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Key historical periods in the development of music pedagogy: Analysis and overview

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Abstract

Relevance. The research relevance of a comprehensive modern music pedagogy history analysis is determined by the need to comprehend and creatively use the accumulated experience to improve the theory and practice of music education in the context of new challenges and priorities of the 21st century.

Purpose. The study aims to identify the main trends and regularities in the development of music pedagogy in key historical epochs and determine their impact on the current state and prospects of music education in Kosovo.

Methodology. The methods of historical-genetic, historical-comparative, historical-typological, historical-systemic analysis, induction, deduction, axiological and structural-functional approaches were employed in the study.

Results. The key stages of the development of European music pedagogy – antiquity, Middle Ages, Renaissance, Baroque, Enlightenment, classicism, romanticism – are identified and characterised. The main trends in the development of music education in Kosovo in the XX-XXI centuries are traced. It is shown that each era made a unique contribution to the formation of the theory and practice of music pedagogy, reflecting the philosophical and aesthetic ideas, socio-cultural conditions and needs of musical practice of their time. It is established that modern music pedagogy should creatively rethink and adapt historical approaches and methods in the context of new educational realities and tasks. The development of Kosovo music pedagogy requires the development of progressive ideas of world musical and pedagogical thought in combination with reliance on original national traditions.

Conclusions. The theoretical significance of the study is in the conceptualisation of the history of music pedagogy as a dynamic and socio-culturally determined field. Practical significance lies in the possibility of using the materials for the modernisation of music education, considering the historical experience and modern trends. The prospects for further development of the history of music pedagogy in connection with the tasks of improving the system of music education in Kosovo are outlined.

Keywords: prominent pedagogical innovators; ancient educational tradition; renaissance culture of learning; sociocultural factors of education development; sociological aspects of art education.

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Introduction

Music pedagogy, as an integral part of general pedagogy, has undergone a long and complex path of development, being formed under the influence of different historical epochs and cultural traditions. The study of key historical stages in the development of music pedagogy is extremely important for understanding the current state of this field of knowledge and determining the prospects for its further development. The study addresses the need to systematise and analyse information about the key historical epochs in the development of music pedagogy, which will help to identify the main trends, regularities and features of this process. Despite the existence of several works devoted to the history of music pedagogy, there is still a lack of comprehensive studies covering the whole panorama of the historical development of this field of knowledge. The study of the history of music pedagogy is of great importance for understanding the cultural traditions and values of different epochs and peoples, as well as for comprehending the role of music in the formation of personality and society. Analysing the key historical stages in the development of music pedagogy will provide a deeper understanding of the origins of modern pedagogical concepts and methods, as well as outline ways to further improve them. This study is particularly relevant in the context of the development of music culture and education in Kosovo. The study of the historical experience of music pedagogy can contribute to the enrichment and modernisation of the system of music education in this region, considering its cultural peculiarities and traditions.

K. Perkola [1] analyses in detail the development of music education in Kosovo from 1948 to 2020, filling the gaps of previous studies. R. Kryeziu Breznica [2] examines the formation of professional academic music in Kosovo since the mid-twentieth century in a broad socio-cultural context. K. Perkola [3] traces the history of the development of the Pristina Symphony Orchestra, identifying three main stages and analysing the relationship with political processes. L. Bresler [4] presents a balanced overview of the qualitative paradigm in music-pedagogical research, noting its strengths and limitations. T. Szűcs and E. Juhász [5] systematise the evidence on the impact of music education on various aspects of child development, emphasising the need to raise public awareness of its potential. D. Bizhga [6] in his article “The influence of folklore on the development of Albanian professional music of the XX century” analyses the role of folk music in the formation of national style in the works of Albanian composers. The author notes that folklore, being a carrier of national identity, served as the main reference point and source of inspiration for the emerging professional musical tradition. The reviewed studies reveal various aspects of the development of music pedagogy, contributing to the understanding of its role in the formation of the personality and culture of society.

Despite the wide coverage of topics related to the development of music pedagogy in Kosovo, several under-researched issues remain in the reviewed works. These include the impact of digital technologies on music education, the comparison of music education systems in Kosovo and other countries in the region, and the role of non-formal and informal music education. In addition,

gender aspects and the problems of accessibility of music education for different population groups, including children with special needs, deserve additional attention. The interaction of academic and folk music traditions in the educational process is not sufficiently covered. The study of the long-term effects of music education in adulthood seems to be a promising direction. A relevant topic for post-conflict society in Kosovo is the role of music in intercultural dialogue and peacebuilding. Finally, the development of methods for evaluating the effectiveness of innovative programmes and approaches in music pedagogy remains an important task.

The study aims to identify the main trends and regularities in the development of music pedagogy at different historical stages. The following objectives are to be addressed in the study:

1. Analyse and systematise information about key historical epochs in the development of music pedagogy, identifying their main characteristics and features.
2. To study the factors that have influenced the formation and evolution of music pedagogy in different historical periods.
3. To assess the impact of the historical experience of the development of music pedagogy on the current state and prospects for the development of this field of knowledge in Kosovo, considering the cultural peculiarities and traditions of the region.

Literature Review

J.P.E. Harper-Scott [7] presents a new approach to writing music history based on the postmodernist philosophy of history. The author proposes to shift the focus from the facts and objects of history to its subjects – people and their reactions to some key “event” that brings them closer to the truth. The researcher examines musical materials (styles, techniques, language) in a dialectical relationship to composers and other music historical figures. The strength of this study is its innovative philosophical approach, bringing musicology to the forefront of debates in the philosophy of history. On the other hand, the emphasis on abstract concepts and the restriction of the analysis to the work of one composer (L. van Beethoven) may raise questions. M. Spitzer [8] illustrates a different approach in his book, where he addresses more specific problems of emotion representation. The author proposes a new interdisciplinary way of analysing music, revealing the relationship between emotions and musical structure. The strength of the study is its breadth of coverage and the integration of a variety of theoretical approaches with rich historical material. At the same time, the pursuit of panoramicism sometimes comes at the expense of detailed analyses.

T.D. Taylor [9] focuses on the more specific socio-economic context of music – its functioning under late capitalism. The author criticises the commodification of musical creativity and the industry’s shift in focus to profit. The prominent aspect of the work is the combination of theoretical reflection with rich ethnographic material, but some of the author’s conclusions seem insufficiently substantiated. The problematics of the global circulation of music is developed by M. Semi [10]. The initial perspective is a critical reflection on the work of Richard

Taruskin. The researcher successfully articulates the key challenges facing contemporary music historiography, but the format of the article does not allow to offer a detailed research programme. The study by T. Ender and B.A. Varga [11], which proposes to use the concept of musical “set-list” for pedagogical purposes, is an example of an applied approach. This original idea opens new opportunities for engaging students in thinking about history, but its practical implementation will require serious efforts on the part of teachers. The prospects of institutionalisation of the new musicological direction are discussed by I. Medić [12]. The author convincingly justifies the necessity of singling out and systematic development of Balkan musicology, but her conclusions are manifestational in nature and need further elaboration. Following the fundamentals of Western music theory, E. Nowacki [13] presents an overview of ancient Greek and Latin music-theoretical concepts. The study’s particular appeal is its combination of encyclopaedic coverage and conceptual depth, but its schematism may be objectionable to adherents of a more contextual approach.

The issues of modern music education are addressed by S.L. Stauffer [14]. The author problematizes the established dichotomies and hierarchies in music teaching, calling for a rethinking of the very foundations of music pedagogy. However, concrete ways of implementing this ambitious programme are only sketchily outlined in the article. This study is a review of the seminal work by C. Burney [15], first published in 1776-1789. The researcher, one of the first doctors of music in Europe, set himself the ambitious task of writing a comprehensive and fascinating history of music from antiquity to the present day through a series of research journeys across Europe. The researcher’s approach is a combination of encyclopaedic coverage and entertaining presentation, a departure from the dry antiquarian style. On the other hand, he has a bias towards early music and a superficial coverage of non-European traditions.

Another relevant source text worth mentioning is a chapter from the book by J.W. Hill [16]. The author introduces and develops the concept of “related musical theories”, distinguishing two types: theories that have maintained continuity throughout history, and theories rediscovered at a certain point after a period of oblivion. To explain the position of a musicologist mastering a theory of the past, the author invokes the analogy of an ethnomusicologist trying to approach an understanding of another musical culture. The strength of the approach of the researcher is the development of an original typology of “related theories”, providing a new perspective on the interaction of musical theory and practice in history. At the same time, the criteria for assigning theories to the identified types needs to be clarified.

To summarise, modern musicology demonstrates a high degree of methodological and thematic pluralism. Along with the rethinking of disciplinary foundations, interdisciplinary approaches are actively developing. An important trend is the integration of music-theoretical issues into broader humanitarian, social and political contexts. At the same time, several researchers insist on the need for a more concentrated study of the specificity of musical experience as such. All this opens up prospects for

further conceptual and empirical enrichment of musicological knowledge.

Materials and methods

The following methods of scientific cognition were used to achieve the goal and solve research problems. The historical and genetic method was used to track the origin and development of music pedagogy in different historical epochs and to identify cause-and-effect relations and regularities of this process. This method was used to analyse the origins and key stages of the formation of music-pedagogical theory and practice in the context of general cultural and philosophical aesthetic trends of each period.

The historical-comparative method was used to identify common features and peculiarities of the development of music pedagogy in different historical epochs, as well as to compare European and Kosovar traditions of music education. This method determined the specificity of musical-pedagogical approaches and methods characteristic of antiquity, the Middle Ages, Renaissance, Baroque, Enlightenment, Classicism, Romanticism and modernity.

The historical-typological method was used to identify the main types and models of music education that have developed in different historical periods (church, secular, professional, amateur), as well as to substantiate their sociocultural determinism. Historical and systemic method was used to consider music pedagogy as a holistic, dynamically developing system, in the unity of its theoretical, methodological and institutional aspects. This method was used to identify the structural components and functional links of the music-pedagogical system at each stage of its historical evolution.

The induction and deduction method were used to move from the analysis of individual facts, events, and personalities from the history of music pedagogy to the formulation of general regularities and trends of its development (inductive way), as well as from general theoretical provisions to the explanation of specific phenomena of music-pedagogical practice (deductive way). The axiological method was used to identify and analyse the value bases of music pedagogy in different historical periods. This method was used to demonstrate how the philosophical and worldview, ethical and aesthetic values of each epoch (ideas about the place of music in the system of culture, about the ideal of an educated person, about the essence and purpose of art) determined the goals, content and methods of musical education and upbringing. Axiological analysis revealed the deep semantic layers of musical and pedagogical activity, which are not reducible to technical teaching skills and knowledge transfer.

The structural-functional analysis was used to study music pedagogy as an integral system consisting of interrelated elements, each of which fulfils certain functions. Within the framework of this method, the music pedagogical system was considered a unity of theoretical (ideas, concepts, principles), methodological (forms, methods, means of teaching) and institutional (educational institutions, teaching staff, regulatory bodies) components. The functions of each of these elements (epistemological, axiological, communicative, normative), and their role in

ensuring the sustainability and development of the system were analysed.

Identification of structural links and hierarchical relations between the components of the music-pedagogical system, mechanisms of their coordination and subordination were analysed. The dynamics of the structural and functional organisation of music pedagogy at different historical stages and its transformation under the influence of socio-cultural factors were traced. This method was used to present music pedagogy as a dynamic, self-developing system, to reveal its internal architectonics and functional specificity, and to identify the sources and mechanisms of historical changes.

Results

In Ancient Greece, music education was considered a fundamental component of education of a harmoniously developed personality. The ancient Greeks believed that music had the power to influence the human soul and character, and therefore its study was an integral part of the education of free citizens [17]. Music in ancient Greek culture was closely related to poetry, dance and drama. The word “music” itself comes from the Muses, daughters of Zeus and patronesses of creative and intellectual endeavours. Music accompanied religious rituals, theatre performances, sports competitions and social events [18].

Ancient Greek philosophers paid much attention to the study of music and its influence on human beings. Pythagoras believed that music obeyed the same mathematical laws of harmony as the structure of the cosmos, developing the idea of the “music of the spheres”. The Pythagoreans focused on the mathematical and acoustic aspects of music, developing tuning systems and harmonic principles based on simple whole numbers and ratios [19]. However, the Pythagorean school was not the only branch of musical thought in ancient Greece. Aristoxenus, the author of several musicological treatises, studied music from a more empirical perspective. Unlike Pythagoras, he believed that musical intervals should be evaluated by ear, not by mathematical ratios, although he used mathematical terminology and measurements in his research [17].

Ancient Greek musical theory and practice had a great influence on the development of Western music and musical theory. Ancient ideas about the role of music in the education of personality, about the relationship of music with mathematics and the cosmos, as well as musical systems and harmonic principles developed in ancient Greece formed the basis of the musical culture of the ancient Romans, the early Christian Church and medieval composers [17]. Music education in ancient Greece was considered an integral part of the formation of a harmonious personality, contributing to the development of not only aesthetic taste but also moral qualities. The synthesis of music, poetry, dance and drama in ancient Greek culture testifies to the deep understanding of the ancient Greeks of the role of art in the life of man and society.

During the Middle Ages, music pedagogy developed within the framework of church education. The emphasis was on teaching church singing, particularly Gregorian chant [20]. Medieval music education was closely connected with religious institutions, such as monastic and

cathedral schools, where liturgical singing and the training of singers took place. An important role in the development of musical pedagogy of this period was played by the works of such theorists as Hucbald of St. Amans (850-930) and Guido of Aretina (c. 992-1050), who laid the foundations of solmisation and notation, which contributed to the systematisation of musical education. The Renaissance was marked by significant changes in musical pedagogy. The development of secular music and the emergence of new genres and forms required new approaches to the training of musicians. The first conservatories appeared in Italy, which became centres of professional music education [21]. Renaissance theorists such as J. Zarlino (1517-1590) made a significant contribution to the development of the theory of counterpoint and harmony, which was reflected in pedagogical practice [22].

In the Baroque era, music pedagogy underwent significant changes, reflecting new trends in the development of musical art. As S. Rushby [23] notes, Baroque music was characterised by the increasing complexity of compositional techniques, the blossoming of polyphony and the emergence of new musical genres such as opera, oratorio and concerto. This demanded from musicians-performers a high level of technical skill and mastery of the art of improvisation. In this regard, Baroque music pedagogy was aimed at training virtuoso performers capable of realising complex compositional ideas. Particular attention was devoted to developing the technique of playing musical instruments, especially keyboard instruments (harpsichord, organ). Teaching was based on mastering various techniques of articulation, ornamentation, and improvisation [20].

The treatise “*Gradus ad Parnassum*” (1725) by the Austrian composer and theorist J.J. Fuchs [24] played a significant role in the formation of music teaching methods in the Baroque era. This work was a systematic exposition of the rules of counterpoint and composition, based on the study of the work of prominent composers of the era, such as Palestrina and Lasso. J.J. Fuchs’ treatise became a desk book for many 18th-century musicians and teachers, influencing the formation of the Baroque school of composition and performance [20]. Another significant tendency of Baroque music pedagogy was the development of specialised professional education. In contrast to previous eras, when music education was applied and connected with church service, the first conservatories and music academies appeared in the 17th and 18th centuries. These educational institutions were focused on training professional musicians for secular musical practice – opera theatres, court chapels, and orchestras [23]. Baroque music pedagogy reflected new artistic trends and the needs of musical practice of the time. Central to it was the training of highly professional performers with sophisticated technical skills and the art of improvisation. The theoretical basis for training was provided by the writings of major composers and musical theorists of the era, such as J.J. Fuchs. Finally, an important achievement of the Baroque was the formation of a system of specialised musical education, which laid the foundations for the professional training of musicians in subsequent eras. Thus, during the Middle Ages and Renaissance, the foundations of European music pedagogy

were laid, associated with the development of church and secular music education, music theory and teaching methods. The Baroque era was marked by further professionalization of music education, the development of virtuoso performance and composer's skills, which required the improvement of pedagogical approaches and teaching methods.

The Age of Enlightenment, spanning the eighteenth century, marked a radical shift in philosophy, science, culture and education. New ideas based on the belief in the power of human reason, rationality and free thinking had a profound impact on the sphere of music pedagogy. As T. McAuley [25] emphasises, the Enlightenment concept of music as a "reasonable" activity that contributes to moral and aesthetic education led to a rethinking of the goals and methods of music education. In the Age of Enlightenment, music is no longer perceived only as an applied craft or a means of religious worship. It becomes an independent art form, a subject of aesthetic pleasure and intellectual reflection. Accordingly, the goal of music education was proclaimed to be not so much the training of professional musicians for the church or court, as the education of enlightened music lovers and connoisseurs. This required the development of new pedagogical approaches combining the practical mastering of musical skills with the development of musical taste, erudition, and analytical abilities.

One of the most important achievements of Enlightenment music pedagogy was the appearance of the first systematic works on music theory and teaching methods. A turning point in this respect was the treatise by the Austrian composer and pedagogue J.G. Albrechtsberger [26] "Gründliche Anweisung zur Composition" ("Fundamental Guide to Composition"). This work laid the foundation of music pedagogy as a scientific and educational discipline. In contrast to previous music-theoretical treatises (for example, J.J. Fuchs's *Gradus ad Parnassum* [24]), which had a prescriptive character of a set of rules of composition, J.G. Albrechtsberger endeavours to substantiate these rules from the standpoint of logic, relying on rational analyses of musical form and harmony. Along with scholastic exercises on counterpoint, much attention is paid to mastering the general principles and techniques of composing music and developing the creative imagination of students. The language of the treatise itself is characterised by clarity and accessibility, which makes it a convenient pedagogical aid.

J.G. Albrechtsberger's [26] work had an enormous influence on the development of musical pedagogy in later times. It became a model for numerous manuals and schools for playing various instruments, harmony and composition courses that became widespread in the 19th century. The principles of music education formulated by J.G. Albrechtsberger – the priority of rational knowledge, the combination of theory and practice, and the encouragement of students' creative initiative – determined the pedagogical credo of the greatest musicians of subsequent eras, including L. van Beethoven, F. Chopin and F. Liszt. Music pedagogy of the Enlightenment era laid the foundations of the modern system of music education both in terms of its goals and values and in terms of scientific and methodological support. The transformation

of music pedagogy into an independent branch of knowledge with a solid rational-theoretical foundation and practical orientation towards the upbringing of an educated creative personality was the most important achievement of Enlightenment thought in the sphere of musical culture and education.

During the Classical period, music education became more structured and ordered, based on rational principles. Much attention was devoted to the study of harmony, counterpoint and musical form [27]. Outstanding classical composers such as W.A. Mozart and L. van Beethoven made a significant contribution to the development of music pedagogy. They created works specifically designed for teaching young musicians, demonstrating examples of compositional skill and performance technique [28]. Romanticism brought new trends in music pedagogy. The development of individuality and emotional expression in performance came to the fore. Innovative methods of teaching musical instruments were developed by outstanding Romantic teachers such as F. Chopin, F. Liszt and T. Leschetizky. They emphasised the development of virtuoso technique, expressiveness and personal interpretation of musical works. As C.R. Wolffenbüttel [29] notes, in the Romantic era, music education sought not only to transfer knowledge and skills but also to reveal the creative potential of students. The Enlightenment, Classicism and Romanticism eras laid the foundations of modern music pedagogy, shaping its key principles and approaches. The Enlightenment established the ideal of music education as a means of educating an erudite person. Classicism brought systematic and rationality to music teaching. Romanticism emphasised the development of individuality and emotionality in performance. These tendencies largely determined the further development of musical pedagogy and retained their influence to the present day.

In the XX-XXI centuries, music pedagogy in Kosovo has undergone a complex path of development, reflecting the socio-political transformations and cultural peculiarities of the region [30; 31]. As K. Perkola [1] notes, the process of institutionalisation of music education in Kosovo was closely related to two key historical periods: post-war reconstruction after World War II and post-conflict development after the war in Kosovo in 1999. In the late 1940s, the foundations of the music education system in Kosovo were laid. In 1948-1949, the first music schools were opened in Prizren and Prishtina, which became centres for the professional training of musicians. An important role in the development of music education was played by outstanding teachers and musicians, such as Lorenz Antoni and Prenk Jakov, whose names are today the leading music schools in Kosovo. In the 1960s and 70s, the formation of higher music education took place. In 1962, the Higher Pedagogical School of Prishtina opened a music department, and in 1975, the Faculty of Arts with a music department was founded at the University of Prishtina. This contributed to the training of professional staff and the development of Kosovo's musical culture.

However, in the 1990s, Kosovo's music education system faced serious challenges due to the political crisis and military conflict [32]. Albanian students and teachers were expelled from educational institutions, which led to the establishment of a parallel system of "home schools".

Despite the harsh conditions, music classes and concerts were held in private flats and on the premises of the Association of Composers of Kosovo. After the end of the war in 1999, Kosovo began a process of reconstruction and reform of the education system, including music education. New music schools and faculties were opened, and curricula were developed based on the Bologna system [33]. Along with classical music education, new directions such as ethnomusicology, jazz, and modern music began to develop. The prospects for the development of music pedagogy in Kosovo in the 21st century are related to the integration of traditions and innovations, taking into account global trends and preserving national identity. Training of highly qualified personnel, introduction of new

technologies and methods, and development of international cooperation are essential tasks. At the same time, reliance on the rich historical experience and cultural heritage of music education in Kosovo is of key importance [1; 34].

Thus, music pedagogy in Kosovo has undergone a complex and contradictory path of development, reflecting the dramatic history of the region in the XX-XXI centuries. Despite all the difficulties, the system of music education in Kosovo demonstrates vitality and aspiration for development, integrating the best achievements of world music pedagogy and relying on original national traditions [35-37].

Table 1. Comparative characterisation of music pedagogy in different historical epochs

Characteristics	Antiquity and the Middle Ages	Renaissance	Baroque	Classicism	Romanticism	XX-XXI centuries
Music education goals	Religious and moral education	Humanistic personal development	Training of professional musicians for church and court	Raising educated music lovers	Development of individuality and emotionality in music	Comprehensive musical education, development of creativity
Dominant genres and styles	Gregorian chorale, organum	Motet, madrigal, mass.	Polyphony, opera, concert	Sonata, symphony, quartet	Programme music, miniature, lied	Diversity of styles and trends
Basic musical instruments	Organ, lute, vielle	Lute, viola, keyboards	Organ, harpsichord, violin	Piano, orchestral instruments	Piano, violin, guitar	Expanded instruments, electronics
Leading pedagogical principles	Oral tradition, improvisation	Study of the ancient heritage, development of music theory	Mastering counterpoint and improvisation techniques	Development of musical taste and erudition	Development of virtuoso technique and expressiveness	Innovative methods (C. Orf, Z. Kodály, S. Suzuki), integration of theory and practice
Musical-theoretical basis	Boethius, G. d'Arezzo	Ciarlino, H. Glarean	J.J. Fuchs, J.P. Ramo	J.G. Albrechtsberger, H.C. Koch	New harmonic theories (N. Rimsky-Korsakov, M. Reger)	Broadening the theoretical base, interaction with other sciences
Forms of music education	Monastic and cathedral schools	Universities, private tuition	Chapels, conservatories, private lessons	Private lessons, public concerts and lectures	Conservatories, music schools, private lessons	Diversity of forms from pre-school to higher and supplementary education

Source: compiled by the authors.

Table 1 provides a comparative characterisation of key aspects of music pedagogy in different historical periods from antiquity to the present. It traces the evolution of the aims, content, methods and forms of music education in a broad cultural and historical context. The table shows how music pedagogy gradually evolved from an applied role in religious worship and moral education to an independent educational sphere aimed at the professional training of musicians and the all-round development of the personality. The change in prioritised genres, styles and instruments reflected the general dynamics of musical art development. Pedagogical principles and teaching methods also improved – from oral tradition and improvisation to systematic mastering of theory and technique, development of virtuosity and expressiveness of

performance, and introduction of innovative approaches. The development of musical-theoretical thought provided a conceptual basis for pedagogical practice. Finally, the organisation of music education itself evolved from monastic schools and individual apprenticeships to an extensive network of educational institutions and programmes covering all levels and forms of education.

The presented table provides a clear comparative-historical cross-section of the development of music pedagogy, demonstrating both elements of continuity and qualitative shifts in the understanding of its goals, values, content and methods at different stages of the history of musical culture and education.

Discussion

The results presented in the previous section trace the main milestones and trajectories of the development of music pedagogy in European culture from antiquity to the present day. The analysis highlights the complex dynamics of interaction between music pedagogical theory and practice, and their embeddedness in the philosophical and aesthetic perceptions and socio-cultural realities of the respective eras. Each historical stage was characterised by a specific configuration of values, meanings and priorities of music education, reflecting both the immanent logic of the development of musical culture and the broader attitudes of the time. Thus, the dominance of the ideal of harmony, proportionality, and numerical ordering in ancient musical pedagogy is inseparable from the general cosmological and ethical ideas of the ancient Greeks [38; 39]. The medieval church school with its emphasis on mastering the Gregorian chorale and basic musical theory met the spirit of religiosity and scholastic scholarship. The humanistic turn in Renaissance culture contributed to the elevation of the status of the musician and the gradual emancipation of music education from ecclesiastical institutions [40]. Finally, the establishment of conservatories as professional educational institutions in the XVII-XVIII centuries reflected both the maturity of the musical tradition itself, which developed a stable “technical” canon, and the growing public prestige of musical art [41-44]. The reconstruction of these historical metamorphoses of music pedagogy links disparate facts and trends into a single explanatory framework, as well as highlights some “cross-cutting” problems and dilemmas that remain relevant to this day.

A comparison of the findings with other recent studies reveals points of overlap and complementarity, but also differences in the perspectives and scales of the history of music pedagogy. S. Gies [30] is the closest to the theme and methodology of the present work. The author traces the trajectory of the “academisation” of professional music education in Europe in the XIX-XX centuries: the formation of conservatories as institutions of higher education with strict educational standards and developed infrastructure, the systematisation of music-theoretical and performance disciplines, the deepening of their connection with the “mother” sciences. The author’s work is a perfect complement to the historical history of music pedagogy. This publication perfectly complements the historical analysis presented in this study, allowing us to trace in detail the institutional and conceptual transformations of music pedagogy at the final stage of the period under consideration. At the same time, the broad historical coverage and attention to socio-cultural and philosophical-aesthetic contexts distinguish the panorama offered here from the more narrowly focused organisational and methodological dissection undertaken by the researcher.

A fundamentally important addition is made by E.P. Asmus [31], who presents a comprehensive critical analysis of the current state of music-pedagogical science. While stating the evident progress in the accumulation of empirical data and expansion of the methodological arsenal, the author points out the weakness of strategic research planning, the insufficient level of interdisciplinary cooperation, the gap between “scholarly” and “practical” knowledge, and the lack of systematic historical reflection.

In this context, a comprehensive reconstruction of the evolution of music-pedagogical thought proposed in this paper seems extremely relevant and timely. By addressing the origins and turning points in the development of the theory and practice of music education, necessary foundation for setting new research tasks and adjusting priorities are created.

A study by R.W. Wason [32] is an example of the practical application of historical knowledge to modern pedagogical practice. The author describes an experimental music theory course for first-year students developed in co-authorship with M. Brown, which organically integrates technical material (from modality to harmony) with a broad historical and cultural context. The “cross-cutting” plot of the development of musical-theoretical thought here does not simply illustrate and enliven routine exercises but allows students to feel the depth and vitality of the discipline under study, to connect it with other areas of knowledge and their own creative experience. Such educational initiatives outline a promising way of bridging the gap between “scientific” and “practical” knowledge, as pointed out by E.P. Asmus [31].

Further possibilities of sociocultural analyses of music education are outlined in the review article by K. Matsunobu and L. Bresler [33]. The authors’ review of contemporary research demonstrates a growing interest in forms of music pedagogy outside academic institutions: in the contexts of everyday life, amateur and extracurricular music-making, and cultural and leisure activities. This “decentralisation” of the study allows us to grasp the multiple effects of musical and educational practices: from the development of individual abilities to the construction of group identities, from the transmission of tradition to socio-cultural innovations. This broadening of the horizon of analysis has a significant heuristic potential for the historical and theoretical reconstruction of the development of music pedagogy [45; 46]. By focusing on “big” institutions and conceptual shifts, this study only outlines the possibilities of studying “small” forms and informal contexts of music education. Combining macro- and microhistorical perspectives is seen as an important task for future work.

Significant prospects are associated with overcoming the Eurocentric limitation in the study of the history of music pedagogy and entering the global cross-cultural context. A promising example of such an approach is given by the collective monograph edited by R. Strohm [34]. The essays presented in the book cover a variety of musical cultures from a broad historical perspective – from Japan to Argentina, and from Mexico to India. The authors are interested not only in sound artefacts, genre and style canons but also in the traditions of their intergenerational transmission, ways of learning and mastery. Such a comparative analysis of the pedagogical dimension of musical cultures identified both general regularities and local peculiarities of the formation of professional workshops and schools, to comprehend the role of music education in maintaining cultural identity and resolving social conflicts. At the same time, a systematic “global” history of music pedagogy is still a matter of the future and will require the combined efforts of specialists of different profiles [47; 48].

In contrast to the present study, which focuses on the historical reconstruction of the development of music-pedagogical thought, the book by R. Miksza et al. [35] addresses the actual methodological tools – from research design to data interpretation and academic writing. The historical dimension of music-pedagogical research is hardly touched upon. At the same time, some ideas of the authors are in line with the conclusions of this article. The researchers emphasise the importance of research for the development of the whole sphere of music education, and its potential to generate new knowledge and stimulate professional reflection. This thesis correlates with the results of the present work, demonstrating the role of theorising music pedagogy in its historical transformations. The strength of the book is its reliance on the authors' rich experience in teaching methodology and supervising students' research work. The material presented is tested in real educational practice, which makes it especially valuable for the target audience [49]. The peer-reviewed article, on the contrary, is oriented towards the professional community of researchers and does not contain an explicit pedagogical dimension. The weakness of the monograph in the context of this paper is the lack of historical perspective. The evolution of the philosophical and aesthetic foundations, institutional forms and socio-cultural contexts of music-pedagogical research remains outside the scope of the analysis. Nevertheless, both publications can be seen as complementary. Whereas this study reconstructs the historical genesis of the scientific study of music education, the book by the researchers introduces its contemporary methodological apparatus. These texts provide a more comprehensive picture of the development and current state of music-pedagogical research.

The monograph by G. Cox [36] is devoted to the study of reforms and innovations in the teaching of music in schools in England from 1923 to 1999. The author analyses the key reforms aimed at revitalising music lessons and teachers' reactions to these innovations. The approach of the researcher's approach is primarily similar to the methodology of this study. In both works, educational reforms are analysed concerning the socio-cultural context and the practice of music teaching. The task is not just to reconstruct events, but to comprehend the evolution of music pedagogy in a holistic way. At the same time, there are significant differences between the studies. The study by the researcher is characterised by a narrower chronological and geographical focus – on the development of school music education in England in the 20th century. The reviewed article, on the other hand, covers a wider period (from antiquity to the present) and traces pan-European trends. The strength of the monograph is the use of a wide range of primary sources – from official documents to testimonies of participants in the events. This allows the author to reconstruct history “from the inside”, through the eyes of its direct actors. The present work, which relies on secondary scientific publications, does not achieve this level of “immersion” in the material. The researcher focuses on the problems of interaction between educational policy and pedagogical practice, the correlation between tradition and innovation, and the professional identity of music teachers. These issues, undoubtedly important for understanding the historical

dynamics of music education, were not covered in detail in the reviewed article due to its limited scope.

Thus, the discussion of the results obtained in the context of modern scientific discourse forms several important conclusions and outlines further prospects. The study demonstrates the feasibility of a holistic historical-theoretical reconstruction of the development of European music pedagogy, capable of linking disparate facts and trends into an explanatory model. At the same time, the outline of the panorama of the historical evolution of music-pedagogical thought and practice needs to be supplemented by more detailed “local” studies focusing on specific personalities, institutions, and national and regional contexts [50-53]. The development of such case studies, based on archival research and careful study of primary sources, will verify and clarify the overall picture. It is equally important to increase the applied relevance of historical and pedagogical knowledge and to find ways to integrate it into the modern educational process [54]. The experience of constructing a historically grounded music theory course described by R.W. Wason [32] is highly valuable and worthy of application. The use of historical material here is not reduced to superficial illustrativeness but presents musical-theoretical concepts and techniques as a “living” intellectual heritage rooted in specific socio-cultural contexts.

Lastly, it is necessary to note the importance of expanding the geographical and chronological framework of the research, entering the global cross-cultural space [55]. The comparison of the European experience of the formation and development of music education traditions with similar processes in other macro-regions (Asia, Africa, Latin America) promises to reveal both the general regularities of music pedagogy as an anthropological phenomenon and socio-culturally conditioned models of its concrete implementation [56-58]. Such a combination of historical depth and geographical breadth of view is necessary to create a full scientific picture of the genesis and evolution of music education. Of course, such ambitious goals can hardly be achieved by a single researcher or even a research team. As noted by R. Strohm [34], the global history of music (and music pedagogy as its integral part) is an “open project” that requires cooperation and cross-fertilisation of the efforts of scholars from different countries and specialities. Critical discussion and supplementation of the presented results are not only possible but highly desirable. Only a multi-voiced dialogue between researchers and practitioners can form an integral vision of the music teaching history.

Conclusions

The conducted research analysed and systematised information on key historical epochs in the development of music pedagogy, revealing their main characteristics and features. The analysis showed that each historical epoch made its unique contribution to the formation of the theory and practice of music education, reflecting the socio-cultural, philosophical and aesthetic features of its time. In the ancient era, music education was seen as an integral part of the formation of a harmonious personality. Ancient Greek philosophers such as Pythagoras and Aristogenes laid the foundations of musical theory, acoustics and aesthetics, which influenced the subsequent development

of European musical culture. The Middle Ages were characterised by the dominance of church music and the development of a system of professional music education in monasteries and cathedrals. The Renaissance was marked by the secularisation of musical culture, the emergence of new genres and forms, and the establishment of conservatories as specialised educational institutions. The Baroque brought new trends in music pedagogy associated with the development of polyphony, instrumental music and opera.

The training of virtuoso performers capable of realising complex compositional ideas took centre stage. Treatises by major composers and theorists of the era, such as J.G. Albrechtsberger, became the basis for the formation of systematic musical education. The Age of Enlightenment established the ideal of music education as a means of bringing up an erudite and moral personality. The development of musical theory and pedagogy in this period was associated with the rationalisation and systematisation of knowledge about music, as well as with the democratisation of musical culture. Classicism brought rigour, clarity and orderliness to music education, centred on ancient models and ideals. Classical composers such as W.A. Mozart and L. van Beethoven not only created masterpieces of musical art but also paid great attention to pedagogical activities. Romanticism marked a new stage in the development of musical pedagogy, associated with the cult of individuality, emotionality and virtuosity. Prominent Romantic composers such as F. Chopin and F. Liszt developed innovative methods of piano teaching,

emphasising the development of technique, expressiveness and personal interpretation of musical works. The results of this study are of great importance for understanding the current state and prospects for the development of music pedagogy in Kosovo.

Further research should address the in-depth study of individual historical periods, personalities and national traditions; comparative analysis of European and non-European experience in music education; research into the relationship between music pedagogy and other areas of humanitarian knowledge; study of innovative teaching methods and technologies; and monitoring and evaluation of the effectiveness of the reforms and projects being implemented in the field of music education in Kosovo. The integrated development of these directions will contribute to the increase of scientific knowledge about music pedagogy and the improvement of the practice of music education, increasing its quality, accessibility and social significance, which will allow music pedagogical science to fully realise its constructive potential and contribute to the creative self-realisation of the individual and the harmonisation of social relations.

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Conflict of Interest

None.

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Основні історичні періоди розвитку музичної педагогіки: Аналіз та огляд

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Анотація

Актуальність. Дослідницька актуальність комплексного аналізу історії сучасної музичної педагогіки визначається необхідністю осмислення і творчого використання накопиченого досвіду для вдосконалення теорії і практики музичної освіти в контексті нових викликів і пріоритетів XXI століття.

Мета. Метою дослідження є виявлення основних тенденцій і закономірностей розвитку музичної педагогіки в ключові історичні епохи та визначення їх впливу на сучасний стан і перспективи музичної освіти в Косово.

Методологія. У дослідженні використано методи історико-генетичного, історико-порівняльного, історико-типологічного, історико-системного аналізу, індукції, дедукції, аксіологічний та структурно-функціональний підходи.

Результати. Визначено та охарактеризовано ключові етапи розвитку європейської музичної педагогіки - античність, середньовіччя, Відродження, бароко, Просвітництво, класицизм, романтизм. Простежено основні тенденції розвитку музичної освіти в Косово у XX-XXI століттях. Показано, що кожна епоха зробила унікальний внесок у становлення теорії і практики музичної педагогіки, відображаючи філософсько-естетичні ідеї, соціокультурні умови і потреби музичної практики свого часу. Встановлено, що сучасна музична педагогіка має творчо переосмислювати та адаптувати історичні підходи і методи в контексті нових освітніх реалій і завдань. Розвиток косовської музичної педагогіки вимагає освоєння прогресивних ідей світової музично-педагогічної думки в поєднанні з опорою на самобутні національні традиції.

Висновки. Теоретичне значення дослідження полягає в концептуалізації історії музичної педагогіки як динамічної та соціокультурно детермінованої галузі. Практичне значення полягає у можливості використання матеріалів для модернізації музичної освіти з урахуванням історичного досвіду та сучасних тенденцій. Окреслено перспективи подальшого розвитку історії музичної педагогіки у зв'язку із завданнями вдосконалення системи музичної освіти в Косово.

Ключові слова: видатні педагоги-новатори; антична освітня традиція; ренесансна культура навчання; соціокультурні чинники розвитку освіти; соціологічні аспекти мистецької освіти.