

Analysis of research on active music teaching at primary education: The case of Russia

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Abstract

The purpose of the study is to determine the degree to which active teaching methods influence the music education of modern children based on theoretical background and empirical and experimental studies at Russian experiences. In this study, document analysis technique, one of the qualitative research techniques, was used (citations). Research on active music education were determined and examined. Within the scope of this research, articles and books related to active music education were selected. These articles were analyzed thematically and reported. When the articles about active music education were examined, they were discussed under two thematic titles. These; Using Methods on Active Music Teaching and Implementation of Active Music Teaching at Class, Game-based Instruction at Active Music Teaching, Assessment of Music Lesson. As a results of study; due to the age and the features of information perception, modern children master music better if one develops the skill of problem statement, finding the ways of solving the problem and its actual solution, when the student is an active participant in the education process, turning from an object of influence into a subject of the learning and creative activity. During experimental work, the authors identify the effect from applying specially developed and described in the article active methods and forms of working with children during music lessons. The results of the experiment prove that active methods of teaching music form a positive learning motivation, increase cognitive activity in students, promote independent study and the understanding of large amounts of educational information, foster heuristic abilities and unconventional thinking as well as universal learning and creative skills and abilities.

Keywords

music education, problems of teaching modern children, activation of cognitive activity, learning and creative activity.

Introduction

In the era of globalization, informatization and electronic-digital forms of communication, a person's intelligent and value-based attitude to reality gives way to superficial exchange of information and pragmatic use of tech-

nology. The creative manifestations of the personality are being increasingly absorbed by the mass consciousness and the collective mind. Currently, there is a decrease in active social communication and cognitive initiative in the children's environment, caused

by pragmatic approaches to life, deformation of interpersonal relationships and consumerism in setting life goals. The problem of the constant growth of the information environment around a person and the isolation into the world of virtual communication causes a change in the algorithm for processing and filtering information and often comes down to a demonstration of nihilism and a lack of desire to take initiative (Shoniya, 2017).

Researchers emphasize the problem of insufficient development of creative skills and a creative attitude to the world in modern children, the skills that allow the children to see the beauty in works of art and the environment as well as improve the world around them. Lysykh and Pak (2012) and N.T. Shoniya (2017) note the superficial perception of a large number of information facts without further analysis and application to fundamental life processes. The child becomes a “hostage” of the virtual space and, instead of development, receives an adaptive adjustment to the multi-channel information field (Erosh, 2011).

Subtitle: Effective Teaching Music

To solve these problems, one needs to search for resources that will help one to balance modern contradictions in the field of informatization and the child’s personal development. In view of this, we can highlight the positive effect of using active methods of teaching music which are described in serious academic developments by Blednykh (2014), Vakhrusheva (2008), Erosh (2011), Kalinina (2003), Morozova and Pereverzeva (2019), Ostapenko (2020), Shlykova (2016), Pereverzeva et al. (2020a) and many others. However, the degree of

influence and impact of active methods of teaching music on the development of children, tested in practice, have not been covered in the academic literature, and have not been studied from the perspective of the problems of the children’s insufficient cognitive activity development, heuristic thinking and creative skills in general necessary for a person’s productive life.

Music teaching is characterized by using certain forms, methods and techniques of creative teaching and development in music lessons (Bezborodova, 2018; Erosh, 2011; Morozova, 2017; Toropova, 2016). Among the innovative methods and forms, active teaching methods stand out as the most efficient at this stage of the education system development around the world. Modern pedagogical technologies contain a wide range of methods, means and forms of working with students aimed at the comprehensive development of every child’s personality. These technologies include:

- development training;
- research-based teaching methods;
- learning through lectures and seminars;
- problem-based learning;
- project-based learning methods;
- gaming or game technologies;
- a “portfolio” system of innovative assessment;
- multilevel training;

- the method of “debates” or “battles”;
- learning in cooperation;
- case-based method or the method of specific situations;
- collective training system;
- the technology of block-modular learning;
- information and communication technologies;
- project activities;
- workshop technology and others (Kalinina, 2003; Morozova & Pereverzeva, 2019; Rigina, 1982).

According to Shlykova (2016, p. 94), “modern methodological approaches are based on teacher-student interaction at the level of co-creativity; playful entry into the atmosphere of the lesson; familiarizing the whole class with musical activity, considering the individual characteristics of each student”. However, due to the novelty, active methods require practical testing and assessment of the actual efficiency of impact on children. For this purpose, experimental work has been carried out, the results of which are presented below.

The hypothesis of the study is that active methods of teaching music, in addition to influencing the comprehensive and harmonious development of the child, have an additional effect on the child’s cognitive activity and initiative, form a positive learning motivation, stimulate independent activity, foster heuristic

abilities and unconventional thinking. Music evokes an emotional response in a person, and therefore, like no other art, contributes to the development of universal educational and creative skills, so the familiarization with music seems to be one of the most efficient ways of forming a creative attitude to the world among representatives of the information society.

Methods

Design of Study

One of the most important topics in music education is how to do active music education. A lot of research has been done on this subject in Russia (Sergeeva, 2013; Toropova, 2016; Khutorskoi, 2005; Bezborodova, 2018). In this study, it is aimed to make a descriptive analysis of the researches on active music teaching. In this respect, the problem of this research is that in modern education, the time frame for learning music is narrowing, requiring today’s students to acquire knowledge in a short time. In addition, over the past 1.5 years, there has been a forced need to participate more in distance learning. This requires teachers, on the one hand, to improve the teaching methodology and, on the other, find approaches to increase the effectiveness of the development of cognitive initiative in schoolchildren, as well as their non-standard thinking and independence in educational and creative activities.

Research Model

The research methods included theoretical analysis and methodological development of forms of working with children during music lessons, testing, experimental work on the use of active teaching methods, followed by a qualita-

tive and quantitative assessment of work results. In this study, document analysis technique, one of the qualitative research techniques, was used (Erosh, 2011; Ostapenko, 2020). Research on active music education were determined and examined (Morozova, 2017; Pereverzeva, et al., 2020a; 2020b).

Documents/Sampling

Within the scope of this research, 13 articles and 7 books were selected in the search made with the keyword “active music teaching”. These sources were analyzed thematically and reported.

Results

Theme 1. Using Methods on Active Music Teaching

Testing children before and after the experiment makes it possible to objectively assess the degree of influence of active methods on the musical development of children.

Through theoretical analysis, we identified innovative pedagogical technologies that corresponded to the principles of active teaching methods:

- The technology of development education is a problem-based presentation of educational material which partially determines the students’ search or independent project research (Vakhrusheva, 2008);
- Technology for the development of critical thinking - a clash of students’ life ideas with scientific facts (Nevzорова & Semenov, 2020);
- Information computer technologies - the creative plan should contain

problems or tasks that require computer technology to solve them, the use of ready-made digital educational resources (Sergeeva, 2013);

- The technology of individual-personal and practical-activity approaches - the students’ creative work, the ability to correct the work through self-control and self-assessment (Erosh, 2011);
- Technologies of scientific and philosophical approaches - hermeneutics, semiotics and semantics (Aksenova et al., 2020) as well as interdisciplinary and polyartistic approaches (Pereverzeva et al., 2020b).

That is why one prioritizes active teaching methods in modern pedagogy. According to the classification of active learning methods by Blednykh (2014), Vakhrusheva (2008), Ostapenko (2020), Khutorskoi (2005) and others, there are non-imitation and imitation (non-game-based and game-based) methods (Pereverzeva et al., 2020a). Among these methods, the most efficient in their application in music lessons in elementary school are the review and problem-based conversations (classes during the academic year), field classes with thematic discussion (attending a concert, festival, museum, etc.), competitions and music quizzes. The most relevant to the cognitive interests of children of primary school age are game-based (roleplaying, business, plot-roleplaying and intellectual games, game design, mini-contests) and imitation-game-based (discussion of options, holding a seminar, presentation lessons, concert lessons, quizzes, rehearsal lessons, performance lessons) teaching methods. Based on common approach-

hes, we have developed active methods of teaching music to children in primary schools.

As research shows, a person remembers only 10% of the read information that he reads, 20% of the heard information, 30% of the seen information, 50-70% of the information received when participating in group discussions, 80% of information received when solving problems on one's own and formulating conclusions and 90% of the information received with direct participation in educational and creative activities, including the independent statement of problems, and the search for solutions, and the formulation of conclusions (Lysykh & Pak, 2012; Nevzorova & Semenov, 2020; Shoniya, 2017). These data were considered in the development of innovative musical and pedagogical technologies which include: role-playing games, brainstorming, the method of associations, project activities, vocal-instrumental and dance improvisations, methods of active listening to music, field trip lessons, lessons-games, conversation lessons, competition lessons, discussion lessons, etc.

Theme 2. Implementation of Active Music Teaching at Class

Experimental work on the use of active teaching methods for children in music lessons consisted of three stages: the diagnostic stage which included the assessment of the level of training and residual knowledge of children about music as an art form (testing and survey) as well as the level of development of musical abilities and skills (method of problem-creative tasks); the formative stage when active teaching methods were actually used in music lessons; and the control stage when we evaluated

the efficiency of the applied methods. The experiment involved 126 students in years one through three of a general education school in Moscow. Diagnostics showed that most children reached a low level of general musical development, a little fewer were at the average level and very few had a high level of general musical development. The results obtained made it possible to assert the need to introduce active teaching methods for children of primary school age in music lessons as the most efficient in the formation of general musical culture and aesthetic taste, basic knowledge of music, the development of musical abilities, and most importantly - fostering the love for music as the most important in every person's life kind of art.

Active methods of teaching music to children include interactive ones. Innovative forms of work during music lessons developed based on interactive teaching methods now include "A polyphonic minute", "The harmony of signs", "Graphic visualization", "Voice acting" and others. We will give examples of the content component, the subject result and the metasubject result of using these forms of work in music lessons (Pereverzeva et al., 2020a).

Active teaching methods were used at all stages of the lesson - when presenting and reviewing new material, revising what was learned in the previous lesson and even when checking homework but the methods have a special effect when organizing students' independent work on a new topic and reviewing the material. Here are some examples of specific problems that were used when working with participants in the experimental group of schoolchildren (Sergeeva, 2013).

When studying the topic “Symphony Orchestra”, the students performed the task “Quiz” to identify musical instruments by sound. After the material was explained - the topic and the names of the instruments - the students listened to the sound of the instruments in the recording and then guessed which instrument had sounded, according to the video recordings of fragments of the musicians’ performances played back without sound (Toropova, 2016).

To engage the attention and increase the interest, the schoolchildren were allowed to play the instruments that were in the classroom - these were the piano, guitar, accordion, flute, drum, rattles and bells. The method of reviewing the material was the task “Business cards”, in which, as a homework assignment, the children independently made brief descriptions of musical instruments with photographs on small-format cards (Vakhrusheva, 2008).

Active teaching methods were also used

when presenting new material. Thus, the method of problem-based presentation was used in the classroom for the most complex topics related to musical genres, musical expressive means and modern music styles (Khutorskoi, 2005).

Theme 3. Game-based Instruction at Active Music Teaching

Solving the crossword puzzle became the basis of the lesson on “Genres of vocal music” (figure 1). First, the children were shown a presentation that included the main material on the topic: the names and main characteristics of vocal genres (song, sentimental ballad, folk couplets, aria, duet, cantata, oratorio, etc.), accompanied by illustrations (photographs and video clips of musicians’ performances). To review the material, the schoolchildren, divided into two groups, developed crosswords using cards with definitions and descriptions of vocal genres, and then the groups exchanged crosswords and solved them (Pereverzeva et al., 2020b).



Figure 1. Solving the crossword puzzle

The topic “Genres of instrumental music” was presented in the form of an adventure game: schoolchildren watched a short film (20-25 min.) about the music of different nations and the dances of European countries - minuet, waltz, tango, gigue, polonaise, etc. Each dance was performed in national costumes, the musicians played mostly on folk instruments, videos were recorded in different countries - all this was incredibly fascinating and delightful for the children. After such an “adventure”, the students enjoyed doing their home assignment “Info-Carousel”: each of the children made a rotating round table from a large piece of cardboard (like in the TV game show “What? Where?

When?”) with many sectors which contained the names of dance genres of different nations. Students had to remember the country of origin for each dance and a description of its main characteristics, and then rotate the table and determine the name of the dance, which they had to tell about. In the next lesson, a “blitz-quiz” was held - a game “What? Where? When?” dedicated to the dances of different nations, in which the pieces of a rotating table made by the students were used. This topic was continued by the study of other genres of instrumental music in the form of an independent work called “Expertise”, where the students carried out an “examination” of a particular genre (figure 2).



Figure 2. Genres of instrumental music

To review the studied material, one can use such active methods as thematic games “True or not?” (search for matching terms and definitions), “Plastic intonation” (movements to the music for different dances), “Verbal painting” (description of the music one listened to - one can choose only adjectives, verbs or nouns),

“What have I not forgotten?” (students retell the most memorable moments of the lesson using vivid figurative speech), “Applause” (students clap when the teacher correctly names an instrument or a particular notation sign), “Confusion” (students arrange cards with musical notes and their names, which are delibera-

tely placed incorrectly) and role-playing games such as “Wise Owl” (an expert is chosen among the children who asks the others questions on a new topic, the others answer, and the one who answers the best becomes the next expert), “Letter to oneself” (describing their impressions of the music the children listened to) and “Teacher and student switch places” (showing presentations prepared and evaluated by the students). Therefore, the topic “Program music” ended with the homework “Letter to myself”, in which each student described the impressions of the piece of program music the student had listened to and compared them with the student’s own experiences and feelings. The most interesting were the “letters” which described the impressions from the plays of the cycle “The Carnival of the Animals” by C. Saint- Saëns and “Pictures

at an Exhibition” by M.P. Mussorgsky.

At the lesson devoted to musical expressive means, the participants of the experimental group played out the problem situation “If I were a composer” and designed musical images based on already mastered expressive means and performing techniques. Thus, the children were asked to choose several paintings by artists and suggest how they could “provide a score” for the images - what kind of music the children would write as composers. When studying the topic “Fantastic images by A.S. Pushkin, images in Russian music”, schoolchildren solved a similar problem situation even before getting acquainted with musical works - the children assumed how Pushkin’s fairy tale characters would be embodied in music (figure 4).



Figure 4. Children images on the topic “Fantastic images by A.S. Pushkin, images in Russian music”

However, before mastering expressive means, the students got acquainted with the means through auditory analysis and the task “Find an analogy”: the students listened to plays from the “Children’s Album” by P.I. Tchaikovsky and selected an appropriate description of the nature of the music, for example, when playing “The Sick Doll”, students chose a card with the following description: “A sad

piece with a touching melody in which sounds similar to groans and pleading are heard” (figure 5). “Morning Prayer” was characterized as “a piece expressing a sense of peace, reverence and spiritual harmony. The melody is dominated by smooth melodious intonations, the rhythm is even, the tempo is moderate.” “Winter Morning” corresponded to the description “ghostly enlightened music

depicting a foggy frosty morning.” All this develops a sensitive ear for music, imagination and musical-analytical and associative thinking.



Figure 5. The task “Find an analogy”

The game “Music Quiz” was also held: when performing works known to students, tempo, register, mode, dynamic shades, etc. were deliberately changed so that it was difficult for schoolchildren to recognize the compositions (figure 6). However, the very expectation of the game and the feeling of competition incredibly motivated and interested children in studying the educational re-

pertoire included in the program of the “Music” subject. The technique of activating the educational and creative work of the student leads to the development of analytical skills, musical abilities, memory and thinking in general: students learn to compare and contrast musical works, highlight the distinguishing features, independently systematize knowledge and apply knowledge in practice.



Figure 6. The game “Music Quiz”

Finally, the most efficient of the active methods of teaching music to children in primary school is the method of creating an artistic context that corresponds to the polyartistic approach to teaching different types of art and, at the same time, is personality- and practice-oriented. The factors that determine the efficiency of this method are the use of analytical abilities and methods of associative thinking, the search for analogies and connections between different types of art and going beyond music into other spheres of life. Thus, musical works be-

come clearer and closer to schoolchildren, get deeply into consciousness and become a part of their life. The creation of an artistic context can be a selection of works of music, painting, literature and architecture close in mood, image or content component, supplementing this range with one's creative projects: drawings, poems, impression-based compositions, presentations, etc. Let's give an example of pictorial analogies of the piano preludes by C. Debussy "La cathédrale engloutie" and "Feuilles mortes" found by schoolchildren (figure 7):

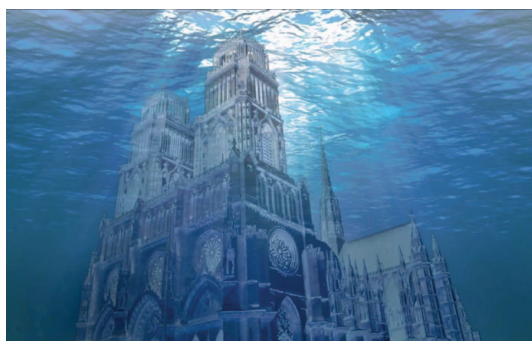


Figure 7. Pictorial analogies of the piano preludes by C. Debussy "La cathédrale engloutie" and "Feuilles mortes" found by schoolchildren

Theme 4. Assessment of Music Lesson

At the final stage of the experimental studies, to assess the efficiency of using active teaching methods during music lessons for children in primary school, a repeated assessment was carried out of the level of the children's possession of residual knowledge (knowledge of the studied children's songs, musical instruments and genres, means of musical expression, etc.), the level of development of musical abilities (repeat an unfamiliar melody after the teacher, determine the pitch of sounds and distinguish between major and minor), as well as the skill of auditory perception and the ability to emotionally experien-

ce and understand music (sing a song in a certain spirit, determine musical emotions from a sounding fragment, describe impressions in words from a piece of music). Schoolchildren learned all this in music lessons, and active teaching methods, lesson scripts, exercises and assignments were developed for all these components of general musical culture (Ostapenko, 2020).

The assessment of the level of the residual knowledge in children was carried out traditionally - using the method of interviewing schoolchildren on the topics covered which included test tasks on the studied works, musical instruments, vocal and instrumental genres, musical

expressive means, musical emotions and the relationship between music and other types of art. The test consisted of 30 questions and tasks. Testing took place both in the experimental and in the control groups of children in primary school to objectively assess the efficiency of the methods used in the process of teaching children from the first group (Rigina, 1982).

The results were predictable: the children from the experimental group coped with the test tasks much better than those from the control group. A high level of academic performance, a high level of knowledge of the studied topics and high and medium levels of development of musical abilities and mastery of the skills and abilities of musical activity achieved by the students of the experimental group in comparison with the control group proved the efficiency of specially developed methods used in music lessons in years one through three of general education schools. Moreover, other advantages were discovered during the use of active teaching methods (Morozova, Pereverzeva, 2019).

Active teaching methods made it possible to increase the interest of schoolchildren in the material being studied, take an active position of the “earner” of knowledge in the educational process as well as comprehensively and thoroughly investigate new topics by searching, analyzing and evaluating information. Moreover, active teaching methods help to achieve other, equally important goals and objectives of the educational process:

- the formation of positive learning motivation;

- increasing the cognitive activity of students;
- active involvement of students in the educational process;
- promotion of independent activity;
- development of thought processes - memory, thinking, logic;
- efficient assimilation of a large amount of educational information;
- development of creativity and unconventional thinking;
- development of the communicative and emotional spheres of the student’s personality;
- determination of conditions for the manifestation and development of the individual and personal capabilities of each student;
- development of skills for independent mental work;
- development of universal educational and creative skills and abilities.

Modern textbooks on music, as a rule, contain only certain forms of work with children based on active methods (Sergeeva, 2013; Suslova, 2015). The approach we proposed was based on their consistent application. Active teaching methods were smoothly included in all stages of the lesson. Thus, the emotional attitude at the beginning of the lesson provides motivation for learning activities; the creation of a problematic situation actualizes and fixes the difficulty

in educational activities; problematic dialogue allows one to identify the causes of the difficulty; interactive forms of classes, tables, presentations, whiteboards, problematic situations and project assignments help to determine the ways out of difficulties in educational activities; project-based, somewhat exploratory, research activity leads to the choice of ways to implement the project; group and pair work with educational materials, the fulfillment of training tasks determine the primary revision with talk-through; self-control and self-esteem accompany independent work with self-testing against a standard; working based on reminders and interactive materials ensures inclusion in the knowledge system and activates the revision and review; finally, the final self-examination and self-assessment of the student implement the reflection of educational activities in the lesson. A primary school graduate goes through all these stages and forms of educational activity thanks to the use of active teaching methods (Bezborodova, 2018).

Conclusion

As shown by the experimental studies, the use of the above methods and techniques contributed to the development of students' ability to formulate a problem, find ways to solve a problem and its solution. All this promoted a cognitive initiative, developed unconventional thinking and independence of children in their educational and creative activities. The student became an active participant in the learning process, turning from an object of influence into a subject of their own activity.

The significance of the research findings lies in the fact that active teaching met-

hods should be applied consistently due to changes in the ways modern children perceive information. In modern children, an intelligent and value-based human attitude to reality and a creative attitude to life give way to superficial information exchange and pragmatic use of technology.

Recommendations

The results of the research - specially developed and described in the article active methods and forms of working with children in music lessons - can be used in further studies related to the development of musical abilities (lateral hearing, rhythmic feeling, memory, and thinking).

More accurate results could be obtained from an empirical study of the impact of active methods of teaching music on an international scale and the use of large empirical data for analysis, however, these results allow us to speak about the efficiency of implementing the developed methods in practice.

A comparative analysis of the results of mastering certain skills and abilities of musical-creative activity using traditional (explanatory-illustrative) and game teaching methods considered in this work is also promising.

Active teaching methods that have proven their effectiveness should be included in textbooks for teaching music to children and implemented into practice. The most useful of them for young musicians should also be selected. Further research is required by the issues concerning the effectiveness of the use of active methods in teaching older children, the possibility of accelerating the

process of learning music through the use of games and problem-based tasks, and the mechanism of the impact of active methods on perception and cognition of musical images.

The limitations that we encountered in the research process were related to the introduction of game methods into the curriculum, as well as the material base. The main difficulties in the diagnostic process were in the selection of criteria and assessment of the level of development of musical abilities and skills as components of general musical culture. The criteria were chosen based on the development of children's song repertoire. However, modern schoolchildren are closer to the repertoire of mass music; therefore, it is advisable to develop new criteria based on new musical preferences and interests of modern children.

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