

THE STUDY OF HOLISTIC LISTENING TO MUSIC IN SCHOOL: RESULTS AND POTENTIAL FOR FURTHER RESEARCH

ŠTUDIJA CELOSTNEGA POSLUŠANJA GLASBE V ŠOLI:
REZULTATI IN POTENCIAL ZA NADALJNJE RAZISKAVE

SABINA VIDULIN

Academy of Music in Pula, Juraj Dobrila University of Pula
sabina.vidulin@unipu.hr

Abstract: The focus of this paper is to highlight the importance of music listening, which affects pupils' holistic development. It encompasses a greater engagement during listening to music, so pupils can feel, understand and appreciate it. To achieve a better understanding of music, pupils should be actively involved during the musical experience and respond spontaneously before engaging in a more detailed analysis. In regards to the study of cognitive-emotional listening to music in Croatian schools, this paper will be focused on pupils' motivational incentive and impressions, and teachers' reflections.

Keywords: classical music, cognitive-emotional listening to music, general school, music lessons

Izveček: Osrednja pozornost prispevka je usmerjena v poslušanje glasbe, saj le-to vpliva na celostni razvoj učencev. Celostno poslušanje učence bolj angažira, da glasbo začutijo, razumejo in jo cenijo. Za boljše razumevanje glasbe je pomembno, da so učenci med poslušanjem aktivni in da se na glasbo spontano odzovejo, še preden so usmerjeni v podrobnejšo analizo. V povezavi z raziskavo o kognitivno-emocionalnem poslušanju glasbe, izvedeno v hrvaških šolah, se prispevek osredinja na spodbujanje motivacije učencev, na vtise učencev in na refleksijo učiteljev.

Ključne besede: klasična glasba, kognitivno-emocionalno poslušanje glasbe, splošno izobraževanje, ure glasbe

INTRODUCTION

Listening to music in school can be realized through various forms, from passive to active, with a focus on imaginative, aesthetic, emotional or sensor-motoric listening (Alt, 1973; Eggebrecht, 1979; Hunter et al., 2010, Lehmann et al., 2007; Vidulin et al., 2020). Mostly, active listening to music is recommended and encompasses intentional directing of attention to the music being listened to. It can be analytical or cognitive and emotional (Chamorro-Premuzic & Furnham, 2007; Cho et al., 2018) and it is led by tasks related to the music (Diaz, 2014; Rojko, 1996), with the main goal of recognizing musical elements. In regard to the emotional component of listening to music, pupils have the opportunity to give some affective responses during lis-

tening to music (Inks, 2018), to address their point of view and discuss various opinions. In that way the holistic approach, the idea that the whole should be considered in order to interconnect and understand different parts, can be applied to music listening in school.

In the Croatian Curriculum of Music Culture for General Schools and Music Art for Gymnasiums (*Kurikulum nastavnog predmeta Glazbena kultura za osnovne škole i Glazbena umjetnost za gimnazije*, 2019), active listening to music is based on the cognitive paradigm, which encompasses recognizing, distinguishing and comparing of musical components. The cognitive paradigm, or the standard approach to listening to music, is very usual in classrooms and didactically skilfully realized, but it is questionable what level of experience, understanding and appreciation of a musical piece pupils can achieve when taking into consideration only the cognitive part (Vidulin et al., 2022). The second issue is that the tasks for listening to and analysing the musical work are often identical for each piece, while at the same time the specifics of the music are rarely taken into consideration. The third concern is that there is no time or space during the lesson for the pupils' personal musical experience, thoughts, associations and meanings. Emotional listening is not encouraged, neither is discussion of emotions felt while listening to music.

It is very important that pupils are actively involved during listening to music and that their experience and engagement in music listening is deeper, more comprehensive and holistic, fully fledged. Finding various didactical approaches is a necessity and cognitive-emotional listening to music is one path that can improve the musical experience.

FRAMEWORK OF THE HOLISTIC APPROACH TO LISTENING TO MUSIC

The advancement of listening to music as a cognitive activity to a cognitive-emotional one with the intention to offer a complete musical experience is a starting point of the cognitive-emotional listening to music developed by Vidulin et al. (2020). It is directed to pupils' greater engagement during listening to music, so they can understand and appreciate it. Pupils are provided with the opportunity for a personal experience of the musical work and emotional enjoyment while listening, they become acquainted with the composer's life and work, locate it in the context of the time and social circumstances in which it arose, and talk about their own experience and observations. This kind of listening is holistic since it encompasses plenty of nurture and educational areas which allow pupils to develop their inclinations and skills. In addition to analytical tasks that lead to the acquisition of musical knowledge, the associative tasks stimulate imagination, and pupils are facilitated in recognizing emotions in music and responding emotionally. Listening to music in the classroom, with the teacher's guidance and with the opportunity to discuss ex-

periences, and to stimulate imagination and powers of observations, can contribute to an enrichment of musical experience, expansion of knowledge and a deepening of children's interest in music.

The purpose, goal, tasks, procedure and outcomes of cognitive-emotional (CE) listening to music can be seen in Table 1.

Table 1

Purpose, goal, tasks, procedure and outcomes of CE listening to music

Purpose	- to experience music - to facilitate deeper understanding and respond to music
Goal	- to shape the cultural and artistic pupils' worldview
Tasks	- to develop and improve pupils' musical competencies
Procedure	- multimodal experience with music and non-music activities / stimuli / modes of communication (singing, playing, dancing, dramatic performances, storytelling, multimedia shows, etc.) - analytical-contextual approach for music understanding with music and non-music stimuli (historical, social, geographical, personal)
Outcomes	- to experience music holistically - to recognize and understand the musical elements, the identity and characteristics of the work and composer, era, environment - to endorse music - to express and identify various emotional states - to make associations with real life - to establish positive human values

Since this kind of listening intertwines two general aspects of listening, it should be mentioned what they imply and on what are they focused. The cognitive aspect of CE listening to music focuses on the theoretical musical elements, from identifying tempo, dynamics, mood/character to the recognition of instruments, voices, forms etc., while the emotional aspect focuses on pupils' personal experience and the recognition of emotions in the music. To enhance the pupils' overall experience, multimodality serves as a base for musical and extra-musical involvement. By singing a song, playing a melody, dancing pupils' familiarize with the life and work of the composer and enhance their understanding of the historical, social and geographical context in which the work was created.

The outcomes of CE listening to music are to increase pupils' attention and concentration on the musical work, to stimulate their interest, and to enable active participation and musicianship, in order to memorize the work and expand their probability of accepting it. However, the most important feature is exploring positive humanistic values and well-being through classical music and the composers' life, thus encouraging pupils to reflect on their personal characteristics, behaviour, values, etc. (Vidulin et al., 2020). Besides the emo-

tional experience, the stimulation of the musical imagination is an important aspect of the musical experience (Johnson, 2013). Imagination while listening to music can include personal content, so personal meaning can be given to music.

If the musical work is presented with musical (singing, playing, dancing) and non-musical stimuli (narration, drawing, intersubject connection, etc.) encouraging pupils' involvement, activity and expression, easier and faster learning, better music understanding and emotional reception of music can be realized (Dunn, 2014; Fung & Gromko, 2001; Johnson 2013). Separating listening from other musical/non-musical activities can reduce the listening experience, while encouraging a multimodal approach to listening could enhance the experience (Kress, 2010).

The CE listening to music proposes three listening phases during the hour-long lesson: initial, central, and final, with different objectives for each phase (Table 2). It is challenging to aurally perceive all the relevant characteristics of a work in one listening, so it is desirable to listen to the musical work more than once. Listening to the work over again allows for additional knowledge acquisition (Lehmann et al., 2007).

Table 2

Phases of listening to music according to the CE listening to music

	Experience	Listening objectives and context	Specifics
Initial listening (once, complete work or excerpt)	emotional	experiencing the complete work; pupils' initial reaction without teacher's input or direction	spontaneous, without question; dialogue about the pupils' impressions, experience and states after listening to music
Central listening (several listenings)	cognitive and emotional	musical and non-musical stimuli given by teachers' for more intensive experience and music understanding	multimodal and directed; questions about musical characteristics; pupils' active participation
Final listening (once, complete work or excerpt)	emotional and cognitive	experiencing the music again; reconsideration of the lesson contents	spontaneous; overall impression and reaction

The "initial listening" phase focuses on pupils' holistic experience of the music during which the music is experienced in its entirety, or one excerpt if the musical work is longer. They are then encouraged to respond spontaneously, without the teacher's direction, and to express their initial opinions and emotional reactions to the music.

The "central listening" phase is more task-oriented in nature. Pupils listen in order to identify such elements as tempo, dynamics, mood/character, in-

struments, voices, musical form, type, and melodic and rhythmic features. The emotional context deepens due to the music and non-music activities which take place with listening to music. These activities aim to increase pupils' attention and concentration on the work, to stimulate their interest, to enable active participation and musicianship, and to widen the likelihood of accepting the work on a personal level. Central listening is multiple and multimodal and enhances the pupils' emotional states.

The "final listening" phase affords pupils the opportunity to experience the music again holistically. There are no specified tasks. The aim is to allow pupils to form their impressions, express their emotions and to demonstrate their knowledge and understanding of the music through, for example, writing or drawing.

Multiple listenings to a music work, perceiving and understanding it from different perspectives, as well as allowing pupils to express their experience, affect the pupils' development and enable a better understanding of the music which is listened to.

SUMMARIZING OF THE RESULTS FROM THE INSTITUTIONAL PROJECT AND STUDY¹

Two pedagogical approaches to music listening were tested in Croatian general school: the cognitive-emotional listening to music (CE) with the standard one. The research methodology was a two-group experimental design in which the control group was taught according to the standard teaching approach, while the experimental group followed the CE listening. The same music teacher led both groups in each school. The experimental method was used so that the two approaches could be directly compared, and to evaluate the outcomes of each approach in relation to pupils' engagement with and experiences of classical music.

The study results in general (see more in: Vidulin, 2020; Vidulin & Plavšić, 2020a, 2020b; Vidulin et al., 2019, 2020; Vidulin et al. 2022) show that the accuracy of pupils' assessments of musical components/elements (tempo, dynamics, forms, instrument, voices, etc.) is very similar, regardless of the music listening approach. Namely, both approaches have in common that they teach about the components of a musical work. A slightly more accurate assessment

1 The project was accepted at the Academy of Music in Pula as an institutional inter-faculty project. Code: MAPU/GP-ZN-2018-1, title: Cognitive and emotional aspects of music listening in the music-pedagogical context of general school. The study had a number of research objectives. The complete results and discussion are published in articles and the book written by the authors of the CE listening to music. Since the sample, measurement instruments, music material and procedure are the same, these parts are identical as in the previously mentioned papers and book.

of some elements was found in the CE listening. Although pupils experienced the music works as equally emotionally coloured regardless of the approach, pupils who were exposed to the CE listening to music experienced the emotions of a pleasant hedonistic tone more intensely, and those with the unpleasant tone more weakly. While the pupils in the fifth grade undoubtedly liked the music lesson, as well as all four works they listened to, the ones who had lessons based on the CE listening liked both the lesson and the works more. The musical and non-musical activities that the teachers carried out as an introduction to the second listening during the implementation of the CE listening guided the pupils to listen to the music more carefully and to give more answers about what the activity prompted them to do, what they thought about while listening and what they remembered from the work. In addition, when teaching according to the CE listening, their answers were more related to thoughts, evaluations of liking the work, the content of the work and the articulation of the lesson. Pupils who listened according to the CE listening while stimulated by music drew more themes related to the content of the piece than those who listened to music according to the standard approach. The CE listening leads to a greater focus on the content of the works. At the end of the school year, more pupils who listened to four works using the CE listening remembered those music works significantly more often compared to the pupils who were engaged in the standard approach. In conclusion, the standard approach to listening to music proves to be effective enough in encouraging children to listen to music in music classes. But the new approach, cognitive-emotional, showed advantages by applying multimodal interactive activities.

GOAL, AIMS AND HYPOTHESIS

The goal of the research part which will be described in this paper is to examine the pupils' motivational incentive and impressions. The content of the answers to the open-ended questions *What did the teacher's instruction and guidance before listening to the musical work encourage you on?*² and *What will you remember about this musical work?* was analysed. These questions were given to the pupils after listening to music in classes conducted according to the cognitive-emotional and standard approaches. It is expected that the teachers' instruction and guidance with different multimodal activities during the cognitive-emotional approach will facilitate the emotional reception of music, thanks to a more detailed introduction to its identity (work, composer, time, social context, etc.) than is usual with the standard approach. For the question *What will you remember about this musical work?* a variety of answers is expected regardless of the teaching approach, whereby it is assumed that the enrich-

2 It was planned as multimodal activities prior to the second listening to the musical work.

ment of teaching according to the cognitive-emotional approach will result in more frequent mention of the specifics of the work to which the pupils' attention is focused, as well as related feelings and/or observations. Besides this, teachers' reflections and evaluations about CE listening to music will be described as the second goal.

METHODOLOGY

Sample

Thirty music classes in 16 general schools across 12 Croatian towns participated in this research. The lessons were taught by 14 music teachers, six of whom were certified as "teacher mentor". Teachers varied in experience from 2 to 19 years' experience ($M = 7.6$, $SD = 5.59$). In all, 557 fifth grade pupils (49% boys and 51% girls) participated with an average age of 10.7 years ($SD = 0.80$).

Measurement instruments and variables

For the purpose of the overall study, one questionnaire was prepared for all pupils, and two questionnaires were prepared for the teachers. All questionnaires comprised YES/NO, open-ended, multiple choice questions and rating scales. Quantitative and qualitative approaches to data analysis were adopted, considering the cognitive processes, cognitive and emotional processes, motivational incentive, impressions and fantasy, cognition, emotion, reflections and evaluation.

Pupils completed four questionnaires in all during the music lessons from September to December 2018. Teachers completed two questionnaires; the initial questionnaire before conducting the survey with pupils (in September and early October 2018), and the second one after finishing the experiment (in January and February 2019). In the first they described their usual pedagogical approach to listening and their attitudes about listening to classical music. In the second questionnaire, their experiences and reflections on implementing the CE listening were identified.

Music materials

The music used in this research project was: *Waltz* from the *Masquerade* by Aram Khachaturian; *Wellington's Victory* by Ludwig van Beethoven; *Scheherazade: The Sea and Sindbad's Ship* by Nikolai Rimsky-Korsakov and *Pavane* by Gabriel Fauré. They were chosen because of the rhythmic and/or melodic specifics, structural and characteristic features. Another important criterion was that these musical examples had the potential to convey and/or stimulate different emotional experiences, and to provoke musical and non-musical as-

sociations. They also needed to be appropriate to the pupils' age (fifth grade), could be listened to several times during one music lesson, and not already be part of the curriculum.

Procedure

Each class group had one lesson per month from September through December 2018, totalling four lessons in all. Each teacher taught the same musical material to two different groups, adopting two different didactical approaches to music listening. For the control group each teacher devised their own standard teaching plans but the teaching plans for the experimental group were prepared by the author. Teachers implemented these accordingly. Common to both the control group and the experimental group was the number of times the pupils listened to the music during the lesson. What was different were the activities prior to and after listening.

Vidulin (2020) analysed the teaching plans created by the teachers for the control groups. These plans primarily focused on an analysis of musical elements. In these lessons the main listening activity tended to be preceded by singing, playing and dancing activities from previous lessons, which did not correlate to the music that was about to be introduced. In the central part of the lesson, pupils analysed the music by listening for various musical elements. After listening to the music in the concluding part of the lesson, pupils were again involved in singing/playing/dancing which were not related to the musical works.

The CE teaching plans for the experimental group situated the music and composers in their historical and social context. Musical experiences were enriched through engaging in various multimodal activities. Rather than setting the same listening tasks for each of the four music works, the suggested tasks were carefully selected to enhance pupils' understanding and appraisal of the music. Cognitive listening with multimodal engagement in *Masquerade* focused on recognising musical form. This was enhanced through dancing and acting. In *Wellington's Victory* pupils determined the following terms: rhythm, melody, dynamics, crescendo, decrescendo, solo trumpet, *tutti*, and pitch tones. They learned by ear and performed the song "For He's a Jolly Good Fellow" because the melody is used in the musical work. Through *Scheherazade* pupils explored and discovered the different character of the themes, the higher, lower, longer and shorter sounds, the movement of melodies and identified the instruments, while in *Pavane* they identified the following elements: instruments, voices, character/mood, musical genres.

A musicological understanding was facilitated through specific questions about the pieces, appealing to the pupils' emotional experience and discovering their positive human values. Information about the composers was not just fact-related, but connected with real life and pupils' experiences.

The teaching plans according to CE listening to music extend the cognitive component to the emotional by putting pupils in a position of feeling, thinking about and describing the music, evaluating the quality of the performances and expressing reasons for their appreciation.

RESULTS

Pupils' motivational incentive and impressions

When pupils were asked *Did the teacher's instruction and guidance before the second listening encourage you to listen more carefully?* pupils in the CE group found that the teacher's instructions and guidance facilitated more careful listening (83%) compared with pupils experiencing a standard approach (75%) (Vidulin & Plavšić, 2020a). In this paper, we provide a more detailed analysis of the question *What did the teacher's instruction and guidance before the second listening to the musical work encourage you on?*

Table 3 shows the number of answers collected for each musical work in both didactical approaches. All answers are classified into categories related to: (i) following lessons, (ii) cognitive aspect, (iii) musical activities, (iv) emotional aspect, (v) stimulation of imagination - non-musical associations, (vi) expressing an opinion about the context of a musical work, and (vii) other. One respondent's answer could be classified into several categories. Table 3 shows the percentages of responses in each category.

Table 3

Number of answers regarding the question "What did the teacher's instruction and guidance before the second listening to the musical work encourage you on?" for 4 musical works and didactical approach

	Didactical approach	Music works			
		<i>Masquerade</i> (Khachaturian)	<i>Wellington's Victory</i> (Beethoven)	<i>Scheherazade</i> (Rimsky-Korsakov)	<i>Pavane</i> (Fauré)
What the teacher's instruction and guidance before the second listening to the music work encouraged you on?	CE ^a	257	190	178	138
	ST ^b	131	102	115	86

Note. ^aCE = Cognitive-emotional approach; ^bST = Standard approach

Table 4

Percentage of answers per categories regarding the question "What did the teacher's instruction and guidance before the second listening to the musical work encourage you on?" and didactical approach

		Music works							
		<i>Masquerade</i> (Khachaturian)		<i>Wellington's Victory</i> (Beethoven)		<i>Scheherazade</i> (Rimsky-Korsakov)		<i>Pavane</i> (Fauré)	
	Didactical approach	CE ^a	ST ^b	CE	ST	CE	ST	CE	ST
Categories of answers	<i>Following lessons</i>	19.46	50.38	40.00	57.84	60.67	59.13	66.67	84.88
	<i>Cognitive aspect:</i>								
	Connection with the content of the musical work	21.79	10.69	4.74	14.71	10.11	6.09	0.72	0.00
	Connection with composer	8.17	0.76	10.53	0.98	0.56	0.87	3.62	1.16
	<i>Musical activities:</i>								
	Singing	0.00	0.00	6.32	3.92	0.00	0.00	0.00	0.00
	Playing instrument	0.00	0.76	7.37	0.98	0.00	0.00	0.00	0.00
	Dancing	13.23	5.34	0.00	0.98	0.00	0.00	2.17	0.00
	<i>Emotional aspect:</i>								
	Identification of emotions	1.95	2.29	4.21	2.94	2.25	13.91	2.17	1.16
	Experiencing and expressing of emotions	28.40	14.50	10.00	7.84	13.48	4.35	6.52	4.65
	<i>Stimulation of imagination - non-musical associations:</i>								
	Outside the context of the musical work and content	0.78	0.76	0.00	0.00	2.25	0.00	2.17	0.00
	Within the context of the musical work and content	4.67	13.74	9.47	8.82	2.25	6.96	4.35	0.00

	Music works							
	<i>Masquerade</i> (Khachaturian)		<i>Wellington's Victory</i> (Beethoven)		<i>Scheherazade</i> (Rimsky-Korsakov)		<i>Pavane</i> (Fauré)	
<i>Expressing an opinion about the context of a musical work (musical and non-musical elements)</i>	1.17	0.00	5.26	0.00	6.74	3.48	3.62	1.16
Other	0.39	0.76	2.11	0.98	1.69	5.22	7.97	6.98
In total	100	100	100	100	100	100	100	100

Note. ^aCE = Cognitive-emotional approach; ^bST = Standard approach

Regarding the question *What will you remember about this musical work?*, the pupils' experience of listening and participating in the lesson were captured. Table 5 shows the number of answers collected for each musical work in both didactical approaches. All answers are classified into categories related to: (i) cognitive aspects (musical components), (ii) musicological orientation, (iii) emotional aspect, (iv) stimulation of imagination – non-musical associations, (v) expressing an opinion, and (vi) other. Table 6 shows the percentages of responses to the question *What will you remember ...?*

Table 5

Number of answers regarding the question "What will you remember about this musical work?" for 4 musical works and didactical approach

	Didactical approach	Music work			
		<i>Masquerade</i> (Khachaturian)	<i>Wellington's Victory</i> (Beethoven)	<i>Scheherazade</i> (Rimsky-Korsakov)	<i>Pavane</i> (Fauré)
<i>What will you remember about this music work?</i>	CE ^a	461	233	210	171
	ST ^b	309	206	192	216

Note. ^aCE = Cognitive-emotional approach; ^bST = Standard approach

Table 6

Percentage of answers per categories regarding the question "What will you remember about this musical work?" and didactical approach

	Music work							
	<i>Masquerade</i> (Khachaturian)	<i>Wellington's Victory</i> (Beethoven)	<i>Scheherazade</i> (Rimsky-Korsakov)	Pavane (Fauré)				
Didactical approach	CE ^a	ST ^b	CE	ST	CE	ST	CE	ST
<i>Cognitive aspect - musical components:</i>								
Rhythm	19.31	39.81	13.73	5.34	2.86	4.69	2.92	3.70
Tempo	4.56	6.47	7.30	5.83	2.38	8.33	6.43	6.02
Mood	4.12	7.12	12.02	14.56	10.95	13.54	25.15	18.52
Structure	0.65	0.65	0.86	0.97	0.48	4.69	0.00	0.93
Melody	3.25	6.47	3.00	3.88	14.76	7.81	14.04	15.74
Instruments	4.56	6.47	16.74	20.87	6.19	12.50	6.43	8.33
Dinamics	3.04	4.21	7.73	9.22	5.24	8.33	4.09	3.70
<i>Musicological orientation:</i>								
Work	5.64	5.50	8.58	3.88	6.19	8.33	18.71	18.52
Composer	1.08	0.65	3.86	1.46	1.43	1.56	0.00	1.85
Content	6.94	1.62	15.45	23.30	34.76	14.06	4.09	0.00
<i>Emotional aspect:</i>								
Identification of emotion	12.58	1.29	3.86	2.43	0.00	0.52	1.75	5.56
Experiencing and expressing of emotions	14.53	0.97	1.72	2.43	1.43	1.56	5.26	4.17
<i>Stimulation of imagination - non-musical associations:</i>								
Outside the context of the musical work and content	0.43	0.97	0.43	0.49	1.43	2.60	4.68	4.63
Within the context of the musical work and content	16.27	6.15	0.43	0.00	2.86	8.85	0.58	0.93
<i>Expressing an opinion</i>	2.39	7.44	4.29	2.43	8.10	2.60	2.34	2.31
Other	0.65	4.21	0.00	2.91	0.95	0.00	3.51	5.09
In total	100	100	100	100	100	100	100	100

Note. ^aCE = Cognitive-emotional approach; ^bST = Standard approach

The drawings completed by the pupils can also be taken into consideration here. Four categories can be identified: (i) drawings related to musical elements (e.g. musical instruments, notes, concert hall), (ii) drawings related to emotions (e.g. sad, happy faces, feelings), (iii) drawings related to the musical content or the composer, and (iv) drawings that are not related to either the music or the content of the lesson. Although topics related to the content of the work and to the musical elements predominate in both groups, the CE group differ from the standard group in that there were more drawings with a theme related to the content of the work (57% vs 13%) and a fewer number of drawings with a theme related to musical elements (27% vs 35%) (more in: Vidulin et al., 2020).

Teachers' reflection and evaluation concerning the CEA

The results from the teachers' reflections on and evaluations of CE listening to music (Vidulin et al., 2020, p. 197) indicate a positive reaction to this approach (as illustrated in Table 7).

Table 7

Teachers' evaluation after implementation of the CE listening to music

Teachers' experience with CEA	Yes	Not sure	No
It took much longer than usual to prepare the lesson according to the CEA.	10	2	2
I managed to implement teaching according to the given CEA teaching plans.	12	2	-
CEA approach differs from the conventional approach to music listening.	8	6	-
The experience of working with the given CEA teaching plans will affect my future work.	11	3	-
I want to change the didactical approach to music listening.	9	5	-
I plan to create teaching plans according to the CEA in my future work.	8	6	-

DISCUSSION

Different categories of answers to the question *What did teacher's instruction and guidance before listening to the musical work encouraged you on?* were represented for four music works. In line with expectations, pupils in both groups predominantly responded that guidance before listening encouraged them to follow the lesson, which suggests that the way in which the teachers introduced the pupils to listening to music aroused the pupils' interest and was mo-

tivating. For *Scheherazade* about 60% of answers in both groups were within the category related to following the lesson. For other works, answers in the category related to following the lessons were more represented by the standard approach ($p < .05$). Namely, about 50% of answers for *Masquerade*, 60% for *Wellington's Victory*, and even 85% for *Pavane* fell within this category in the standard approach, compared to about 20%, 40% and 67% of answers coming within the same category for the three works in the CE listening. This result suggests that answering was more uniform in the ST than in the CE listening. On the other hand, answers in the CE listening were more diverse. Table 4 shows that for all works, the answers in other categories are less represented, mostly in the range from 0 to 15%.

The cognitive aspects of this question related to the connections with the content of the musical works that were listened to (about the war, boat, sea, ball; *I thought how Scheherazade tells the story to the Sultan*) and the connection with the composers (*The work prompted me to think about the composer's life, his sad childhood, how he lost his hearing, how talented he was*), while the emotional aspects related to identification and experiencing and expressing emotions. From Table 4, it can be seen that the representation of responses of the pupils who listened to *Masquerade* according to the cognitive-emotional approach is equal in the categories related to following the lessons and to the connection with the content of the musical work (about 20%) and that there are also responses related to experiencing and expressing emotions (about 30%). At the same time, the answers in the category of following lessons are less common compared to the standard approach, while the answers related to the connection with the content of the musical work and experiencing and expressing emotions are more represented compared to the standard approach ($p < .05$). On the other hand, in *Wellington's Victory* answers related to the connection with the content of the musical work are more represented in the standard approach ($p < .05$). The introduction made by the teacher before listening to *Scheherazade* in the standard approach resulted in a higher prevalence of responses related to the identification of emotions, while in the CE listening, responses related to experiencing and expressing emotions are more prevalent ($p < .05$).

It should be mentioned that the introduction and guidance given by the teacher encouraged the pupils who listened to *Masquerade* according to the CE listening to dance more often than the pupils who listened to it according to the standard approach ($p < .05$). Also, pupils who listened to *Wellington's Victory* according to the CE listening reported more often that the introduction encouraged them to play compared to those who listened to it according to the standard approach ($p < .05$). *Wellington's Victory* equally encouraged pupils of both approaches to sing. Regarding the stimulation of imagination, non-musical associations that are not in the context of the four musical works and contents were mentioned very rarely (about football, bees and flies, games,

girls; *I was thinking about a man who meditates in a beautiful meadow; I was thinking about being famous, that people appreciate me for my music*) while part of the answer includes associations that are in the context of the musical works and contents (about humanity, values, altruism; *I thought about no more war. Violence is never a solution; I thought how important peace is in the world; People should not commit evil towards innocent people*). As stated earlier, this is a low representation of responses, with the notable exception of the standard approach to listening to *Masquerade*, where the percentage of associations is around 14%.

By looking at the content of the answer it can be concluded that the teachers' guidance achieved its key function, which is to arouse interest in participation in class and active listening.

For the question *What will you remember about this musical work?* (Table 6) the distribution of responses varied. This distribution of answers is expected since the question about memory captures the current availability of the listened, imagined and reflected content and state during listening, which can reflect large individual differences among listeners and which consequently leads to a large variety of answers. In the case of *Masquerade*, it can be observed that most of the answers collected in the standard approach refer to rhythm (about 40%), while the representation of answers in all other categories does not exceed 8%. This finding reflects the emphasis on the cognitive aspects of listening in the standard approach. On the other hand, although rhythm represents 20% of the responses in the cognitive-emotional listening to music, it is noticed that there are also responses related to emotional aspects and non-musical associations within the context of the piece of music (between 12 and 16%). This finding confirms the multidimensionality of the CE listening.

In *Wellington's Victory* and in *Pavane*, the distribution of responses is similar in both didactical approaches. However, in the case of *Wellington's Victory*, it can be observed that with the CE listening, the answers related to rhythm are more prevalent (about 14%, $p < .05$), possibly due to the activity that included playing rhythmic instruments. Differences were also obtained in the category related to musicological orientation, so the answers related to the work are more prevalent in the cognitive-emotional approach, and those related to the content in the standard approach ($p < .05$). In the case of *Pavane*, it is noticed that the answers related to mood, melody and work are more prevalent than others, regardless of the didactical approach.

In the case of *Scheherazade*, it can be noticed that most of the answers collected in the CE listening are in the category related to the content of the musical work (about 35%), and that there are also answers related to the melody (about 15%), and it is also noticeable that more than 10% of the answers refer to the mood. In the case of the standard approach, the answers are predominantly distributed within categories related to the cognitive aspect (around 60% in

total). Answers related to the content were also represented, but to a lesser extent than with the cognitive-emotional approach ($p < .05$).

Even though the school context is limited because pupils do not choose the music they would like to listen to or the group with whom they engage in listening, the results show that the teacher's instruction and guidance in CE listening to music (that can be observed in lessons about *Scheherazade* and *Masquerade*) can stimulate a stronger, more intense emotional musical experience in school-age children, thereby enhancing their overall experience. Teachers encourage them to reflect upon the music and also on non-musical elements like human characteristics, values and ways of problem solving.

It should be considered, as Juslin and Laukka (2004) highlight, that music itself and different musical characteristics transmit or stimulate the appearance of emotions. Besides the emotional experience influenced by the characteristics of the musical piece, the listener, and the context within which listening takes place are of great importance (Cespedes-Guevara & Eerola, 2018; Juslin, 2013).

It is suggested here that the CE listening, compared to the standard approach to music listening, can be regarded as more holistic as it engages pupils across a range of musical and non-musical modalities (singing, dancing, playing and verbal and/or non-verbal presentations) and pupils also respond to the music through these modalities. Singing has advantages related to well-being over just listening to music (Kreutz et al., 2004) and the connection between drumming and music, especially in the company of peers, is also evident (Kirschner & Tomasello, 2009; Honing, 2012; Phillips-Silver & Trainor, 2007). Pupils' active participation and performing is a prerequisite for stronger impressions and, probably, more successful learning (Fung & Gromko, 2001).

Multimodal lessons address diverse needs and preferences (Picciano, 2009). The advantages of a multimodal approach are confirmed by many authors (Yu et al., 2010), and it can be seen that using different sources allows pupils to create more referential connections out of their experiences (Mayer, 2001). The variety of learning resources are also found to be beneficial, as stated by other authors (Sankey et al., 2010).

The teachers (Vidulin et al., 2020) stated that the CE listening to music was successful in practice, innovative and creative as a new didactical approach. The music became clearer and more interesting for the pupils. They highlighted that the CE listening facilitated pupils' better concentration and involvement, more active participation, greater interest in classical music, and better knowledge, and gave them the opportunity to express emotions. Teachers liked the connection of the musical pieces with real life, in which they could emphasize positive human values. They also emphasised the well-chosen and interesting musical works selected for music listening and the well-designed teaching plans they received. Teachers stated that they would recommend the CE listening as an effective and contemporary model for music listening at school.

They realized that preparing the teaching plan is more demanding because it requires a more detailed preparation by teachers themselves. It means that they need to analyse the music and the composer in detail and to research the context, then implement creative ideas in the classroom, planning and leading a range of multimodal activities, etc. Two teachers added that they would not use it in every lesson because of lack of time.

CONCLUSION

The results of the research indicate that pupils in both groups specify that the teacher's guidance before listening encouraged them to follow the lesson. Even though the results show that the answers regarding the categories mentioned by pupils were more diverse in the CE listening, it is necessary to point out that the guidance achieved the main goal which is to arouse pupils' interest in active listening. It is also evident that, in general, CE listening can stimulate a more intense music experience and can be regarded as more holistic, taking into consideration musical and non-musical modalities. The cognitive-emotional approach is also detected as successful in music teaching in general school by the teachers involved in the research. Considering that pupils and teachers were satisfied with the teaching plans and the realization of the music lessons according to the CE listening, the potential of this approach to listening to music can be seen as new perspectives on how to listen to music in music school and gymnasium.

During the school year 2021/2022 the research on CE listening to music was realized in 19 music schools in Croatia, with approximately 1000 pupils. The institutional project at the Academy of Music in Pula (MAPU/GP-ZN-2020-2) aims to check the adequacy of cognitive-emotional listening to music in ear training (solfeggio) lessons. The goal was to determine how such listening can be realized through the multimodal use of musical and non-musical areas and activities, but in the context of dictation, singing by ear/notes, rhythmic and melo-rhythmic exercises and other theoretical content in order to encourage pupils' experience, perception and apperception. The results will be shown during 2023 at several international symposia and the papers in regards to these will be published.

The next step is to test CE listening to music in gymnasium and then compare with all the results, which is the new institutional project being carried out at the Academy of Music in Pula (MAPU/GP-ZN-2022-1). After adopting the theoretical framework of CE listening to music in gymnasium and preparing the teaching plans according to it, experimental research in a few schools in Croatia will be done during the school/academic year 2022/2023. The research in 2023/2024 will follow in a representative number of Croatian gymnasias.

The results from the general school, music school and gymnasium settings will lead to a complete formatting of the potential of CE listening to music. In that way new practices will be promoted to a greater extent, taking into consideration the practical and scientific point of view so that the field of listening to music can be theoretically and practically enriched. Besides this, and as the outcomes of the cognitive-emotional listening, pupils will be able to experience, feel and understand music holistically, to express and identify their emotional states and promote positive human values in the wider community.

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Povzetek

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Ko poslušanje glasbe kot kognitivna dejavnost preide v kognitivno-emocionalno poslušanje glasbe (pristop CE), holistično angažira učence. V raziskavi so bile preučene analitične naloge pri poslušanju glasbe, ki učence vodijo k pridobivanju glasbenih znanj, in asociativne naloge, ki spodbujajo domišljijo učencev in njihove čustvene reakcije. Raziskava je potekala v šolskem letu 2018/2019, vanjo je bilo vključenih 557 učencev petega razreda iz 16 hrvaških osnovnih šol. Imela je več ciljev. V pričujočem prispevku so predstavljeni rezultati, ki se nanašajo na spodbujanje motivacije učencev, na njihove vtise in na refleksije. Raziskava je potekala kot eksperiment, ki je vključeval dve skupini učencev. V kontrolni skupini so bili učenci vodeni s standardnim, kognitivno usmerjenim pristopom poučevanja. Učenci, ki so bili vključeni v eksperimentalno skupino, pa so bili vodeni po pristopu CE. Podatki so bili pridobljeni z vprašalnikom za učence in z dvema vprašalnikoma za učitelje. Vprašalniki so vključevali vprašanja alternativnega tipa (DA/NE), odprta vprašanja, vprašanja izbirnega tipa in ocenjevalne lestvice. Podatki so bili analizirani s kvantitativnim in kvalitativnim pristopom. Rezultati kažejo, da pristop CE spodbudi intenzivnejšo čustveno glasbeno izkušnjo pri učencih in podkrepi njihov splošni vtis o glasbi. Pristop CE učence aktivira skozi več glasbenih in neglasbenih modalitet:

petje, ples, igranje ter verbalne in/ali neverbalne predstavitve. Učenci se skozi navedene modalitete tudi odzivajo na glasbo. Razmišljajo tako o glasbi kot tudi o občih človeških lastnostnih, vrednotah in načinih reševanja težav. Učitelji so ocenili, da je imel pristop CE v praksi imel dobre rezultate. Pri učencih so opazili boljšo koncentracijo, boljšo vključenost, aktivnejše sodelovanje in zmožnost izražanja čustev ter vtisov. Menili so, da pristop CE zahteva tudi podrobnejšo pripravo učne ure. Če želimo izboljšati šolsko prakso, bi morali angažirati tako učence za aktivno sodelovanje kot tudi učitelje, da bi bili zainteresirani za ustvarjalno poučevanje in uporabo pristopa CE. Pri poslušanju glasbe predstavlja CE enega od možnih načinov, ki se preverjajo v nadaljnjih raziskavah.