

LEVELS OF MUSIC APPRECIATION AS A CHALLENGE FOR MUSIC CURRICULUM

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Abstract: Introduction to music takes place in all kinds of formal and informal contexts. Nowadays, virtual environment is an equal, perhaps even dominant factor. What follows is that the triad of “author - work - audience” is implemented in different ways. By interacting with music, the student becomes an active researcher and a co-creator, which is a prerequisite for music appreciation. In this paper, we will conduct theoretical and empirical research of different levels of music appreciation, and discuss the opportunity of acquiring this complex competency in the educational process.

Key words: listening to music, music appreciation, music teaching and learning process, music education curriculum, perception and reception of music

Introduction: Listening to music in educational process

Experiencing music takes place in various formal, non-formal, and informal settings. In addition to family, peers, and educational system, the mass media have increasingly important role in the process of forming child's taste in music. We can conclude that in the 21st century the virtual environment is an equal and perhaps the prevalent factor of the student's encounter with music. Consequently, the triad of “author – (musical) piece – audience” has a variety of ways to be realised, whereby the student (as an audience) achieves personal contact with the music piece. In this process of interaction, the student becomes an active researcher and co-author, which is a prerequisite for music appreciation. We can conclude that carefully planned and guided listening activities in a music classroom have an important role in the educational process. Music *connoisseurship* is an indispensable part of a well-educated person, and also a prerequisite for developing (good) taste in music, and the capacity for critical evaluation of music. However, the development of these capacities has been neglected due to the emphasis on visual stimuli (Rojko, 1996).

Music¹ is a compulsory course in general education curriculum in Croatia, and within this course, *listening to music* has been mentioned in music curricula

¹ The names of school courses in Croatia are: *Glazbena kultura* (Musical Culture) in primary schools, and *Glazbena umjetnost* (Art of Music) in secondary schools.

since 1954. The first concrete request for listening, with the extensive list of recommended musical pieces, appears in 1972 (Rojko, 1996). Regarding to adoption of *Hrvatski nacionalni obrazovni standard (Nastavni plan i program za osnovnu školu, 2006)*, listening to music and introducing music literature gained a central role in primary education. Within the open model of music education, listening to music is mandatory, while other aspects, such as musicianship, are offered to teachers as a choice. Music curriculum for secondary education has not changed over two decades and it is fully realized as a music-reception model with some musicological elaboration (*Nastavni program za gimnazije: Glazbena umjetnost, 1994*). Since 2010, *Nacionalni okvirni kurikulum za predškolski odgoj i obrazovanje te opće obvezno i srednjoškolsko obrazovanje* has provided a comprehensive approach to studying music at all levels of education, with possibilities for upgrading (musical) knowledge, but without the necessary elaboration of the course content. In Croatian music schools curricula, request of listening to music applies as early as of the first grade of elementary music school, within the *Ear training curriculum (Nastavni planovi i programi predškolskog i osnovnog obrazovanja za glazbene i plesne škole, 2006)*. However, the question is to what extent it is indeed for being implemented in ear training practice and through other music theory disciplines.

Music curricula in general education, both at primary and at secondary level, lack *holistic approach to music listening*, which would include “intellectual” listening (tracking of musical form/structure), but also emotional, and hermeneutic/contextual listening. Existing curricula does not stimulate music experiences to a sufficient extent, nor does it stimulate the expression of those experiences via oral or written communication, (visual) art expression, dance and/or movement. Taking in consideration the time of release of music curricula for primary and secondary education, we can conclude they are out of date – which refers mostly to the application of various digital tools available in the 21st century. Utilisation of these tools would significantly improve music listening activities and prospects of music appreciation and critical evaluation.

In addition to music listening activities, the process of music education and studying includes (1) *musicianship* (singing and/or playing instruments), (2) *composing* music, (3) *musical games*, and (4) *application of information and communication technology (ICT)*. It should be noted that all the above mentioned activities involve listening to music. On the other hand, gaining knowledge about musical pieces of high artistic value requires that students listen and analyse the music they perform or create. Considering the important place that listening to music holds in Croatian music curricula and classroom activities, it is necessary to emphasize the role of music appreciation. Ability to appreciate music is the key skill of critical and competent consumers of music culture that we want to

raise. Music education should contribute to the development of this skill, which is a special challenge for music curriculum development.

Given the lack of literature which understands music appreciation as a multi-layered competence that can be developed during the educational process, the aim of this research is to deepen the knowledge about the topic. The objectives of following research are:

- to analyse and to categorize relevant literature about music listening, music appreciation and critical evaluation;
- to design the theoretical framework for music appreciation as a multi-layered competence;
- to provide guidelines for developing music appreciation competence in the classroom.

The literature we have collected is very extensive, and this paper provides classification of all the relevant scientific sources, grouped into several areas: cognitive aspects of music listening; perception and reception of music; relationship between music and emotions; musical preferences and developing taste in music; creative approaches to listening and appreciating music. In addition, we tackle the issue of the “author – (musical) piece – audience” relationships. On the basis of relevant findings, this paper also provides one systematic overview and elaboration of all the music appreciation levels which can be achieved in the classroom. The results will be applicable in music learning process through the entire educational continuum, and in different types of schools. Simultaneously, we consider the intellectual development of the child in general, and cognitive processes such as concept formation, abstract thinking, reasoning, decision making and problem solving (Bugge, 2002; Oakley, 2004; Vasta, Haith and Miller, 1998).

Listening and appreciating music: a theoretical framework

Considering music appreciation as a special, multi-layered, competence requires a comparison of different ways of music listening that can be applied in the educational process. In this paper, *active listening* is understood as an indispensable and fundamental strategy in creating that competence. In addition to active or passive listening, as different perspectives on listening activities in the educational process, we can also distinguish *illustrative listening* – listening to the selected fragments of the musical piece, with the aim of demonstrating a certain musical phenomenon, and *artistic listening* – listening to whole musical piece in order to develop a taste in music (Rojko, 2001). Successful combination of various listening strategies will encourage students' interest and curiosity for music, and help teachers to achieve the goal of listening to a musical piece multiple

times. Rojko (1996, 2005, 2007) writes about the importance of nurturing active, multiple-time listening aimed at forming musical taste, and is pointing out that students will gain knowledge *of* music by listening to music, as opposed to purely verbal (and useless) knowledge *about* music. According to Larson (1971), multiple listening enhances the awareness of the complexity of music. “Learning and understanding a piece of music requires the ability to mentally represent the piece, which allows us to properly anticipate musical content” (Leman, Sloboda and Vudi, 2012, 251). Meyer (1961) and Hallam (2006) point out that those comprehensive (“artistic”) listening results in a complete understanding of the musical piece, which subsequently affects music appreciation. The authors reflect about a rise in satisfaction while listening to a musical piece multiple times. However, they point out that there are limits to repeated listening. According to information theory, music will not be interesting if it doesn’t provide us with new information, that is, if it’s too well known. Hennion (2008) concludes that repeated listening guarantees better understanding of a musical piece, but not necessarily better liking of it.

The authors have categorized aspects of music listening in various ways. Alt (cited in Rojko, 1996, 141-142) distinguishes sensory, sensory-motor, emotional, aesthetic and imaginative listening, while Ortmann (cited in Rojko, 1996, 143-144) speaks about sensory, perceptive and imaginative listening. Other authors like Myers, Hedden and Yingling (cited in Lewis and Schmidt, 1991, 312) also describe similar categorizations, and it is especially important to be noted that some form of *associative* listening is always present. Sensory, sensory-motor and emotional listening, as we shall see later, are particularly important in the first two phases of music appreciation. These aspects of listening do not require knowledge, mental effort, or exercise, but only natural (human) reactions. In more advanced appreciation levels such as music analysis and synthesis, the aesthetic and imaginative listening are very important.

Since 1960’s, listening to music has been viewed from various functions of music perspective. An extensive overview of literature points out to four prevailing functions, which are social, cognitive, emotional, and therapeutic. Writing about functions of music, Schäfer, et al. (2013) categorize all the existing approaches as *evolutionary* and *non-evolutionary*. The evolutionary approach refers to anthropological perspective, studying the roots and origins of music, along with musical performance, and listening to music. Non-evolutionary approach is based on the use of music in everyday life, and consequently is focused mostly on the needs which music fulfils. From this perspective, some authors talk about music therapy or, for example, the use of music in political propaganda (Schäfer, et al., 2013). Subjective experiences of music can also be explored by “experimental aesthetics approach”. Considering all these approaches, it can be concluded that the listening and appreciation of music is observed through

different theoretical frameworks, research methodologies and participants, and is also viewed from the perspective of various scientific disciplines: philosophy, psychology, anthropology, sociology, musicology, aesthetics, culturology, and neurocognitive science.

The review of available literature shows that some authors point out the importance of listening to music in the context in which it has originated. Hennion (2008) talks about sociology of music as of the discipline which interprets the meaning of a musical piece, and in consequence provides a framework for its appreciation. She differentiates “history of music listening”, and “audience history”, taking both aspects into account while considering the context. According to Hennion, and also Egermann, et al. (2011), it is not recommended to isolate music from its sociocultural context. While Hennion primarily focuses on the historical context, Egermann, et al. focus on the social context, pointing out to the influence of others on the emotions of the listener (one’s presence may amplify or diminish existing emotions). In the social context, listening to music is related to socialization processes such as building of personal identity, social bonding, and the influence of peers. The authors emphasize the importance of togetherness and sharing experiences as audience in concert settings (Hennion, 2008; Egermann et al., 2011).

Smith (1973) is considering music listening in the context of “the past, the present, and the future”. In listening to music, we rely on memories (the past) and on expectations of what is yet to come (the future). In this process, tracking the musical form contributes to cognitive development and results in better understanding of music. In the present, we are only observing some elements of music. Understanding the past and the future is cognitively of a higher order than the mere observation of elements that make up the structure of a piece. However, recognizing the elements of music does not exclude musical form tracking, and vice versa; the two actions are compatible.

More recently, Huron published a book called *Sweet Anticipation: Music and the Psychology of Expectation* (2006). Reflecting upon music listening process, the author provides “ITPRA Theory of General Expectation”, which includes Imagination, Tension, Prediction, Reaction, and Appraisal in responding to music. Evaluation of a piece of music will depend on listeners’ imagination, anticipation and expectation, as well as the listening experience/reception. In musicological considerations, the aspects of *hermeneutic* listening (interpretation of the meaning of music), and *structural* listening (interpretation of the musical form) were problematized since the period of antiquity. According to Leman, Sloboda, and Vudi (2012), listening to music can be *analytical* – deliberately focusing on certain aspects of music, and *holistic* – non-analytical, “everyday” listening. Price and Swanson (1990), as well as Woody and Burns (2001), point out that holistic reception of music is optimal: excessive intellectualization

does not provide aesthetic, but “clinical” experience. Some authors believe that analytical listening is not “natural behaviour” during music listening process. Consequently, it can be concluded that the active listening – tracking of musical form in particular – is a necessarily guided process, and that the teachers play an important role within that process.

Nowadays, emphasis is placed on the cultural approach to music evaluation, thus Cornelius and Natvig (2013) have some requirements for the 21st century teachers. It is important to implement a variety of musical styles and genres so that every student can expand their experiences and identify their own personality with music. The authors claim that it makes no sense to put the focus exclusively on Western art music in nowadays pluralistic society, because different music helps us understand the world around us, and not just some parts of society or culture (for instance high society/culture). Considering the need for loosening boundaries between style, time, and space in order to open up the ears for new sounds, to expand musical taste, to confront the prejudices, and to open minds for different ways of living, the authors advocate an *inclusive* listening experience. The promotion of intercultural understanding is reflected in the observation of culture as a fluid construction and music as a process, rather than a product. In the teaching process, it is equally important to promote classical music, traditional music, and everyday life music. A great way of implementing timeless ideas is thematic teaching, which allows us to talk about music regardless of the style period, type of music, musical genre, or geographical context (Cornelius and Natvig, 2013). Talking about aesthetic, cultural and scientific dimensions of teaching/learning, Dyndahl and Elefsen (2009) advocate *aesthetic functionality* as a quality in which aesthetical and functional dimensions coexist in all types of music. It is wrong to argue that classical music is purely aesthetic, while traditional, and popular music are purely functional. The authors believe that music education should be based on music in everyday life, away from the traditional conception of aesthetics.

Since the aim of teaching music is to educate intelligent and informed music consumers (Lewis and Schmidt, 1991) who will develop a lifelong need for music (Woody and Burns, 2001), it is also important to mention the factors that influence music preferences, but also help to form musical taste over a longer period of time. Unlike short-term preferences, musical taste refers to the totality of preferences and it is relatively steady, long-term evaluation of music. Dobrota and Reić Ercegovac (2016) say that preferences are influenced by arousal (medium degree of arousal is mostly preferred), archetype (typical musical examples of a certain category are mostly preferred), and conformism (preferences are harmonized with our social status and the influence of others). Konečni (1982, cited in Dobrota and Reić Ercegovac, 2016, 13) points out that the appraisal factor provokes a continuous interaction between the musical and

“non-musical” world while listening to music. For the reason of conformism, students sometimes don’t have the courage to say that they like a piece of music, if their classmates do not like the piece. That phenomenon is especially present in the context of evaluating traditional (folk) music which is, by the influence of others, evaluated as “bad music” (Egermann, et al., 2011).

Preferences are also influenced by cognitive factors (satisfying the needs of the listeners), emotional factors (evoking and regulating emotions), physiological factors (heart rate, blood pressure), cultural and social factors (identity creation), popularity of music, musical features and the characteristics of listeners (Dobrota and Reić Ercegovac, 2016). To understand the process of preference-formation, it is particularly important to distinguish the last two factors: musical features and the characteristics of listeners. Several authors (cited in Dobrota and Reić Ercegovac, 2016, 16) points out that “preferable music” has following features: moderate volume and dynamics, optimum level of complexity, and medium level of familiarity (Kellaris, 1992; Jakobovits, 1966; Berlyne, 1971 and 1974; North and Hargreaves, 1996). It also reflects one’s own culture. Preferences are also influenced by tempo (which is feature mostly researched), tone colour, register, vocals, musical style, sound source, and performing media. Experiences of a particular piece of music are also directly related to the characteristics of the listeners such as: sex, age, socioeconomic status, musical knowledge and skills, listening strategies, peer influence, and listeners’ previous exposure to a particular musical style/genre (Dobrota and Reić Ercegovac, 2016). Among all of the above, age turned out to be a particularly important factor. Research suggests that younger children are more open to different musical styles than teenagers (Leman, Sloboda and Vudi, 2012), and Le Blanc calls it “open-earedness” (1991, cited in Dobrota and Reić Ercegovac, 2016, 24). By combining musical features with the characteristics of the listener, we found the best way to explain the process of observing *beauty* in a piece of music. In this context, some authors provided different models of music preferences, which will not be shown in detail. The study on musical preferences of Croatian students in relation to different types of music was conducted by Vidulin (2013). It shows that listening to music is present in student’s leisure time – students enjoy music by themselves or in peer groups. The study also reveals that “the musical preferences of students are turned towards types of music that are common to their peer groups and mass media offer” (Vidulin, 2013, 219). The results of the study leads to conclusion that it is immensely important for students to learn about music in context (the origins of the piece of music, as well as its philosophical-sociological dimension), especially in the time of music hyper-production and non-critical consumption (Vidulin, 2013, 221).

The levels of music appreciation in music teaching and learning process

Regarding different levels and definitions of knowledge, Rojko (2007) makes a distinction of “knowledge *about* music” and “knowledge *of* music” (musical *connoisseurship*). Hafer (2012) distinguishes performer’s knowledge from “listener’s (audience’s) knowledge. The author emphasizes the cultivation of audience as an important objective of music curriculum, which aims to stimulate interest in music, to develop skills in critical listening, and to raise creative and proactive musicians with a lifelong need for music. The outcome of the music listening process is the development of a creative listener which thinks as a composer. Creative listeners will become motivated and well educated future audience capable of critical evaluation and appreciation of music. The author is also referring to the Pedagogy of music appreciation as an important sub discipline. In higher education curricula, music appreciation appears as a separate course in the training of future music teachers (Hafer, 2012).

In the context of evaluating music, RILM² mentions more than 1,700 units on *music appreciation*, while the notion of *values* is mentioned in more than 12,000 entries. It can be concluded that this is more than a well-treated category. However, in the extensive literature research, we found some deficiencies. First and foremost, the context of examining certain behaviours while listening to music is often artificial, because research is mainly carried out in controlled conditions, and not in concerts or a child’s everyday environment. The interpretation of responses to a research questions is sometimes ambiguous, while offered categories of responses are too narrow, so it is difficult for the respondents to decide for one of the categories. Last but not least, the way of evaluating a piece of music is determined, so participants can’t do it in their own way. Apart from research problems and results, the review of the literature also reveals two sets of theories: *psychological*, which are focused on the regulation of emotions by listening to music, the calming and therapeutic functions of music, and the perceptual aspects (imagination, expectation, anticipation, memory), and *sociological*, which observe music listeners in the context of socialization and identity creation (Meyer, 1961, Smith, 1973, Feinberg, 1974, Price and Swanson, 1990, Lewis and Schmidt, 1991, Woody and Burns, 2001, Droë, 2006, Huron, 2006, Hafer, 2012, Cornelius and Natvig, 2013). Using these theories as guidelines for writing this paper, we directed ourselves to music appreciation as a multi-layered competence that can be developed in the music learning process. Consequently, we are not considering listening and appreciating music

² Répertoire International de Littérature Musicale (RILM) – worldwide multidisciplinary music research database. It’s a joint project of the Association of Music Libraries, Archives, and Documentation Centres (IAML) International Council for Traditional Music (ICTM) and International Musicological Society (IMS).

in students' leisure time. We also do not place emphasis on some responses such like imagination, expectation and tension in music listening process although, according to these responses, music appreciation upgrades as a competence. Here we are starting with subjective approach to music i.e. ordinary, "everyday" listening, for which no special knowledge of music is needed. We assume that younger students will not have conformist tendencies while appreciating music because they are still fairly spontaneous, and their attitudes about music do not depend on other students' the opinions. We define music appreciation as a competence that includes *subjective* response to music and also *objective* observation of musical features. It is required that one has some knowledge in order to conduct music analysis and to appreciate a piece of music in context. On the basis of relevant researches and available literature, we defined five levels (phases) of music appreciation. Levels are harmonized with the spiral development of musical skills and knowledge, and are systematized in the following order:

- *Affective appreciation* is the first level of music appreciation. It is based on emotions and unconscious reactions to music, so it does not require (pre) knowledge of musical features and music terminology. Younger children are experiencing music syncretically, holistically, and non-analytically, and according to that, this kind of appreciation is comprehensive;
- *Associative appreciation* level makes the transition to conscious perception of musical elements. Listening to music, students connect their own (subjective) reactions to music with the mood and the character of a piece of music. The teacher encourages the students to reflect on the reasons why the piece "sounds like it sounds" (cheerful, sad, playful, sharp, etc.). Students can describe musical features, i.e. the elements of music such as melody, rhythm, timbre, and dynamics, but not necessarily with the use of professional music terminology;
- *Analytical appreciation* level is usually the predominant one in the music learning process, since the highest amount of attention is given to aural discrimination of musical elements. The knowledge required for analytical appreciation is acquired through active listening to music, and it encompasses recognition of expressive components in music (melody, rhythm, dynamics etc.), timbre (performers and performance ensembles), structure (elements and types of musical forms), and the texture (polyphony or homophony/harmony).
- *Contextual appreciation* level implies the evaluation of a piece of music in the context of style period, type of music and genre, or in the context of a particular composer, country or region. Besides learning musicological data, it is important to correlate music with other areas of arts and sciences

(interdisciplinary approach). At this level, we are pointing out to the artistic messages of *absolute* (abstract) or *program* (representational) music and we reflect upon relations between music and text.

- *Holistic appreciation* is the highest level of music appreciation, and it is based on emotional reactions to music, aural recognition of musical features (expressive elements, timbre, structure and texture), understanding music in context and *connoisseurship* (knowledge of music). Like affective appreciation, holistic appreciation is comprehensive, but on a considerably higher and completely conscious level. Now, a piece of music can be evaluated in terms of its originality, innovation level, authenticity, and its complexity regarding melody, rhythm, harmony, form, orchestration etc. Except appreciating a piece of music as an art form, we are also judging the quality of musical performance. By conducting active listening strategies, teacher can lead students to distinguish the finest nuances in musical performance, which requires high levels of knowledge of music, knowledge about music, and perception abilities.

Practical guidelines for the development of music appreciation competence

We conclude this paper with practical guidelines for music learning process in order to achieve the multi-layered competence of music appreciation. The display of taxonomically organized levels of music appreciation equally embraces emotional and intellectual approaches to a piece of music. It should be noted that these levels of appreciation are consistent with the intellectual development of students in general, concerning building cognitive representations, distinguishing their own attitudes and opinions from the opinions of other students, conserving of certain features of music (e.g. the component of time), classifying elements of music and understanding of relations un music (Buggle, 2002; Oakley, 2004; Vasta, Haith and Miller, 1998).

However, music appreciation phases that are represented in this paper are not limited for a particular age or educational cycle. The achievement of this multi-layered competence will differ in various cases, such as the purpose of learning music (general or professional music education). In the context of formal musical education, each of these levels will be linked to artistic interpretation of music, adopted musical patterns, and musical-theoretical knowledge. We provide guidelines that elaborate the methods and the strategies of music listening in a certain appreciation level, and accordingly, we suggest appropriate music repertoire.

Within *affective* and *associative* levels of music appreciation, we begin with awareness of emotions, understanding and regulation of feelings and stimulation

of students' imagination. It is recommended to relate music with other curricular areas and subjects, so that students can successfully integrate different music concepts into their world of knowledge. The music repertoire in this stage of learning should be a diverse one, so that it could reach the emotions of each student. It is necessary to motivate students to express their emotions in response to a piece of music, which can be achieved through conversation, writing about music, artistic expression, dance and movement (*Nacionalni kurikulum predmeta Glazbena kultura i Glazbena umjetnost*, 2016). Teachers should conduct a discussion about students' *subjective* experiences of music and the atmosphere it creates for them, linking it with *objective* features of music such as certain elements of musical expression.

Affective and associative levels of music appreciation should result in aural discrimination and systematic observation of musical features, which creates preconditions for *analytical* music appreciation. At this point, students have gained maturity to independently describe and compare elements of musical expression, as well as to recognize elements of musical form and "musical architecture" (simple/easier, and more complex musical form structures). Understanding of the musical form, especially in the early years of learning, can be developed through dance and movement. We strongly recommend creating listening guidelines for students in the form of *listening maps*, *listening scores*, other schematic presentations, musical games and quizzes (Hallam, 2006). In order to engage students in active music listening, teachers' role is to help them in focusing on important musical features. Listening guidelines aforementioned would encourage students to listen interactively, and in that context we can utilise various possibilities that information and communication technology offers, which so far hasn't been properly explored and used.

At this appreciation level, it is recommended to listen to a piece of music more than once, but not necessarily in a row. Teacher will conduct various ways of listening to music: *active* listening, i.e. conscious observation of music features, *illustrative* listening, i.e. focusing on certain features in shorter musical fragments, and *complete* listening (artistic/exemplary listening according to Rojko, 2005), i.e. listening to piece of music as a whole, in order to reveal its structure. Musical repertoire should be suitable for music analysis, which means it's *attractive* (students want to hear it more than once) and *instructive* (students can analyse, distinguish and compare different elements of music expression and make conclusions about the structure of a given piece of music). Listening to music multiple times and in various ways, students will remember the pieces, and that provides the ideal opportunity to acquire knowledge of the relevant musical works that are a part of the Western classical canon. However, this does not restrict the teacher in choosing and demonstrating other types of music.

In *contextual* music appreciation level, it is necessary to extend the music repertoire to classical music of all style periods, traditional (folk) music of different cultures, and also encompass diverse genres of popular music. It is also advisable to analyse the influences and connections of different types of music that appear as crossovers or fusions. Students should be encouraged to evaluate a piece of music in the context of style or the composer's musical language, which implies that students already have acquired certain knowledge of music. Reflecting about social context can be evoked through the intercultural approach to music, and discussing about music which students encounter in everyday life. This approach will enable connecting the art of music with other areas of science/art, questioning of past and present roles and functions of music, and problematizing the influence of media and virtual environment in shaping musical preferences and developing musical taste.

The *synthesis* (holistic) level of music appreciation occurs when students are able to appreciate a piece of music on all the previous levels – affective, associative, analytical and contextual. Students will study music from an emotional perspective - interpreting their own feelings, but also from intellectual perspective - understanding musical features, and historical and sociocultural context of music. On the basis of these preconditions, we can dive in to the deepest levels of music appreciation. Students can compare different musical works that belong to the same style period or genre, that is, different works of the same composer, which requires knowledge of the composer's opus and musical language. We suggest comparing of different performances of a single piece of music. In this case, performances will be distinguished only in the act of stylistic interpretation, where only an exceptionally educated listener can evaluate the quality and artistic authenticity of the performance. Performance comparison can also be achieved with younger children, if the musical features in one performance differ significantly from the other (musical arrangement that may completely change the character of a piece, performance ensemble, and even genre). In current practice the synthesis level of music appreciation is neglected, but we think it is necessary for developing critical thinking, and engaging in research and systematic study of music.

Conclusion

Definition of a theoretical framework for music appreciation which includes five taxonomically organized levels of appreciation enabled us to create suggestions and guidelines for the development of this multilayer competence in music learning process throughout the educational continuum. In order to enable students to achieve this competence, music teachers will create lessons that will feature a systematic and comprehensive approach to music, continuous

improvement of knowledge and experiences, and a combination of traditional and creative strategies of teaching.

From all of the said above, it can be concluded that music appreciation is immensely important in the process of learning music: in general education we presented in detail, and in a separate system of formal music education. As a curriculum strand, listening to music has already received sufficient attention in compulsory schools in Croatia, especially at the elementary level, and we recommend a similar approach to musical theoretical disciplines in music schools. In this context, this paper presents the conceptual framework and guidelines for the implementation of music appreciation as a multi-layered competence in music curriculum. It also proposes for the development of this competence in music learning process, and finally, for the deepening of perspectives for further deliberation of this topic.

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