

The Role of Music Education in the Development of Musical Culture: Historical Insights

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ABSTRACT:

The relevance of the research is due to the growing attention to cultural heritage, as well as the need to understand the evolution of musical and pedagogical traditions in the context of modern educational transformations. Analysis of historical models of musical education makes it possible to trace the mechanisms of transmission of musical knowledge between generations. The purpose of the research was to identify the main stages of the evolution of musical education from antiquity to the 20s of the 21st century and determine its role in the formation of musical culture. The object of the research is the system of musical education as a socio-cultural phenomenon. Historical-cultural, historical-comparative, and systemic approaches served as the study's methodological foundation. As a result of the research, the key historical stages of the formation of music education were outlined – from ancient pedagogical concepts to educational models of the 21st century. The features of the functioning of music education in different historical periods and its connection with general cultural processes were determined. In the course of the research, the transformation of forms and methods of music education was traced in connection with changes in socio-cultural conditions. Special attention was paid to the development of music education in Ukraine and its interaction with European educational traditions. The results obtained can be used in further studies of the history of music pedagogy, as well as in the process of teaching disciplines of the musicological and pedagogical cycle.

Keywords: culturology, sacred musical normativity, university, folklore, conservatory.

1. Introduction

The musical culture of any society is formed as a complex system of artistic practices, values, and traditions transmitted between generations. An important mechanism for such transmission is musical education, which also ensures the formation of aesthetic guidelines, the development of artistic thinking, and the preservation of cultural heritage. In different historical eras, musical education performed various functions: from a component of general human education in ancient culture to specialized professional training in the system of academic musical education of the Modern Age. That is why the study of historical forms and models of musical education provides an opportunity to understand more deeply the processes of the formation of musical culture.

The issue of interrelation between music education and cultural development has attracted the attention of many scholars in the field of musicology, pedagogy and cultural studies. In his scientific work, Utne-Reitan (2022) studied the pedagogy of music theory in the 19th century by comparing the educational traditions of three European conservatories (Paris, Leipzig and Vienna). The author concluded that historical models of teaching music theory have significantly influenced modern teaching methods, since many principles formed in the 19th century have been preserved in modern curricula. Anthony (2022) considered how educational programs in the field of music production are formed under the influence of modern music industries, technologies and cultural practices of music creation. The main idea of the study was that music education should take into account real professional practices of the musical environment. In turn, Massy and Sembiante (2023) sought to generalize modern scientific approaches to the organization of the educational process in musical educational institutions and identify key trends in the development of music pedagogy. The authors concluded that music education of the 21st century in higher education institutions is gradually moving away from an exclusively traditional, performance-oriented model of learning and is increasingly integrating student-centered approaches. Considerable attention is paid to the

development of critical thinking, creative autonomy of students and the formation of interdisciplinary competencies. Sánchez-Gatt et al. (2025) analyzed the problem of transcultural practices in music education and proposed to consider it through the prism of anti-colonial thinking. The study was aimed at a critical review of traditional approaches to music teaching, which are often based on the dominance of the Western musical tradition and may not sufficiently take into account the cultural diversity of musical practices of different peoples.

At the same time, the scientific discourse remains insufficiently generalized on the issues of a comprehensive consideration of the evolution of music education as a component of musical culture in a broad historical context. Most studies focus either on individual historical periods or on specific pedagogical concepts, which complicates a holistic understanding of the process of development of music education from antiquity to the present day. Special attention also needs to be paid to the correlation of Pan-European trends in the development of music education with the formation of national educational traditions, in particular, in Ukraine, where music-pedagogical practice was formed under the influence of various cultural and historical factors.

In view of this, the purpose of the research was to identify the main stages of the evolution of music education from antiquity to the present day and to characterize its role in the formation of the musical culture of society, as well as to trace the relationship between European educational traditions and the development of music education in Ukraine. To achieve the goal outlined, the following tasks are envisaged:

- to analyze the historical prerequisites for the formation of music education in different cultural eras;
- to determine the features of its functioning in the context of the development of musical culture;
- to characterize the main pedagogical concepts of music education;

to trace the influence of European educational models on the formation of musical and pedagogical traditions in Ukraine.

2. Literature Review

Studies on music education over the past 5 years have focused on its role in the formation of cultural competence and the development of the creative potential of the individual. In their study, Luo and Wang (2025) examined how pedagogical approaches can enhance or weaken the impact on the level of learning activity and interest in music education. The study showed that interactive and student-centered teaching methods significantly increase the level of student involvement and contribute to the formation of a more responsible attitude toward the social and cultural aspects of musical activity. López-Íñiguez and Burnard (2022) analyzed the role of critical reflection in the formation of professional educational trajectories of musicians. The authors sought to understand how the process of reflecting on one's own learning experiences influences the professional development of musicians and contributes to the formation of a more conscious approach to learning and creative activity. At the heart of the study was the idea that the professional development of a musician is not a linear process but is formed through the complex interaction of various educational, cultural and personal factors. Olvera-Fernández et al. (2023) sought to summarize modern scientific developments that relate to the transformation of traditional models of music education under the influence of new educational paradigms, digital technologies and changes in the cultural environment. The authors noted that a significant role in the development of innovative pedagogy is played by digital technologies, online platforms and new forms of communication, which expand the possibilities of music learning and allow the creation of interactive educational environments. Maidaniyk et al. (2023) studied the development of music education in a postmodern society, focusing on changes occurring under the influence of cultural, technological and social dynamics. The authors concluded that the postmodern context requires flexibility, creativity and adaptability from music education. They noted

that important factors in development are the active use of digital tools, an interdisciplinary approach and an orientation to the individual needs of students.

In their study, Del Barrio and Arús (2024) summarized the available data on the effectiveness of an integrated approach and identified key factors for the successful implementation of such pedagogy in the educational process. As a result, the study showed that the integration of music and movement in primary education creates a dynamic, motivating and comprehensively developing learning environment that promotes both cognitive and socio-emotional development of children. Barton and Riddle, (2022) investigated culturally sensitive and meaningful music education, in particular, how the use of multimodal approaches contributes to the formation of meaningful learning experiences in different educational contexts. The authors noted that students are able to better understand the meaning of the educational material and develop their own interpretations when pedagogy integrates different channels of communication and takes into account their cultural background. In turn, Guan et al. (2023) studied the impact of culturally sensitive music teaching on the formation of ethnic identity of students in China. The authors noted that an important component is the adaptation of educational materials to the cultural characteristics of students and their active involvement in the performance, creation and analysis of musical works that reflect their ethnic traditions. Similarly, Gao and Shi (2025) considered strategies for preserving national cultural identity through the integration of musical heritage into global music platforms. The scientific work emphasized that the strategic combination of digital technologies and pedagogy allows for the effective preservation and popularization of national musical heritage, contributing to the development of cultural awareness and global integration without losing authenticity.

The exploration of Zhao (2025) involved studying the role of multicultural music education in the development of modern history and culture. The author emphasized that music education, which takes into account cultural diversity, forms students'

understanding of socio-cultural processes and historical contexts. The article by Dushniy et al. (2025) examined the impact of globalization on performance musicology and the consequences of this process for music education in the 21st century. The authors noted that globalization can stimulate the development of music education, but requires conscious management of processes to ensure a balance between global influences and the preservation of cultural and performing identity. In his scientific work, Váradi (2022) conducted a systematic review of the literature on the relationship between music education and the development of social-emotional learning (SEL). The author concluded that the integration of musical practices into the educational process has a positive effect on students' ability to cooperate, understand their own emotions and the emotions of others, as well as on the formation of empathy and tolerance.

The features of teaching and learning in music conservatories were studied by Almqvist and Werner, (2024). The authors emphasized that conservatories often retain established methodologies that emphasize technical mastery and individual work with the student, while limiting the development of creativity, critical thinking and interdisciplinary interaction. Sidorova et al. (2022) considered the introduction of new pedagogical practices and the development of the educational process in the field of culture and art using the example of the countries of the European Union. The study showed that the use of new pedagogical practices contributes to the development of intercultural competence, the ability to cooperate and independent decision-making, which are critically important in the modern globalized artistic environment. Pinchuk (2025) conducted a comparative analysis of career strategies of opera singers in European and American cultural institutions. The author emphasized that a musical career in the field of opera depends on understanding the specifics of cultural, organizational and social features of different regions. The study was based on an analysis of professional trajectories of singers, a review of educational and theatrical structures and a comparison of support and promotion systems for

artists in Europe and the USA. In her work, Petrenko (2022) studied the features of the development of musical culture and education in southern Ukraine in the second half of the 19th – early 20th centuries. The study pointed out the importance of social support and cultural exchange for the spread of musical education, as well as the impact of educational reforms and modernization of pedagogical approaches on the training of teachers and artists.

Research objectives. The purpose of the research was to identify the main stages of the evolution of music education from antiquity to the 21st century, and to characterize its role in the formation of the musical culture of society. The research also addresses intermediate tasks that ensure the achievement of the overall goal. These include the systematization of modern scientific approaches to the historical analysis of music education, the assessment of the impact of digital technologies and global trends on pedagogical practice, as well as tracing the relationship between the development of music education and the cultural identity of society. The implementation of these tasks makes it possible to create a comprehensive picture of the development of music education as a component of musical culture and outline the prospects for its further improvement.

3. Materials and Methods

The comparative technique, systemic approach, and historical and cultural analysis served as the research's methodological foundation. Historical and cultural analysis made it possible to trace the evolution of music education from antiquity to the present day, to identify the main stages of its development, and to establish a connection between forms of music education and cultural processes of a certain era. The comparative method was used to compare European and Ukrainian models of music education, which made it possible to assess the influence of foreign traditions on national educational practices and to identify the characteristic features of the Ukrainian musical and pedagogical environment. The systemic approach provided a comprehensive understanding of the process of music education as an integrated part of

musical culture, taking into account the interaction of pedagogical, socio-cultural, and artistic factors.

Additionally, methods of generalization, systematization and interpretation of scientific sources were applied, which help identify patterns in the development of musical and pedagogical practices, analyze the transformation of educational models in response to socio-cultural changes and assess their impact on the formation of students' creative and professional potential. The chosen methodology made it possible to provide a comprehensive analysis of the history of musical education, trace the patterns of its development and outline modern trends in the field of musical pedagogy, in particular, in the context of the introduction of innovative methods and digital technologies into the educational process.

4. Results

Musical education in ancient Greek and Roman cultures was considered a key element of comprehensive human education and the formation of a harmonious personality. It had an educational character, aimed at the development of moral, intellectual and aesthetic qualities. In the ancient education system, music was considered a means of harmonizing the soul and body, which ensured the formation of self-discipline, responsibility and the ability to think creatively. An important principle was the combination of musical knowledge with mathematical and philosophical foundations, which allowed students to understand the basics of music theory, in particular the laws of rhythm, harmony and the structure of a musical work (Cooper, 2025).

Ancient systems of musical education were well organized and divided into theoretical and practical training. Theoretical knowledge included the study of the laws of music, the principles of constructing melodies and harmonic relationships, rhythms and musical aesthetics. Practical skills were formed through playing musical instruments, singing and participating in collective activities, which simultaneously fostered a sense of rhythm, hearing and emotional expressiveness. Students received comprehensive training that combined the development of technical skills with the formation of inner harmony and cultural sensitivity. This

approach allowed educational practitioners to educate a comprehensively developed personality capable of creative activity in various spheres of life.

A feature of ancient musical education was its close integration with other components of culture. Musical art was studied in connection with literature, oratory, physical exercises and moral guidance. Rhythmic exercises, melodic performance and participation in theatrical or public events formed the ability for emotional expression, self-control and cooperation in a team. Ancient concepts of musical education form the foundation for understanding the further evolution of musical and pedagogical practices in Europe and on Ukrainian lands, demonstrating how music can simultaneously perform educational, upbringing and cultural functions, as well as form a creative and comprehensively developed personality.

In the medieval period, musical education underwent significant transformations, which were caused by changes in the cultural and spiritual life of European society. If in antiquity music was considered as a component of the harmonious development of the individual, then in the conditions of medieval culture, it acquired a primarily sacred meaning. Churches and monasteries served as the primary setting for the development of musical education, which was strongly linked to liturgical practice. Church schools were hubs for the transmission and preservation of musical knowledge, guaranteeing the growth of choral performance traditions and the preparation of singers for divine services.

In medieval educational practices, music was part of the structure of the seven liberal arts, where it belonged to the quadrivium along with arithmetic, geometry and astronomy. In this context, music was considered primarily as a science of numerical relationships and harmony, reflecting the order and laws of the universe. The theoretical aspects of music were an important component of education, since it was believed that understanding harmonic principles contributes to the intellectual development of a person. At the same time, the practical side of musical education was manifested in the formation of church singing skills, which

became the main form of musical activity in the educational environment of that time.

A significant role in the development of musical education was played by the tradition of choral singing, which was formed in monasteries and cathedrals. Teaching singing involved the gradual mastery of melodic formulas, rhythmic patterns and principles of collective performance. Students learned musical material through repetition, auditory perception and practical participation in divine services, which contributed to the development of musical ear, memory and performance skills. The development of a system of musical notation was particularly significant since it made it much easier to transfer musical information and helped to unify musical practice throughout Europe. The emergence and development of notation became an important stage in the formation of professional musical education, as it opened up the possibility for more systematic learning and preservation of musical works.

Gradually, various types of educational institutions were formed in medieval Europe, in which music played an important role. In addition to monastic schools, cathedral schools became widespread, where singers and musicians were trained for church service. In these educational centers, students received musical training and general knowledge of grammar, rhetoric and logic, which contributed to the formation of an educated spiritual elite. Therefore, musical education was part of a broader system of intellectual and spiritual education. In his study, McDonald (2024) noted that musical education in this period of the late Middle Ages and the Renaissance was much more diverse and more extensive than is traditionally imagined. It was implemented in city schools, universities, parish institutions, as well as in various academies operating in different regions of Europe. Particular attention was paid to the city of Padua and its province, where archival materials make it possible to trace the practices of musical education and the activities of educational centers. Examples of music education in German universities, Parisian parish schools and French academies were also considered.

In the Ukrainian lands in the medieval period, their own traditions of musical education were also formed, closely related to the development of Christian culture. After the adoption of Christianity, music became an important component of church practice, which contributed to the spread of singing traditions in monasteries and temples. In such centers, initial forms of musical education were gradually formed, where singing training and familiarization with the basics of musical literacy took place within the framework of religious education. The transmission of musical knowledge was carried out mainly orally, through practical performance and imitation of experienced singers, which corresponded to the general pedagogical principles of the culture of that time.

In the medieval period, music education became more institutionalized, concentrating around church structures and forming the basis for the further development of professional music training. It was at this time that important elements of the musical and pedagogical tradition were laid, in particular, the systematization of musical knowledge, the formation of musical notation and the development of choral culture. The processes created the prerequisites for the further expansion of music education in subsequent historical eras, when music gradually went beyond the exclusively sacred sphere and became an important component of secular culture and professional training of musicians.

Further development of musical education took place during the Renaissance, when significant changes occurred in the worldview of European culture. In contrast to the medieval tradition, where music was mainly associated with the religious sphere, during the Renaissance, there was an increasing interest in secular culture, humanistic ideas and individual creative development of a person. Within this period, musical education began to be considered as an important element of the cultural and intellectual formation of the personality. The spread of humanistic ideas contributed to the expansion of educational programs, in which music occupied a significant place along with literature, rhetoric and philosophy.

During the Renaissance, music theoretical studies gained significant development, which influenced

the improvement of the education system. The study of harmony, polyphony and compositional principles deepened, which contributed to the formation of new pedagogical approaches to music education. Educational treatises and theoretical works appeared, which systematized musical knowledge and became the basis for teaching music in various educational institutions. The development of musical printing also played an important role in the spread of musical education, since it provided wider access to musical texts and contributed to the standardization of educational material. In particular, Bertolani (2024) emphasized the importance of Mario Bertoncini's course. The author noted that Bertoncini's pedagogical model has historical parallels with Renaissance educational practices. And it is this integration that allows students to develop a comprehensive understanding of musical art.

During this period, a new type of the educational institution related to the professional training of musicians is being formed. In many European cities, music academies and schools are emerging, where systematic training in singing, playing instruments and composition is carried out. Special attention is paid to the development of performing skills, the formation of technical skills and the interpretation of musical works. Musical education gradually goes beyond the boundaries of the church environment and acquires a secular character, which contributes to the emergence of new forms of musical activity, such as chamber music, theatrical music and opera (Miller, 2023).

During the Baroque period, musical education continued to develop actively, focusing on the professional training of musicians and the improvement of performance techniques. The first conservatories emerged, which provided systematic musical training and formed new standards of musical and pedagogical activity. The curricula of such institutions included the study of music theory, harmony, composition, playing instruments and vocal art. Considerable attention was paid to the development of improvisational skills, which was a characteristic feature of the musical culture of that time.

In his work, Zhang (2024) investigated the interrelation between music and social changes in the Baroque era. The study highlighted how important historical shifts related to the growth of church institutions, the expansion of the role of monarchical courts, and the emergence of new social classes influencing the development of baroque music. The author concluded that Baroque music became an important means of representing power and social status. At the courts of monarchs and aristocracy, musical works were used to demonstrate the prestige, political power and cultural sophistication of the ruling elites. At the same time, church music performed a significant spiritual and educational function, contributing to the strengthening of the religious identity of society. During this period, new musical institutions, in particular, opera houses and concert practices, began to form, which gradually expanded the audience for musical art.

During this time, musical education was also actively developing in the Ukrainian territories, linked to the operations of colleges, fraternal schools, and other educational establishments. In these institutions, music was an important component of the educational process, in particular, in the form of choral singing and church music. Education included mastering the basics of musical notation, developing vocal skills and participating in collective performance of spiritual works. Cultural ties with European educational centers also played an important role in the development of musical education, which contributed to the spread of new pedagogical approaches and musical traditions.

The next stage of the development of musical education is associated with the profound cultural and social transformations that took place in Europe in the 19th and 20th centuries. During this period, musical education gradually acquired a systemic and institutionalized character, which was manifested in the creation of specialized educational institutions, the development of methodological principles of teaching and the formation of professional standards for the training of musicians. An important factor in these processes was the growth of public interest in art, as well as the development of concert activities, musical theater

and chamber music. As a result, musical education ceased to be just a part of general humanitarian education and turned into a separate branch of professional training.

One of the key phenomena of this period was the creation of a network of conservatories and music academies, which became centers for the formation of new pedagogical approaches. In such educational institutions, systematic training of performers, composers and teachers was carried out, which provided for a combination of theoretical training with intensive performing practice. The curricula included the study of harmony, polyphony, music history, analysis of musical forms, as well as individual lessons on an instrument or vocals. An important place was occupied by the practice of ensemble and orchestral music making, which contributed to the formation of skills of collective creative activity and the development of musical thinking.

During this period, pedagogical concepts aimed at improving the methods of musical education are actively developing. Considerable attention is paid to the development of musical hearing, rhythmic feeling, creative thinking and expressiveness of performance. Various methodological systems are being formed that combine theoretical knowledge with practical activities, and are also oriented to the age characteristics of students and the development of their individual abilities. The role of music and pedagogical science is growing, which studies the processes of teaching music, methods of forming performing skills and principles of artistic education.

In the 20th century, music education continued to evolve under the influence of new cultural trends and pedagogical ideas. Innovative approaches to learning are emerging, emphasizing the creative activity of students, the development of their emotional perception of music and the ability to improvise. In pedagogical practice, the integration of different types of art is becoming increasingly important, which makes it possible to consider music education as part of a broader cultural process. The role of practical activities, experimental teaching methods and the use of new

technologies in music teaching is increasing in curricula.

During the 19th – 20th centuries, there was also a significant growth in musical education in the Ukrainian territories, which was linked to the creation of a professional music school and the development of national cultural traditions. During this period, music schools, conservatories and pedagogical institutes were established, which provided training for professional musicians and teachers. An important role was played by the development of choral culture, music-theoretical education and composers' creativity. In the 20th century, musical education in Ukraine continued to develop within a multi-level system, including primary music schools, secondary specialized educational institutions and higher art institutions. Such a structure allows for consistent training of musicians, starting from an early age and ending with professional specialization. Considerable attention is paid to the development of performing skills, pedagogical training and scientific research in the field of musical pedagogy.

In the 20th century, the system of musical education underwent significant changes, which were caused by both the general processes of modernization of society and transformations in the field of culture and art. Educational institutions began to consider musical education not only as the training of professional musicians but also as an important component of general humanitarian education, which contributes to the development of aesthetic thinking, creative imagination and emotional intelligence. During this period, there is an intensive development of pedagogical concepts aimed at improving the methodology of musical education, expanding the forms of musical education and integrating music into the general education system (Bacchi, 2023).

One of the key trends of the 20th century was the formation of holistic pedagogical systems of musical education. A significant influence on the development of musical pedagogy was exerted by innovative methodological approaches aimed at activating the creative potential of students. In many countries, original methods were developed that were based on a combination of auditory, vocal,

rhythmic and instrumental experience. Such approaches involved the active participation of students in the process of music making, improvisation and collective performance, which contributed to the formation of holistic musical thinking. As a result, musical education gradually began to focus not only on the technical training of the performer but also on the development of the creative personality.

During this period, the network of professional musical educational institutions expanded significantly. Conservatories, music academies, specialized schools and colleges formed a multi-level system of professional training of musicians. An important stage was the introduction of structured educational programs that provided for a combination of theoretical disciplines, practical performance and historical and musicological analysis. Special attention was paid to the development of performing skills, ensemble music making, conducting, composition and musicology.

In the Ukrainian cultural space, musical education of the 20th century also developed within the framework of an institutional model that provided for the formation of a network of music schools, colleges and conservatories. This system became an important mechanism for the preservation and development of national musical culture. A significant role in the formation of Ukrainian musical pedagogy was played by the combination of European educational traditions with national musical and folklore sources. Folk song traditions were actively used in the teaching process, which contributed to the formation of national identity and the deepening of the connection between academic and folk musical culture.

In the second half of the 20th century, music education began to be actively integrated into the general education space. Music disciplines became an important component of school education, as they were considered a means of forming a harmoniously developed personality. Educational programs provided for the development of musical ear, vocal skills, rhythmic sense, as well as the formation of the ability to consciously perceive musical art. At the same time, integrative approaches that combined music with other types

of art – literature, theater, fine arts – gained increasing importance in pedagogical practice.

At the turn of the 20th and 21st centuries, new transformations in music education have occurred, associated with the development of information technologies and globalization processes. Digital resources, online platforms and multimedia learning tools have significantly expanded the possibilities of access to music education. Modern educational practices increasingly involve the use of interactive technologies, digital sheet music libraries, programs for creating music and distance learning. At the same time, in modern pedagogical thought of the 21st century, there is increasing attention to interdisciplinarity and integration of art education. Music is considered an important component of the complex artistic development of the individual, interacting with other types of art and humanities. In her study, Lorenzo de Reizabal (2022) examined modern models of music education in the context of social transformations of the 21st century. The author's main attention was focused on the concept of musical mediation as a pedagogical model aimed at strengthening social interaction and involving different groups of society in musical culture. The researcher emphasized that modern music education should go beyond traditional academic training and include elements of social responsibility, cultural dialogue and interaction between musicians and the audience.

For the Ukrainian system of music education, the current stage is characterized by a combination of traditional academic training with new educational models. There is an update of curricula, rethinking of pedagogical methods and active implementation of innovative forms of learning. However, maintaining national musical traditions and incorporating them into contemporary educational settings continue to be crucial tasks. Thus, music education is gradually transforming from a narrowly professional system of training musicians into a multidimensional cultural and educational phenomenon aimed at developing the creative potential of the individual, forming cultural competence and ensuring wide access to musical art.

For the purpose of summarizing the above, Table 1 is offered.

Table 1. Transformation of the goals and pedagogical principles of music education in historical development

Historical period	The main goal of music education	Dominant pedagogical principles
Antiquity	Formation of a harmonious personality through a combination of aesthetic, moral and intellectual education	Combining theoretical understanding of music with the practice of singing and playing instruments; developing hearing and rhythmic sense
Middle Ages	Training performers for church practice and preserving musical tradition	Collective performance, mastery of canonical repertoire, discipline and repetition of learning
Renaissance	Development of musical culture as a component of humanistic education	Integration of music into liberal arts education, combining theory and performance practice
Baroque	Professional training of musicians and composers	Systematization of music-theoretical knowledge, development of performing skills
19th century	Training professional musicians within the institutional education system	Academic organization of the educational process, individual pedagogical work, development of concert practice
20th–21st century	Comprehensive development of creative abilities, musical thinking and cultural competence	Innovative pedagogical methods, interdisciplinarity, use of digital technologies and interactive methods

Source: developed by the authors

Analysis of the generalized data demonstrates that music education has gone through a complex path of evolution, from narrowly ethical functions in antiquity and religious and ritual in the Middle Ages to modern multidimensional educational systems. In different historical periods, its main goals, pedagogical principles and forms of implementation have changed. Special attention in the development of music education has always been paid to the combination of theoretical knowledge with practical skills, the development of the creative and emotional sphere of the personality, as well as the integration of music into a broader cultural and educational context.

5. Discussion

The results of the research showed that the evolution of music education throughout history was closely related to cultural, social and technological transformations that occurred in different periods of society's development. From antiquity to the present day, music education has constantly adapted to changes in value orientations, learning functions and pedagogical approaches. Similarly, in their study, Mandanici et al. (2023) traced the evolution of technological tools used to train musicians, including sheet music, mechanical and electronic devices, audio and video materials, as well as interactive digital platforms. The authors emphasized that technologies significantly expand the opportunities for creativity, experimentation and independent development of students.

The results of the research showed that music education in the 21st century is characterized by the integration of innovative technologies, interdisciplinarity and globalization processes. Digital resources, online platforms, multimedia tools and interactive teaching methods provide ample opportunities for the development of creative skills, musical ear and instrumental mastery. In addition, modern approaches emphasize the importance of active participation of students in the process of music making and improvisation, which corresponds to the principles of personality-oriented education. Data analysis shows that innovative methods contribute to the development of cultural competence, creative thinking and the formation of a holistic artistic personality.

Yang and Welch (2022) presented a systematic review of research in music education in China from 2007 to 2019. The authors analyzed the development trends of the field, explored key themes, methodological approaches, and the influence of sociocultural context on music education. The main focus was on identifying gaps in studies, highlighting priority areas, and assessing the quality of published scientific works. Therefore, one of the conclusions was the thesis about the active transformation of music education in China based on the integration of the latest technologies, which is consistent with the conclusion about the characteristics of music education in the 21st century. Similarly, Yan and Xia (2024) studied the application of interactive audiovisual technologies based on virtual reality (VR) and artificial intelligence (AI) in the process of teaching music education. The authors concluded that the use of VR and AI significantly increases students' involvement in the learning process and contributes to a deeper understanding of musical concepts.

Taking into account the experience of music education of past eras (antiquity-XXI century), a conclusion was drawn about the importance of music education for students and their development. Music education directly affects the formation of worldview, cognitive abilities, emotional self-regulation and a number of necessary processes. In their study, Martín-Sans et al. (2025)

concluded that music education plays a key role in the formation of students' cultural sensitivity, contributes to the development of aesthetic perception and creativity, and also increases their ability to cooperate and interact in various socio-cultural contexts.

The transformation of musical education directly depends on the social conditions of the era and even the country. Thus, in the Middle Ages, due to the dominance of theocentric doctrine, musical education was aimed at educating future church singers. Spencer-Espinosa, (2022) considered the interrelation between music and social transformations, as well as the role of musical activity in the formation of cultural and social processes. The author noted that musical education, if it takes into account the social and cultural context, contributes to the development of critical thinking, empathy and awareness of social problems in listeners. It is interesting to note that there are a number of studies tracing the connection between social structure and the music sphere, but in a different direction. In particular, Chung (2022) investigated the phenomenon of the popular South Korean group BTS and its fan base ARMY as an example of how music communities can stimulate social change. The author analyzed how fans organize volunteer initiatives, charity campaigns and educational projects, using the popularity of musicians to spread social values and engage the public.

The results obtained make it possible to conclude about a stable regularity that music education has always adapted to the needs of society, changing its goals, methods and forms of organization. As a result, the discussion verified that the historical examination of the evolution of music education enabled us to identify patterns in the evolution of pedagogical strategies and delineate opportunities for their real-world implementation. Modern educational systems can provide a comprehensive development of musical and creative competence and contribute to the formation of the cultural and artistic consciousness of new generations.

6. Conclusions

The study of the evolution of music education from antiquity to the present day (the 21st century) showed that its development has always been closely related to cultural, social and technological changes that determined the functions of education and pedagogical approaches. The pattern of a gradual transition from moral, ethical and religious education to a multidimensional system focused on the development of creative potential and cultural competence of the individual has been revealed. The results obtained confirm that the combination of theoretical knowledge and practical skills was and remains a key factor in the effectiveness of music education, and also emphasize the importance of taking into account the cultural context in the learning process.

In antiquity, musical education had a comprehensive character, in particular, through the synthesis of aesthetic, moral and intellectual development. Philosophical schools emphasized the need for harmonious human upbringing, where music acted as an instrument for the formation of mental balance and moral qualities. In the Middle Ages, musical education focused mainly on the education of singers for church services. The main centers of musical education were monasteries and church schools. Collective performance, mastery of the canonical repertoire and the formation of musical literacy became key pedagogical principles. The transition to the Renaissance and Baroque was marked by a shift in emphasis from exclusively religious music to secular creativity, which was reflected in the formation of new pedagogical methods. The emergence of specialized schools and

academies, the development of polyphony and musical printing made it possible to systematize knowledge and ensure the training of professional musicians. In the 19th–20th centuries, musical education underwent institutionalization and standardization. Conservatories, music academies and professional schools became the main centers for the training of performers, composers and teachers. In the 21st century, the latest technologies began to be actively involved in musical education, with the emphasis placed on teaching music to improve overall development, and there is a structure for training professionals in the musical field.

The novelty of the research lies in the systematic comparison of historical stages of development of music education and identification of features of the Ukrainian context in the global historical and pedagogical dimension. The practical significance lies in the possibility of using the conclusions for modernization of modern curricula, introduction of innovative methods and preservation of national musical traditions. In the course of the research, limitations were identified related to the lack of a sufficient number of modern studies on specific pedagogical systems of past centuries, which require further archival and comparative analysis. The results of this research open up new prospects for the scientific understanding of the history of music education and its practical improvement, offering conceptual approaches that can be used to improve the quality of musical pedagogical activity and the development of musical and creative personality in the modern educational environment.

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