

Digital Methods, Online Possibilities, and Alternatives Provided by Social Media in Music Education

Abstract

In my study, I attempt to summarize the various digital methods, online opportunities, and alternatives provided by social media that can aid in music education and the general fostering of receptiveness. The integration of social media alternatives into teaching, dissemination of knowledge, development, and popularization of music can significantly ease teacher-student relationships and make topics more easily accessible, as the online space is a natural environment for younger generations. By involving popular social platforms - such as YouTube, Facebook, Instagram, TikTok, etc., - in music education and development, it contributes to fostering musical receptivity. In my study, I aim to summarize the path so far and explore the possibilities offered by existing platforms, whether they are specifically designed sites and features or experiments aimed at utilizing existing opportunities. YouTube, as a video-sharing platform, is gradually taking over the role of commercial television, and we are daily consumers, with anyone capable of becoming a content creator, thus the possibilities are almost endless. While Facebook is no longer the primary platform for younger generations, it remains quite popular in Hungary, facilitating communication between older and younger generations. Instagram seems to have taken over the photo-sharing function with its Reels feature, which recommends shorter videos based on our interests, as well as stories that last for 24 hours. However, this platform also offers opportunities for learning, popularization, generating interest, and even practicing. TikTok primarily relies on the combination of sounds and images for content creation. Popular music excerpts used on the platform have gained popularity thanks to the application, thus many popular music performers owe their fame to the app's recognition. If popular music performers could become popular through the excerpts of their music used on the platform, I believe classical pieces could also be promoted using similar logic. By raising awareness of these insights, perhaps the younger generation can be involved and made more receptive to classical music. In my study, I review successive generations and their online habits, knowledge, and the appearance of some initial examples of social media, tracing their evolution, as well as presenting the appearance of digital opportunities in education, knowledge dissemination, and music popularization and promotion. The application methods and new ideas during the pandemic, as well as their further

development and elaboration, are necessary. In my opinion, one great way to achieve this could be through the

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