

*S.Balagazova<sup>1</sup>, N.Bolatkhani<sup>1</sup>, Zh.Kosherbayev<sup>1\*</sup>*

*<sup>1</sup>Abai Kazakh National Pedagogical University  
Almaty, Kazakhstan*

## METHODOLOGICAL GUIDELINES IN THE STUDY OF MUSIC EDUCATION PEDAGOGY

### *Abstract*

This article discusses the methodological foundations that play a key role in research in the field of music education. One of the most important methodological guidelines is methodological analysis, considered as a meta-method in the context of music pedagogy. This analysis is an integrated approach to the research process, which allows us to comprehend various aspects and processes of musical and pedagogical theory and practice. Within the framework of methodological guidelines, professionally significant functions and approaches are also highlighted, which contribute to the awareness of the value of concepts of a musical and pedagogical nature, innovative processes in science and education, as well as the formation of a research strategy. The approaches under consideration include various intellectual operations, among which reflection stands out as a method of creative thinking and personal rethinking of values and motives in the activities of a teacher-musician. The basis for the development of methodological guidelines in this context is knowledge from various fields of human activity, including science and art. Reliance on knowledge serves as the basis and methodological basis for the pedagogy of music education, to determine the principles and methods of organizing the research process.

**Keywords:** methodological guidelines, methodological analysis, music education, art, music pedagogical theory and practice.

*Балагазова С.Т.,<sup>1</sup> Болатхан Н.,<sup>1</sup> Кошербаев Ж.А.<sup>1\*</sup>*

*<sup>1</sup>Қазақстанның Ұлттық педагогикалық университеті атындағы  
г.Алматы, Қазақстан*

## МЕТОДОЛОГИЧЕСКИЕ ОРИЕНТИРЫ В ИССЛЕДОВАНИИ ПЕДАГОГИКИ МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ

### *Аннотация*

В данной статье обсуждаются методологические основы, которые играют ключевую роль в исследованиях в области музыкального образования. Одним из наиболее важных методологических ориентиров является методологический анализ, рассматриваемый как метаметод в контексте музыкальной педагогики. Данный анализ представляет собой комплексный подход к исследовательскому процессу, позволяющий осмыслить разнообразные аспекты и процессы музыкально-педагогической теории и практики. В рамках методологических ориентиров также выделяются профессионально значимые функции и подходы, которые способствуют осознанию ценности концепций музыкально-педагогического характера, инновационных процессов в науке и образовании, а также, формированию стратегии научных исследований. Рассматриваемые подходы включают в себя различные интеллектуальные операции, среди которых рефлексия выделяется как метод творческого мышления и личностного переосмысления ценностей и мотивов в деятельности педагога-музыканта. Основой для разработки методологических ориентиров в данном контексте служат знания из различных областей человеческой деятельности, включая науку и искусство. Опора на знания служит основанием и методологической базой педагогики музыкального образования, для определения принципов и методов организации исследовательского процесса.

**Ключевые слова:** методологические ориентиры, методологический анализ, музыкальное образование, искусство, музыкально-педагогическая теория и практика.

С.Т. Балагазова,<sup>1</sup> Н.Болатхан,<sup>1</sup> Ж.Кошербаев<sup>1\*</sup>  
<sup>1</sup>Абай атындағы Қазақ ұлттық педагогикалық университеті  
Алматы қ., Қазақстан

## МУЗЫКАЛЫҚ БІЛІМ ПЕДАГОГИКАСЫ ЗЕРТТЕУЛЕРІНДЕГІ ӘДІСНАМАЛЫҚ БАҒДАРЛАР

*Аңдатпа*

Мақалада музыкалық білім беру саласындағы зерттеулерде шешуші рөл атқаратын әдіснамалық негіздер талқыланады. Маңызды әдіснамалық бағдарлардың бірі, музыкалық педагогика контекстіндегі метаәдіс ретінде қарастырылатын әдіснамалық талдау жұмысы болып ерекшеленеді. Бұл талдау жұмысы, музыкалық-педагогикалық теория мен практиканың әртүрлі аспектілерін терең түсінуге мүмкіндік беретін зерттеу үдерісіне кешенді тәсіл болып табылады. Әдіснамалық бағдарлар шеңберінде музыкалық-педагогиканың тұжырымдамаларын, ғылым мен білім берудегі инновациялық үрдістердің құндылығын түсінуге, сондай-ақ, ғылыми зерттеулер стратегиясын қалыптастыруға ықпал ететін кәсіби маңызды функциялар мен тұғырлар айқындалады. Қарастырылып отырған тұғырлар, әртүрлі интеллектуалды операцияларды қамтиды және олардың арасындағы рефлексия, шығармашылық ойлау әдісі ретінде және педагог-музыканттың іс-әрекетіндегі құндылықтар мен мотивтерді өзіндік қайта қарау әдісі ретінде қарастырылады. Осы тұрғыда музыкалық педагогикадағы әдіснамалық бағдарларды әзірлеудің бастамасы, адам қызметінің әртүрлі салаларынан, соның ішінде ғылым мен өнерден алынған білім болып табылады. Білімге сүйену болса, зерттеу үдерісін ұйымдастырудың принциптері мен әдістерін анықтау үшін музыкалық білім беру педагогикасының әдіснамалық негізі бола алады.

**Түйін сөздер:** әдіснамалық бағдарлар, әдіснамалық талдау, музыкалық білім, өнер, музыкалық-педагогикалық теория және практика.

**Basic provisions.** The article draws attention to the development of methodological guidelines in the study of music education problems. Thanks to the development of modern methodological guidelines, the development of various methods, new research approaches in the study of problems in various fields of scientific knowledge based on the experience and achievements of philosophy, psychology, aesthetics, musicology and other sciences has significantly increased. An essential factor in the success of solving a scientific search is the relationship between the nature of the method used and the nature of the problem under study, where not only the methodology, but also the methodology should develop their subject orientation to achieve optimal research results.

The purpose of the study: scientific and theoretical foundations for the formation of the readiness of a specialist-teacher-musician to comprehend methodological guidelines for professional education, including methodological analysis in a set of functions, principles, methods, and research tools.

**Introduction.** The modern socio-cultural situation reinforces the need to create a new strategy for a person's entry into the world, readiness to enter into a constructive dialogue with him, which in general is somehow connected with the renewal of the educational paradigm, the search for optimal technologies, and the spiritual formation of personality. a personality that requires deep, problem-oriented methodological thinking. The methodological culture of a teacher-musician is currently gaining an important place in the preparation of research on the problems of theory and practice of music education. And this is not accidental, since mastering methodological knowledge opens up expanded ideas about the methods of the research process, enriching the effectiveness of the work performed, when the foundation of the research concept is methodological foundations - philosophical, general scientific (musicological, musical-psychological, etc.) and private scientific (music-pedagogical and performing). At the same time, according to A.I.Sherbakova there is a need to focus the attention of modern researchers on the fact that every research work in the field of music education should be permeated with art. and the researcher should be familiar with the laws of musical existence [1, p.10].

First of all, it is necessary to identify the essence of the phenomenon under study in the study, rethinking and summarizing all achievements in the field of philosophy, methodology, related

sciences directly related to the chosen problem. The unity of the cognitive process and the provision of valuable material contributes to a deeper understanding of the essential and meaningful basis of research. Merging into an organic whole, this dialogue in a new information field allows for the assessment of different author's theories, the comparison of «old and new», traditions and innovations.

Scientific research thought at any level needs an accurate definition of theoretical and methodological guidelines, substantiation of methodological prerequisites that allow purposefully choosing the logic of the semantic orientation of the chosen context. There is also no doubt that any theory not only reveals the subject area, but also is a kind of tool for searching for perfect ideas, which are transformed in practice in a peculiar way in a set of methodological principles, defined concepts adequate to the object of research.

The methodology will be developed in such a way that significant problems will be investigated and disclosed on its basis, which will contribute to the fruitfulness of scientific research, substantiation of fundamental issues of a theoretical and applied nature, and a structurally structured methodology will determine reliable guidelines for the research process when performing practical material. Emerging and forming in the depths of the revealed knowledge itself, methodologically equipped research acts as a kind of concentration of its essential nature in abstract logical forms, an indicator of a sufficiently high level of theoretical thinking [2, P. 56].

The purpose of this study is the scientific and theoretical foundations for ensuring the process of formation of the readiness of a specialist-teacher-musician to comprehend methodological guidelines for professional education, including methodological analysis in a set of functions, methods, and research tools.

**Materials and Methods.** Among the fundamental methodological guidelines of paramount importance for the study of pedagogical problems in the field of music education, methodological analysis acts as a conceptual core, a leading tool, «a kind of scientific research method of dialectical comprehension by a specialist of diverse phenomena and processes of musical pedagogical theory and practice» [3, p.38]. It provides a deep and holistic understanding of those patterns that require optimal means of resolving them in the course of emerging contradictions. In this regard, we recall that the term «analysis» itself, according to the philosophical definition, means «the movement of thought within the content... the result of which is a multidimensional (philosophical, general scientific, private scientific) idea of a particular studied object of pedagogical music education» [3, p.38].

As one of the most important methodological guidelines, the meaningful characterization of any analytical process carried out by a musician teacher is based on the methodological knowledge of his musical-pedagogical and related scientific and artistic fields, aimed primarily at identifying the most significant professional problems of music education. In this context, mastering the operational skills of methodological analysis is a fairly high indicator of the methodological culture of a teacher-musician. Thus, an integral feature of an effective analytical apparatus should be considered the dialectic of movement - from the general to the particular, from the abstract to the concrete, and, conversely, possessing a subjective form of expression and a subjective character in content, bearing in itself a focus on solving a certain research task, methodological analysis, on the one hand, acts as a direct product of creative activity, contributing to the development of individual specialist capabilities, and on the other hand - it serves as a specific indicator of the research action carried out, going beyond the scope of the problem under consideration and becoming the property of a wide practice.

In an integrated system of methodological guidelines, one of its most important components are professionally significant functions. This important feature, in particular, was pointed out by scientists O.S.Anisimov [4, P.515], V.V.Krayevsky [5, P.6] and others, believing that they are the driving mechanisms of the scientific research process itself, which is not only connected with a common methodology, but also has its own specific functions. Along the way, we note that these

functions related to the methodological training of a teacher-musician in their essence proceed from the general philosophical concept of «function», understood as an external manifestation of the properties of an object in a system of relations. Thus, considering a number of functions in the field of musical art, V.I.Kholopova emphasizes that, like any cultural phenomenon, they can be perceived as documents of the epoch from various angles: historical-factual, philosophical-ideological, ethical-emotional [6, p.12].

In particular, the cognitive orientation function is designed to promote a methodologically active selection of knowledge from various fields of science and art. It helps to realize the personal value of musical and pedagogical concepts, various innovative processes in the field of psychology, pedagogy, and art education. In turn, the heuristic function of the methodological guideline contributes to the targeted focus on the search for research forms and tools used in the organization of creative dialogue. Thanks to it, not only fruitful ideas are identified, but also a research strategy is developed, stimulating their theoretical understanding and expanding the range of methodological knowledge.

In turn, the methodological essence of the axiological function is revealed in the formation of a specialist's personal and value attitude to a certain aspect of his research activity, when he tries to better understand his own professional experience, as well as to feel his involvement in it, striving for its deep understanding of knowledge. Under the influence of this function, researchers gradually accumulate methodologically important potential necessary for further insight into the essence of significant problems of music education.

The research methodology gets its realization and artistic expression when using the method of musical modeling, the main advantage of which is the multiple reduction of the initial development period. In this regard, musical material is initially assimilated on separate models, as if «from the inside», and then holistically. Over time, experience is gained in designing new models by analogy with the studied ones, activating the creative approach of the teacher-musician. Modeling is an effective method of cognition, storage and transmission of musical information, revealing new patterns and connections in working with musical material. The model system has pragmatic, predictive and heuristic functions. In accordance with the prognostic function, all models in the system can be interconnected by a single musical material, which varies, is developed and appears each time with a new facet, providing a significant reduction in the time to assimilate what has been passed, due to the close connection of the new with the already known. In the predictive function, all models act as a sample based on similar characteristics of the studied material. Here, the system of models becomes pivotal, establishing connections and continuity between compositions, contributing to the implementation of the principle of systematicity and consistency, accessibility and strength of knowledge, clarity, individual approach, consciousness and activity of the teacher-musician.

The next, heuristic function of the model system is most clearly manifested in the intensification of the development of the creative inclinations of the musician, creating real prerequisites for an integrated approach to the organization of the creative process in:

- developing a conscious attitude towards the art of music;
- mastering rational methods of studying works;
- mastering various musical materials;
- development of figurative and emotional perception of music;
- mastering the independence of actions;
- mastering various types of musical and pedagogical techniques;
- formation of musical and auditory representations.

A very difficult task is to create a certain methodologically sound algorithm of performing activity, which would allow, on the one hand, creatively vary the methods of work, and on the other – to control its artistic development. There is no doubt that an adequate embodiment of the integrity of the musical image requires an equally holistic method of comprehension of the work by the

performer and a consciousness of an equally holistic technology of mastering it. Equally difficult are the processes of awareness and further application of the material to ensure a creative task. Having a direct impact on the formation of personal and professional qualities of a teacher-musician in his scientific activity. The researcher not only significantly deepens and expands his ideas about the specifics of this type of activity, but also develops a certain value attitude towards it, enriches his spiritual level of knowledge of musical and pedagogical reality. The role of the subjective-personal factor is also undeniable in the field of musical art, when a specialist must constantly remember that knowledge gained from various scientific and artistic fields is necessary for him to solve his professional tasks.

The search for methodologically important guidelines in relation to the study of musical and pedagogical reality is constantly accompanied by a number of intellectual operations, one of which has received the definition of «reflection» in philosophy and pedagogy. It is no coincidence that this category is widely considered at all levels of scientific thought in the formation of a culture of general and intellectual thinking among specialists, being one of the leading ones in modern methodology, as a «principle of thinking aimed at understanding and realizing one's own prerequisites» [7, p.155]. We are talking about the distinctive properties of an individual's consciousness, expressed in his ability to direct attention to himself, concentrate it on himself and thus explore not only the surrounding objects, but also the qualities of the cognizing subject himself. Thus, reflection already appears as a cognitive method as a form of active personal rethinking of certain meaningful elements of one's individual consciousness, designed to comprehend universal meanings, values, motives, acting as one of the creative reserves of thinking, significantly increasing its productivity and effectiveness in the activities of a teacher-musician.

Being an indispensable methodological guideline in the field of research analysis, the reflexive method allows you to carry out deep relationships between the phenomena under study, as well as to reveal through painstaking analysis professionally significant ones that are the basis of the leading methodological principles aimed at successfully solving the urgent tasks of music education pedagogy. It remains to add that methodological analysis, interpreted as a meta-method of pedagogy of music education, is a multidimensional holistic education of a research nature.

Thus, in L.A.Mikeshina's fundamental philosophical concept, it is noted that the meta-method of methodological analysis is «the mechanism of activity of an art teacher - researcher, which is based on methodological knowledge» [8, p.145]. For his part, E.B.Abdullin points out that the metamethod of methodological analysis opens up new opportunities as a systemic phenomenon for «actualization of ideological beliefs, tolerance, etc. on the basis of pedagogically structured communication of the individual with the spiritual and valuable musical art» [9, p.18]. The essence of this method lies in its powerful research potential, which allows intellectually, with the help of thought processes, to cover the diversity of a different number of concepts, facts, etc., while simultaneously comparing and evaluating various points of view on the problem under consideration, where their systemic and holistic nature become the most important indicators of their scientific viability.

**Results.** The existing experience of scientific research in various fields of knowledge convincingly indicates that the same methodological approaches in relation to the study of any problems, on the one hand, are very productive, on the other - do not bring significant results. Moreover, it was noted that different theoretical and methodological guidelines, with the help of which identical objects were revealed, had very unequal capabilities and had different efficiency.

An essential factor causing such a paradoxical situation should be considered the relationship between the nature of the methods used and the very nature of the object under study, taking into account that not only methodological guidelines as such, but even the methodology of their application should develop their subject orientation, i.e. significant methodological approaches and methodological guidelines involved from other scientific fields of knowledge, they can and should, in certain cases, reveal their usefulness of the research process.

It should be borne in mind that the methodological analysis itself is both subjective and objective in its comprehensive application. And, if the subjective orientation of research actions is manifested in the personal attitude of a teacher-musician to the process of cognition, then the basis of his objective attitude is essential knowledge drawn from various fields of science and practice. At the same time, stable relationships of a subjective and objective nature are manifested in concrete results: firstly, the teacher-musician reaches a qualitatively new level in solving a problem issue relevant in the field of his specialization; secondly, scientific data obtained through methodological analysis can become the property of a wide practice, and not only musically educational, that is, to have universal application for various fields of knowledge, being transformative in essence.

It is also important to take into account the fact that the unity of the subjective and objective can have a significant impact on the intellectual potential of a specialist, enriching him with new knowledge and information of a multidisciplinary type. An example is the study by B.M. Tselkovnikov, devoted to the ideological beliefs of a teacher-musician [10, p.210], which indicates that the methodological orientation of the work done by the author has absorbed all the valuable and general scientific, concentrated in the works of researchers - philosophers, psychologists, art historians, etc. on the problems of musicology, theory of musical performance, pedagogy of education. Scientists are united in their views on the importance of ideological and other functions in the methodological training of a specialist musician, when a creative attitude to views, beliefs, i.e. methodological guidelines, in interaction with a researcher, a teacher-musician, himself, becomes essential in the formation of a personality, which also shows the effectiveness of the involved reflexive method. Thus, from a scientific point of view, the importance of methodological guidelines in their unity and diversity for the theory and practice of pedagogy of music education is proved.

And this again shows the special role of the dialectical unity of the objective and subjective sides in the methodological analysis, which has a direct impact on the formation of personal and professional qualities of a teacher-musician in his scientific activity. The researcher not only significantly deepens and expands his ideas about the specifics of this type of activity, but also develops a certain value attitude towards it, enriches his spiritual level of knowledge of musical and pedagogical reality. The role of the subjective-personal factor is also undeniable in the field of musical art itself, when a specialist must constantly think that knowledge gained from various scientific and artistic fields is necessary for him to solve his professional tasks. The success of their solution, undoubtedly, largely depends on the research skills and abilities available to him to apply in theory and in practice the most important methodological guidelines, creatively transformative in their essence and content.

Methodological analysis provides a logical chain of step-by-step research, its continuous nature, the dialectical unity of all interrelated elements, emphasizing their methodological significance. The most important methodological basis for a comprehensive and harmoniously developed personality by means of musical pedagogy in methodological analysis consists of the initial methodological principles in the scientific, theoretical and practical activities of a teacher-musician, considered as starting points in revealing the essence, goals and objectives of mastering the research process of the methodology of scientific cognition. Reliance on methodological principles makes it possible to ensure leading positions in the course of the scientific research process of the problem under consideration, creating favorable opportunities for mastering creativity. In particular, the most important principle determining the content of the research methodology is the principle of consistency and integrity, manifested primarily in the connections between structural elements, determining ways to include methodology among the necessary means of professional activity of a teacher-musician, the systemic nature of the content orientation of methodological research is provided by the connection of philosophical, general scientific and private scientific levels, creating a holistic view of the essence and significance each approach. In particular, the systemic process reflects the importance of the philosophical level for the problems of art and pedagogy of scientific

knowledge, and the general scientific approach characterizes the appeal to scientific and artistic fields of knowledge, accompanied by a socio-psychological justification of the positions of researchers from different fields of science and art. The systematic nature of the private scientific approach is especially evident in the practice of B.V.Asafiev, where dialectic is noted in the formulation of the tasks set. His musical and aesthetic views were the mainstays in the analysis of the essence of the concept of «artistry», acquired in modern scientific knowledge. A special place among the significant categories in the theory and practice of music education pedagogy [11, p.376].

Among the most important essential aspects of methodological analysis, its systemic nature should be noted, which is a kind of systematic approach to the study of the theory of dialectical cognition, assuming a holistic «vision» of the studied object in all its internal and external relations. In his works, B.V.Asafiev, from the position of a systematic approach, reveals various forms of research methodology, including communication with art based on numerous sources from different fields of knowledge, defines provisions directly related to scientific and artistic knowledge for both general pedagogy and pedagogy of music education. Based on the developments of the «theory of intonation», the researcher critically analyzes some scientific ideas of a psychological and artistic nature, dialectically approaching the philosophical postulates of ancient thinkers (Aristotle, Plato, Democritus, etc.). With the help of a methodological approach, he opened new horizons in the field of studying the socio-aesthetic nature of musical art. Consistency as an organized whole orients the teacher-musician to identify the holistic nature of artistic phenomena, their internal structure. The universality of this principle not only does not exclude, but, on the contrary, implies the integration of methods in various fields of knowledge, so that the techniques and approaches implemented are based on them, which reflect the specific features of musical pedagogy. In the very nature of music education, there is a systematic orientation towards revealing the integrity of artistic phenomena. Based on this principle, the holistic process of methodological support for certain research activities is expressed in the unity of the theoretical and methodological orientation of their organization, where the connection of substantive and procedural sides provides for the availability of adequate artistic means for each of the elements.

In general, it can be argued that a significant role in the methodological equipment of professional problems of pedagogy of music education belongs to the processes of methodology of scientific knowledge, allowing to reveal and holistically embrace the diversity of the artistic world.

**Discussion.** As already noted, methodological guidelines in the study of music education problems are aimed at advancing a new result during the analysis of material that has received its consideration in various fields of knowledge, mainly related to musical art (musicology, theory of musical performance, psychology of music, etc.). It should be borne in mind that it «differs in its specificity, putting before a specialist the task of determining the conditions of their application, the knowledge gained, their activation of the analytical approach, methods of analysis and dynamics of musical processes» [12, P.143]. In accordance with this, specialists, when substantiating the essential and substantial basis of the structural construction of any research problem, strive not only to indicate the degree of its study, but also to identify the significance of its leading sides in the theory and practice of research. It should be borne in mind that in recent years, first of all, the position has strengthened in psychology, according to which the so-called single, unique innovation can also be considered a new scientific knowledge enriching the already accumulated experience. This approach seems to be very fruitful for musical and pedagogical science and practice directly related to art. The field of art studies is no exception, in which there has always been a rather acute need for the growth of scientific orientation, especially on the part of research methodology. In particular, the number of different methods has significantly expanded recently, accompanied by the introduction of new research approaches to the study of problems that widely highlight modern ideas leading to a systematic understanding of the nature of musical art. This successful state of affairs has largely become possible due to the participation in their development of modern

methodological guidelines that are universal in nature and responsible for the productivity of the research process.

Recall that in the process of historical development, musicology and pedagogy were constantly in contact with each other, because for scientists of different profiles, music is always an area of creative potential that allows us to consider the essence of artistic creativity, ways and means of comprehending its substantial basis. So, in addition to the methodological guidelines we have already listed above, which guide the research thought of a teacher-musician, in many musicological studies such a significant worldview concept as a position is increasingly heard, absorbing the experience and achievements of philosophy, psychology, aesthetics and other sciences, one way or another aimed at understanding the intonational nature of musical art as a whole. In this connection, V.V. Medushevsky's concept of the intonation basis of musical phenomena has acquired an important methodological significance for the unity of music and cognition. Realising the ideas of V.V. Asafyev, he comes to the statement about the priority of intonational thinking, noting that «...to think intonationally means to hear life in sounds through the generalized intonation of the lyrical hero, to feel his soul, to see the world through his eyes» [13, p.19].

One of the key problems for musical and pedagogical research is still the category of musical style, understood in musicology as «a system of means of expression in the embodiment of one or another ideological and figurative content» [14, P.17]. Thus, reliance on already known methodological guidelines served as a starting point for the knowledge of musical style, pedagogical understanding of the theory of style and the method of style analysis in general. Scientific practice shows that the interrelation of philosophy and pedagogy of music education, their mutual «pollination» (M.S. Kagan) constantly leads to the finding of methodological guidelines in relation to the analysis of the surrounding reality, the very nature of art and man, their inseparable unity. Philosophical knowledge as a methodological field contributes not only to the disclosure of the pedagogical essence or other research on the problems of musical education, but also allows us to identify the value and semantic significance in the development of such methodological guidelines, which become the basis for solving still poorly studied issues of artistic creativity. We also point out the obvious connection between psychology and music pedagogy in the research of problems related to methodological orientation and conditioned by the peculiarities of musical personality development. Here, methodological guidelines are already manifested in generally accepted approaches to pedagogical facts and phenomena revealed through the implementation of general scientific principles of psychology and musical activity. For example, the technological level of communication between the pedagogy of music education and psychological science is present in the content of psychological methods and techniques used in pedagogical research by V. I. Petrushin, A. V. Toropova, N. V. Suslova, etc.

In turn, the reflections of philosophers – A.F. Losev, F. Schiller, M.S. Kagan, etc. about the meaning of art, its role and place in life, are of great value in understanding the true significance of music, its spiritual power and beauty, filling them with new content, where the architectonics of a person's worldview, built based on knowledge from different fields of human activity, science, art, religion, etc., acquires special importance. Accordingly, the views, beliefs, and ideals that make up the methodological basis of the pedagogy of music education serve as the basis for certain methodological guidelines, with the help of which scientific concepts, principles, and methods of organizing the research process function.

At the same time, the accumulated experience of scientific research in various fields of knowledge convincingly tells us that not always narrowly focused methodological recommendations in relation to the study of heterogeneous problems can be quite effective when the same studied objects are analyzed using methodological techniques, tools, etc., which have low efficiency and are characterized by limited capabilities with in terms of their research experience. On this path, the ability to express the same meanings by different means appears, so that the



teacher-musician, in an effort to methodologically designate the research process, becomes an artist. So, when studying the works of B.V.Asafyev, M.M.Bakhtin, V.V.Medushevsky and many others, he realizes that in scientific research one can be an artist, «...whose view, according to B.M.Tselkovnikov, on a particular phenomenon always remains holistic and, most importantly, permeated with a sense of personal complicity and responsibility for everything that happens in the world» [15, P. 83].

That is, among the factors sympathetic to the successful course of scientific research, the most significant should be recognized the obligatory relationship between the nature of the method used and the nature of the subject under study, where not only the methodology, but also the methodology, and, as a result, the guidelines formed in them should develop their subject orientation. The methodological approaches and techniques themselves, borrowed from various fields of scientific knowledge and mutually transformed into appropriate guidelines, should be comprehensively aimed at achieving optimal research results.

**Conclusion.** The methodology of pedagogy of music education is designed to better comprehend the meaning of artistic art, its spiritual and moral constants, clarify the methodological foundations - ideas, views, positions, etc. of philosophical, general scientific and private scientific levels that determine the specifics of the pedagogical orientation of research, substantiation of its purpose, objectives, content in accordance with the actual needs of science and practice of society, cognition and transformations of musical reality.

The most important methodological guideline of the research, according to which any musical and pedagogical process acquires the character of an open action filled with creative energy, is dialogue as the basis for searching for the truth of the diverse phenomena of the theory and practice of pedagogy of musical education. The search for a solution to a research problem is not based on specifically constructed and analyzed circumstances, but is carried out as a search for associatively emerging supports, accents, an intuitive sense of correct understanding, stimulating the search not for individual definitions, judgments, conclusions, but for reasonable conclusions.

Methodological analysis acts as the leading means of ensuring the unity of the substantive and procedural aspects of the methodology of pedagogy of music education, the possession of which is a significant indicator of the methodological competence of a teacher-musician. Thanks to him, the specialist masters the method of creative cognition of musical reality.

In general, it can be concluded that methodological guidelines in the study of problems of musical and pedagogical education are characterized by multidimensional, diverse approaches, principles, functions, etc., when methodological knowledge is acquired in a particular research practice and professionally significant problems are solved.

#### References:

1. Щербакова А.И. Музыкальное образование как социально-культурный институт в истории отечественной культуры // Музыкальное образование в социокультурном развитии личности: Материалы Междунар. конф., МГУКИ. - М.: Граф-Пресс, 2012 - С.6-12
2. Amezquita-Sanchez J. & Adeli, Hojjat. A new music-empirical wavelet transforms methodology for time-frequency analysis of noisy nonlinear and non-stationary signals. *Digital Signal Processing, Volume 45, 2015, PP. 55-68*
3. Абдуллин Э.Б. Методологический анализ как концептуальное ядро подготовки будущих музыкантов-педагогов к исследовательской деятельности // Методологическая подготовка музыканта-педагога: сущность, структура, процесс реализации / Э.Б. Абдуллин - М.: МГПУ. - 2019, - С. 38-77.
4. Анисимов О.С. Методологическая культура педагогической деятельности и мышления - М.: Экономика, 1991. - 715 с.
5. Краевский В.В. Качество педагогики и методологическая культура педагога // *Магистр: Независимый научно-педагогический журнал, 1991. - С. 4-15.*
6. Холопова В.И. Феномен музыки. - М.: Дерект-Медиа, 2014. - 348 с.
7. Lehmann A.C. Effort and enjoyment in deliberate practice: A research note // *Research in and for music education. 2002. – P. 153-166*
8. Микешина Л.А. Философия науки. Учебное пособие. - М., 2006. - 196 с.

9. Абдуллин Э.Б. Теоретические методы исследования проблем педагогики художественного образования // *Вузы искусства в контексте Болонского процесса: Материалы междунар. научно-практической конференции* - Алматы: КазНАИ, 2013. - С. 14-19.
10. Целковников Б.М. Мировоззрение педагога-музыканта: В поисках смысла. Исследование /Отв. ред. Э.Б.Абдуллин - М.: МГПУ, 1999. - 230 с.
11. Асафьев Б.В. Музыкальная форма как процесс. Изд-2-е. - М.: Музыка, 2012. - 376 с.
12. Pervushina O., Kryuchkova N. *The Contextual Approach in the System of Musical Education in Institutions of Higher Education, Music Scholarship*. 2018. No. 3, PP. 137-143
13. Медушевский В.В. Интонационно-фабульная природа музыкальной формы: дисс. докт. искусствoved. - М.: 1981. - 380 с.
14. Малинковская А.В. Индивидуальность и индивидуальный стиль исполнителя как категория теории исполнительства и педагогики музыкального образования // *Вестник кафедры ЮНЕСКО «Музыкальное искусство и образование»* - 2017. - №4(30). - С. 13-27.
15. Целковников Б.М. Педагогика музыкального образования в поиске методологических основ // *Музыкально-педагогическое образование на рубеже XX-XXI веков: Материалы междунар. научно-практ. конференции.* - М.: - Ханты-Мансийск, 2004. - С. 83-86.

#### References:

1. Shcherbakova A.I. *Muzikalnoye obrazovaniye kak sotsialno-kulturnyy institut v istorii otechestvennoy kultury // Muzikalnoye obrazovaniye v sotsiokulturnom razvitii lichnosti: materialy mezhdunar. Konf. MGUKI* - М.: Graf-Press. 2012- S. 6-12
2. Amezquita-Sanchez J.&Adeli Hojjat. *A new music-empirical wavelet transforms methodology for time-frequency analysis of noisy nonlinear and non-stationary signals. Digital Signal Processing, Volume 45, 2015, PP. 55-68*
3. Abdullin E.B. *Metodologicheskij analiz kak kontseptualnoye yadro podgotovki budushchikh muzykantov-pedagogov k issledovatel'skoy deyatel'nosti//Metodologicheskaya podgotovka muzykanta-pedagoga: sushchnost. struktura. protsess realizatsii / E.B.Abdullin* - М.: МGPU. 2019. - S.38-77.
4. Anisimov O.S. *Metodologicheskaya kultura pedagogicheskoy deyatel'nosti i myshleniya* - М.: Экономика. 1991. - 715 s.
5. Kravetskiy V.V. *Kachestvo pedagogiki i metodologicheskaya kultura pedagoga // Magistr: Nezavisimyy nauchno-pedagogicheskij zhurnal, 1991. - S. 4-15.*
6. Kholopova V.I. *Fenomen muzyki.* - М.: Direkt-Media. 2014. - 348 s.
7. Lehmann A.C. *Effort and enjoyment in deliberate practice: A research note //Research in and for music education. 2002. – P. 153-166*
8. Mikesheva L.A. *Filosofiya nauki. Uchebnoye posobiye.* – М., 2006. - 196 s.
9. Abdullin E.B. *Teoreticheskiye metody issledovaniya problem pedagogiki khudozhestvennogo obrazovaniya//Vuzy iskusstva v kontekste Bolonskogo protsesssa: Materialy mezhdunar. nauchno-prakticheskoy konferentsii* - Алматы: KazNAI 2013.- S.14-19.
10. Celkovnikov B.M. *Mirovozzrenie pedagoga-muzykanta: V poiskah smysla. Issledovanie /Otv. red. E.B.Abdullin* - М.: МGPU, 1999. - 230 s.
11. Asaf'ev B.V. *Muzikal'naya forma kak process. Izd-2-e.* - М.: Музыка, 2012. - 376 s.
12. Pervushina O., Kryuchkova N. *The Contextual Approach in the System of Musical Education in Institutions of Higher Education, Music Scholarship*. 2018. No. 3, PP. 137-143
13. Medushevskij V.V. *Intonacionno-fabul'naya priroda muzykal'noj formy: disc. dokt. iskusstvoved.* - М.: 1981. - 380 s.
14. Malinkovskaya A.V. *Individual'nost' i individual'nyj stil' ispolnitelya kak kategoriya teorii ispolnitel'stva i pedagogiki muzykal'nogo obrazovaniya // Vestnik kafedry YUNESKO «Muzykal'noe iskusstvo i obrazovanie»* - 2017. - №4(30). - S. 13-27.
15. Celkovnikov B.M. *Pedagogika muzykal'nogo obrazovaniya v poiske metodologicheskikh osnov // Muzykal'no-pedagogicheskoe obrazovanie na rubezhe XX-XXI vekov: Materialy mezhdunar. nauchno-prakt. konferentsii.* - М.: - Hanty-Mansijsk, 2004.- S. 83-86.