

**WAYS OF MODERNIZING EDUCATION
AND IMPROVING THE RESEARCH SKILLS
OF YOUNG PEOPLE**

VOLUME I

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PSYCHOLOGICAL AND PEDAGOGICAL ASPECTS OF TEACHING STUDENTS IN THE FIELD OF MUSIC

*Olga Buchma-Bernatska, Natalia Chystiakova,
Leonid Bazylchuk, Olha Putiatytska, Marianna Kopytsia,
& Oksana Zakharova*

ABSTRACT

The main objective of this article is to examine the current teaching approaches in higher musical institutions and identify the psychological and pedagogical factors involved in developing and implementing the curriculum for playing wind instruments, conducting, accompanimenting in the theatre, and working with wind ensembles. Additionally, the article aims to provide methodological recommendations for the advancement and application of new educational approaches within the curriculum for students enrolled in the departments of wind instruments and conducting. The study primarily focuses on the theoretical examination of psychological and pedagogical aspects related to teaching young individuals to play wind musical instruments, conduct, and collaborate with wind ensembles. Various research methods, including system analysis, logical analysis, comparative method, synthesis, deduction, and classification method, were employed to achieve this objective. The article presents the findings of the analysis conducted on existing teaching approaches, highlights the psychological and pedagogical factors relevant to the curriculum, and compiles methodological recommendations for the implementation of innovative educational approaches for students in the respective departments.

The study is important for understanding and improving the effectiveness of teaching and developing students in playing wind instruments, conducting and working with wind ensembles. The research is important for the development of music education and performance skills. Based on the results, pedagogical teaching methods can be improved, technical and musical skills of students can be improved, contributing to the development of their creativity and expressiveness in performance. In addition, the study has a positive impact on the

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development of the music industry, contributing to the professional development of musicians and conductors.

The materials of the article are of practical value for teachers and students of higher musical institutions, wind musicians and wind band conductors.

Keywords: training of wind musicians, styles of teaching, educational process, musician's reflection, musical expressiveness.

INTRODUCTION

Numerous forms of human conduct can be described as improvisational: the information acquired in the past enables individuals to comprehend and react promptly to various potential circumstances that they may have never encountered previously. Improvisation may seem an esoteric concept – this term is most often applied to musicians – but it has always been used to describe a wide range of human activities. For the purposes of cognitive scientific research, a better definition of the construct and the corresponding methods of measuring and explaining its mechanisms would contribute to a better understanding of the creative mind (Goldman et al, 2020).

In the realm of music education, emotional education assumes a pivotal role as it harmonizes individuals' feelings, making aesthetic education a profound and sublime pursuit of knowledge. Music teachers should be able to use appropriate teaching methods and tools. In the process of music education, they should introduce students to the emotional world, show them the beauty of music. It is only when students are emotionally close to music in the process of music education that they can truly feel the charm of music and understand the true meaning of music in the process of receiving music education. This is the only way to effectively implement music lessons (Hong and Luo, 2021).

Music psychology has a long history, dating back to the late 19th century. This is a distinctive area of psychology that has been increasing its influence over the years. Most of the research is of interest and relevant to music education and covers a wide range of musical pursuits. Historically, as in education in general, psychology has played an important role in music education through the development of psychometric tests to assess musical abilities. Testing was first conducted in 1883, when a series of simple auditory tests were developed that music teachers could conduct to select students. Subsequently, a number of other tests were developed that could be carried out for groups of children of different ages, as well as for adults. However, over time, studies have shown that a wide range of factors contributes to the development of musical skills and that test scores improve with increased involvement in music creation. The metaphor of the voice emphasizes that all music, even purely instrumental, goes back to vocal origin, and even the most obviously abstract music, thus implies a kind of utterance. Encouraging instrumental musicians to pursue performance ideals related to aspects of vocals is a discursive practice that is still prevalent among classical instrumental performers in the 21st century. This is based on the assumption of perfection, which positions the voice at the top of the hierarchy among all musical instruments (Healy and Gibbs, 2022). The shift from testing to an emphasis on vocal qualities has had a significant impact on contemporary music education practice. Previously, the approach to assessing musical ability was predominantly test-based, focusing on cognitive intellectual abilities. However, it is clear that vocal performance is of great importance in music. This shift in focus to vocal qualities has allowed us to focus on the development of the musician as an artist and performer, including singing skills,

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voice technique, and musical interpretation. Modern music education practice emphasizes the development of vocal skills through individual singing lessons, group singing classes, and participation in choirs or ensembles. This contributes to a fuller disclosure of students' musical potential and prepares them for a professional music career.

Achievements in various fields, such as academic studies, music or fine arts, play a central role in all modern societies. Various psychological models seek to describe and explain achievements and their development in different fields (Preckel et al., 2020). As educational institutions reopen and students return to classes, music teachers face a problem: how and what they can do (and continue to do) to support the well-being and music education of students in a crisis. Teachers need to take into account the various elements necessary to create an exciting learning process. Recognizing the changing climate in the classroom and the student-teacher/student-student relationship in the virtual classroom, it is necessary to think about how to keep students motivated and establish a constructive dialogue, what strategies to apply to help students develop critical thinking skills; how to communicate with students and take care of their emotional well-being, while being physically separated from each other (Liu, 2021).

The purpose of the study is to examine the impact of music education on the development of psychological and pedagogical aspects of students, in particular, playing wind instruments, conducting and working with wind ensembles. To achieve this goal, the following steps were taken: conducting an analysis of scientific literature, studying theoretical approaches to music education and its impact on personal development; collecting and analyzing empirical data, including observations, surveys, and interviews with students and teachers; comparing and analyzing the results to establish links between music education, psychological development, and pedagogical effectiveness; formulating conclusions and recommendations for improving the process of music education and student development.

MATERIALS AND METHODS

This study is theoretical in nature, and therefore the following research methods were chosen: system analysis, logical analysis, comparative method, synthesis and deduction methods, classification method. In particular, the method of systematic analysis allows us to consider in detail the object of study as a structure whose interacting elements are the basis for studying the psychological and pedagogical aspects of teaching students to play wind instruments, conducting and working with wind ensembles in the context of higher music education.

The study also uses the method of logical analysis to determine the truth in philosophical and methodological issues. In this case, logical analysis is used to analyze the process of forming a curriculum for teaching wind instruments, conducting and working with wind instruments from the psychological and pedagogical point of view of higher music education.

The comparative method is used to compare different styles of music teaching, their characteristics and principles, as well as to determine the role of the teacher in each style. This method allows you to find common and different things in the objects being compared and to find out the impact of different styles on the learning process.

The method of synthesis is used to systematize information about the interaction of different methods of implementing the educational process in the field of conducting, working with brass bands, theatre accompaniment and playing wind instruments. This method contributes to the formation of a unified system and the assessment of their impact on student motivation in higher music education institutions.

The deductive method is used to detail the components of the learning process based on informal principles. It allows us to consider the general and move on to specific details using axioms and theorems.

The classification method is used to consider the characteristics of the object of study in order to classify and typologize according to certain criteria. In this study, the classification method is used to identify groups of factors that affect the quality and productivity of the educational process.

In addition, the study is based on the analysis of scientific literature on music education, pedagogy, and educational psychology. In recent years, scientists have been actively engaged in the problems of improving the quality of education in higher music education institutions and finding ways to improve it. One of the limitations was the limited number of research objects and resources available for the study. This can lead to limited coverage of the problem under study and make the conclusions less universal or general. In addition, time constraints and limited access to data may affect the depth and breadth of the analysis. Some aspects of the topic may not be sufficiently explored due to the limited time frame of the study or the lack of necessary data. Despite these limitations, the research was still carried out taking into account the available resources and capabilities.

RESULTS

Musical intelligence includes creative, analytical, practical and wisdom-based aspects. These components are applicable to both musical composition and performance, and can also be applied to musical understanding and learning. In performance, for example, performers devise creative interpretations of composers' music, analyze their interpretations to ensure they are historically and musically defensible, perform the music in a way that is practical in reaching their audience, and do good at providing their listeners with enjoyment and sometimes new ways of thinking about the world. (Sternberg, 2021).

The training of students of higher musical institutions can take place through exclusively one style of music teaching or by a mixed method. Integrating some of the distinctive characteristics of one learning style into another can help students take a fresh look at their music-making, conducting skills and understanding the place and role of music in a theatrical performance. Granting more freedom of action or, conversely, introducing restrictions can provide students with previously inaccessible experience and lead to a more intensive development of their skills. From this point of view, the informal learning style is the most rational choice for a teacher, since it combines both classical teaching methods, in which the teacher remains a leader and authority for students, and a freer learning style, in which students have the right to participate in the selection and creation of musical compositions and the opportunity to express themselves (Table 1).

Table 1 - Music teaching styles

Performing music (Development of musical skills)	Informal learning (Modelling of musical skills)	Individual training (Independent learning)
<p>The whole band (a large group of musicians) is engaged in performing music at the same time. Performance by the whole group in the form of a musical ensemble with the possibility of improvement.</p> <p>Auditory and visual learning.</p> <p>The sound before the symbol: first the experience, and then the musical meaning.</p> <p>Development of instrumental, musical and ensemble skills on various instruments.</p> <p>A teacher as a music director with the support of a resource base</p>	<p>The whole band (a large group of musicians) is engaged in performing music at the same time.</p> <p>Enabling different experiences.</p> <p>Creative music creation, integration of performance, composition, improvisation and listening.</p> <p>Silent music learning through immersion.</p> <p>Auditory/oral training.</p> <p>The music reflects the interest of the students and the teacher.</p> <p>Teacher as a music leader, music is created together with students</p>	<p>Students choose the music to play and set the direction of learning.</p> <p>Emphasis on auditory learning.</p> <p>Conducted in small groups.</p> <p>Performing, composing, improvising and listening – all together.</p> <p>Holistic learning.</p> <p>The teacher stands back, supports the students' goals, acts as a musical model and resource</p>

The principles of non-formal education are as follows:

1. Students study the music they choose and identify with. This method can be practiced with any level of musical skill.
2. Students learn by listening and copying recordings. Auditory learning with notation, where the relevant sound comes from the symbol.
3. Students play and study together with friends. The student can choose their own partner for music lessons.
4. Holistic learning. All students have the same starting point, the materials are not adapted and not differentiated.
5. Integration of listening, performance, composition and improvisation. Steady experience. Progress and development.

A study was conducted to explore the complexity of instrumental music teachers' knowledge, as it relates to both teaching instrumental music and conducting, as well as to study how participants describe and perceive these intersubject intersections. The key research question that guided the author in this study was the following: how do instrumental music teachers describe the intersections between teaching instrumental music and conducting?

The main conclusion of the study suggests that the practice of teaching instrumental music requires a special form of knowledge that reflects integration, and not the intersection of both teaching and conducting. This specialized form of knowledge informs participants about current judgments, decisions and communication with students and the team as a whole. There are individual differences in student responses. Some may prefer a more structured and formal approach, where there are clear rules, assessments, and progression paths. For some students, it is important to have recognition of their knowledge and achievements, which may be more readily available in formal education with assessment and certification (Forrester, 2018).

The quality of the educational process is determined by the following factors and processes: pedagogical; collaborative learning; leadership and management; community relations; environment and resources; curriculum and ways of its implementation. However, each of these aspects must meet the following criteria: to be of high quality; to be creative and active; to be student-oriented; to be progressive; to be authentic; to teach. During the test of the adapted model of self-regulated learning in the context of higher music education (n = 204), the following four hypotheses were tested:

1. Reflection phase constructs, such as goal setting, self-efficacy, and time management, can positively predict the use of psychological skills (for example, self-observation, regulation of arousal, concentration, and self-control);
2. It was assumed that the use of psychological skills would make it possible to predict the constructs of the self-reflection phase, such as coping and perception of progress;
3. The connection between the reflection phase and the thinking phase is indirectly related to psychological skills;
4. It was assumed that the phase constructions of self-reflection would positively predict pre-conceived phase constructions.

When using structural equation modelling, hypotheses 1 and 2 were partially confirmed. As for hypothesis 3, goal setting was indirectly positively associated with overcoming difficulties and perceiving progress through self-observation and self-control. Self-efficacy was indirectly positively associated with coping through regulation of arousal. A subsequent multiple regression analysis was performed with respect to hypothesis 4. The self-reflection phase constructs positively predicted pre-planned actions of the phase. Moreover, the study confirmed adaptive cyclical learning in music students who studied independently (Hatfield et al., 2017).

Many musicians experience performance-related health problems, most of which can be prevented. Music teachers play a primary role in the prevention of performance-related health problems among students in music classes. Stress-velopharyngeal insufficiency in wind musicians is a condition affecting the closure of the soft palate, due to which air exits through the nose and blows through the mouth into the instrument. Due to the fact that stress-velopharyngeal insufficiency is a serious disease and means the potential end of a career for wind instrumentalists, the attention of music teachers should, among other things, be paid to the prevention of occupational diseases among their students (Behel et al., 2021).

Interest in the educational value of outdoor learning is growing all over the world. This is reflected in the statutory curricula of each country. However, there is currently little research into the possibilities of learning music outdoors. A study was conducted that examined how changing the physical location of students studying music outdoors affected musicians. Seven groups of students and their teachers from six different educational institutions were preparing for the solemn performance in various outdoor places. These actions were recorded on video, and after their musical performances, the students were interviewed using video-stimulated reflective dialogue in semi-structured interviews. Their teachers also participated in semi-structured interviews. The final iterative analysis of the data revealed four overlapping and interrelated themes: freedom, emotions, feelings and freedom of action. In addition, the interviews showed that the combination of the environment (including the ritual structure of the activity), the departure from the environment of the educational institution and four themes (emotions, feelings, freedom, freedom of action) contribute to the creation of a “vortex” effect that potentially involves students in a state of liminality and peak experience before reaching a state of calm concentration (Adams and Beauchamp, 2018).

DISCUSSION

Expressiveness is an important aspect of excellent musical performance, as it adds quality and interest to playing and listening. Although several studies have examined the ability of university students to express themselves, little is known about effective approaches to teaching children expressive play. In the project under consideration, 16 young musicians (aged 9-16 years, with performance levels from grades 1 to 8) took part in a video-stimulated interview based on memories after an experimental study in which methods of teaching and developing expressiveness were used. During the interview, students' views on this instruction were examined, which included practicing difficult sections, practicing scales, improvisation, as well as questions and dialogues regarding a musical nature. Participants who were taught through dialogic training indicated that questions concerning the musical nature and expressive means were useful for their understanding of the "musicality" of the works and, thus, for their training in the expressiveness of performance. Questions concerning the musical nature were considered useful, as it helped students to reflect and understand the essence of interpretation, thereby contributing to the learning of expressiveness. This demonstrates the importance of teachers' questions and students' reflections for teaching young musicians expressive performance (Meissner et al., 2021).

The aim of another study was to reveal the approach that a professor from Lithuania used in successfully teaching students of musical specialities the art of improvisation at the undergraduate level during one semester. The research questions focused on the philosophy of teaching and learning of the participants, methods of motivating students, the learning experience it provided, and pedagogy that provided a sequence of instructions and learning activities for students. It was shown that the main approaches to the successful teaching of improvisation were the following topics: freedom to create; the act of convincing the students to engage; the establishment of expectations; the pedagogy and sequence of instruction that precipitated skill acquisition; the classroom environment that enhanced improvisational outcomes. The principle of "freedom of creativity" in teaching methodology involves creating a favorable environment where students can unleash their potential and express their uniqueness. This is achieved by stimulating individuality, providing creative tasks, developing critical thinking, promoting experimentation and supporting students' self-expression. This principle helps to stimulate creativity, expand the horizons of individual expression, and develop students' autonomy and musical identity in contemporary music education practice (Hedden, 2017).

The project, conducted in Australia and Norway, was dedicated to evaluating new approaches to joint chamber music education in higher education institutions. Following suggestions from the literature on joint and group music teaching, chamber music teaching was chosen as a suitable context for studying the possibility of learning through play and the impact of such an approach on students' co-education and their introduction to the professional activities of the music community. Two groups of teachers and students in each educational institution volunteered to participate in the project and made their own rehearsal schedule. Interviews with students in focus groups were conducted after the final performance of the rehearsed repertoire; transcripts were analyzed by two researchers independently of emerging topics and refined through repeated discussions. The main conclusions are that the majority of students noted increased inspiration from working with experienced staff in a professional environment, learned ensemble playing skills, such as effective rehearsal techniques, understanding stylistic conventions, specific technical, musical and coordination skills, experimented more, especially students noted the positive influence of the group, discussions and a more favorable atmosphere. It was difficult for students to change power roles, as entrenched approaches under the guidance of a teacher prevailed. This project has shown that learning through playing chamber music is a viable approach to developing students' musical and social skills by providing them with genuine professional experience (Zhukov and Saetre, 2022).

The profile of an effective teacher of instrumental and vocal music includes many personal and professional aspects. Among them, the self-efficacy of a teacher as a person plays a key role and influences the assessment of the effectiveness of a music teacher. Recent studies have identified several factors affecting self-assessment of effectiveness. However, a comprehensive model of predictors of self-efficacy of music teachers still does not exist. The aim of the study was to identify factors affecting the self-efficacy of a music teacher using a quantitative approach. Three self-report questionnaires were distributed to 160 instrumental and vocal music teachers in Italy. Data on their beliefs about musical abilities, teacher self-efficacy, and social skills were collected to determine a predictive model of teacher self-efficacy using step-by-step regression analysis. The results showed that the overall assessment of the self-efficacy of a music teacher can be predicted using a multidimensional model, including the personal and professional qualities of a music teacher, such as social skills, beliefs about musical abilities, teaching experience and

gender. Moreover, differences in specific aspects of teachers' self-efficacy arose depending on the gender and level of knowledge of the participants (Biasutti and Concina, 2018).

A study was conducted on the nature of skillful practice in two parameters of musical performance: playing and compositional skill. It has been suggested that the characterization of musical performance as a craft practice contributes to the development of skills and experience through the performer's physical and everyday encounters with the world of music and provokes a revision of performance measurements that could otherwise be taken for granted. Thus, qualified practice as an improvisational interaction between performers and the network of people, objects, stories and processes in which they live has an extremely positive effect on the performing skills of musicians (Payne, 2018). Thus, the study of improvisation in music education allows us to reveal the role of the creative process, stimulate musical expression, and develop imagination and spontaneity in performers. This research focuses on analyzing different approaches to teaching improvisation, studying its impact on the formation of creative thinking in music students, and developing methodological recommendations for expanding innovative approaches in music education.

The aim of another study was to examine the participation of musicians in local brass bands through the prism of organizational theory in order to inform music education professionals about local brass bands as an expressive voluntary association with the potential for lifelong participation. 28 informants were recruited from three local brass bands in the USA and four local brass bands in Singapore. In general, the responses of respondents from the USA and Singapore have a lot in common. Informants from both countries desired musical opportunities that would match their interests (incentives and commitment), viewed their participation as being determined largely by the ensemble-conductor relationship (formal structures) and preferred rehearsals and performances under the guidance of a competent and respectful conductor (leadership and authority) (Martie and Tan, 2019).

The recent emergency caused by the COVID-19 pandemic has forced many music teachers to use distance learning methods. A study was conducted on the practices and strategies used by conservatory-level music teachers to conduct online lessons in different countries of Europe and the USA. Exploratory qualitative research data was collected through semi-structured interviews covering aspects such as curriculum design, lesson delivery, assessment, examination management, and time management skills. Respondents provided detailed descriptions of their experience teaching music theory and instrumental lessons. The results were analyzed using the inductive method, as a result of which the following categories were identified: COVID-19 and music school, technology, curriculum planning, management of musical instrument lessons, exams, strengths and limitations (Zakharova, 2022).

The participants discussed their ability to manage technology, they used skills such as flexibility, problem-solving and creativity in planning their curriculum and in using various distance learning tools. The teachers reviewed the training activities, strategies and methods of online learning that were related to playing musical instruments. It was also argued that online learning takes a lot of time (for example, planning events, preparing materials and exploring new possibilities of technical tools) and that the loss of a satisfactory work-life balance causes stress. Teachers reported that they have become more organized in the management of their activities. Internet platforms have proved useful for sharing materials, communicating, messaging and keeping records of all the work done. Participants learned how to systematically use video clips for modelling and training. They were aware of the strengths and weaknesses of e-learning and called for additional institutional support and opportunities for professional development (Biasutti et al., 2022).

Addressing the different levels of auditory skills that students may have acquired in the course of everyday musical experience prior to formal schooling can be a difficult task. Tests in the Western classical music tradition usually involves structural decoding and formal concepts of elementary music theory. A discussion was held concerning the development of an assessment of musical placement for beginning students (n=539) who participated in classes on hearing and music theory within the framework of the university educational program. The assessment consisted of 12 tasks for the development of auditory skills based on the principles of the music development model, according to which the knowledge gained from everyday musical experience is evaluated, without emphasis on the formal nomenclature of music theory. According to this model, stimuli consisted of temporal (idiomatic construction and textural abstraction) and timeless processes (melodic closure, harmonic closure, transformation and hierarchical levels). The understanding of tempo, register and melodic contours was also evaluated. Using excerpts from real music, some of which probably belonged to the students' own repertoire, helped students concentrate on cognitive/auditory tasks (Santos and Santos, 2021).

As part of the study, 25 music students who completed one of four 8-week mindfulness courses adapted for musicians at the Guildhall School of Music and Drama completed an approved Five Facet Mindfulness Question-

naire and an individual preliminary Mindfulness for Musicians questionnaire before and after the intervention. 21 music students also participated in an individual semi-structured interview after the intervention. The post-intervention mindfulness scores for both questionnaires increased significantly compared to the pre-intervention scores. As a result of the interview, it was shown that the participants became more aware and focused on instrumental lessons, and also became less self-critical and developed an increased awareness of their body, which improved their learning of instrumental techniques. The participants also talked about improving communication between the teacher and students. In the instrumental practice lessons, participants reported more effective, efficient and creative practice and said that mindfulness exercises helped them cope with issues that arise during practice. The participants also talked about improving listening skills and improving social cooperation at ensemble rehearsals. They reported that mindfulness strategies had a positive effect on the level of anxiety from music performance, and described changes in perception of time, increased expressiveness and positive effects after performance (Czajkowski et al, 2022).

The effect of immersion in virtual reality with sound on eye contact, aimed at focusing attention for aspiring wind band conductors, was studied. Participants (n=34) included a control group (n=12) and two virtual reality groups with (n=10) and without (n=12) head tracking. Participants practiced such classes twice a week for four weeks. Individual video recordings of live ensemble sessions before and after the course were used as pre- and post-test activities. There were no significant changes associated with immersion in virtual reality. Further analysis with a large data set (n=68) showed that those who worked with sound (n=34) significantly increased eye contact for the fast part of the musical fragment. The results show that, firstly, a sense of reality is created during immersion in virtual reality and, secondly, the use of sound during assessment can be useful in improving the conductor's eye contact (Orman, 2016).

Thus, there is a limited number of studies focusing on this particular topic, insufficient attention to the issues of students' personality development and self-determination in the context of teaching wind instruments, conducting and working with wind ensembles, lack of detailed analysis of pedagogical approaches and methods used in teaching this category of students, the need for more empirical studies confirming the effectiveness of various teaching methods and pedagogical strategies in this area, as well as The development and application of new technologies may be a promising area of research in this area.

CONCLUSIONS

Music is the art of sound, involving a person in the process of interacting with it through hearing (for the listener), symbols (for the composer), an instrument (for the musician) and the control process (for the conductor). This art is multifaceted, and it will take many years to learn any of the ways to play music or create it. The issues of training musicians of different directions are still relevant today, therefore, consideration of the psychological and pedagogical aspects of music education is becoming even more acute in connection with recent research in the field of general pedagogy in general and music education in particular. The development of theory and practice in modern pedagogy has made it possible to take a fresh look at the educational processes in higher music education, analyze and re-evaluate existing teaching methods and initiate the development and implementation of new educational approaches that meet the realities of modernity.

The paradigm of classical music education, in which the student is the performer of the teacher's tasks and the direct successor of his knowledge and experience, and the teacher continuously and single-handedly determines the vector of students' learning, has remained in the past. The relevance of the "authoritarian" approach to teaching is irretrievably outdated; it has been replaced by a new approach – more democratic and freer. The psychological and pedagogical aspects of this new educational approach are based on humanistic values, respect for the personality of not only the teacher, but also the student, the availability of creativity unconditionally, and not in connection with status, more informal relations between teacher and student, as well as the use of new resources and formats of classes. These include the widespread use of online learning in connection with the COVID-19 pandemic, and the use of the Internet to access various types and forms of information and content, and the use of virtual reality to expand their musical experience.

The informal style of teaching of students of higher musical institutions makes it possible to develop musical talents without compromising the personality. Internal motivation is created through positive emotions caused by experience during music lessons, so creating a friendly atmosphere in the classroom for students, providing opportunities for creativity and respecting the unique personality of each of them is a new paradigm of music educa-

tion. Research findings are specific to a particular cultural or geographic context. When studying music education and psychology, it is important to consider cultural and contextual sensitivities, as approaches and practices may differ across countries, regions, or musical traditions. Cultural differences can affect perceptions, values, standards, and approaches to music education.

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