continues to be an essential component of human growth and flourishing, the authors recommend viewing technology as a co-constitutive factor of producing and comprehending music. This insight is framed within a broader perspective based on a post-phenomenological view of the human-technology relationship and 4E cognition, a school of thought in cognitive science that views mental life as an Embodied, Embedded, Extended, and Enactive phenomenon, with a focus on how living systems and their environments meaningfully co-evolve (Newen et al., 2018). It is stated that such a cross-disciplinary connection might promote teaching approaches focused on “possibilities, imagination, and relationality”, rather than conformance to conventional ways of thinking. This necessitates an instructional design technique that directs the integration of technology into music education and learning.

Finally, the concept of value co-creation should be examined. This phenomena is already well-established in the music industry and is gradually integrating into musical teaching. Centorrino et al. (2022) define the next age of the music business as one of blockchain and value co-creation. A student who becomes acquainted with value co-creation with a teacher within the framework of hidden curriculum will get the ability to implement and improve value co-creation techniques in the public.

5. CONCLUSION

Learning music is a difficult and intriguing process that encompasses a wide range of meanings and experiences. Professional music education is currently gaining increasing importance in the field of cultural development and spiritual improvement of a person. The popularity of musical art, its mass character, a wide range of creative activities impose special responsibility on the system of training highly qualified specialists who are able to meet the demands of the time and fill the educational process with deep artistic content, the subject of aesthetic development. As the study showed, today the teacher of vocal and instrumental musical art in higher education faces the difficult task of mastering and integrating innovative pedagogical concepts, the use of which is necessary today for the preparation of a graduate - a vocalist or instrumentalist. However, at the same time, the peculiarity of these new pedagogical concepts is that they simultaneously contribute to the professional development of the instructor as a teacher and as a musician, which leads to an excellent synergetic effect of merging musical art and music pedagogy in artistic higher education.

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