

Theses of Doctoral (PhD) Dissertation

**Music listening in the light of public education
documents and its implementation in singing and
music lessons**

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Aim of the research

Great importance has always been attached to music and music listening, due to its emotional and personality development effects. Nowadays, music listening is one of the most popular activities of young people, but students listen to today's electronic entertainment music (popular music), but almost never to artistic music. According to the 2012 National Core Curriculum (hereafter NAT2012), one of the singing and music lessons' goal for children to have musical experiences and to be able to navigate the "*diverse world of music*" (Government Decree 110/2002). Based on the 2020 modified National Basic Curriculum (hereinafter NAT2020), one of the goals is for the student to "*search for, recognize and appreciate artistic values*" (110/2012 on the publication, introduction and application of the National Basic Curriculum [VI. 4.] On the amendment of the Government Decree).

The popularity of singing and music lessons lags behind that of other subjects, and the sessions provide little experience for students (Janurik, 2007). Singing and music lessons are made up of multiple activities: musical reproduction includes, among others, singing, solfeggio, improvisation, and music listening. However, music listening presupposes the existence of reproductive skills and abilities. There are two singing and music lessons a week in the lower grades with the general curriculum, and one lesson per week in grades 6th-10th – and as an optional subject in grades 11th-12th – are included in the two NATs so that students can deepen their understanding of music and form their opinion on the social role of music, the various styles and genres.

In recent years, several studies have been published on the transformation of the singing and music's teaching (Fehér, 2010, 19-24, Csató, 2010; Laczó 1997; Joób, 1997; L. Nagy, 2002; Janurik, 2018). We consider a paradigm shift to be inevitable, one possible way of which is to emphasize the music listening phase of lessons. Theoretical knowledge of music is less permanent than the emotional impact on students of the music they listen to in class, at concerts, or at home.

The importance of this research is given by the fact that, while students have the technical tools with which they can listen to music anywhere and at any time, many of them still reject artistic music. We take into account the opportunities that can make the interest in quality music attractive, since students are trained to become concertgoers, audiences open to artistic and aesthetic experiences.

Studies examining the transfer effects of music learning (Janurik, 2008; Janurik & Józsa, 2017; Kokas, 1967; Kokas, 1972; Laczó, 1985; Barkóczy & Pléh, 1977; Vernon, 1979) have clearly shown that learning music (which includes music listening; for example, the teacher's singing, playing an instrument) has a beneficial effect on the learning of other subjects, on accurate and persistent work, and on intelligence. However, the number of researches on the effects of music listening is less. Among the research antecedents, we mention Zoltán Laczó's short-term experimental music listening program, the purpose of which was to improve hearing, as well as shape emotional development and aesthetic sense (Laczó, 1987).

In 2005, Miklós Burián conducted a three-year research, the subject of which was the development of musical receptiveness and the emotional impact of music with the participation of first and second graders (Burián, 2009). Judit Csillagné Gál also conducted an examination of the emotional impact of music listening (Csillagné, 2010). In his study, Anderson pointed out the importance of providing observation aspects that help active music listening (Anderson, 2012-2013). Sinha and his colleagues conducted a study on the cognitive effect of music listening, which covered, among other things, the positive and stress-reducing effect of active music listening on attention and the focus of attention (Sinha et al., 2013). Instrumental tests in the field of neuroscience (Yuan-Lin Pin et al., 2010, Resnicow et al., 2004, Juslin-Laukka, 2003) investigate changes in the physical and emotional state caused by music listening. We should mention the small-sample research that became known as the Mozart effect. The experiment was aimed at whether Mozart's music – compared to other works – really improves memory (Rauscher et al., 1995). Although the researchers reported the development of short-term memory as a result of the experiment, this was not confirmed by later researches.

Methods

To carry out our research, we used several methods in order to get as complete a picture as possible of listening to music at school. We used document analyzes to examine the music listening phase of lessons, and compiled a questionnaire for the students (N=1451) and teachers (N=366), which we edited with a Google form and sent by e-mail. The statistical analysis was carried out with the SPSS 21 program package, our test methods included two- and three-dimensional cross-tabulations, as well as various regression analyses. We could not strive to ask the opinions of all teachers teaching the subject of singing and music, as well as students in the 8th and 10th grades, but we were able to get an idea of the implementation of the music listening phase of the subject. Due to the number of valid student questionnaires, our survey

could not be representative, however, responses were received from all counties of the country and from Budapest, so we were able to get a comprehensive picture of the students' opinions.

Selecting the schools, we tried to ensure that the questionnaire represented the students of each type of school according to the regions of Hungary, and we also took into account the different types of settlements, as well as the distribution according to the school maintainers. For the research carried out in 68 institutions, we compiled a self-completed questionnaire for the 8th and 10th grade students, the questions of which required approximately one lesson's time to answer. We chose these two grades because the 8th grade students already own the practice of music listening, and the singing and music lesson is no longer included in the timetable of the 10th grade high school students.

The first group of the teacher and student questionnaire, which uses a quantitative method, refers to the data of those filling out the questionnaire (age, gender, school type). The next group of questions maps the implementation of music listening and examines the music listening habits of the lessons. The question list includes the frequency of music listening, listening to a work once or several times, and we also ask whether the observation aspect, which promotes active music listening that only pays attention to the music, appears in lessons. The third group of questions examines the material (textbook, room, instruments) and technical (smart devices) background of singing and music lessons. We also found out whether the music sample heard will be discussed. We considered it important to inquire whether the presentation of today's entertainment music preferred by young people became part of the lessons, and we also expected an answer to the concert visit organized by the school or the teacher.

The student questionnaire also seeks answers to choral singing and subject integration, as well as examines the popularity of the sub-tasks of the singing-music subject (folk or art song singing, solfeggio, musical reading and writing, music listening, music history). The music listening part of the student questionnaire contains six music samples that the students listened to on a recording. With the help of the pieces of art, we examine what emotions, such as sadness, joy, fear, anger, the music they heard evoked in the students.

In addition to the analysis of teacher questionnaires, we conducted semi-structured interviews with experts participating in voice-music teacher training, and also examined the implementation of music listening with student focus group interviews, in order to obtain more nuanced opinions about the music listening practice of voice-music classes.

The *introductory chapter* of our research work pointed out that the students do not prefer artistic music, for them artistic music is "*unapproachable*" (Janurik, 2018, 818), the singing and music subject was ranked at the back based on the order of preference (Janurik, 2007, 308; 200, 53; Csíkos, 212, 5; Takács, 2001, 309; Chrappán, 2017, 1355). We have identified the three main nodes of the dissertation, which are the following: the regulations for the music listening section appearing in the educational documents (the two valid National Core Curriculums, the related framework curricula, and the textbooks); assessment of the music listening stage of singing and music lessons based on student opinions and teacher answers; finally, we compared the results of the student and teacher questionnaires and focus group interviews.

In the *first chapter*, we pointed out the importance of music listening in class, briefly presented the transfer effect of learning music, and discussed the therapeutic effect of music. In the *second chapter*, we examined the role and task of music listening in public education, which chapter covered the goals and tasks stated in the curricula as well. From the first compulsory school law of 1868, we described the various curricula that contained a new approach to music listening as a form of classroom activity. We compared the number of lessons for the subject of singing and music for the period between 1869/1870 and 2020/2021, and also outlined the possible effects of music listening. We explained the definitions of active and passive music listening, and the possible ways to develop listening skills. We have presented two curriculum concepts that would place music listening at the center of music lessons: Laczó and Joób's study outlines its importance in music lessons (Laczó 1997, Joób 1997). In this chapter, we touched on the concept of today's entertainment (popular) music, and we also explained the curriculum references about it. The vast majority of students encounter this genre most often outside of school. We have presented various opinions arguing for and against the presentation of popular music in the classroom.

In the *third chapter*, we described the instructions for music listening in the 2012 and 2020 National Core Curriculum, as well as outlined in a rough copy the neighboring countries' (Romania, Republic of Serbia, Ukraine, Austria) and the four states of the United Kingdom (England, Northern Ireland, Wales and Scotland) relevant descriptions. After that, we presented the official list of textbooks for the 2019/2020 school year, as well as the books that are not included in the list, but some volumes of those textbooks can be found in it. For the 2020 National Core Curriculum, there is only one curriculum book on the official list. The volumes are published in ascending order, currently books for classes 1-2, 5-6. and 9-10. were put into circulation.

The music listening material of the various textbooks (Mozaik Kiadó; formerly Apáczai Kiadó és Könyvterjesztő Kft., formerly Nemzeti Tankönyvkiadó) was reviewed in detail, and then we examined the observing aspects that support the active way of music listening. In addition to the observation aspects, we also presented the textbook appearance of repeated music listening, the development of tone hearing, the diversity of the performing apparatus, musical eras and musical forms as well. We compared the compositions included in the "A" and "B" framework curricula of the NAT2012 with the music listening material of the textbooks, and found that the material of the three documents differs greatly. For the two framework curricula, none of the publishers produced textbooks that corresponded to the two proposals. Finally, we reviewed the music listening material of the singing and music subject that can be integrated into other subjects and of other subjects into the singing and music subject. The music listening material of the NAT2020 core curriculum is only partially examined, because the textbook family is published in an ascending system, although the framework curriculum already includes the musical works assigned to the lessons. Our *fourth and fifth chapters* contain the evaluation of the teacher and student questionnaires, as well as the results of the focus group interviews. In the *sixth chapter*, we presented the results of the research, which covered, among other things, teacher training, and compared the results of the student and teacher questionnaires. The *Summary* describes the verification or rejection of the hypotheses, we formulated our suggestions for making the music listening stage more effective, and we also outlined possible future research topics. The Appendix contains a list of the compositions indicated in the studied singing and music textbooks – divided by grades and publishers.

Results

H1: We assume that music teachers and students have different opinions about the practice of listening to music in each lesson of singing and music lessons.

Related to NAT2012 framework 'A' for 1-4; 5-8. and 9-10 grades, music listening is part of every lesson. According to the answers received in the teacher and student questionnaires, we can conclude that only 2% of the singing and music teachers rarely present a piece of music in class. According to the answers to the student questionnaires, 84% listen to music every week or every two weeks. Among the partial tasks of the singing-music subject, the students rated the importance of the music listening phase of the lessons the highest, and it also emerged that those students who consider the music listening phase of the lessons important or very important believe that their peers share the same opinion. Our assumption was not confirmed; both

teachers and students consider listening to music in class important. Based on the focus group interviews, listening to music is "*one of the most important*", its amount is "*just ideal*", its effect is "*soothing*", „*reassuring*".

Based on the students' answers to the questionnaire, the preference and importance of music listening in class is higher among 10th graders according to the grade-level study. A good school certificate and the perception of the importance of music listening show a correlation: students with an average of 4-5 rated music listening as significantly more important than students with an average of 3-4 and below an average of 3. Repeated music listening, as well as the frequency of music listening, also increases the popularity of music listening in class among the interviewed students, and also turns the liking of the subject in a positive direction. In a strange way, the presence of the piano in the classroom also (slightly) increases the popularity of the music listening section.

H2: *We assume that the educational documents build on each other and clearly state the purpose and tasks of the music listening phase of the singing-music subject.*

We investigated our hypothesis by analyzing documents and presenting and comparing data from questionnaires. We found that among the educational documents, the two framework curricula related to NAT2012 describe the tasks of the music listening phase of the singing-music subject, and point out that listening to music is the second most important activity in the lessons in addition to singing. The framework curricula also cover possible subject integration. We have pointed out that the music listening material listed in the official textbook list for the 2019/2020 academic year of NAT2012 and the two related framework curricula, as well as those books no longer included in the list, but used by teachers, and the list of works given in the framework curriculum do not match, therefore the the subject teacher cannot always decide which document to adapt to. While the framework curricula present the music listening material divided into two years, the textbooks are prepared for the individual grades. NAT2020 and the framework curriculum discuss the music listening section of the subject in less detail, for example subject integration is not included in the document. Our hypothesis was therefore only partially confirmed.

H3: *We assume that entertaining (popular) music is not presented in class, or that it takes place at most 4-6 times a year due to the small number of classes.*

We rejected our second hypothesis about entertaining music in lessons. Although the NAT published in 1995 is already in grades 9-12 introduced the introduction of the "*various functions*

of music" to the curriculum of the class, and the NAT2012 also required the presentation of today's entertainment music, we assumed that music teachers were against the appearance of the genre in the classroom. According to our analysis, 92% of teachers present today's music for students. The text responses to the questionnaires also show that the majority of teachers accept or agree with the presentation of today's music in the classroom. However, based on the student feedback, 69% of respondents indicated that the pieces of the genre were showed in class. Today's entertaining music appears in the lessons, despite the fact that the teachers have not received such training. Since there is hardly any specialized literature for the teaching of the genre, it would be worthwhile to prepare an anthology that presents one musical phenomenon (for example, the observation of the time signature, the form; in the higher classes the sequence, the modulation).

H4: We assume that the music listening material of the educational documents is adequate, that the number of recommended works exceeds approximately half the number of lessons, and that the recommended music material is adapted to the age of the students, and that the great works of artistic music, as well as musical periods and genres, are covered through the listened pieces, presents the performance apparatus.

Our hypothesis was confirmed, as the music listening material of the 2012 educational documents is adequate – based on the framework curricula and textbooks. Exceptions are the textbooks by Apáczai Kiadó for 1; 2nd classes and by Mozaik Kiadó for 2nd classes. However, from the time they enter school, the majority of children become familiar with artistic music, which is helped by the repetitive music listening task that appears in textbooks. The quantity of musical works can be seen from the music listening list of the framework curricula divided by into two grades, as well as from the material published in our appendix of the described textbook series. The musical pieces published in the documents correspond to the age characteristics of the students: in the lower grades, the short pieces that arouse curiosity, as well as music based on a story, are included in the textbooks with their titles. In our textbook analysis, we discussed the aspects that help active music listening, and found that the pieces written in various musical eras represent the musical art and genres of that era. We also got a comprehensive picture of the variety of performance apparatuses (from works written for solo instruments to symphonic orchestras). It is necessary to note that the publication of the work titles (for example, in the case of Bartók's solo piano pieces from the *For Children* series, the opening line of the raised folk song is included in several textbooks; in some cases the list number is missing (for example Haydn, Mozart), in many cases it is not accurate or the textbook does not provide the title of

the work (for example Mozart: *A Little Night Music*. The exact title of the work: *Serenade in G major*). It is also difficult if there are several versions of a work – the textbook does not include the original, but the known version (for example, Mussorgsky's: *Pictures of an Exhibition* was originally written for piano, Ravel's *Fairy Tale* suite for piano four hands). The genre designation of the musical works is not indicated in all cases, although it provides an important addition for the students.

H5: *We assume that repeated listening to music does not take place in lessons at all.*

The task of repeated listening to music appears in the framework curricula. Listening to a piece again plays an important role, as the student gets a better understanding of the piece, can like a specific piece of music, and can discover new musical phenomena. Repeated music listening, which could bring the student closer to artistic music, takes place in the lessons. 90% of the teachers and 80% of the students indicated in the questionnaire that repeated music listening was implemented in class. We consider it important to mention that repeated music listening increases the popularity of music listening in class, but also has a positive effect on listening to art music in leisure time.

H6: *It is assumed that in the textbooks, each proposed piece of music or part of a piece of music has an observation criterion or set of criteria that prepares the acceptance of the works.*

Our last hypothesis intended to map the appearance of observational aspects in textbooks through textbook analysis. Examining and analyzing the observation aspects provided for the music listening section of the lower and upper school textbooks, we found that our hypothesis was only partially proven. The task of teaching singing and music in the lower grades is to lay the foundation for education for understanding music listening, which requires the observation aspect and the already mentioned exact title.

The authors of the textbooks did not assign an observation aspect to every piece of music, in the volumes of Mozaik Kiadó and Nemzeti Tankönyvkiadó there is absolutely no question that helps active music listening. In the upper grades, criteria and systems of criteria that help music listening (also for repeated music listening) are only included in the volumes of Apáczai Kiadó. We established and cited examples that the observation aspects are sometimes not correct, and we did not find the questions that help the development of music listening to be sufficient. We consider it important to mention that repeated music listening increases the popularity of music listening in class.

In our opinion, the detailed description of the music listening section of the singing music framework curricula related to the NAT2012 can be a starting point for the formulation of the basic and framework curriculum following the NAT2020. Music listening should be included in other subjects as well, as this means that music does not remain an abstract discipline, but is integrated into various knowledge materials. We consider it necessary to publish a (legal) anthology that contains the audio material of the works appearing in textbooks, as well as a teacher's manual to help introduce today's entertainment music. It would be worth emphasizing the role of music listening in teacher training, because in many cases the theoretical knowledge will not be permanent for the students, but rather the musical works heard, their atmosphere, and the acquisition of the experience.

The novelty of the dissertation is the examination and comparison of the music listening material of the NAT2012, the connected framework curricula and textbooks. Also new is the results of the teacher and student questionnaires examining and comparing music listening. The six short pieces of music in the student questionnaire, which each represent a basic emotion, are also novel, and based on the answers, we found no difference between the emotion recognition of those who attend music schools and those who only study music at school.

The subject of later research could be the examination and comparative analysis of audio materials released from 1964. The inclusion of the song or theoretical material of the lesson and the music listening material related to the lesson in the textbook is also an area worthy of research. In connection with today's entertaining music played in singing and music lessons, it would be worthwhile to map which songs or hits that are not included in the textbooks are showed by the teachers, according to which criteria they choose the sample, and whether the music is used to illustrate some musical phenomenon.

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PhD Publication List

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List of publications related to the dissertation

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