

## Intralinguodidactics of English teaching model for tertiary-level music majors

### Внутрилингводидактическая модель обучения английскому языку студентов музыкальных специальностей в высшей школе

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## Аннотация

Актуальность исследования обусловлена процессами интернационализации музыкального высшего образования и расширением профессиональных практик музыкантов, требующих профессионально ориентированного владения английским языком: работы с англоязычными научными источниками и программными комментариями, участия в международных мастер-классах и фестивалях, профессионального взаимодействия в репетиционных форматах, а также формирования профессионального портфолио в цифровой среде (портфолио, заявки, взаимодействие с учреждениями). Вместе с тем действующие курсы английского языка в музыкальных вузах преимущественно ориентированы на общий или обобщенный академический английский, что приводит к разрыву между традиционными подходами преподавания английского языка (ELT) и английского языка для специальных целей (ESP – English for Specific Purposes) (далее – АЯСЦ) и реальными лингвистическими, когнитивными и коммуникативными потребностями будущих музыкантов, особенно в условиях мультимодальной (сочетающей вербальные, звуковые, визуальные и жестовые средства коммуникации) профессиональной коммуникации. Цель исследования состоит в концептуализации «английского языка для музыкантов» как структурированного комплекса внутриязыковых разновидностей (функциональных регистров и жанров речи) и в разработке лингводидактической модели обучения, обеспечивающей управляемое освоение и переключение между ключевыми музыкальными коммуникативными сферами: академической, профессионально-репетиционной и цифровой/промоциональной. Теоретико-методологическая база исследования опирается на положения отечественной лингводидактики внутриязыковой вариативности (направления, изучающего внутреннее функционально-стилистическое расслоение языка как объект обучения) и интегрирует международные подходы английского языка для специальных целей (ESP), интегрированного обучения содержанию и языку (CLIL – Content and Language Integrated Learning), жанровой педагогики и системно-функциональной лингвистики, рассматривающие язык профессиональной коммуникации как часть социальной семиотической системы. Методология выполнена в рамках комплексного исследовательского подхода с перекрестной верификацией данных, включающей сравнительный анализ концепций преподавания английского языка, АЯСЦ и ИОСЯ, анализ образовательных потребностей студентов и преподавателей профильных дисциплин, а также исследование на основе корпусного и жанрового анализа аутентичных англоязычных музыкальных текстов. Результаты пилотной апробации модели на уровне бакалавриата свидетельствуют о положительной динамике в развитии терминологической точности, устойчивости предметных устойчивых словосочетаний, жанровой компетенции и коммуникативной уместности профессиональной коммуникации, а также о росте коммуникативной беглости в типовых профессиональных сценариях. Теоретическая значимость исследования заключается в практической реализации лингводидактических принципов применительно к профессионально ориентированному обучению и в уточнении статуса «английского языка для музыкантов» как системы взаимосвязанных регистров и жанров. Практическая значимость состоит в возможности внедрения разработанной модели в учебные планы музыкальных вузов и использования ее модульной структуры при обновлении программ, учебных материалов и критериев оценивания, ориентированных на реальные профессиональные практики.

## Abstract

The relevance of the study is determined by the processes of internationalisation of higher music education and the expansion of musicians' professional practices, which require discipline-oriented proficiency in English, including work with English-language scholarly sources and programme notes, participation in international master classes and festivals, professional interaction in rehearsal settings, and the development of a digital professional profile (portfolio, applications, communication with institutions). At the same time, existing English language courses in music universities remain largely oriented towards General English or generalised Academic English, which results in a mismatch between traditional ELT/ESP approaches and the actual linguistic, cognitive and communicative needs of future musicians, especially in contexts of multimodal (combining verbal, auditory, visual, and gestural means) professional communication. The aim of the study is to conceptualise English for Musicians as a structured complex of intralinguistic varieties (registers and genres) and to develop an intralinguodidactic teaching model that enables guided acquisition and switching between key musical subdomains: academic, professional-rehearsal, and digital/promotional. The theoretical and methodological framework of the study is grounded on the principles of Russian intralinguodidactics and integrates international approaches from ESP, CLIL, genre pedagogy and systemic functional linguistics, which conceptualise professional language use as part of a broader social semiotic system. Methodologically, the model was developed within a mixed-methods design with data triangulation, including a comparative analysis of ELT/ESP/CLIL frameworks, an analysis of educational needs of students and subject-specific faculty, and corpus-based and genre-oriented analysis of authentic English-language musical texts. The results of the pilot implementation at the undergraduate level demonstrate positive dynamics in the development of terminological accuracy, stability of discipline-specific collocations, genre awareness and pragmatic appropriateness of professional communication, as well as increased communicative fluency in typical professional scenarios. The theoretical significance of the study lies in the operationalisation of intralinguodidactic principles for discipline-specific language education and in clarifying the status of English for Musicians as a system of interconnected registers and genres rather than a single ESP sublanguage. The practical significance consists in the potential integration of the proposed model into music university curricula and the use of its modular structure for updating programmes, learning materials and assessment criteria aligned with real professional practices.

**Ключевые слова**

лингводидактика внутриязыковой вариативности, английский язык для специальных целей (АЯСЦ), студенты музыкальных специальностей, жанровая педагогика, мультимодальность (многоканальность коммуникации), межъязыковое переключение, академический дискурс, профессиональная коммуникация

**Key words**

intralinguodidactics, English for Specific Purposes (ESP), students of music majors, genre-based pedagogy, cross-modality, multilingual communicative practices, cross-language switching, academic discourse, professional communication

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**Введение / Introduction**

The internationalization of higher music education in recent years has significantly increased the demand for professionally oriented English language proficiency among music students. Future performers, composers, conductors, and musicologists must be able to work with English-language scholarly sources, participate in international masterclasses and festivals, build digital portfolios, and interact within transnational professional networks. In this context, English is no longer merely a supporting function and is becoming a tool for professional socialization and the construction of a musical identity in the global educational space.

In this paper, the term "linguodidactics of intralinguistic variability" (intralinguodidactics) refers to a branch of applied linguodidactics that views the language being studied not as a single system, but as a stratified complex of functional registers and genres assigned to various spheres of professional communication. The goal of such instruction is the targeted acquisition of students' understanding of the internal variability of language and the development of the ability to switch between its functional varieties according to the communicative situation.

The relevance of the study is further supported by the provisions of regulatory documents that prioritize academic mobility, cross-border cooperation, and the digitalization of education. Within the European Higher Education Area, the Rome Ministerial Communiqué [1] emphasizes the need for the "interconnected" and sustainable development of higher education, including expanded international cooperation and support for new forms of education, which objectively increases the demands on academic and professional communication in international languages, primarily English. Similar guidelines are contained in the "Standards and Guidelines for Quality Assurance in the EHEA (ESG)" [2], where transnational comparability of learning outcomes, new forms of educational organization, and digital learning are considered relevant areas for the development of higher education. At the Council of Europe language policy level, the "CEFR Companion Volume (2020)" (Common European Framework of Reference for Languages – CEFR) [3] documents an expansion of the set of target language activities, including online interaction and mediation, which directly correlates with contemporary practices of musicians' participation in international projects, communication with organizers/partners, and presentation of results in the digital environment. In the Russian regulatory framework, requirements for the development of universal and general professional competencies in graduates majoring in music are enshrined in the Federal State Educational Standard of Higher Education (3++) [4], which stipulate the need for readiness for professional communication and the use of modern educational/information practices within the framework of the programs. Taken together, these documents demonstrate that professionally oriented language training for musicians is becoming not an optional supplement, but a prerequisite for the quality of education and the graduate's competitiveness in the international professional environment.

The purpose of the study. To theoretically substantiate and empirically test the effectiveness of a linguodidactic model for teaching English to music students, focused on mastering intralingual variability (academic, professional, and digital communication) through genre-register and multimodal (multichannel) course design based on needs analysis and corpus data.

Research objectives:

- 1) Conduct an analysis of the needs of students in music fields and teachers of specialized disciplines, identify priority communication situations, difficulties and target genres in three areas of communication: academic, professional and digital;
- 2) To form a specialized corpus of English-language music-oriented discourse and identify typical genre structures, register (functional-stylistic) features and lexical-grammatical models relevant to educational goals;
- 3) Develop a linguodidactic model and curriculum (modules, genre cycles, multimodal (multichannel) tasks, tools for interlingual switching, assessment criteria) that ensures the step-by-step mastery of key genres and registers of musical English;
- 4) Test the model in a pilot course and evaluate the dynamics of learning outcomes based on indicators of terminological accuracy, genre appropriateness, and communicative fluency, as well as based on reflective feedback from students.

### Обзор литературы / Literature review

Research findings based on needs analysis of music faculty students indicate that learners expect English courses to support them primarily in professionally significant communicative situations and provide access to profession-oriented content, rather than only developing general language competence. This conclusion is fundamental to the present study, as it shifts the focus from universal language teaching to modeling the conditions of real professional communication for musicians. From the perspective of educational environment design, the works of S. A. Vishnyakov and L. A. Dunayeva are important; they emphasize the need to model target communicative conditions and professional communication scenarios as the basis for forming foreign-language verbal competence [5]. This approach determined the study's focus on replicating typical communicative situations from academic and performance practice within the course structure.

In the specific field of profession-oriented English teaching for music majors, a significant contribution is made by the textbook *English for Specific Purposes: Music* by A. A. Zelenyaeva, designed for assistant-trainees at music universities and aimed at developing foreign-language competencies to solve communicative tasks in various creative activities [6]. This textbook demonstrates the growing demand for specialized educational materials for musicians and confirms the relevance of the present study.

Empirical studies by L. R. Gaynutdinova confirm that integrating musical-phonetic exercises improves pronunciation accuracy and stability of speech skills [7], while the dissertation research by T. N. Gnilova shows that song melody enhances vocabulary acquisition and supports the formation of speech patterns under conditions of high learner motivation [8]. These results broaden understanding of the role of musical material in language learning and justified the inclusion of auditory and music-based tasks in the model not as a supplementary element, but as one of the system-forming components.

In language teaching methodology, similar ideas are developed in the research of A. V. Korotyshev, where literary texts are regarded as a resource for developing learners' interpretive and discursive skills [9]. This position aligns with the understanding of musical

text as a complex semiotic object and influenced the choice of genre-based text analysis in the course. The normative-stylistic dimension of professional speech is explored in the works of V. G. Kostomarov, who emphasizes that generic expectations and communicative appropriateness depend on the linguistic taste of the era [10]. This position allowed the study to treat genres of musical discourse not as neutral templates, but as historically and socially determined forms of communication requiring targeted mastery. The use of poetic texts as a means of language education and development of expressive speech is analyzed in the dissertation research of K. F. Tsareva [11], further confirming the effectiveness of aesthetically rich language material in the educational process.

The auditory component of language learning is particularly important for higher education. Z. A. Kochkina emphasizes the need for deliberate selection of audio material in line with the goals of students' professional training [12], which directly influenced the principles of corpus-based selection and multimodal task design in the present study. The development of sociocultural competence through artistic video materials and foreign-language discourse is examined in the work of O. V. Kochukova [13], while the psychological mechanisms of music and sound image perception are summarized in the review by E. I. Krasnikova [14]. The dissertation by O. A. Romanovskaya shows that musical-poetic folklore can serve not only as educational material but also as a means of forming methodological competence in future foreign language teachers [15], confirming the universality of musical content in different educational contexts.

Current problems of foreign language teaching in an open multicultural space, including issues of English for Specific Purposes and digitalization of language education, are discussed in the proceedings of the II International Scientific and Practical Conference held at the Faculty of Foreign Languages and Regional Studies of Lomonosov Moscow State University [16], indicating the growing attention of the Russian academic community to issues of discipline-oriented language training in higher education.

Foreign studies expand this framework by analyzing intercultural communication and multilingualism. L. A. Arasaratnam and M. L. Doerfel identify key components of intercultural communicative competence relevant to professional interaction in an international environment [17], allowing the study to frame profession-oriented English teaching as a means of preparing students to participate in transnational professional communities. In the works of W. Baker, English as a lingua franca is regarded as a tool for constructing cultural and professional identity [18], conceptually linking language learning to the professional socialization of musicians.

A systematic review of the evolution of ESP presented by A. K. Dow, S. H. Chan, and M. T. Wyn records a shift from traditional teaching models to multimodal (multi-channel communication) platform-based solutions and emphasizes the central role of needs analysis in designing modern ESP courses [19], further justifying the methodological choice of the present study. Directly in the field of ESP for music, O. Chirobocea-Tudor describes the specifics of English teaching for music majors as an interdisciplinary task requiring the integration of general and specialized language skills with cultural and literary knowledge [20], providing an additional reference for the course structure design.

Studies by D. Gorter and E. Arocena analyze teachers' perceptions of multilingualism in educational courses [21], while D. Gorter and J. Cenoz examine language policy and assessment in multilingual educational systems [22], updating the issue of flexible and genre-oriented assessment criteria. Modern approaches to assessing multimodal practices are presented in the work of S. Grepin and L. Asensi-Moreno [23], further confirming the need to move beyond traditional language skill testing.

Genre-based pedagogy as a methodological foundation for disciplinary writing teaching is substantiated in the studies of E. Gómez Burgos [24] and K. Hyland, where genres are regarded as socially determined forms of language activity [25]. These principles directly underpinned the design of the linguodidactic model, in which genre serves as the central unit of instruction. Studies by J. Holdway and K. Hitchcock show that multilingual communicative practices become a tool for the professional and ideological development of teachers in multilingual contexts [26], emphasizing the transformative potential of genre-organized teaching.

Directly in the field of ESP for music, D. Kovačević describes the principles of designing modern curricula focused on professional genres of academic and performance activity [27], providing a methodological guide for the course structure development. An empirical re-evaluation of CLIL effects in higher education is presented in the work of J.-Y. Lee [28], while the contribution of music to language skill development is analyzed by P. V. Lefterov and S. Mantovani [29]. The studies confirmed the feasibility of integrating subject content and language without losing disciplinary specificity. Research by Li Wei reveals the mechanisms of discursive identity construction in a multilingual space [30], allowing the interpretation of language competence as a dynamic ability to switch between genres and registers.

The practical value of using songs as a teaching tool in ESP courses is confirmed by I. Robinson, who shows that song material can be effectively integrated into the ESP process with targeted selection and methodologically sound task design [31]. Applied works confirm the effectiveness of music and songs as a foreign language teaching tool in ESP courses, as also shown in the study by D. Kh. Sulaimonova [32]. The shift from traditional ESP to “soft CLIL” in English teaching for the music business is analyzed by C. Sundrarajun [33], while modern studies by K. W. H. Tay, Li Wei, and E. K. Y. Lo emphasize the need to integrate subject content and language development in multilingual CLIL classrooms [34]. Conceptually close to the stated problem is the case of linguodidactic reform of the STEM curriculum (science, technology, engineering, mathematics) presented by Yue Yu, where intralinguistic variability of academic English is modeled through a system of genres and registers [35], confirming the transferability of this approach to other disciplinary fields, including music education.

Thus, the reviewed studies form a multi-level theoretical and methodological framework within which English teaching for music majors must be viewed as a process of systematic mastery of genre- and register-variable disciplinary discourse. At the same time, the analysis shows that, despite a significant body of work devoted to individual aspects (musical material, listening, intercultural communication, genre-based approach), the issue of a holistic linguodidactic model focused on the simultaneous mastery of academic, professional, and digital spheres of musical English communication remains underdeveloped, which determined the direction of the present study.

### **Методологическая база исследования / Methodological base of the research**

The development of the linguodidactic teaching model was carried out based on a multi-stage, comprehensive research approach, which ensured the systematic alignment of the model's theoretical tenets and pedagogical solutions with empirical data obtained within the target educational context. This research design integrated three mutually complementary lines of inquiry:

- 1) a comparative analysis of contemporary concepts in English Language Teaching (ELT), English for Specific Purposes (ESP), and Content and Language Integrated Learning (CLIL);
- 2) an in-depth needs analysis of university students majoring in music;

3) a corpus-based study of authentic, music-oriented English discourse.

The cross-verification of these lines of inquiry ensured the conceptual, empirical, and methodological integrity necessary for constructing a robust and reproducible instructional model.

During the first stage, a comparative analysis was conducted of published pedagogical models relevant to teaching English for Specific Purposes. This review encompassed genre-oriented ESP studies [36; 37; 38] focused on training students in the fields of art and music, as well as CLIL projects in music education [39; 40; 41] that demonstrate the potential for integrating subject-specific content and language instruction into a unified pedagogical trajectory. A synthesis of these findings revealed that the language training of music majors becomes more effective when instruction is organized around recurring disciplinary genres, multimodal communicative practices, and the explicit modeling of the rhetorical and linguistic conventions characteristic of the musical sphere. Studies examining the use of songs and musical materials in the contexts of teaching English as a Foreign Language (EFL) and ESP [42; 43] point to the motivational and cognitive benefits of incorporating musical content, thereby reinforcing the rationale for developing a model embedded within the broader ecosystem of musical practice. During the second stage, a systematic analysis of educational needs was conducted in accordance with the AYAC methodology, employing a mixed-methods approach. A survey was administered to 60 undergraduate students majoring in music, aiming to identify specific difficulties encountered in academic, rehearsal, and digital communication in English. To refine and deepen these findings, semi-structured interviews were conducted with 12 students and 6 instructors of specialized music disciplines; these interviews focused on describing typical communicative situations within their educational practice—specifically, master classes with guest conductors and performers, ensemble rehearsals involving English-language interaction, and the preparation of program notes and digital self-presentation materials for institutional platforms. Samples of English-language texts produced by the students (including essays, program notes, reflective commentaries, and digital profiles) were collected, thereby enabling a comparison between the difficulties reported by the students and the actual manifestations of their productive language use.

Empirical data collection took place in Moscow at two higher education institutions offering degree programs in music: the Gnesins Russian Academy of Music and the P. I. Tchaikovsky Moscow State Conservatory. The diagnostic phase of the needs analysis involved 60 undergraduate students, while the subsequent interview phase additionally included 6 instructors of specialized music disciplines. For the pilot testing of the linguodidactic model, a target sample of 48 students was formed; these students completed the full cycle of instruction and assessment procedures within the framework of an elective credit-bearing course. The discrepancy in sample sizes is dictated by the sequential logic of the study, reflecting the distinction between the diagnostic phase (involving a broad pool of participants) and the model implementation phase (involving a specific target group actively engaged in the course).

## Результаты исследования / Research results

Quantitative analysis revealed consistent patterns of difficulty, primarily in the areas of terminology comprehension, syntactic complexity, communicative appropriateness in rehearsal interactions, and digital self-presentation. Qualitative thematic coding largely coincided with the results of international studies and confirmed that the language needs of music students are distinctly professionally oriented and cannot be adequately met by general English for Academic Purposes (EFL) or English for Academic Purposes (EAP). The main results of the analysis are presented in Table 1.

Table 1

**Summary of the needs of music students in English by area of communication**

<i>Sphere of communication</i>	<i>Typical communication situations</i>	<i>Main difficulties</i>	<i>Priority learning objectives</i>
Academic	Reading scientific texts; writing essays and policy commentaries; speaking at seminars	High terminological density; complex syntax; unfamiliar genre structure	Genre awareness; academic vocabulary; reading strategies; coherent writing
Professional	Rehearsals with foreign conductors; master classes; auditions	Fast speech; imperatives and modality; deictic references to the score; pragmatic norms	Interaction strategies; functional rehearsal vocabulary; negotiation and feedback skills
Digital	Artist biographies; platform descriptions; social media; correspondence with institutions	Uncertainty of tone and style; lack of patterns; difficulty generalizing	Self-presentation conventions; laconic letter; registry management

The third stage involved the creation of a specialized corpus (approximately 150,000 words) comprising authentic English-language texts from academic, professional, and digital music discourse. The corpus was purposefully balanced to reflect the real-life communication ecosystem of contemporary musicians and included scholarly articles, program notes, reviews, rehearsal transcripts, artist biographies, online platform descriptions, and social media content. This corpus became the primary empirical source for identifying recurring genre structures, lexical and grammatical patterns, and evaluative strategies that need to be developed in music students.

Table 2

**The composition of the corpus of English-language musical discourse**

<b>Sphere of communication</b>	Genre type	Number of texts	Volume (approximately)	Examples of sources
Academic	Scientific articles; textbook fragments	25	~70,000	<i>Journal of Music Theory</i> , <i>Music Education Research</i>
Academic	Program comments	30	~20,000	Major orchestras and festivals
Professional	Transcripts of rehearsals and master classes	15	~15,000	Public recordings of rehearsals with subtitles
Professional	Reviews	25	~20,000	National newspapers; specialized music magazines
Digital	Artist biographies; platform descriptions	30	~15,000	Official artist websites; streaming platforms
Digital	Social media posts	40	~10,000	Ensemble and performer accounts

During the corpus analysis, key discursive characteristics common to all spheres of communication were identified.

The proposed educational model is based on four interrelated methodological principles, each of which ensures the integrity of the model and its compliance with the educational environment of higher music education programs.

1) Systemic-functional orientation. Based on the systemic-functional understanding of language as social semiotics, the model assumes that the English language varies systemically across functional registers and genres, and this variability should be explicitly repre-

sented in instruction. This principle underpins the distinction between academic, professional, and digital varieties of English in music and the design of tasks that emphasize their formal and functional differences.

2) Learning outcomes aligned with the CEFR and adapted to disciplinary needs. The model is aligned with the descriptors of levels B2–C1 of the CEFR (Common European Framework of Reference for Languages) in the areas of comprehension, productivity, and interaction, but these descriptors are transformed into professionally oriented ones. Learning outcomes. Thus, global standards are maintained but are specified for communicative situations typical for music students (e.g., understanding analytical lectures, preparing program commentaries, participating in bilingual rehearsals).

3) Genre-oriented pedagogy as the course's structural framework. Genres serve as the central organizational unit of the course. Learning is implemented through cycles of modeling, collaborative construction, and independent text production, allowing students to master the rhetorical organization and linguistic resources characteristic of each target genre. The effectiveness of this approach has been confirmed by research in the fields of ASC and academic writing, particularly in situations where new disciplinary literacies are being developed.

4) Developing multimodal (multichannel) competencies. Since musical communication inherently involves the coordination of auditory, visual, and gestural channels (modalities), the model includes tasks requiring the interpretation and production of speech in conjunction with musical notation, conductor's gestures, and audiovisual materials. This multichannel approach reflects the real-life communication conditions of musicians' professional activities and ensures a close approximation of real-life learning environments.

The selection of language material was carried out taking into account two interrelated objectives: ensuring disciplinary authenticity and supporting gradual complication taking into account the cognitive capabilities of students.

– A bilingual (Russian–English) terminological thesaurus was developed in the key areas of harmony, form, texture, orchestration, and evaluation, which facilitated conscious interlingual switching and conceptual precision.

– Seven basic verbal genres were identified that are central to a musician's professional practice: analytical commentary, rehearsal instructions, feedback, program notes, reviews, artistic biography, and digital publication.

– The authentic corpus was used as the main source of educational texts, allowing students to work with real examples of linguistic and rhetorical practice in all areas of communication under consideration.

The model is organized as a pedagogically integrated three-phase cycle, consistently implemented across all modules. This structure ensures a gradual transition from initial familiarization and analysis to guided practice and the final communicative outcome.

Each of the five modules develops an independent yet interconnected set of competencies. Together, they prepare students to function across the entire spectrum of musically-driven communication in English.

A key feature of the model is the cyclical use of a common musical repertoire throughout all modules, which allows students to observe how the same musical work or the same performance practice scenario is reinterpreted and “reformatted” differently in academic, professional, and digital discourses.

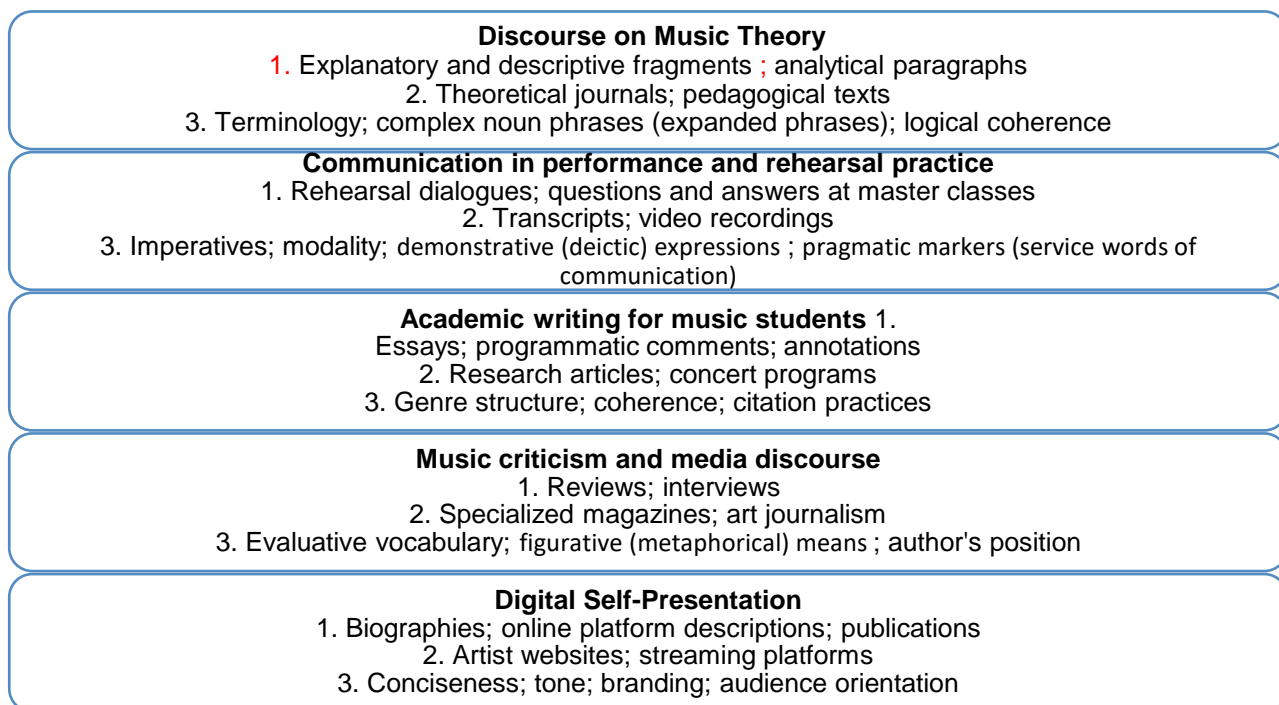


Fig. 1. Correlation of educational modules, target genres and corpus sources

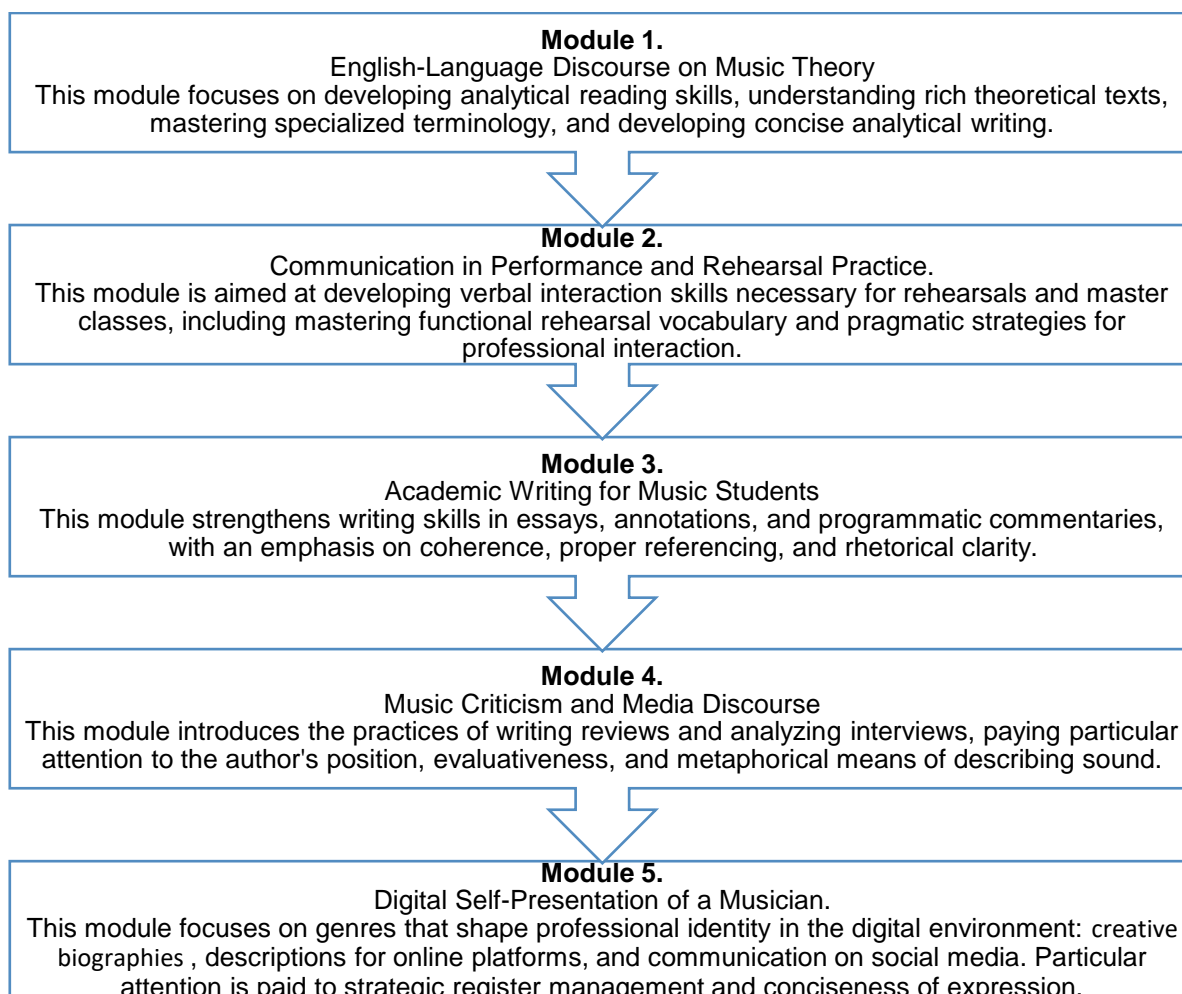


Fig. 2. Structure of the English language curriculum for music students

The model uses three groups of pedagogical tools, each of which contributes to the development of subject literacy:

1. multimodal (multichannel) tasks that combine text, auditory, gestural and notographic modalities (channels for conveying meaning);
2. strategies of interlingual switching that ensure reflection of interlingual differences in terminology and discursive organization;
3. A gradually supported genre transformation that allows students to practice flexible switching between different registers.

ICT act not only as a rich source of authentic multichannel (multimodal) input material, but also as an environment for meaningful, professionally motivated speech production of students.

The proposed linguodidactic model was implemented as a pilot course at a mid-sized public university, home to an established music department. Undergraduate programs in instrumental and vocal performance, composition, and music education comprise a significant portion of the student body. Although English is formally included in the curriculum for the first three years, instruction previously relied almost entirely on the general EFL/EAP curriculum, providing music majors with limited opportunities to engage with genres, communicative situations, and discursive norms truly characteristic of their professional field.

To assess the practical feasibility and pedagogical validity of the linguodidactic model in a real-life educational setting, the course was implemented as an elective, but credit-bearing module included in the official curriculum. The sample consisted of 48 first- to third-year students (17, 18, and 13, respectively), representing a balanced mix of instrumentalists, vocalists, composers, and future music teachers. Despite the voluntary nature of participation, all students enrolled in the course completed the full cycle of educational modules and assessment tasks, allowing for the reliable tracking of individual development trajectories.

The course lasted one academic semester (16 weeks) and included two 90-minute classes per week, totaling 48 classroom hours. The five modules that formed the model's conceptual architecture were implemented in a spiral fashion: an initial introduction in the first weeks was gradually supplemented by more complex assignments, engaging students in the analysis, transformation, and productive creation of professionally oriented discourse. Additional assignments on the university's educational platform (approximately 2-3 hours per week) provided students with ongoing contact with authentic texts, multimodal materials, and reflective writing exercises outside of class.

To evaluate the model's pedagogical impact, a set of analytical and genre-specific assessment parameters was developed. These parameters were specified within the framework of entrance and final testing and ensured systematic verification of learning outcomes not only in terms of general language competence but also in relation to the sublingual varieties that music students are expected to master.

Four key parameters were used:

- terminological accuracy, which reflects the degree of precision, contextual appropriateness, and flexibility with which students recognize and use specialized terminology and set phrases in both written and oral genres (scale 0-10);
- genre conformity, which assesses students' ability to follow the rhetorical organization, communicative purpose, and stages of the text characteristic of typical target genres (program notes, performance reviews, academic paragraphs, digital biography, etc.);
- communicative fluency in professional contexts, measured through structured rehearsal simulations and role-playing scenarios related to performance practice, and including speech rate, appropriateness of verbal interaction, pragmatic strategies, and the ability to initiate and maintain collaborative construction of meaning under time pressure;

□ reflective assessments of students obtained on the basis of final questionnaires and reflective essays and recording not only subjectively perceived academic achievements, but also changes in metalinguistic reflection, confidence and perception of the significance of genre distinctions.

The entry assessment included analytical reading, a short mini-essay, a rehearsal simulation, and a digital profiling assignment; comparable assignments at the end of the course provided the opportunity for direct measurement of change.

A comparison of pre- and post-course results demonstrates consistent positive dynamics across all quantitative parameters. The improvements, summarized in Table 3, are significant enough to suggest that the model contributed not only to the expansion of vocabulary or the development of individual skills, but also to the broader development of students' subject-specific literacy.

Table 3

**Pre- and post-course results for key parameters (N = 48)**

<i>Parameter</i>	<i>Average before the course (SD)</i>	<i>Post-course mean (SD)</i>	<i>Average growth</i>
Terminological precision	5.3 (1.4)	7.8 (1.1)	+2.5
Genre compliance	4.9 (1.6)	7.6 (1.2)	+2.7
Communicative fluency	5.1 (1.5)	7.4 (1.3)	+2.3

The reduction in standard deviations at the final stage indicates that the course contributed to the convergence of weaker participants with stronger ones, thereby reducing within-group variability.

Qualitative data further confirm the identified quantitative trends. In academic and analytical writing, students' programmatic comments and short analytical essays gradually acquired a more stable rhetorical form, introductions became more concise and focused, descriptions of form, harmony, and texture followed recognizable patterns, and references to musical examples were integrated more consistently and coherently. Frequent loanwords from the native language, observed in texts during the initial stage, became less common and were replaced by idiomatic formulations borrowed from corpus-based educational materials.

In practice-oriented communication, rehearsal simulations demonstrated a clear expansion of the repertoire of functional expressions. Students moved from single-word or fragmented requests to syntactically expanded and pragmatically correctly modulated utterances ("let's try lighter articulation in the violins, starting from bar 32," "can we strive for a more transparent balance in the woodwinds here?"). There was also an increase in verbal interaction competence, including turn-taking, utterance softening, self-correction, and clarification strategies, which are critical for successful participation in multilingual rehearsal situations.

In the digital sphere of communication, the final versions of biographies and profiles for online platforms demonstrated significant progress in both overall text structure and linguistic proficiency. Students mastered structuring texts based on typical compositional elements (general presentation, creative preferences, repertoire, achievements) and learned to adapt stylistic tone and register to an imaginary audience, such as festival curators or streaming platform subscribers.

Students' reflective feedback further supports these observations; the corresponding results are presented in Figure 3.

Collectively, the quantitative improvements, qualitative analysis results, and reflective assessment data indicate a notable enhancement in students' genre competence, terminological accuracy, communicative fluency, and language autonomy—precisely the core competencies targeted by the linguodidactic model.

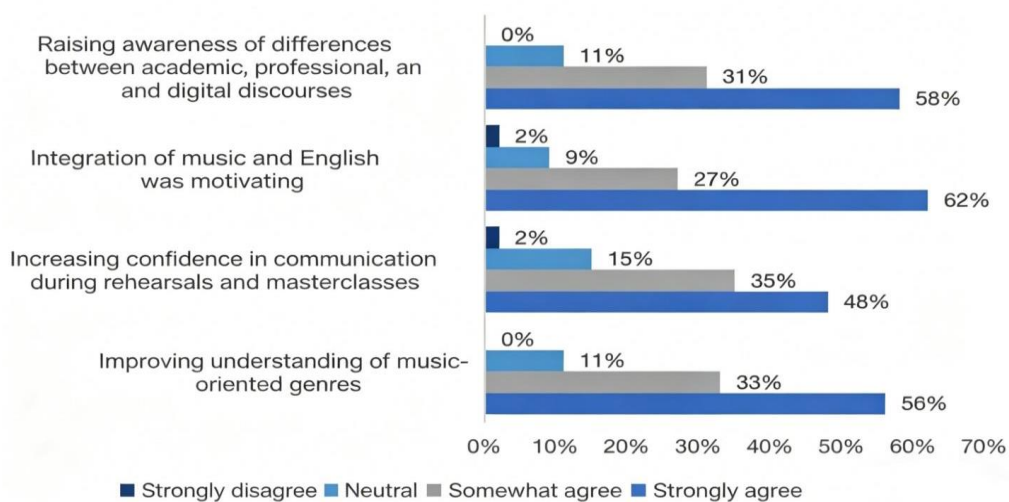


Fig. 3. Reflective assessments of students of the course (N = 48)

Against the broader landscape of ESP research for music majors and CLIL approaches, the pilot implementation results show that while previous studies have convincingly demonstrated the motivational benefits of integrating musical content into language instruction, the proposed model advances this field further by offering a structured, genre-based, and corpus-driven framework. This framework aims not only to boost learner engagement but also to systematically develop disciplinary literacy across academic, professional, and digital communication domains. Typical ESP programs for music faculties often focus on expanding terminology or general communicative practice but rarely provide an explicit pathway for mastering the internal variability of English as a set of music-oriented sublanguages. It is in this respect that the linguodidactic approach demonstrates its added value.

From a theoretical perspective, the study underscores the potential of intralingual variation linguodidactics in rethinking profession-oriented foreign language teaching. It shifts the focus from language as a unified system of grammar and vocabulary to language as a layered complex of genres and functional registers. This allows the pedagogical emphasis to move from mastering isolated linguistic items to the systematic alignment of linguistic resources, enabling learners to flexibly transition between academic argumentation, rehearsal communication, and digital professional self-presentation. In this sense, language competence is interpreted not as a fixed level but as the ability to switch flexibly between genres.

Several aspects stand out as particular strengths of the model. First, its conceptual integration of needs analysis, corpus methodology, and linguodidactic principles forms a holistic foundation for curriculum design. Second, the disciplinary authenticity of the model—reflected in the central role of musical repertoire, rehearsal practices, and real text genres—ensures close alignment with the actual communicative demands faced by modern musicians. Third, the deliberate use of multimodality (multi-channel communication) and code switching accounts for the cognitive and semiotic dimensions of musical communication that are often overlooked in traditional ESP courses. The model fosters the gradual development of learners' language autonomy, allowing them to take increasing responsibility for text creation, genre adaptation, and audience awareness.

At the same time, a number of limitations must be acknowledged. The most significant is the limited scale of the pilot study in terms of both participant number and institutional coverage, which reduces the generalizability of the findings. The one-semester duration of the study only captures short-term developmental trends and leaves open the question of long-term retention and transfer of acquired skills to authentic professional settings. The

heterogeneity of student majors, despite its pedagogical value, may mask more subtle differences in discursive needs—for example, between composers and vocal performers. The absence of a control group and statistical inference methods limits the interpretation of the observed improvements; they should be regarded as preliminary rather than strictly causal.

Accordingly, the prospects for further research are multi-directional. Expanding the specialized corpus and incorporating tools for multimodal annotation would allow more precise description of the relationships between verbal, musical, and gestural resources. Longitudinal and quasi-experimental studies could clarify learners' developmental pathways and verify the stability of the effects identified in the pilot course. Finally, comparative and contrastive studies—for example, analyzing the interaction of English with other disciplinary languages of musical discourse (German, Italian, Russian, Chinese)—could help transform the model into a flexible, internationally applicable framework for profession-oriented language teaching.

The present study offers a theoretically grounded and empirically supported argument for the relevance and effectiveness of a linguodidactic approach to teaching English to university music majors. It demonstrates that a model explicitly focused on the internal stratification of English into academic, professional, and digital sublanguages of musical communication can significantly enhance learners' disciplinary literacy, communicative fluency, and genre competence. Integrating principles of genre-based pedagogy, systemic functional linguistics, CLIL-style multimodal practices, and corpus analysis, the proposed model forms a coherent conceptual framework capable of bridging the longstanding gap between general ESP courses and the highly specialized communicative demands of modern music education. Pilot implementation confirmed not only measurable improvements in terminological accuracy, genre appropriateness, and rehearsal communication fluency but also a deeper shift in learners' metalinguistic awareness (ability to reflect on language) and autonomy—indicating the model's pedagogical feasibility in real educational settings.

### Заклучение / Conclusion

The obtained results have significant practical implications for the design of curricula in music departments and indicate the need for systematic coordination of English language teaching with disciplinary genres and professional scenarios, rather than its understanding as an auxiliary component of general language education.

Taken together, the theoretical, methodological, and practical contributions of this study allow us to consider the linguodidactics of intralinguistic variability as a sustainable and flexible basis for rethinking the teaching of English in higher music education, while simultaneously opening up promising directions for further empirical research and inter-university collaboration.

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