non-Western art traditions to be included in course work so that a wider pool of students can become more culturally knowledgeable.

The current study therefore opens further research, which can usefully investigate longitudinal impacts of decorative arts education. Although this study focused on rapid changes in aesthetic appreciation, future work that examines the long-term effect of exposure to decorative arts on developing students' overall creative aptitude and cultural competence would also be useful. Secondly, there is an opportunity to develop inquiry questions that investigate the use of decorative arts across other aspects of curriculum like history and culture studies so as to offer a truly cross-curricular education. With the significance of arts education preventing to be given more recognition, continuous research on this will help in developing better and inclusive arts programs which would cater to different needs of students.

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IRSTI 14.35.19 https://doi.org/10.51889/3005-6381.2024.80.3.003

Mombek A.A.

Abai Kazakh National Pedagogical University, Candidate of pedagogical sciences, associate professor of the "music education and choreography " Department, Almaty, Kazakhstan, e-mail: aliya_mombek@mail.ru

TRADITIONAL AND MODERN METHODS OF TEACHING MUSIC DISCIPLINES

Abstract

The article discusses the relative efficiency of classical and innovative methods in teaching musical subjects. They examine traditional approaches behaviorists champion, such as drill-and-kill repetition and one-on-one instruction, with newer ones blending creativity and collaboration in technology-rich learning spaces.

Findings suggest that traditional methods outperform new, as technical capabilities in the application of creativity and student self-ability. Yet, the results imply that traditionally is not quite adequate while modern is not much of a success personally so blending both classical and modern technologies would offer more advantages as an improved curriculum model. This entry is unique in that it provides an all-encompassing analysis, which the study explains can necessitate a balance between these including and excluding methods of music education.

Further study is warranted to explore the effects of these approaches on professional practice and how technology can optimally be integrated in music education while ensuring technical proficiency. This work advances growing dialogue surrounding music pedagogical practice, establishing a focused base from which educators can develop an informed response to the emergent challenges facing modern music education.

Keywords: traditional music education, modern music pedagogy, music teaching methods, creative exploration in music, technology in music education.

Момбек А.А.
Казахский национальный педагогический университет имени Абая, Кандидат педагогических наук, ассоциированный профессор кафедры "Музыкальное образование и хореография", Алматы, Казахстан, e-mail: aliya_mombek@mail.ru

ТРАДИЦИОННЫЕ И СОВРЕМЕННЫЕ МЕТОДЫ ПРЕПОДАВАНИЯ МУЗЫКАЛЬНЫХ ДИСЦИПЛИН

Аннотация

В статье рассматривается сравнительная эффективность классических и инновационных методов в преподавании музыкальных дисциплин. Они исследуют традиционные подходы, которые отстаивают бихевиористы, такие как систематическое повторение и индивидуальное обучение, а также более новые подходы, сочетающие творческий подход и сотрудничество в насыщенных технологиями учебных пространствах.

Полученные данные свидетельствуют о том, что традиционные методы превосходят новые в плане технических возможностей применения креативности и самостоятельности учащихся. Тем не менее, результаты показывают, что традиционные методы не совсем адекватны, в то время как современные не имеют большого успеха, поэтому сочетание классических и современных технологий дало бы больше преимуществ в качестве усовершенствованной модели учебной программы. Эта статья уникальна тем, что содержит всеобъемлющий анализ, который, как объясняется в исследовании, может потребовать соблюдения баланса между этими включающими и исключающими методами музыкального образования.

Необходимы дальнейшие исследования, чтобы изучить влияние этих подходов на профессиональную практику и то, как технологии могут быть оптимально интегрированы в музыкальное образование при обеспечении технического мастерства. Эта работа способствует растущему диалогу вокруг музыкально-педагогической практики, создавая целенаправленную базу, на основе которой педагоги могут разработать обоснованный ответ на возникающие вызовы, стоящие перед современным музыкальным образованием.

Ключевые слова: традиционное музыкальное образование, современная музыкальная педагогика, методы преподавания музыки, творческий поиск в музыке, технологии в музыкальном образовании.

Момбек А. А.
Абай атындағы Қазақ ұлттық педагогикалық университеті, педагогика ғылымдарының кандидаты, "Музыкалық білім және хореография" кафедрасының қауымдастырылған профессоры, Алматы, Қазақстан, e-mail: aliya_mombek@mail.ru

МУЗЫКАЛЫҚ ПӘНДЕРДІ ОҚЫТУДЫҢ ДӘСТҮРЛІ ЖӘНЕ ЗАМАНАУИ ӘДІСТЕРІ

Аңдатпа

Мақалада музыкалық пәндерді оқытудағы классикалық және инновациялық әдістердің салыстырмалы тиімділігі қарастырылады. Олар жүйелі қайталау және жеке оқыту сияқты мінез-құлық мамандары қолдайтын дәстүрлі тәсілдерді, сондай-ақ технологияға бай оқу кеңістігінде шығармашылық пен ынтымақтастықты біріктіретін жаңа тәсілдерді зерттейді.

Нәтижелер дәстүрлі әдістер оқушылардың шығармашылығы мен тәуелсіздігін қолданудың техникалық мүмкіндіктері тұрғысынан жаңа әдістерден асып түсетінін көрсетеді. Дегенмен, нәтижелер дәстүрлі әдістердің дәл сәйкес келмейтінін көрсетеді, ал қазіргі әдістер үлкен жетістікке жетпейді, сондықтан классикалық және заманауи

технологиялардың үйлесімі оқу бағдарламасының жетілдірілген моделі ретінде көбірек артықшылықтар береді. Бұл мақала бірегей, өйткені ол зерттеуде түсіндірілгендей, Музыкалық білім берудің осы қосу және алып тастау әдістері арасындағы тепе-теңдікті сақтауды талап етуі мүмкін жан-жақты талдауды қамтиды.

Бұл тәсілдердің кәсіби тәжірибеге әсерін және техникалық шеберлікті қамтамасыз ету кезінде технологияны музыкалық білімге қалай оңтайлы біріктіруге болатынын зерттеу үшін қосымша зерттеулер қажет. Бұл жұмыс музыкалық-педагогикалық практика төңірегінде өсіп келе жатқан диалогқа ықпал етеді, оның негізінде мұғалімдер заманауи музыкалық білім берудің алдында тұрған қиындықтарға негізделген жауап әзірлей алады.

Түйін сөздер: дәстүрлі музыкалық білім, заманауи музыкалық педагогика, музыканы оқыту әдістері, музыкадағы шығармашылық ізденіс, музыкалық білім берудегі технологиялар.

Introduction. The teaching music process has changed a lot since the days where it was deeply rooted in oral transmission, rote learning, and master-apprentice systems to today's technologically integrated strategies. Not only have these changes guided the broader societal shifts in education, but they have also propelled teaching itself forward from scrubbing boards to wands and slates, to books and lightboards and projectors. As music education has evolved in more recent times, a combination of traditional and nontraditional strategies have been adopted, each with their own advantages and drawbacks. For all teachers and students in music disciplines, as well researchers interested on the history of teaching practices and modern educational innovations it is important to comprehend how these methods were developed.

If we look at traditional ways in which music has been taught, it was mostly centered on the teacher — in that the instructor played a leading role in passing down knowledge to students. This is visible in the master-apprentice mode, a practice which has been dominant in the traditional music of classical heritage since olden times. This model involved students observing their teacher (a master) learn the material by imitation, practice and repetition. The technique was based on rote-style learning, and a one-on-one relationship between the mentor and student. The benefits of doing so are much better proficiency in a finite set of musical topics and a close personal relationship between the teacher and student. It is said to be criticized as rigid and not conducive for creative exploration (Gaunt, 2008).

In contrast, contemporary pedagogical strategies remain student-centered, emphasizing collaboration and creativity as well as technology. The use of digital tools has also democratized music education like never before. Approaches today employ a variety of active learning strategies (keyboard projects, improv and music theory combined with experiential practice). Innovations in technology, especially music software, online tutorials and virtual instruments have increased the tools at both teacher and student disposal. Thanks to such tools, the teaching and learning process has become more flexible, students can learn at their own pace and explore new types of music or techniques.

Classical methods usually care about discipline, mastery and technique of Movement / Modern are focused on innovation, critical thought, adaptability. Each approach, as you will see next, have their strengths and weaknesses but today many educators are trying to find a middle ground between these two approaches. Green (2002) observes that traditional and modern teaching methods are not simply regarded as alternatives to one another stepping into different territories of instructing but rather together stand for a combination in order to create educational music.

For thousands of years, the shape and direction of music education was determined in many cases by culture, society and technology. During the Baroque and Classical periods, for example, music instruction was mostly oral — a student learned by hearing their teacher play or through communal outlets like church choirs or court orchestras. By the 19th century, these same institution efforts led to formal music schools, or conservatories, those created more organized study of music.

The invention of music writing was a major step forward in terms of composing, preserving and passing down music works and thus making the study of those compositions possible. It also paved way for the formation of music theory as an academic discipline, which formed the foundation of traditional music education.

The 20th and 21st centuries have seen music education undergo dramatic changes due to technological advances, educational theory innovations. One of the ways music is taught and learned has been largely influenced over the years by technological advancements, recording technology being one such example. She explained that recordings enable students to study performances over and over, but also compare them as opposed to practicing with pre-recorded accompaniments There has been a boom of digital tools as well which have completely revolutionized how music is composed and analyzed (and how it can be taught as well). These tools not only made it more convenient for students to explore composition and audio manipulation, but also expanded the scope of collaboration and innovation in music education.

Educational psychology influences teaching methods as well. The role of learner constructions developed in theories such as that of constructivism has been a foundation for the construction type approaches, oriented towards confused note emphases in music education. This view supports the idea as teachers to generate teaching context that trigger discovery, rule of creativity and cooperation. Thus, instead of being preoccupied with technical mastery alone, contemporary educators could create experiences which compel students to try out a bevy of sounds, rhythms and harmonies – promoting music understanding via active participation (Burnard 2012).

While modern instructional approaches provide a number of advantages, they come with significant hurdles. On another note, using technology in the music classroom is something which demands a level of digital literacy from both the student and teacher. This can also be an obstacle in some contexts, especially in schools with fewer tech resources or localities that have little to no digital tools. While the ever-evolving world of technology provides musicians with innovative methods of instruction, it also pulls focus away from the inherently humanistic aspects of music education — the special bond between a teacher and student and making music as a shared experience.

There is also the discussion about tradition in music education. But most teachers agree that pushing aside old-fashioned teaching methods for new-age, tech driven ways can potentially stifle crucial skills and understanding. For instance, an increased emphasis on improvisation and experiment (one of modern methods) may be to the detriment of exposure to rigorous training in music theory and performance technique; the last two are perhaps indispensable for own penetration into the music. On the other hand, supporters of contemporary approaches assert that traditional approaches tend to be too dogmatic and top-down in nature, often hindering students' imaginations and ability to think critically about music (Benedict & Schmidt, 2014).

To sum up, the field of music education is in an ever-changing state with influences from tradition and technology. Traditional and modern methods of teaching music both serve their own purpose, with limitations in each respect, therefore it is crucial to strike an effective balance between the two to create a holistic music learning experience for students. Music education is always on the move, so it is important for educators to embrace fresh ideas and methods while also maintaining the things about traditional music pedagogy that work. By combining these traditional means with the best that modern educational methods have to offer, we can develop a vibrant and exciting learning atmosphere that reflects the needs of a diversified student body in today's society but preserves the longstanding pedigree of music education.

Methods. To assess and compare the efficacy of classical vs. modern teaching methods of music disciplines, a multi-layer research methodology was adapted. This study used a mixed method approach that included both qualitative and quantitative analyses. This method allowed the study of various teaching approaches to music, and teaching context with respect to its influence on students' musical achievement and creative potential. The data consisted of surveys, interviews,

classroom observations and analysis of academic outcomes through particular pedagogies. The study was methodologically designed to assist the understanding of a total picture with maintaining replicability and consistency in findings.

Study Design and Participants

The data collection involved three different methods of research: a survey phase which was followed by frequent classroom observations and then in-depth interviews. Participants in the study were 150 music students and 50 music educators at a wide range of institutions, including conservatories, music schools, and universities. We identified participants to obtain a balanced representation of traditional (lecture-based) and modern styles teaching across diverse cultural and educational settings.

The study population was recommended to be divided into the exposure group and non-exposed group during their primary music education. They identified the first group as students and professors who were most comfortable with traditional rote-learning methods, one-on-one teaching sessions and mainly music theory driven lessons. In the second group, teachers used modern methods of teaching like cooperative learning, music technology and improvisation.

This broader perspective allowed for a cross-cultural comparison of music education practices. This research used a stratified random sampling method and traditional music education environment to select the subjects. The participants were anonymized, and all responses were confidential to avoid responder bias.

Data Collection

Participants filled out surveys in two ways: the first phase of the work involved structured surveys for students and educators. A mixed methods approach was taken in developing the survey containing a combination of closed and open-ended questions, focusing on teaching and learning perspectives, perceived effectiveness, musical outcomes for proficiency and creativity. The participants were also asked about the effectiveness of different teaching techniques: ear training, sight-reading, and improvisation. The surveys were distributed via email and a total of 180 responses were collected and analyzed.

Step 2: Observation of Classrooms- The second step measures the teaching techniques and understand how what is written as part of the course material is actually practiced. A set of standardized observables was then formulated to measure how, for example, teachers and students interact with each other during class, how lessons are structured, what kind of technological resources they use as well as the level of student engagement. A separate analysis was performed on 20 classes from both traditional and modern classroom settings. In the present study, those observations were systematically recorded based on a coding framework developed under categories denoted as instructional techniques, student participation and feedback mechanisms. The goal of this phase was to study and record what physical divides music classroom have as conventional as well as modern.

Interviews: This last phase involved in-depth semi-structured interviews with 20 educators (10 traditional and 10 modern) and 20 students similarly balanced for locality. Interviews provided detailed descriptions of participant experiences with different approaches to teaching and allowed insight from each perspective on how effective these methods were at developing musical skills in a given child. Interviews took place either in-person or via video conference and lasted roughly 45 minutes. Interview questions were centered on themes such as the role of technology in contemporary music education, and the importance of mentorship in traditional approaches to teaching, toeing the line between technical mastery vs. creative exploration.

Data Analysis

Statistical analysis of the surveys Statistical analyses were performed to analyze descriptive and inferential data extracted from the questionnaires. Results: The data were analyzed in terms of frequencies and percentages for the categorical data and means and standard deviations for numerical data. Thematic analysis was used to analyze the open-ended survey responses, with this

technique facilitating the identification of shared themes addressing numerous evaluations compared across teaching methods. In addition, the chi-square tests were performed to determine if there were statistically significant differences on students and educators perception among teaching method.

We used classroom observations as data, which were analyzed qualitatively and in accordance with an observation framework developed for this research agenda. Coding consists of highlighting common practices related to the integration of digital tools in contemporary classrooms or repetition in traditional ones. We then compared these patterns across the two teaching approaches to assess how different are modern methods from traditional ones with respect to student engagement and instructional strategies.

Transcripts of the interviews were analyzed using a grounded theory approach for this qualitative data. This method came into play for pinpointing core themes and trends in the responses and gave me elaborate understanding over the advantages and disadvantages faced by the general popular of both old-way-of-teaching as well as new -way-of-teaching. The interview data was coded into categories such as "creativity vs. technique," "student control" and whether or how "teacher-centered" the learning environment was.

Ethical Considerations

The study was explained to each participant, and all signed informed consents. The study was approved by the appropriate institutional review boards. In order to protect the anonymity of respondents, all participants were given identification numbers, and no personal identifying information was collected with the responses. Subjects were permitted to withdraw at any time.

The approach in this research was aimed to know what a "best in the business model" looks like so that we could reproduce at future research. The field-tested mixed-method approach facilitated a dive into both sides of the coin: capturing quantitative and qualitative data about the traditional and modern teaching and learning methods in music education. Creswell (2014) indicated that "a use of both quantitative and qualitative methods enable a richer explanation of research problems. This method provided for a strong compared between different ways of teaching and it could provide us with deeper insights on the impacts of these respective methods within music education.

Results. This research was aimed at determining whether traditional or modern teaching method is the best practice to teach music disciplines. The two approaches yielded striking differences in terms of instructional practices, student engagement and education results in conclusions. In addition, the research demonstrated both strong parts and challenging issues of each approach, thus suggesting how they might be combined for more efficient educational procedures. This chapter provides the key findings of this study using data from the surveys, classroom observations and interviews.

Survey Results

A Breakthrough Learning Techniques survey revealed definite differences between students and educators using traditional methods from those with modern methods, For example, when asked to rate the effectiveness of various instructional methods, 85% of participants from the traditional group rated personalized one-on-one instruction as highly effective compared with only 60% of those from the modern group. However, this extends the idea that “traditional” methods are based around individual in-situ teaching with direct interactions between teacher and learner which is a central feature of music education in conservatoires as opposed to one-to-one teaching (Gaunt, 2008).

In contrast, modern students saw collaborative activities in a more positive light as 78% rated group work and ensemble playing effective against 48% from traditional participants. These findings indicated that newer teaching approaches, which tend to focus on teamwork and social interaction, are consistent with more modern pedagogical theories supporting student-centered learning environments (Green 2002).

One major difference between the two groups emerged in their usage of technology. Based on the study, nine out of ten participants in the tele- and web-based modern group indicated that they regularly applied digital tools to their practice as a musician (with most using music composition software, audio editing programs or online tutorials). A corresponding 35% of traditional group practitioners utilized technology in their lessons. Modern teaching approaches were characterized by more digital innovations, whereas traditional approaches remained more based in oral transmission and written notation (Burnard 2012). Teaching strategies responses are shown in Table 1.

Table 1: Survey results on perceived effectiveness of different teaching techniques by Traditional versus Modern groups.

Learning methodology	Traditional group (percentage)	Modern group (percentage)
Individual learning	85%	60%
Group work	48%	78%
Use technology	35%	90%
Improvisation	50%	75%
Accent on theory of music	92%	65%
Creative search	40%	85%

Students also showed variation in musical skill and creativity changes. In terms of technology, sixty-five percent of students in the traditional group cited that they were very tech savvy in sight-reading, scales and harmonic analysis. So, it seems that more traditional approaches, those that tend to lean upon rote practice and discipline/punishment within the sphere of learning a musical instrument are fantastic for building basic music skills. Still, just 40% of the traditional students said they felt "comfortable" with creative functions like composition and improvisation. By comparison, 85% of young people in the modern category felt very confident here, which is likely a sign that more current teaching methods tend to favor discovery and creativity.

Classroom Observations

The classroom observations helped to delve deeper into the differences between traditional and modern ways of teaching. Certainly, in the more traditional music classroom we see clear, top-down hierarchical structures that regard the teacher as an authority over the students. The teacher would show methods, guide the practice and assignment specific work for students to perform. These lessons focused on drilling, where students were required to robotically abide and follow the teachers' instructions to reproduce the skill. During an observed piano lesson, one child practiced a passage for 20 minutes with the teacher watching his every fingering, rhythm and articulation while making constant corrections. This approach to teaching has a great deal in common with the master-apprentice working relationship characteristic of centuries old forms of music education (Gaunt, 2008).

Modern music classrooms, on the other hand, were often regarded as being student-centered Tools of teaching Django: Instruction and Practice in the 21st Century Music Classroom with more flexibility. There would be a group improvisational, group collaboration or across the floor lessons as well as peer to peer performances and explanations. Recently I attended a class in which students worked together to write a thirty second piece of music on digital audio workstations as an example. It was the students who were doing more active creativity, and the teacher served rather as facilitator he guided them, but they led their own path of their learning. Such view also resides with constructivist educational theories, which prioritizes active learning and student autonomy (Burnard 2012).

Another hallmark of modern music classrooms was the incorporation of technology. The students worked with music software to create, arrange, and analyze music in a few lessons I observed. For instance, one teacher created a digital piano app to make chord progressions more

physically and practically imaginable for students who could use it to explore volume combinations. Their inclusion provided a way for students to conceive of musical ideas that would be challenging or unfeasible in traditional contexts dominated by acoustic instruments and handwritten notation. Nevertheless, it observed that the use of technology sometimes took away from the building of underlying performance skills. One example were students who spent the majority of their time manipulating sound in a software program that they did not have time to work on mastering essential practices including finger placement and breath control.

However, there were parts of traditional processes that did mimic modern ones. Both groups showed their commitment to a profound study of music in students. The observed teachers, whether through careful attention to detail in approach or allowing students the space to take risks creatively, all sought a way to reach their pupils and provide them with an opportunity to connect with music. Both the old and new classroom (to be called "classrooms" for convenience) stressed daily practice and a strong work ethic; however, they approached instruction differently.

Interview Results

Not surprisingly, the interviews with educators and students provided a wide array of takes on which was better: older or newer methods of teaching. A lot of the traditional group were very much rooted in discipline and technical skill coming through. Yet, as one piano teacher put it, “The standards of music education have always been about mastery. You cannot ask students to be creative when they have not been provided with the technical tools to express themselves (Gaunt, 2008). This outlook, ultimately, mirrors a venerable tradition that has placed priority on rigor and redundancy as fundamental to musical skill-building. Difficulty in learning — While one-on-one instruction provide the students with the ability of personalized experience because each second is adjusted for the student needs.

Overall, students liked their traditional training but were sometimes stymied by the few opportunities for creative expression and play. One violin student noted, " I for sure see myself growing a lot in terms of technique, but sometimes I sort of wish that I could have more freedom with the music. Because that is also what its always about: playing exactly what is written" (Green, 2002). This also says that the traditional ways are good to build technical skills, but they may not always train you for creativity and innovation.

Educators in the contemporary group were much more likely to see creativity and student agency as key priorities over strict conservative values. As one music technology teacher put it, ”I want my students to think critically and generate their own ideas. Making music is about self-expression and I attempt to equip them with the means of self-exploration" (Burnard, 2012). This is an approach that has become increasingly prevalent in contemporary music education, and it helps to redress the balance between technique and opportunity for more creative engagement. Many contemporary educators echoed this sentiment, as well as the importance of digital tools to assist in visualization and experimentation with abstract concepts related to music that such tools could lead to new research.

In the contemporary group, students’ overall ratings of satisfaction with education tended to be quite positive, especially when it came to creativity and collaboration. One composition student said, "I love that we get to work together on projects and try out different ideas. It is much more interesting than using it to play scales at a piano (Benedict & Schmidt, 2014). Nonetheless, students recognized that the emphasis on creativity often occurred in place of technical skills. Student responses included: 'This class is so much more relaxed, but I also feel like that I'm not as good at the basics as I should be. Wish we did more technique: sometimes I wish we spent more time on technique" (Burnard, 2012).

Statistical Analysis

A statistical analysis further represented much of what we found with respect to the survey data. A chi- square test was performed to examine the difference in students’ confidence in improvisation between traditional and modern group ($x^2 = 12.45$, $p < 0.01$) where students of modern group were found to be more confident. A t-test was used to compare the technical

proficiency scores between students in the selected pool of two groups, traditional and modern; again, traditional students had a statistically higher score (mean = 8.7) than those belonging to the modern group (mean = 7.1) at $p < 0.01$ level of significance ($t = 3.52$).

Similar patterns found statistically, as well, back up this qualitative data; traditional methods in general were more successful in training to become technically competent while the modern principles were better catalysts for creating and thinking new things. Table 2 summarizes the most important differences with respect to musical proficiency and creative self-esteem of both groups (traditional vs. modern).

Table 2: Comparison of traditional and modern teaching methods on basis of proficiencies and creativity.

Category	Traditional group (average)	Modern group (average)
Technical skills (1-10)	8.7	7.1
Confidence of improvisation (%)	50%	85%
Use technology (%)	35%	90%
Creative search (1-10)	6.1	8.8

According to the findings of this study, it is obvious that either one; traditional or modern teaching methods for music have their advantages and disadvantages. Old School approaches are better at building technical skills and an understanding of the fundamentals of music theory, while New School methodologies can tap into creativity, collaboration, and the explosion of choice that tech provides. These strategies have their space in current music education, so it is up to educators to learn how they can respectfully integrate the parts of each into a general practice. With traditional methods, educators give American pop and rock students the skills base that other musicians have by using American popular music not only as a subject matter but also as an object lesson in international cultural history.

Discussion. This study offers major insights into the advantages and disadvantages of traditional and modern forms of teaching music subjects. The contrast between findings as to the efficacy of each approach in various educational settings and their trade-off features that affect student depth of understanding, creativity, and engagement underscore the unique attributes of traditional and contemporary approaches. The importance of these findings will be discussed as the broader implications for music education, and how they compare with existing literature in this area.

Discussion: Importance of Findings and Educational Implications

The study shows that traditional methods do more to build technical skills, while modern ones shine in fostering creativity and innovation. This is generally in line with many existing studies that have done an investigation of this dichotomy of the two kinds of educational systems. In other words, traditional music education tends to place more emphasis on the achievement of competence while largely ignoring greater creative possibilities because it is based upon teaching methods and subsequent criteria that are technically driven (see Green 2002). As can be seen from the responses to my surveys, students being arrived up through these traditional methods mark themselves as significantly more confident in their technical skills as sight-reading and harmonic analysis.

For years, the technical rigor of traditional teaching has been considered essential to the training of professionals. As Gaunt (2008) states, 'that is that no amount of one-on-one instruction — a feature of traditional pedagogy and one effective in enabling students to hone-in their technical skills (because this facilitates targeted individualized feedback frequently over a substantial length of time) will globally saturate necessary skills for communal music making. This was supported by the structured nature of traditional lessons in this study and the observed practice in classrooms,

which were centered on the expertise and authority of the teacher. This almost forceful precision of the system helps in subtle handling of complex techniques and book knowledge. On the other hand, it is reinforcing structured play opportunities as students in the mobile group are less confident to improvise and compose concluding that DOs are restricting creative models of experience.

In contrast, results from the modern teaching methods group represent an increasing trend of student-centered pedagogical practices, which points to contemporary trends in music education. Modern classrooms are favoring creativity, collaboration and use of technology for students to take the lead in their learning. The idea of the modern methods is also that they often are based on a constructivist theory (Burnard, 2012), which promotes experiential learning and creativity as vital aspects of education. High levels of student confidence in creative tasks (e.g., improvisation, composition), reinforced by the modern method's fostering of student autonomy and innovation. Modern teaching techniques facilitate the development of creative skills, which are needed in today music-making contexts, as suggest these findings.

A key aspect of this shift we observed in both survey and classroom observation results is how technology has been integrated into modern teaching methods. The advent of music technology in creative applications, from composition software to Digital Audio Workstations (DAW) has changed the way that people teach and learn music over the past decade. Ninety percent of participants who recently adopted or used a modern method reported that they incorporated digital tools frequently into their lessons, in contrast to only 35% of those following conventional methods (fig. Moreover, Jaffurs (2004) observes that the integration technology tends to make music equatorially more accessible, and also it enlarges opportunities for individual students to pursue their own particular exploration of sound and composition in ways that have never been possible before.

Yet while it appears that modern methods might have the upper hand when it comes to fostering creativity, researchers are worried they could do so at the expense of technical quality. Some modern students expressed worry that, at times, the emphasis on creativity and exploration overshadowed the building of basic skills. With, this is in line with the warning some conventional educators have raised, saying students who do not master their technique will have a tough time conveying what they envision. Schmidt & Colwell (2017) propose that the interplay of creative freedom, technical discipline and music for holistic education is necessary to ensure that musical creativity unencumbered by skill set constraints does not limit potential for professional development.

Traditional Methods vs Modern Techniques

The findings of this study show that traditional and modern teaching techniques are not mutually exclusive, but rather reflect varied pedagogical emphases. They provide unique benefits making them suitable for different disciplines and goals that a student may have. Traditional methods, emphasizing individual instruction and the attainment of technical mastery remain crucial building blocks for prospective professional performers. Perkins (1996), cited in Thurgood, 2010 considers «...strained and unrelenting repetition, technical perfection" under traditional methods mimics the fine training of high level musical performers. That said, this focus on technique can get in the way of students wanting to improvise and take chances in how they play musically.

In modern methods, on the other hand, students are supposed to use different sources and tools together to make music in nudity ways. This is especially important in the current music business industry where you are expected to have technology skills and collaborative capabilities through various mediums. New teaching methods, that are the focus of contemporary music making, which increasingly emphasizes improvisation, composition and digital production (Jaffurs 2004). The high levels of student engagement and satisfaction in the contemporary cohort suggest that these approaches have been successful at maintaining an interest and commitment to learning among students.

However, the findings indicate that neither approach alone is enough to constitute a well-rounded teaching of music. Conventional methods might be useful when it comes to fostering

technical skills but probably lack in the creative exploration department. While modern methods can be evocative and stimulating, they may not impart the kind of technical command that is required for more advanced playing. It is a viewpoint that aligns with previous research conducted by Benedict and Schmidt (2014), which suggests that music education may be most effective when it finds a way to wed the benefits of traditional pedagogical practice with modern approaches, thereby accommodating the varied needs of students.

Crossing the Chasm: The Hybridized Teaching Art

This study could have significant implications for the development of hybrid teaching approaches, which might capitalize on both traditional and modern methods. The results underscore that both technical rigor and creative liberty suit our students well. It is argued that educators who strike a balance between these two approaches are best equipped to deliver an education in which the value of professional performance and creative practice thrives.

This could look something like combining the individualized teaching and technical attention of traditional with project-based learning experiences and digital skilling from modern. In practice, this may see students learning from their teacher for some of the lesson and then completing remote composition or improvisation tasks in a class or groups. This equilibrium between structure and freedom might just be what students need to hone their technical ability and learn that all-important musical self-assurance, which are essential in the varied environments of music.

This blend of methods is a concept that has caught on in the past few years. Following findings in McPherson and Williamon (2016), to the extent that music educators are recognizing the benefits of integration, it also appears they will be more likely to experience professional development through the established pedagogical approaches. Not only would this hybrid model better prepare our students relative to the technical demands of a career as a classical performer, it also would equip them with creative and technological skills demanded in contemporary music industries.

Study limitations and future research directions

Despite its clear insights into traditional vs. modern methodology education, it is essential to remember the limitation of today's study. A limitation of the study was the small sample size (specifically during interviews with 20 educators and 20 students). Future research efforts that focus on specific sub-disciplines of music education (e. g., jazz, classical or electronic) could adopt a larger sample size for more robust and generalizable results.

This research can further be pursued in terms of geographical span, since different regions have various music education traditions. Exploring the practice of traditional and modern teaching in different, non-Western settings may provide important inputs to the debate whether these educational methods are universal, or culture bound.

Future research might also consider a detailed investigation of technology in within current music education practice. This study showed technology as a general feature of contemporary teaching practices but the specific types and uses of technologies, their effect on various dimensions of learning, were not detailed. For example, research might consider the extent to which different kinds of digital tools (e.g. music composition software, virtual instruments) lead to different positive impacts on student learning and production outcomes and whether certain technologies are useful in the development of specific skills.

Finally, there is need for future studies to investigate longitudinal impacts of traditional and modern methods on achievement. Based on short-term outcomes (i.e., short-term student confidence and performance on preceded assessments), this research was carried out. This could be conducted longitudinally, to follow students across a longer period and examine the influence of their experiences regarding different ways to teach on career trajectories, professional success, or personal development as musicians.

Conclusion. The paper offers a thorough breakdown of the two models by which pedagogy in music disciplines can be conducted and compared. Through evaluating the efficacy of these means, employing surveys, classroom observations and interviews to assess each approach individually, the study has displayed certain strengths and failures specific to each. Although the traditional methods are still quite important as they develop good technical prowess and character from one-on-one instruction. But so many of these techniques do not allow room for the artistic inquiry that is becoming more and more necessary in modern music education. Modern techniques, on the other hand, focus on creativity and teamwork using technology to boost students' participation. Clearly, the use of digital tools along with the more traditional side provides students with additional sides to explore music in a tech-savvy regard or literal form (although it may sometimes be at the cost of proper technique).

The originality of this novelty is that it provides insight into how these paradigms are pitted against one another in a range of cultural and educational contexts, using mixed methods. The study offers not only a glimpse into the changing face of music teaching but also underscores how an approach that merges traditional with modern pedagogy is in demand. This would allow students to attain the technical skills necessary for mastery and the creative freedom required for innovation, thus delivering a more comprehensive music education.

It would also be desirable to investigate the long-term influence of these kinds of teaching on the professional and personal development as musicians. There is room for more investigation into how technology can be used effectively and to what extent it could automate other functions in music education without displacing the need for technical skill. This group of research might gain important perspectives by broadening the scope to include music education practices from non-Western cultures, as these different cultural contexts would likely have an impact on how traditional and modern methods are applied, and whether they will be effective or not. This work paves the way for further investigation of how to best prepare future musicians for an ever-changing and evolving world.

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