

# Exploring Russian Music Education: Empirical Insights into Cultural Identity, Skill Development, and Interdisciplinary Integration

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## Abstract

The academic research is targeted at introducing the readers to this complex reality of music education in Russia, based on serious empirical work. The discussion covers a wide area: from traditional national music, which is representative of important cultural and historical values, to the contemporary rich variety within this musical landscape, and an extraordinary development within a series of styles and technologies. It specifically addresses such questions from this national music platform as special notational values of the music in performance practice, a description of traditional uses of such instruments as Uray Kurai, and other highly distinctive vocal arts used for throat singing. The features and characteristic processes of such pop genres as rock-and-roll in modern music are looked into even closer, as is a history of development and enormous contribution to the spirit of the hip-hop genre.

## 1. Introduction

Music education has been generally recognized as one of the cornerstones in the cultural and personal development of individuals, serving strongly in the transmission of heritage, development of creativity, and enhancement of cognitive and emotional powers. Within the confines of Russia, with her multifaceted cultural mosaic, music education assumes an especially important position. (Mellizo, J. M. 2019)

The land of Russia carries the richest of musical traditions, from folk melodies of its various ethnic groups to the classical opuses of its great composers. All these musical legacies are integrally intertwined with the historical course, social structures, and cultural identity of the country. Such music of Bashkortostan as national reflects the features of cultural and historical development peculiar for this region, while the creations of such Russian composers as Tchaikovsky and Prokofiev have turned into the treasured heritage of world literature. The role of

music in Russia is underlined with its function of forming the cultural and aesthetic ideals of the younger generation. It not only provides the student with certain musical competencies but, in general, heightens one's sensitivity to appreciate other arts and deepens sensitivity in realizing how music is integrated into diverse cultures. Music education may provide an opportunity for profound reflection upon music's emotion and intellect; a reflection of creating one's self and new horizons.

The concept of "cultural identity" in this study refers to the sense of belonging and connection individuals develop through engagement with regional musical heritage, encompassing traditions, practices, and values tied to specific ethnic groups in Russia. The research focuses on four distinct cultural contexts to explore how localized musical practices shape students' awareness of their cultural roots. These include the nomadic narratives of Bashkortostan, expressed through the Uray Kurai wind instrument and overtone singing; the Islamic-influenced polyphonic folk songs of Tatarstan; the ritual drumming and nature-mimetic vocalizations of Siberian Indigenous communities such as the Chukchi people; and the pan-Russian classical tradition epitomized by Tchaikovsky's ballet scores, reflecting imperial-era cultural synthesis. By examining these cases, the study investigates how music education fosters both technical proficiency and cultural self-awareness. This research is well placed to provide a complex and multilevel analysis of the status quo in the sphere of music education in Russia: investigation of content of, pedagogical approaches to, and educational outcomes of different music curricula implemented within various types of institutions. This study describes the characteristic features and effective practices of music education in Russia and points toward those aspects in need of further development. In attaining these objectives, this study intends to add to the increasing corpus of music education research papers and also to provide impulses and realistic suggestions for educators, policymakers, and researchers in and outside Russia. This research will also contribute to cross-cultural comparison and dialogue in music education, which again allows continuous growth and innovation of music educational practices all over the world. (Davis, R. A., 2005)

## **2. Literature Review**

### **2.1 The Empirical**

This paper has designed the empirical part of the research study in a way that it will perceive the concept of music education in Russia by closely observing classroom practices and students. A stratified purposeful sample of music classes from different types of schools in a variety of regions of Russia is undertaken to achieve a representative sample of the diverse educational landscape.

For instance, in courses of national music, such as the class on the Musical Traditions of Bashkortostan, students had active learning: under the guidance of highly qualified instructors, they were involved in activities of making instruments, among which was the Uray Kurai, where they learned what kind of materials were used, the methods of building, and the cultural importance associated with each part of the instrument. This work honed not only the technical proficiencies by using a number of instruments but also nurtured a deep connection with the instruments' cultural lineage. Complete analyses with traditional scores of indigenous music and, furthermore, vocal techniques, including throat singing, were also investigated in depth. Students were provided with lessons on the basics of breathing, manipulation of vocal cords, and unusual pitch production typical of throat singing. They did imitations of nature and animals, one of the salient features of this ancient vocal discipline, and, through repetition, tried to master these complex skills. (Song, C. 2024)

In classes that placed music in other artistic contexts, for example, ballet music, the students were exposed to Tchaikovsky's "Sleeping Beauty." They listened to musical selections and analyzed how the music conveyed the emotions and personalities of the ballet. In group discussions and reflective analyses, they wrote of how musical themes interwove with the development of the storyline in ballet. As a component of film music, students examined different movie clips each set to different musical scores and discussed how the music enhanced the mood in scenes, guided audience emotion, and contributed to the broader story. They also analyzed the melodic, rhythmic, and harmonic devices of the composers in creating particular moods and effects.

In modern music classes, the students listened to different genres of modern music. Students listened to and analyzed popular songs from different eras and regions: by Western pop artists and by local Russian artists. They talked about the peculiarities of each genre, including specific rhythms, melodies, and textual content. Practical exercises considered the performance of modern songs, assuming correct intonation, precision of the rhythm, and expressiveness of delivery. Attention was given to modern means of producing records by trying advanced hardware and software, creating their own musical works, and exploring the creative horizons opened by technological development. (Cox, G., & Stevens, R. (Eds.). 2010)

In these courses, detailed records of students' classroom discussions, practical tasks, and creative activities were kept throughout. Their questions, observations, and difficulties have been duly recorded to draw a holistic picture of the students' learning processes. This constituted the empirical base for the further analysis and deeper understanding of the effectiveness of music education in Russia.

## **2.2 The Theoretical**

This forms the theoretical framework of the research into Russian music education from a number of key domains comprising the vast areas of musicology and educational theory.

The first and foremost is how music and emotion interact, a central theoretical aspect. Indeed, music can stir up any range of emotions in the listener with an intensity unlike any other art form; this is very relevant within the context of the Russian music education. A look into the national music, for example, reveals this; its melodies and rhythms bring the emotional tapestry and life's everyday experiences to the hearts of the people. Other forms of heroic and patriotic themes have come from some of these folk songs-evoking the spirit of nationalism and pride or bravery amongst its citizens-with a more lyrical and melancholy tune speaking on behalf of the people's longings and sufferings. This emotional resonance enhances insight and appreciation of music and also forms an important part of the emotional development and building of cultural identity in students. (Colwell, R. , 2006)

The second aspect refers to the influence of diversified musical forms on cultural expressions. In Russia, different kinds of music, such as classic, folk, and modern, bear their peculiar features and cultural implications. It is in classical music, with its intricate structures and subtle melodies, that this peak of artistic expression and cultural sophistication is best represented. Composers such as Tchaikovsky and Rachmaninoff have written works so steeped in Russian history, literature, and social life that they have become part of the Russian cultural patrimony. On the contrary, folk music represents the daily existence and culture of the people in the expression of the peculiar mode of living, beliefs, and customs of the respective ethnic stocks that make up the country of Russia. In folk music studies, students go directly to the grassroots cultural roots. Modern eclectic styles in innovative expressions reflect modern cultural currents and changes in social conditions in Russia.

Another strong theoretical emphasis is how music enhances students' creativity and critical thinking. Music learning represents an area of knowledge that has fertile ground for creative investigation. In creating, performing, and interpreting music, students are made to think independently, make informed decisions, and explore various elements of music. For example, whereas creating musical pieces related to a particular theme or offering alternative versions of works previously composed requires the implementation of learners' imagination with the purpose of proposing unique musical ideas, whereas during discussions and analysis of artistic works, they are provided with an opportunity to object, assess, and synthesize numerous musical interpretations that facilitate development of their critical thinking. The theory becomes the framework that orients this research on how the dimensions are used in Russian music education to enhance students' overall musical proficiency and cultural understanding. (Nettl, B. 2005)

The psychological interplay between music and emotion is rooted in established theoretical frameworks. Meyer's "Emotion and Meaning in Music" (1956) argues that emotional responses emerge from listeners' expectations of melodic patterns and their deviations—a principle observable in Bashkir epic music, where repetitive scales with subtle variations evoke collective memories of resilience. Juslin's BRECVEMA model (2013) expands this by identifying eight emotion-induction mechanisms. For example, "rhythmic entrainment" explains students' physical synchronization with the tempo of "Swan Lake", while "episodic memory" elucidates how Tatar folk lyrics about familial gatherings trigger personal nostalgia. These theories provide a scaffold for analyzing emotion-driven pedagogical strategies in Russian classrooms, where instructors leverage cultural motifs to deepen emotional and cognitive engagement.

### **3. Methodology and Procedures**

The methodological framework in this research was designed so as to achieve a holistic and accurate understanding of music education in the Russian educational field.

Data collection was achieved through the structured process of observation in the classroom. Specially trained observers were placed in a wide selection of different music classrooms from different Russian educational institutions. These were done to obtain a detailed record of the pedagogical processes, methods of teaching adopted by the tutors, such as demonstration, group work, and individual counseling. Interactions between the tutors and students were observed, with special emphasis on the processes of questioning, responding, and discussion. The observers also detailed the students' responses and engagement levels of energy, interest, and participation in various learning activities.

These were in the form of questionnaires administered to students, which had a wide range of issues. This included any prior knowledge and interest that the students had in music, self-assessed progress in various musical competencies such as vocalization and instrumental performance, and theoretical knowledge. The questionnaires also sought students' evaluations concerning the teaching effectiveness of different courses, about their favorite musical activities chosen and what impact was caused on the students culturally and for personal growth through music education. These were distributed during several instances of a course so as to map any temporal variation in students' attitude.

Students and Teachers participating were interviewed. During the interviews with the students, open-ended questions were asked to allow them to describe in detail their experiences and feelings regarding music education. Encouragement is given for them to talk about topics such as the most challenging and gratifying aspects of the courses taken, creative insights and inspirations during learning, and suggestions for course improvements. The interviews with the teachers, by

contrast, targeted their pedagogical visions, the way they conceptualized and prepared the lessons, what pedagogical problems they faced, and how they perceived students' growth and directions for further improvement.

Historical analysis in the analysis of musical compositions was made through the research into the origins and lines of development of different genres and pieces within the context of Russian music. That was meant by the historical, social, and cultural context in which they had been created; it needed in-depth studies. In this manner, musical works are analyzed by text, the semantic contents, emotive resonance, structural features of the lyrics and the musical notation, while for performance analysis, performances are observed at a student basis considering technical skill, expressiveness, and interpretation of the musical material.

Therefore, pretesting of the data through a pilot study was a great aid for the reliability and validity concerns of the research. A number of questionnaires and observation protocols were revised during that course because many questions and issues came to their minds when they received the pilot. They specially focused on the selection of students drawn from different geographical regions, varying education levels, and divergent musical backgrounds for developing a representative research finding. Quantitative data from the questionnaires were analyzed using statistical methodologies, whereas qualitative data from interviews and observations were analyzed for prevalent patterns and trends using thematic analysis.

The study involved 150 students aged 12–18, recruited through stratified purposeful sampling across three institutional settings: public schools, conservatory preparatory programs, and community after-school clubs. Public school participants (n=50) attended general music courses emphasizing cultural appreciation, while conservatory students (n=50) underwent daily professional training in solo and ensemble performance. Community club members (n=50) participated in amateur folk ensembles with monthly public performances. All were non-professional learners with no prior commercial experience. Data collection spanned urban centers like Moscow and Kazan, as well as rural villages in Bashkortostan, to capture geographical and cultural diversity. Ethical protocols included written parental consent and anonymized data reporting. One Chukchi student withdrew due to scheduling conflicts between drumming workshops and religious practices, resulting in a final sample of 149 participants.

## **4. Results and Discussion**

The research on music education in Russia gave a detailed description of results and effects concerning multi-dimensional aspects.

In the aspect of musical skill development, the participants had quite great improvement. With systematic vocal training exercises focusing on appropriate breathing methods such as diaphragmatic respiration and articulation of sounds, students' vocal skills notably improved. This was manifested in the cleanness and resonance of the produced tone, besides better pitch,. Discussing instrumental performances, there is now an improvement on the parts of the students either by using the traditional Russian instrumentals or with more common western ones. They also could play and perform a great number of complicated compositions that demand even greater dexterity and precision, and their understanding of the sheet music and how different notes and chords interact was more profound.

Cultural appreciation was significantly affected by national, folk music research, and its ethnic regions' multifariousness. It means so much more that the students not only learned these musical traditions but also acquired a strong sense of cultural identity and heritage. The students developed the ability to identify in the music cultural symbols and historical narratives buried

therein, which promoted a greater appreciation of Russian history, customs, and social life. For example, during the process of research on Bashkortostan music, students managed to link musical features with the local ethnic culture and traditions, finding out how great a role music has played in the life of the community for centuries.

Creativity was also notably enhanced, along with critical thinking. The creative-rich tasks involved students' performance, where their imagination and innovations were revealed in creating their own unique musical composition and interpretation on the basis of what they learned and acquired in the skills; students participated in full with questioning, debating, and assessing a wide variety of musical ideas and performances during group discussions and analyses of the musical works. They could deconstruct the musical structure, emotional expression, and cultural background of a piece, present well-argued comments and suggestions, hence showing evidence of a marked increase in their critical thinking acumen.

Furthermore, it has been revealed that such a context of music education, which had incorporated different arts-interdisciplinary-whole art integration-for example, where music would interlink with literature, theater, and dance-notably enhanced the general artistic perception of students by providing them with an opportunity to understand better the similarities and differences between distinct forms of art, their interaction, and how they complete each other. This has widened their artistic horizons and gave a wider and deeper vision of the cultural and artistic panorama.

The final results of this research confirm that music education in Russia is effective in musical development for students, cultural awareness, and developing their creative and cognitive faculties.

Table 1.1 Overview of quantitative and qualitative data analysis on different aspects of Russian music education, students' achievements and development

Aspect	Details
Musical Skills	<ul style="list-style-type: none"> <li>- Vocal Skills: Improved breathing control (e.g., diaphragmatic breathing mastered by 70% of students), enhanced articulation (error rate in pronunciation reduced by 30%).</li> <li>- Instrumental Skills: Increased proficiency in playing traditional instruments (e.g., 60% of students could play Uray Kurai with basic proficiency) and modern instruments (80% could play simple melodies on keyboard instruments).</li> <li>- Music Theory: Better understanding of harmony (average score in harmony tests increased by 20%) and form (ability to analyze simple musical forms improved by 40%).</li> </ul>
Cultural Understanding	<ul style="list-style-type: none"> <li>- National Music: Awareness of cultural symbols in Bashkortostan music (85% of students could identify at least 3 symbols), understanding of the connection between music and local history (75% could explain the</li> </ul>

historical background of 2 folk songs).  
 - Cross-cultural Comparison: Recognition of differences between Russian and Western music (90% could list 4 differences in musical styles).

#### Creativity and Critical Thinking

- Creative Works: 50% of students' compositions showed unique combinations of musical elements (e.g., fusion of different rhythms or melodies).  
 - Critical Analysis: In group discussions, 70% of students could provide in-depth critiques of musical works (e.g., analyzing the emotional expression and structural integrity).

#### Interdisciplinary Integration

- Music and Literature: Ability to analyze the relationship between music and literature (e.g., 65% of students could explain how music enhanced the atmosphere in a literary work).  
 - Music and Theater: Understanding of the role of music in ballet (80% could describe how music guided the plot in a ballet performance).

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Source: Field observation records of Russian music classes, students' skill test scores before and after the course, questionnaire survey results on students' cultural understanding and thinking ability, evaluation and analysis of students' creative works, and observation of students' performance in group discussions and classroom interactions.

## 5. In-depth Analysis of Musical Skill Development

### 5.1 Vocal Training Advancements

Particularly in the area of vocal skills, there are numerous other dimensions to the progress students make. Not only are their breathing control and articulation refined further, but there are the applications of those skills in different musical contexts as well. For instance, the performance of Russian folk songs, with their characteristic melismata, would benefit from a student's enhanced control over vocal cords and the breath support system, allowing him/her to better negotiate ornaments—thereby making their performance authentic and accurate in terms of style. The latter not only is a proof of their technical development but also helps in the preservation and popularization of traditional music.

Moreover, the development of vocal skills has implications for students' musical expressiveness. Now more capable of expressing nuances in lyrics and melodies, they are better able to manage their feelings within a song. In studying Russian classical vocal works by Glinka or Rimsky-Korsakov, for example, students can grasp dramatic and lyrical components more effectively and manage to make the music alive. One aspect of technical development becomes very important for bridging the gap between technical proficiency and artistic interpretation, something that is perhaps the most important factor in maturing as a musician.

### 5.2 Instrumental Proficiency Expansion

Speaking of instrumental skills, it is worth mentioning the way students are able to play traditional Russian instruments, such as the Uray Kurai, in more complicated ways. Advanced players can now perform intricate solo pieces that require profound knowledge of the instrument's unique timbre and playing techniques. For instance, some of these students, having mastered the Uray Kurai, were able to distinguish themselves in certain regional music festivals, playing compositions containing improvisation on traditional themes. This testifies to the full mastering of the grammatical part of the instrument and to the possibility of creativity within the traditional music boundaries.

Now, with the help of modern instruments, it can go beyond the simple playing of melodies. Students nowadays are doing more advanced genres such as jazz and contemporary classical music. In jazz ensembles, they navigate the complex harmonies and syncopated rhythms easily while improvising, using their theoretical knowledge of music to solo over such difficult musical materials. The exposure to different musical languages enhances their musical palette, showing them a lot more on the versatility of instruments in these various settings of music.

### **5.3 Music Theory Comprehension Deepening**

The advanced knowledge of harmony and form allows the student to analyze more complex works and to make compositions that they were unable to do before. It makes them capable of recognizing and using more advanced harmonic progressions in their own compositions, such as the use of modal interchange and extended chords. This knowledge is applied not only in academic exercises but also in creative works. One could, for instance, compose music for film or theater productions using this knowledge to create much more interesting and subtly nuanced musical backgrounds—by alluding to certain moods and atmospheres with a practical understanding of harmony and form.

Moreover, the history of music, combined with music theory, enabled students to put musical works in their historical and cultural contexts. They can follow the development that took place in styles in music and come to understand how various composers were influenced by their predecessors and the social environment of their time. This historical perspective deepens their theoretical knowledge and enhances their ability to appreciate the significance of musical works coming from different times.

## **6. Cultural Identity and Heritage in Music Education**

### **6.1 National and Folk Music's Role in Identity Formation**

National and folk music in Russia is a powerful means of the formation of cultural identity. A study of Bashkortostan music, just like all the other region-specific musical cultures of Russia, allows students to form a really close relationship with their local tradition. They would come to know of the various rituals, holidays, and everyday life that have found expressions in songs written by their forefathers. For instance, some folk songs are linked to certain agricultural seasons or family events, and knowing these associations provides students with a sense of belonging to their community's past.

This identity is further attested through the performance of national and folk music in public events or cultural exchanges. Students in such folk music ensembles become cultural ambassadors while performing at festivals organized by their place of residence or even at international cultural events. This experience will instill pride and responsibility in the students toward their culture.



## **6.2 Cross-cultural Musical Understanding and Its Impact**

An important aspect of cultural understanding in music education is the recognition of differences between Russian and Western music among other global musical cultures. Students with comparative knowledge of different musical systems can bring appreciation for the diversity of human creativity. For example, while learning about Western classical music, they can compare the formal structures and harmonic systems with those of Russian music. Such cross-cultural analysis helps them break down cultural barriers and develop a broader, more inclusive global perspective.

World music genres, such as African drumming and traditional music from Asia, help in furthering students' musical vocabulary and enriching their knowledge base of culture. Students get used to different rhythmical patterns, tonal systems, and performance practices. All this cross-fertilization of ideas from diverse traditions makes the whole musical community incredibly vibrant and hence more exciting.

## **7. Creativity and Critical Thinking Enhancement**

### **7.1 Creative Music Projects and Their Outcomes**

The creative projects in music, creative activities of Russian education in music have led to really surprising outcomes. Besides the synthesis of musical elements in students' compositions, they were engaged in the new forms of storytelling – through musical means. Multimedia music projects presented a combination of music with graphical and literary art for telling a story by example of some students. Here, music is not an accompaniment but part of the narrative of these projects and where students exercise their creative skills in synchronizing various art forms.

Technology has also opened up new horizons in creative projects. Digital audio workstations and music software allow students to manipulate sounds in ways unimaginable a few years ago; they can create new soundscapes, try out electronic music genres, or collaborate with other classmates in real time, even if they are not in the same location. All this progress in technology has given students the wherewithal to break all boundaries of creativity and innovate in music.

### **7.2 Critical Thinking Development in Music Analysis**

Activities of group discussions and musical analysis continue to develop the critical thinking of the students. Now, they have the ability to use a range of analytical tools and theoretical frameworks in the critique of musical works. For instance, while analyzing a work of contemporary music, the students could make discourses on the technical features of the work, from the use of dissonance and unusual rhythms to the cultural and social implications of the music. They can discuss how the music reflects the current zeitgeist and engages with contemporary issues.

Secondarily, the study of music criticism and the history of music aesthetics enlarges students' critical thinking. Students learn various critical perspectives and ways in which these have directed receptions and interpretations of music through time. Armed with this knowledge, students can develop informed opinions and arguments regarding music and be able to contribute to and be part of relevant discourses about music.

## **8. Future Directions for Russian Music Education**

### **8.1 Technological Integration and Innovation**

Integration with technology is the future of music education in Russia. VR and AR can be used to create an immersive environment for musical learning, where students could, for example, attend virtual concerts of historical musical performances or visit music museums around the world to understand better the different musical cultures.

In addition, AI can be integrated into music education. It is in the use of AI-driven music tutoring systems that students get immediate feedback regarding their playing or singing by identifying specific areas of improvement. Online platforms allow for collaboration among students and their project works across the boundaries of countries, which has brought about cultural exchange by removing geographical obstacles.

## **8.2 Curriculum Expansion and Adaptation**

This can be done only by expanding the curriculum in order to integrate more global music cultures and also the emerging musical genres. For example, the study of world music can be further expanded by introducing music from under-represented regions such as the Middle East and South America.

What is more, the curriculum has to be modified in order to meet the needs of the diverse populations of students. Special programs can be designed for students with disabilities or those with special musical talents. For example, music therapy programs can be incorporated into the curriculum to help students with special needs develop their cognitive and emotional skills through music.

## **8.3 Teacher Training and Professional Development**

Teachers require constant training in order to put them at par with new developments in music education. Professional development workshops may include new methodologies in teaching, technology applications, and interdisciplinary teaching strategies. For example, teachers may learn how to use gamification in music classes to make learning more engaging and fun for students.

There is a need for more emphasis on providing teacher training on cultural sensitivity and teaching in a multicultural setting. Teachers may also be provided with knowledge and skills in dealing with diverse populations and promoting cultural competence and acceptance among students within a classroom setting.

## **9. Conclusion and Suggestion**

These are substantive findings of the comprehensive investigation into music education in Russia. The multi-faceted approach followed in this research has given a clear understanding of the present scenario and effectiveness of music education within the Russian educational system.

The findings from research into students' musical competencies development allow seeing that pedagogical strategies and curricular constructs in Russian music education work well while developing students' growth in vocal proficiency, instrumental performance, and theoretical music understanding but call for refinement and innovation. Most probably, the teachers should include more avant-garde instructional technologies along with personalized teaching methodologies with regard to enhancing student skills even further. This focus on national and folk music in cultural understanding has greatly helped to establish the students' own cultural identity and respect for their heritage. Expanding this cultural perspective into a wider range of musical cultures in future work can help develop an integrated cultural understanding.

With regard to creativity and critical thinking, though the current paradigm has brought in

some successful performances, more creative learning activities and spaces could be provided-such as holding more music competitions, festivals, and collaboration projects-which allow the students to be freer in exploration and experimentation. From the point of view of interdisciplinary integration, this research has shown that the combination of music with other arts disciplines is very beneficial. Therefore, further encouragement of educators is needed to enhance integration in such a way and create more integrated and deeper interdisciplinary curricula.

The current study is a real treasure for music educators both in Russia and worldwide. It is not only the expression of achievements in Russian music education, but it points out a probable direction in which further development could go. By using collective experience and pressing forward with innovative work, it may be possible to take far more significant steps toward full development and cultural inheritance by students. The findings of this research could be used in a future study to narrow the scope to specific pedagogical strategies and evaluation methodologies as further refinement of the music education practice.

In conclusion, this comprehensive study of Russian music education has revealed its rich tapestry of achievements and areas for growth. The development of musical skills, cultivation of cultural identity, enhancement of creativity and critical thinking, and integration of interdisciplinary elements all contribute to the vitality of music education in Russia. Looking ahead, the integration of technology, curriculum expansion, and teacher training will be the significant propellers in further advancing Russian music education. If these are adopted and built upon the strengths, Russian music education will continue to flourish and make substantial contributions to the cultural and personal development of students not only in Russia but also on the world stage. It is hoped that this research will inspire further studies and initiatives in the field of music education, leading to a more vibrant and innovative musical education ecosystem.

This research has provided not only a detailed snapshot of the current state of Russian music education but also the groundwork for future developments. These findings can serve as a rich resource for educators, policymakers, and researchers to help guide them as they work to improve and expand music education. And as music goes on in the world at large, Russian music education will have a chance to move with the times and take a leading role in nurturing a new generation of musicians and music-loving people, recognizing the cultural value and creative power of music.

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