


Chapter 6


From Theory to Practice: A Systematic Review of the Flipped Classroom in Higher Music Education (2021–2025)

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ABSTRACT

This chapter conducts a systematic literature review (SLR) on the application of the flipped classroom in higher music education. Following the structure of the SLR, six articles on music courses at the higher education and adopting different types of flipped classrooms are screened out, covering empirical explorations in countries such as China, Turkey, and Mexico, as well as focusing on diverse scenarios such as musical instrument teaching (piano, guitar), music research methodology, and music education and teaching methodology courses. Research shows that flipped classroom significantly enhances students' engagement, skill acquisition and learning attitude, and so on. But it has also exposed deep-seated challenges such as technological integration bottlenecks and educational equity. This review provides an empirical reference for the digital transformation of music education and also calls on the academic community to pay attention to the coordinated development path of technological innovation and educational equity.

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1. INTRODUCTION

1.1 Background

1.1.1 The Importance of Higher Music Education

Higher music education plays an irreplaceable role in cultivating compound talents with profound music accomplishment, superb professional skills and innovative ability (Yunkun, 2024). Higher music education, as a core component of the aesthetic education system, shoulders multiple missions such as artistic inheritance, professional talent cultivation, and social and cultural development (Yunkun, 2024; Zhao, 2023). In the contemporary context where globalization and digitalization interweave, its value is not only reflected in the improvement of an individual's artistic literacy, but also in its profound influence on cultural ecology, educational equity and the construction of human spiritual civilization (Martínez & De Moya, 2024; Shuwen, 2024). The traditional music of various ethnic groups around the world, such as the Chinese Guqin, a traditional Chinese musical instrument, African drum music, and Indian raga, has all been protected and innovated through systematic teaching in higher education institutions. Meanwhile, higher education breaks down geographical barriers and promotes cross-cultural dialogue (Tian & Su, 2023).

At the level of talent cultivation, higher music education is committed to the all-round development of individuals. It not only imparts professional skills such as performance and composition, but also attaches great importance to the cultivation of aesthetic ability and innovative thinking (Hu, 2024; Yunkun, 2024). From the perspective of social value, higher music education is the radiation center of public aesthetic education and a flexible force in social governance (Kertz-Welzel, 2022).

In the current era of globalization and information technology, the demand for music talents shows a diversified and high-level trend (Rodriguez, 2023), which poses a more severe challenge to the teaching concept, teaching method and talent training mode of high music education. Although the traditional mode of high music education has accumulated rich experience in the long-term practice, its limitations in the teaching process are gradually highlighted in the face of the requirements of the new era. Students' passive learning, limited interaction and few practical opportunities are concerned by educators (Ling, 2023; Zhang et al., 2023).

Music education is unique in terms of teaching content, learning process and teaching objectives (Concina, 2023). These characteristics make the traditional teaching mode have limitations. However, the features of the flipped classroom can precisely make up for these deficiencies. Therefore, music education has unique demands for the flipped classroom. The content of music education covers two major sections: theory and practice, and the two are closely intertwined. Its complexity

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