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Development of an English Language Instruction Model for Tertiary-Level Music Majors

Разработка модели преподавания английского языка для студентов музыкальных факультетов высших учебных заведений

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Аннотация

В условиях глобализации и интернационализации высшего образования профессиональные музыканты должны владеть английским языком на уровне, достаточном для участия в международных мастер-классах, сотрудничества с зарубежными коллегами, подачи заявок на гранты и доступа к аутентичным материалам. Профессиональная коммуникация музыкантов характеризуется мультимодальностью, высокой контекстуальной зависимостью и тесной интеграцией вербального языка с жестами, звуком и демонстрациями, что существенно отличает ее от стандартного академического дискурса. Однако существующие подходы к преподаванию английского языка в консерваториях и на музыкальных факультетах часто не учитывают эти специфические лингвистические и профессиональные потребности студентов-музыкантов, что ведет к недостаточному уровню коммуникативной компетенции и ограничению профессиональной мобильности. Цель исследования – разработать комплексную модель преподавания английского языка для студентов музыкальных факультетов высших учебных заведений, устраняющую разрыв между общим обучением языку и специальными коммуникативными требованиями профессиональных музыкантов. Ведущим подходом является комплексный теоретический синтез, интегрирующий концепцию английского языка для специальных целей, методологию обучения на основе решения коммуникативных задач, принципы интегрированного обучения содержанию и языку, а также модели анализа потребностей. Основные результаты: предлагаемая модель объединяет четыре взаимосвязанных компонента: систему анализа потребностей, адаптированную к контексту музыкального образования; принципы разработки учебных программ с использованием аутентичного музыкального контента; педагогические стратегии развития коммуникативной компетенции через профессионально значимые задачи; процедуры оценки, соответствующие требованиям профессиональной коммуникации. Для каждого компонента разработаны конкретные механизмы реализации и критерии эффективности. Теоретическая значимость заключается в развитии теории обучения английскому языку для специальных целей посредством разработки специализированной педагогической модели для музыкального образования, объединяющей лингвистические, когнитивные и профессионально-музыкальные аспекты. Практическая значимость состоит в предоставлении разработчикам учебных программ и преподавателям – конкретных рекомендаций по созданию эффективных языковых программ, повышающих профессиональную компетенцию и международную мобильность выпускников-музыкантов.

Ключевые слова

английский язык для специальных целей, музыкальное образование, высшее образование, коммуникативная компетенция, разработка учебных программ, обучение на основе решения коммуникативных задач, профессиональная коммуникация

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Abstract

In the context of the globalization and internationalization of higher education, professional musicians must possess English language proficiency sufficient to participate in international master classes, collaborate with foreign colleagues, apply for grants, and access authentic professional materials. Professional communication among musicians is characterized by multimodality, high contextual dependence, and the close integration of verbal language with gestures, sound, and demonstrations – features that distinguish it significantly from standard academic discourse. However, current approaches to teaching English in conservatories and university music departments often fail to address these specific linguistic and professional needs of music students, resulting in insufficient levels of communicative competence and restricted professional mobility. The objective of this study is to develop a comprehensive model for teaching English to students in university music departments – a model designed to bridge the gap between general language instruction and the specialized communicative needs of professional musicians. The primary methodological approach involves a comprehensive theoretical synthesis that integrates the concepts of English for Specific Purposes (ESP), task-based learning methodologies, the principles of Content and Language Integrated Learning (CLIL), and needs analysis models. Key Findings: The proposed model comprises four interconnected components: a needs analysis system adapted specifically to the context of music education; principles for curriculum design utilizing authentic musical content; pedagogical strategies for fostering communicative competence through professionally relevant tasks; and assessment procedures aligned with the requirements of professional communication. Specific implementation mechanisms and effectiveness criteria have been developed for each of these components. The theoretical significance of this research lies in its contribution to the theory of English for Specific Purposes instruction through the development of a specialized pedagogical model for music education – a model that effectively integrates linguistic, cognitive, and professional-musical dimensions. The practical significance lies in providing curriculum developers and educators with concrete recommendations for creating effective language programs that enhance the professional competence and international mobility of music graduates.

Key words

English for Specific Purposes, music education, higher education, communicative competence, curriculum development, task-based learning, professional communication

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Введение / Introduction

Over the past three decades, the modern musical educational landscape has undergone significant transformations, driven by intensifying globalization processes and the internationalization of artistic practice. Professional musicians of the 2020s must navigate complex international networks, participate in collaborative projects that transcend national borders, and communicate effectively with diverse audiences and colleagues. These evolving professional demands have generated an unprecedented need for English language proficiency among graduates of higher music institutions.

The relevance of this research is underscored by a number of regulatory documents. The Federal State Educational Standard for the specialization 53.03.02 "Instrumental Music Art" mandates the development of universal competence UK-4 [1]. The Standard for the specialization 53.03.03 "Vocal Art" contains analogous requirements [2]. The specialization 53.03.05 "Conducting" also stipulates the development of this specific competence [3]. Corresponding provisions are likewise enshrined in the Standard for the specialization 53.03.06 "Musicology and Applied Music Art" [4].

The Strategy for the Development of the Information Society in the Russian Federation for 2017–2030 emphasizes the significance of international cooperation and personnel training for intercultural communication [5]. The Concept for the Development of Creative Industries through 2030 highlights the integration of Russian culture into the global cultural sphere [6].

Musical training relies on internationally recognized repertoires, multilingual reference materials, and standardized terminology. Professional career paths in music presuppose the ability to communicate in English during auditions, festivals, competitions, and master classes. The communicative demands placed on music students differ significantly from those of traditional academic discourse; they are characterized by multimodality, time constraints, and the integration of verbal language with gesture, sound, and demonstration.

Despite the normative establishment of these requirements, English language instruction in conservatories is often conducted in isolation from professional contexts. S. Un- Udom, A. Chaumklang, and A. Intasena have demonstrated that oral communication and listening comprehension constitute the most challenging skills for music students, yet these areas receive insufficient attention in traditional curricula [7].

A. Fidianingsih conducted a comprehensive study of the needs of music students, confirming their preference for authentic materials drawn from professional musical discourse and their desire for integrated skill development [8].

I.M. Robinson notes that the application of principles from English for Specific Purposes (ESP) within music education remains under-researched, despite the approach's evident potential [9].

Thus, the research problem lies in the discrepancy between the professional communicative needs of music students and prevailing English language teaching practices. The objective of this study is to develop a theoretically grounded and practically applicable model for teaching English to students majoring in music.

Обзор литературы / Literature review

The theoretical framework of this study is the concept of English for Specific Purposes (ESP), which has undergone a long evolutionary path from a narrow terminological approach to systematic course design. In a contemporary review, K. Hyland identifies three key parameters of ESP: instruction must meet learners' specific needs, employ discipline-appropriate methodologies, and focus on relevant linguistic elements [10]. This conceptualization shaped the overall architecture of our model—all its components are constructed based on the analysis of real communicative situations in music education.

The needs analysis model developed by T. Hutchinson and A. Waters distinguishes three categories: necessities (objectively required competencies), wants (subjective preferences), and lacks (the gap between current and target proficiency levels) [11]. This three-part conceptualization formed the basis of the first component of our model—the needs analysis system, comprising target situation analysis, current situation analysis, and learning needs analysis.

D. Nejko^{vić} and J. Bošnjak expanded this model for application in modern specialized learning contexts [12].

T. Dudley-Evans and M. J. St. John systematized the nature of ESP, which justified our choice of authentic genres of musical communication as the content foundation of the course [13].

The second key area that defined the pedagogical component of the model is Task-Based Language Teaching (TBLT). Q. Wang formulated the foundational principles of this approach, emphasizing organizing instruction around meaningful communicative tasks that simulate real professional situations [14].

C. Yang, S. Wei, and L. Xue empirically confirmed that the systematic application of TBLT leads to significant improvements in learners' speech fluency and communicative competence [15].

R. Ellis defines language tasks as activities that require learners to comprehend and produce meaningful messages in order to achieve specific communicative goals [16]. This principle determined the structure of the pedagogical component of our model, in which instruction is organized around professional scenarios: preparing annotations, conducting interviews, writing grant proposals, and taking part in rehearsal discussions.

The integration of language instruction with musical content has received empirical support in foreign studies. C. Fernández de Cañete García, I. Pineda, and G. Waddell developed the concept of "Music as a Medium of Instruction," demonstrating the possibility of simultaneously developing musical and linguistic abilities [17].

I. De la Cruz Cabanillas and C. S. E. Bedia confirmed the effectiveness of the Content and Language Integrated Learning (CLIL) approach in musical contexts, recording increased autonomy, motivation, and interdisciplinary competencies [18].

B. Torras Vila investigated the application of CLIL in primary and preschool music education, proposing innovative approaches to integrating music and language [19].

C. Sundrarajun documented the shift from traditional ESP to "soft CLIL" in an English course for the music business [20]. Collectively, these works substantiated the principle of cultural and musical integration in our model.

Of special importance are studies revealing the specifics of communication in music education. C. L. Mărunțelu, A. Buzarna-Tihenea, and A. Cojocaru emphasize the multidisciplinary character of ESP in music, which requires the integration of language skills with cultural and literary knowledge [21].

U. Komori-Glatz and U. Smit found that in higher music education, teachers and students actively use multilingual and multimodal repertoires, calling into question the adequacy of approaches focused exclusively on text work [22]. These findings determined the inclusion of a multimodal component in our model.

Among recent Russian and post-Soviet studies, several directions directly influenced our work. A. L. Morozova and colleagues substantiated the effectiveness of information and communication technologies in foreign language teaching, which led to the inclusion of a technological component in the model's pedagogical strategies [23].

N. Doronina, L. Lazorenko, and T. Andriichuk proposed an approach to organizing educational material by levels of cognitive complexity based on Bloom's taxonomy [24]. We

adapted this principle to structure the progressive complexity of communicative tasks in our model.

S. E. Tsvetkova, O. A. Mineeva, and D. A. Kaznacheev demonstrated the importance of aligning language instruction with the professional competencies of the main educational program [25].

E. I. Bazhenova, K. A. Kuzmina, and I. A. Tkacheva developed and experimentally validated a linguodidactic model for forming a secondary linguistic personality in profession-oriented foreign language teaching for non-language majors [26]. This study confirmed the feasibility of systematically modeling language training in specialized universities, which directly shaped our model-development methodology.

I. G. Kondratieva and A. V. Fakhrutdinova investigated the activity-based approach in foreign language teaching to develop learners' foreign language speech activity in the context of a university of culture and arts [27]. This study is particularly significant for our work because it was carried out in an educational setting close to music education and confirms the effectiveness of the activity-based approach in creative universities.

M. V. Zakharova analyzed the rational and emotional aspects of digitalization in English teaching at Russian universities, identifying both opportunities and limitations of using digital tools [28]. These results shaped our approach to integrating the technological component into the model's pedagogical strategies.

Thus, the conducted analysis allows us to draw several key conclusions. The ESP concept provides a methodological basis for designing courses adapted to specific professional contexts. TBLT methodology offers tools for organizing instruction around authentic tasks, and the CLIL approach substantiates the principle of integrating language and subject content. At the same time, a substantial gap is identified: comprehensive models that systematically combine needs analysis, curriculum design, pedagogical strategies, and assessment procedures specifically for the context of music education remain under-researched. The present study aims to fill this gap.

Методологическая база исследования / Methodological base of the research

Developing a comprehensive model for teaching English to music majors requires a solid methodological foundation integrating theoretical frameworks from applied linguistics, English for Specific Purposes (ESP), language teaching methodology, and music pedagogy. This study employs a theoretical synthesis approach that systematically analyzes and integrates established pedagogical principles to construct a coherent, practically applicable model.

The ESP principles formulated by K. Hyland define three characteristics of instruction: focus on learners' specific needs, use of discipline-appropriate methodologies, and emphasis on professionally relevant linguistic elements [29].

H. Basturkmen specifies these principles for course development, stressing the need for systematic analysis of learners' communicative situations and professional contexts [30].

The distinction between necessities, wants, and lacks proposed by T. Hutchinson and A. Waters allows for a systematic investigation of music students' needs from various perspectives [31]. Necessities refer to the objective communicative competencies required for the professional context. Wants reflect students' subjective perceptions of their priorities. Lacks indicate the gap between current proficiency and the competencies needed for successful communication.

Task-Based Language Teaching (TBLT) provides the core methodological basis for the procedural component. Q. Wang emphasizes organizing instruction around meaningful communicative tasks that engage learners in using language for real-world purposes [32].

R. Ellis defines language tasks as activities requiring learners to understand and produce meaningful messages to achieve specific communicative goals [33]. This approach aligns with the pedagogical methods of music education, which emphasize authentic performance contexts.

Implementing TBLT in music education follows a three-phase structure: the pre-task phase provides the linguistic and conceptual foundation, the task cycle phase involves learners in meaningful communication, and the language focus phase highlights specific linguistic features. For music university students, tasks may include preparing concert program annotations, conducting interviews with artists, writing grant applications, participating in rehearsal discussions, and creating promotional materials.

The principles of Content and Language Integrated Learning (CLIL) described by D. Ruiz de Zarobe and Y. Ruiz de Zarobe underpin the integration of English instruction with musical content [34]. The CLIL approach emphasizes using the target language as a medium for learning subject content. In the context of music education, this means organizing instruction around authentic musical content, including music theory, historical and stylistic analysis, and performance techniques.

The assessment system is based on the principles of authentic assessment developed by T. Dudley-Evans and M. J. St. John [35]. Assessment procedures include formative assessment to support learning, summative assessment to evaluate achievement, and diagnostic assessment to identify learners' initial competencies.

Результаты исследования / Research results

The comprehensive teaching model developed in the course of this study integrates four interconnected components: a needs analysis system, principles of curriculum design, pedagogical strategies, and assessment procedures. Each component is specifically adapted to the context of music education and incorporates established principles of language teaching methodology.

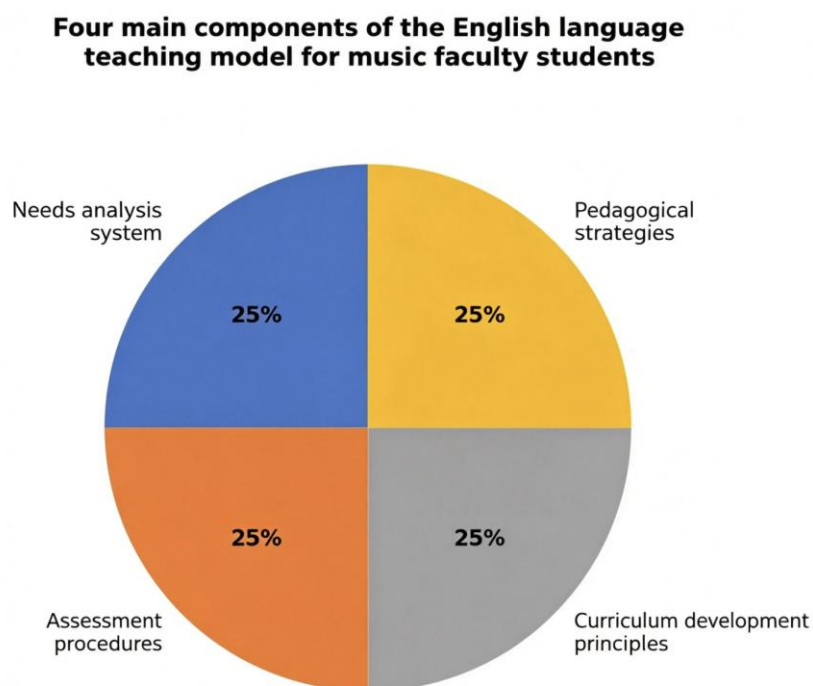


Fig. 1. Four main components of the teaching model

Needs Analysis Framework. The needs analysis framework encompasses three complementary aspects essential for understanding the English language learning needs of music students.

The **Target Situation Analysis** examines the communicative contexts, discourse genres, and linguistic features that characterize professional musical communication. Systematic research indicates that professional musicians regularly engage with various types of texts and communicative situations: concert program notes, which require the synthesis of historical, analytical, and promotional information; artist biographies and promotional materials, which demand effective self-presentation; grant applications and project proposals, which necessitate persuasive argumentation; email correspondence with international colleagues, partners, and venue representatives; and participation in master classes, conferences, and international collaborative projects.

The **Current Situation Analysis** assesses the music students' current level of English proficiency, identifying the degree of development of specific language skills. Music students typically demonstrate relatively more developed receptive reading skills compared to productive speaking skills; they experience particular difficulties with spontaneous oral communication, comprehending rapid authentic spoken English, and academic writing that requires complex compositional structures. Vocabulary knowledge often exhibits an uneven profile: students possess extensive receptive knowledge of musical terminology but demonstrate limited productive command of it, alongside significant gaps in their general academic vocabulary.

The **Learning Needs Analysis** investigates the students' preferences, motivation, and prior learning experiences—factors that determine their engagement in the English language learning process. Students in music departments often express a preference for authentic materials that bear a direct relevance to their musical studies and performance activities. Students also typically prefer interactive, communicative learning sessions and express interest in technologically enhanced instruction, including the use of video recordings of master classes, online collaboration platforms, and multimedia resources.

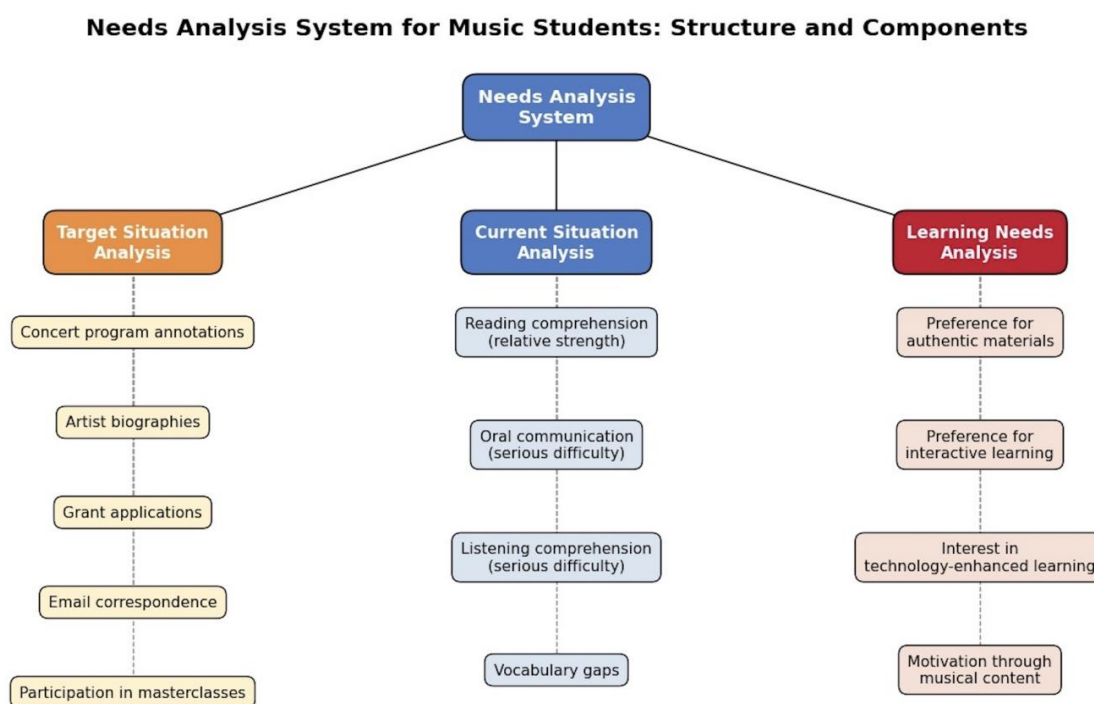


Fig. 2. Structure of the Needs Analysis System (Tree Diagram)

Principles of curriculum development. The curriculum development framework organizes learning around five interrelated principles that ensure coherence, relevance, and effectiveness.

The principle of professional authenticity emphasizes the importance of using authentic materials and communicative tasks that reflect real professional musical discourse, rather than the artificial content of textbooks. Authentic materials may include program notes from prestigious concert halls, artist biographies from professional musicians' websites, music reviews from reputable publications, examples of successful grant applications, correspondence from international music organizations, as well as video recordings of master classes, lectures, and interviews with renowned musicians.

The principle of integrated skills development ensures that instruction focuses on reading, writing, listening, and speaking as a whole, rather than separately, reflecting the integrated nature of authentic communicative contexts. A typical learning unit might begin with reading annotations of concert programs to analyze rhetorical organization and linguistic features, then move on to listening to recordings of performances or interviews, continuing with collaborative discussions, and concluding with written assignments.

The principle of progressive difficulty ensures the systematic development of students' competencies from basic to advanced levels. Beginner training focuses on receptive skills and the analysis of authentic texts. The intermediate level includes teacher-guided text creation tasks with substantial support. The advanced level emphasizes independent communication in complex professional scenarios, such as conducting a master class, negotiating with an international agent, or preparing an application for an international competition.

The principle of developing learner autonomy recognizes that effective professional communication requires ongoing language learning beyond formal instruction. The curriculum includes instruction in vocabulary learning strategies, listening comprehension, reading academic and professional texts, and independent editing of written work. Project-based learning activities, which require long-term independent work to create meaningful communication products, foster independence.

The principle of cultural and musical integration ensures that language instruction is meaningfully connected to students' musical studies and performance activities. The curriculum draws on the repertoire students study in performance classes, incorporates historical and analytical perspectives relevant to their music history and theory courses, and considers the cultural context of the works they work on.

Pedagogical strategies. The pedagogical strategies component defines the approaches and teaching methods for the effective implementation of the curriculum.

Learning through solving communicative problems organizes lessons around meaningful communicative tasks that require students to use English for authentic, music-related purposes. A typical task sequence begins with pre-task activities that activate relevant background knowledge, introduce key vocabulary and concepts, and provide models for completing the target tasks. The main phase engages students in collaborative or individual work on a communicative task, such as preparing an oral presentation of an upcoming concert program. The post-task phase includes a focus on language, opportunities for revision, and reflection on the strategies used.

Differentiated instruction takes into account the diverse language proficiency levels, learning styles, and musical experience of music students. Differentiation strategies include providing texts and tasks of varying difficulty, selecting task topics that allow students to

focus on their areas of expertise (instrumentalists work with texts on performance technique, vocalists with operatic terminology, conductors with ensemble vocabulary), using flexible grouping schemes, and varying information presentation methods.

Collaborative learning strategies leverage the inherently social nature of music while simultaneously developing the communication skills necessary for professional collaboration. Structured discussion activities, puzzle-reading assignments, and collaborative writing projects require students to negotiate meanings and collectively construct knowledge, simulating the real-life processes of rehearsal interaction.

Technologically enhanced instruction includes digital tools and multimedia resources that expand access to authentic materials, enable interaction with international musicians, and support self-directed learning. Learning management systems provide centralized access to materials. Video conferencing platforms facilitate virtual masterclasses and collaborative projects. Online terminology databases and musical corpora serve as resources for self-study.

Evaluation procedures. The assessment system includes several complementary approaches that provide a comprehensive assessment of communicative competence.

Performance-based assessment requires students to demonstrate their ability to perform professionally significant communicative actions in realistic settings. Assessment tasks are structured similarly to those used in the classroom, but include new contexts that allow them to test the development of transferable skills. For example, a student trained in writing annotations for familiar repertoire must write annotations for an unfamiliar piece.

Portfolio assessment involves systematically collecting student work over a period of time: sample program notes, correspondence with international musicians, grant applications, recorded oral presentations, and reflective written work. Portfolios allow for the tracking of developmental dynamics and the assessment of the breadth of developed competencies.

Collaborative assessment allows us to evaluate students' ability to participate in collaborative communication projects: group presentations, collaborative program notes, and simulated rehearsal discussions. This type of assessment reflects the collaborative nature of many professional musical situations.

Ongoing assessment includes classroom observation, monitoring of assignment completion, and informal feedback conversations to adjust instruction during the course.

Diagnostic assessment identifies students' initial competencies and needs, which allows for planning and differentiation of instruction to suit different levels of language proficiency and professional interests.

A specialized vocabulary acquisition system. Acquiring specialized musical terminology is a fundamental component of the model, requiring a systematic approach. The system encompasses several semantic areas: performance terminology (articulation, phrasing, dynamics, tempo, technique); analytical terminology (formal structures, harmonic progressions (sequences), melodic characteristics, tonal relationships); historical and stylistic vocabulary (characteristics of eras, stylistic trends, compositional schools); instrument-specific terminology (names of instrument parts, sound extraction techniques, registers); and professional communication vocabulary for auditions, rehearsals, negotiations, and collaborations. Acquisition strategies include contextualized introduction of terms through authentic texts, repeated practice in various communicative situations, and systematic repetition using digital tools.

Analysis of discourse of musical communication genres. Concert program annotations are characterized by five rhetorical strategies: a contextual frame that establishes the historical or cultural background of the work; a structural overview that describes the formal organization; interpretive comments that offer analytical insights for the listener; audience

engagement elements that create an emotional connection with the work; A presentational and promotional framework positioning the performance as a significant artistic event. Artist biographies utilize third-person narrative, a strategic sequence of information about achievements, specific details of training and performances, and a balance between comprehensive coverage and brevity. Each genre becomes an object of analysis and the basis for creating individual texts during the training.

Support strategies for complex communication tasks. Scaffolding is an important pedagogical component of the model and includes three areas. Linguistic support provides assistance in mastering language tools: preliminary study of vocabulary and grammatical structures, provision of sentence and paragraph templates, pronunciation and intonation samples, and reference resources. Content structuring meets the cognitive demands of processing complex musical concepts in a foreign language: provision of reference materials, guiding analytical guidelines, and the use of collaborative learning structures to reduce cognitive load. Strategic support develops students' metacognitive awareness: approaches to project planning, information search and selection skills, strategies for organizing and editing texts, and time management when preparing for public speaking in English.

Implementation considerations. Successful implementation of the model requires attention to several critical factors. Organizational support includes administrative recognition of English language proficiency as a critical component of professional development, the allocation of sufficient instructional time, and the provision of necessary resources. Teacher training must encompass both English language pedagogy and music content knowledge, as teachers must be able to work with authentic musical materials and understand the context of their use. Resource development includes the creation of collections of authentic texts, activity banks, rating scales, and multimedia resources that meet the needs of various music specializations. Integration with the music curriculum requires coordination with performance faculty, ensemble directors, and instructors of music theory and history to ensure consistency in content and timing.

Заклучение / Conclusion

Developing effective models for teaching English to music students is a critical educational challenge, essential for graduates' professional success and international mobility in the increasingly globalized arts environment. The proposed model emphasizes four inter-related components: a systematic needs analysis, curriculum development principles, pedagogical strategies, and assessment procedures.

The study yielded several key findings. First, effective English language teaching to music students requires a fundamental rethinking, moving beyond general approaches to academic English and toward specialized curricula that take into account music-specific genres of discourse, communicative contexts, and professional requirements. Second, the motivation and engagement of music students depend significantly on a clear connection between language training and their musical studies and professional aspirations. The use of authentic materials and tasks directly related to performance can significantly increase student engagement. Third, successful implementation of the model requires institutional support that extends beyond individual language courses and focuses on integrating language instruction into music curricula. This includes coordination between the foreign language department and music departments, aligning language assignment topics with students' current repertoire, and jointly planning learning activities. Fourth, the heterogeneity

of music students in terms of language proficiency, musical specialization, and career orientations requires differentiated instruction that provides different pathways for learning communicative competence.

The study has practical implications for various stakeholders in the educational process. For curriculum developers and conservatory administrators, the model provides a comprehensive frame of reference for designing English language programs. For English language teachers, the model offers specific recommendations on content selection, assignment development, assessment procedures, and integration strategies. For music teachers, the study clarifies the links between English language proficiency and success in music studies, which may stimulate more active collaboration with language departments.

Future research directions include empirical studies of the model's implementation outcomes in various educational institutions, long-term studies of music graduates' use of English in their professional activities, comparative studies of the model's effectiveness in different educational systems, and the development and validation of music-specific instruments for assessing communicative competence.

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