



**MODERN PROGRAMS AND TECHNOLOGIES OF MUSIC
EDUCATION**

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ABSTRACT

Modern programs and technologies in the field of music are aimed at the learning process, which is a complex unity of the activities of the teacher and the activities of students, aimed at a common goal - equipping students with knowledge, skills, and their development and education. Any intellectual activity, in particular music, is provided by the functional work of the brain associated with the perception and processing of information. Teaching methods in the school system are mainly focused on the left hemisphere of the brain. The left hemisphere is responsible for speech and language abilities, reading and writing abilities. Helps to process information logically and consistently. The right hemisphere is responsible for the ability to music, dance and visual arts. But in the learning process, it is practically not involved.

KEYWORDS

education, music,
learning process, music
activities, music teacher,
modeling, imitation.

Introduction

Due to the increase in training loads, problems arise in children: stress, increased anxiety, fatigue, deterioration of children's health in general. The task of the teacher in the lesson is to use both hemispheres of the student's brain. Modern life requires such pedagogical technologies, which should, on the one hand, provide children with high-quality deep knowledge, creating an intellectual base for subsequent learning, and on the other hand, focus on the physical, mental, spiritual health of the child and take into account the psycho-physiological characteristics of each age.

Teaching methods in the school system are mainly focused on the left hemisphere of the brain. The left hemisphere is responsible for speech and language abilities, reading and writing abilities. It also remembers facts, names, dates, numbers, and math symbols. Helps to process information logically and consistently.

The right hemisphere, specializes in processing information, which is expressed not in words, but in images, gives us the opportunity to dream and fantasize, compose various stories, and is also responsible for the ability to music, dance and fine arts. But in the learning process, it is practically not involved.

The human brain perceives music simultaneously in both hemispheres. The body of a person listening to music, as it were, adapts to it. As a result, the mood and working capacity rise, pain sensitivity decreases, sleep normalizes, a stable heart rate and breathing are restored.

The influence of music on a person has been discussed at all times. Music plays an important role in human life. All the most ancient teachings of terrestrial civilizations contain similar statements and experience, accumulated over thousands of years, of the impact of music on animals, plants and humans. Even in the days of ancient thinkers, there was a firm belief that music contributes to the versatile development of the individual. Probably for this reason, all famous historical figures, not only scientists, but also outstanding generals and rulers of states, studied music and other arts.

Today, music education is not compulsory, and not as prestigious as in the past. Previously, it was customary to send children en masse to music schools: great importance was attached to musical education. Now the priorities have shifted a little, and learning music is considered more of a whim than a necessity. But in vain: the musical education of children is an important element of their harmonious development. Naturally, not all children at the end of the "music" will choose the profession of a musician. Some will forget everything they have been taught for years. These are ordinary students who attended music school without enthusiasm, and teachers kept such children for the sake of additional workload. Music education is not only learning to play a certain instrument, but also the development of logic, memory and perseverance.

Musical education is one of the central components of aesthetic education. It plays an important role in the development of a child's personality. In addition, music lessons develop in a child diligence, perseverance, excellent coordination of movements, which is useful not only in music, but also in other professions and areas of human activity. Musical art is the most effective means of aesthetic education. But not only that. For example, art schools are a necessary addition to general education, which contributes to the harmonious development of the individual. Therefore, in our country there is a huge number of not only music schools, but also art schools.

The effects of music in the old days were as follows: the rhythm of military marches for long passages should be slightly slower than the normal work of the human heart, this made it possible to reduce the feeling of fatigue. Pythagoras made music a subject of science in Italy. He began and ended his day by singing. It is known that the Pythagoreans used special melodies against rage and anger.

For antiquity, the deep connection between music and medicine is indicative. Already in those days, the healing properties of music were well known. The great Aristotle emphasized not only the pedagogical, but also the therapeutic significance of music, believing that music removes difficult mental experiences.

Hippocrates in his medical practice influenced the sick with music. The great healer of antiquity, Avicenna, called the melody a "non-medicinal" method of treatment (along with diet, smells and laughter) and the strongest means of preventing neuropsychiatric disorders.

Further development of theoretical pedagogy and learning theory is closely related to the use of methods of mathematical and computer (simulation) modeling of the learning process. Difficulties and features of using formal methods for the study of didactic systems are discussed, the main stages of creating simulation models are identified, a computer model of the process of studying a set of unrelated elements of educational material (using the letters of the alphabet as an example) is proposed, and the resulting graphs of changes in the amount of knowledge of the student and his motivation over time are presented. Theory of learning, the study of material, in particular the theory of music, poorly formalized semi-structured systems, cognitive control, simulation modeling, fuzzy logic, soft systems methodology.

Music lessons develop figurative thinking, allow the child to easily understand maps, diagrams, diagrams. It also develops a memory for images and a “sense of color”. Thanks to music lessons, students learn to think creatively, finding interesting non-standard solutions.

Playing music improves auditory working memory—essential for improvisation, memorization, timing, and instrument tuning—and this helps build memory later in life that facilitates communication and cognitive abilities.

Nowadays, music education is increasingly depreciating, why waste energy and so many years, if you can simply turn on the music center button or run a music program on your computer. And yet a musical education has incomparable advantages.

Education is not a way to accumulate knowledge and skills. Education is a way to educate yourself, your mind, your approach to various phenomena, the ability to perceive and master new ideas and methods of action. It is musical education that contributes to these goals better than any other.

Because music is a giant accelerator of the overall development of the child, acting comprehensively: the positive impact of music begins already in infancy.

Conclusion

These four vignettes provide examples of how tertiary music programs can be (re-) structured and (re-)designed to provide equitable, diverse, and inclusive music learning practices. Student choice and opportunity were common themes throughout, as seen by democratic pedagogy, course and certificate creation, and course selection. Support from Little Kids Rock, through curriculum, instruments, and workshops, was also influential in guiding faculty and providing resources for diverse course offerings. Student choice and curricular materials alone, however, do not inherently lead to a more just music education. In these institutions and others across the country, the conversation regarding the metamorphosis of music education toward more inclusive practices is, and must continue to be, ongoing. Such processes require taking ownership of one’s role in reinforcing or disrupting the dominant Eurocentric paradigm in higher music education (Froehlich & Smith, 2017).

Much more work is needed in terms of recruiting, supporting, and graduating students with non-traditional musical backgrounds, hiring diverse music faculty, and transforming K– 12 music education in ways that address the pervasive inequality and injustice that exclude the majority of students. These advances will also necessitate changes in audition requirements, scholarship allocation beyond participation in just bands, choirs, and orchestras, and either increased support services to provide these non-traditional students with remedial music theory instruction or a rethinking of the requirements for these degrees altogether.

To return to MayDay Group’s (n.d.-a) challenge for music educators to “always strive to provide equitable, diverse, and inclusive music learning practices” (“III. As agents of social change who are locally and globally bound”), music educators must challenge themselves to widen the door to musical participation for all students. Music educators must allow the goal of including all students to complicate our professional lives. If music education professionals are serious about increasing diversity, then we must offer more diverse ways for students to participate in musical experiences that are personally and collectively meaningful to them. These changes in the structure of preservice music education courses will take work, but as a profession we are soon reaching the tipping point where “the effort required to keep things as they are will surpass the effort change entails” (Bowman, 2004, p. 31). As music education professionals, we must continuously encourage and even compel ourselves

to include marginalized voices, examine our own biases and blind spots, and reaffirm our collective commitment to making music education at all levels accessible by all students.

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