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THE IMPACT OF THE RECIPROCAL FEEDBACK MODEL OF MUSICAL RESPONSE ON SHAPING STUDENTS' MUSICAL TASTE¹

Izvirni znanstveni članek/ Original Scientific Article

Abstract

The aim of this study was to compare the performance of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005) with the performance of *Music Appreciation course* based on the traditional diachronic model on shaping musical taste of students. The research results confirm the existence of statistically significant differences in the benefit of the experimental model of teaching in different aspects of musical knowledge, the perception of musical expressions, the development of critical thinking towards listening music, preferring different musical styles and attitudes towards music teaching.

Key words: aesthetic education, the Reciprocal feedback model of musical response, music preference, musical taste, models in Music Appreciation course.

Izveček

Vpliv modela recipročnega glasbenega odziva na oblikovanje glasbenega okusa učencev

Namen naše raziskave je bil primerjati poučevanje glasbenega vrednotenja, ki temelji na modelu recipročne povratne informacije glasbenega odziva (Hargreaves, MacDonald and Miell, 2005) z izvedbo učnega procesa glasbenega vrednotenja, ki temelji na tradicionalnem diakroničnem modelu oblikovanja glasbenega okusa učencev. Rezultati potrjujejo statistično pomembne razlike v prid eksperimentalnega modela poučevanja v različnih vidikih glasbenega znanja, v percepciji glasbenega izraza, v razvoju kritičnega mišljenja pri poslušanju glasbe, v preferiranju različnih glasbenih stilov in različnih pristopov poučevanja glasbe.

Ključne besede: estetska vzgoja, model recipročnega glasbenega odziva, glasbene preference, glasbeni okus, modeli poučevanja glasbenega vrednotenja

¹ The paper titled *The influence of The Reciprocal feedback model of musical response on shaping students' musical taste* is a part of the research from Ph.D. thesis conducted by Ivana Senjan, titled *The comparison of the impact of The Reciprocal feedback model of musical response and the diachronic model in teaching Music Appreciation course on shaping musical taste of the secondary school students* defended in 2018 at the Faculty of Humanities and Social Sciences, University of Zagreb, under the mentorship of the PhD. Snježana Dobrota.

Introduction

The aim of music teaching in the entire educational vertical is to cultivate student musical tastes, to develop criteria for the evaluation of music belonging to different musical styles. Teaching music at the general-programme secondary school (this subject is a part of secondary school curricula (grades 9 – 12)) is conceived according to the diachronic model, in which “the program mainly follows the chronological course of music development and its styles” (The curricula for high schools – Music Appreciation course, 1999, 77). So for the first grade of the general-programme secondary school the Elements of Music Speech and Music Development from its beginnings to the Renaissance are planned (until the end of the 16th century), for the second grade Baroque, the Gallant style and the Vienna Classics are planned (the whole 17th and 19th century), in the third grade students learn from the Romanticism to the Impressionism (19th century Music Art) and in the fourth grade they are acquainted with the developmental directions of Music Art during the 20th Century (The curricula for high schools – Music Appreciation course 1999, 77). For each grade specific tasks and activities were given: “to enable students to learn the expressive means of music and its components; to complement the knowledge of instruments and singing voices; to learn basic musical forms and the most typical types of musical works; to learn to distinguish the features of music that have arisen during certain historical periods; to get acquainted with a greater number of artistic works from the world literature and to find out the most significant data about their composers; to learn the valuable artistic achievements of Croatian early and contemporary music composers; to develop students’ desire to independently acquire new knowledge of musical art; to train students to assess, on the basis of their knowledge, the value of the artwork they listen to; to encourage and develop the need of young people to follow the musical (and overall art) life of their environment; to gain awareness of the level of the entire Croatian civilization and develop the students’ desire to indulge themselves in the values of our musical tradition and participate in its constant upgrading; to encourage young people on direct personal participation in music performance (in school ensembles or in art societies outside the school)” (The curricula for high schools – Music Appreciation course 1999, 77).

The basic lack of the diachronic model of music teaching is that such teaching is uninteresting to students and that it “... offers music that is opposed to their real, potential and desirable musical interests, especially at the beginning of learning, which may also have negative motivational effects even to later grades” (Rojko, 2001, 6). As further disadvantages of this concept, Rojko adds over-extensive content, verbalism at the expense of music, and the transformation of teaching into a relatively rigid form (Rojko, 2001, 6-7).

Unlike *the diachronic model*, in *the synchronic model* there is music in the focal point and not the chronological sequence, thus achieving interest and diversity in teaching, and avoiding verbalization about music. By active music listening, which involves listening to musical-expressive elements of work, such as artists, tempo, dynamics, form et cetera, as well as the performing of music teaching by the synchronic model, the preconditions for

achieving music teaching tasks are made. The teaching tasks of *the synchronic model* are the same as of *the diachronic model*.

Musical preferences are formed under the influence of a number of different factors. Today, there are numerous theoretical models of music preferences, in which various factors that affect the musical preferences of an individual are intertwined. One of the most famous theoretical models of music preferences is LeBlanc's *Interactive theory of music preference* (LeBlanc, 1982), which shows the hierarchy of variables that affect musical preferences. The model contains eight levels for the listener to process the input information. The lowest levels (from the fourth to the eighth level) include stimulation along with cultural and personal factors that influence the movement of information to the central nervous system of the listener, or to the place where the information is being processed. Variables at these levels are called impact variables, and variables at higher levels (from the first to the third level) are responses to the impact variables.

The Reciprocal feedback model of musical response (Hargreaves, MacDonald and Miell, 2005) comes from a socio-cultural view that is based on the idea that a comprehensive explanation of musical beauty or aesthetic perception includes a three-way interaction between the work of art, the listener, the listening situation and the context of listening. Taking into account the effect of the above impacts, the authors of model come to four of its components, namely music, situations and contexts, reactions to the music and the listener. The research results show that *Music Appreciation course* is often not popular among students, particularly for high school students (Bray, 2000). Lamont et al. (2003) point out that more than a third of the student population shows no interest in playing instruments and that, with the entry into secondary school, their interest is declining even more. Ross (1995) notes that music is one of the most unpopular subjects in high school since attempts to modernize the music curriculum failed: teachers are keeping to standard curricula and not adapting to new challenges. In the study of English students aged 13-14 years North, Hargreaves and O'Neill (2000) found that students perceived benefit of playing and listening to popular music, in the sense of pleasure, development of creativity and imagination, relaxation of stress and tension et cetera, as opposed to listening to classical music that is connected with pleasing parents and teachers. Boal-Palheiros and Hargreaves (2001) explain this situation by the fact that listening to music at home and at school fulfils various functions. The participants point out that listening to music at home is linked to enjoyment, emotional moods and social relationships, while listening to music at school is associated with motivation for learning. Taking into account the results of the above-mentioned researches, this paper attempted to create a new *Music Appreciation course* curriculum based on *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005) and to analyse its influence on the shaping of musical taste of students.

Aim of research and hypotheses

The aim of this research was to compare the teaching impact of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald

and Miell, 2005) with the teaching of *Music Appreciation course* based on the traditional *diachronic model* on shaping musical taste of students. The students' musical taste was observed with regard to the situations and contexts of listening to music, the perception of music (the general perception of music and the perception of musically expressive elements), the preferences of musical styles and musical fragments, intercultural competences and attitudes towards music teaching. The following hypotheses were formed in accordance with the previously formed aim:

H1: There is no statistically significant difference in the assessment of the situations and the contexts of listening to music between the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on *the diachronic model*.

H2: There is no statistically significant difference in the perception of music among the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on *the diachronic model*.

H3: There is no statistically significant difference in the preferences of musical styles among the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on *the diachronic model*.

H4: There is no statistically significant difference in the intercultural competencies among the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on *the diachronic model*.

H5: There is no statistically significant difference in the attitudes towards music teaching between the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on *the diachronic model*.

Research Method

Participants

In the teaching of *Music Appreciation course* based on *the diachronic model*, the students of two first and two fourth grades of the Fran Galović Gymnasium of Koprivnica (N=85) participated in the control group, while in the teaching based on *The Reciprocal feedback model of musical response* participated the students of two first and two fourth grades of the Dr. Ivan Kranjčev Gymnasium of Đurđevac (N=86), making the experimental group. The mean age of the participants in the control group was $M = 16.24$ with $sd = 1.50$ and in the experimental group $M = 16.36$ with $sd = 1.26$. The gender structure and the group to

which they belong are shown in Table 1. The control and experimental groups did not differ significantly in basic sociodemographic variables, in school success or in relevant variables related to music activities.

Table 1: Structure of the sample with respect to gender and group

Group	Girls		Boys		Total	
	f	%	f	%	F	%
Control	54	63.53	31	36.47	85	49.71
Experimental	57	66.28	29	33.72	86	50.29
Total	111		60		171	

Instrument of research

In the research an experimental curriculum and a survey questionnaire was developed, designed for the purpose of this research and consisting of several parts. The main components of the instrument were Initial Questionnaire, Final Questionnaire and Evaluation Form. Since the Initial and Final Questionnaires were the same, only the Initial questionnaire and the Evaluation Form will be described below.

The Initial Questionnaire consisted of six basic parts: *listener's characteristics* (school success, socioeconomic status of her/his family, leisure activities, music activities, music experience, music style liking scale), *situations and contexts of listening* (personal, family, media, social contexts and *Music Appreciation course* teaching context), *the perception of music, interculturalism* (the adapted and abridged version of *Intercultural Attitude Questionnaire* by Munroe and Pearson, 2006) and the assessment of the participants' attitudes on traditional music of Croatia and other nations) and *musical fragments evaluation* (appreciation and familiarity with musical excerpts and the examination of musical knowledge via formal analysis of art music fragments).

The Evaluation List consisted of 14 questions that examined the participants' attitudes about the effectiveness of the *Music Appreciation course* curriculum in shaping their musical taste and about some of the particularities of the teaching process during the school year in which the research was conducted. *The experimental curriculum of Music Appreciation course* based on *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005) has its foundation in contemporary research of music preferences with a view to better understanding and shaping the musical taste of students. The concept of a one-year experimental program of teaching *Music Appreciation course* was divided into four thematic units: *listeners, situations and contexts of listening to music, music and answering to music* that co-related to the concept of *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005).

Procedure

The empirical research conducted in *Music Appreciation course*, based on the curriculum with the determinants of the theoretical model of musical preferences - *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005), was conducted as an experiment with parallel groups. The experimental group of students were taught experimental classes of *Music Appreciation course* based on the theoretical model of musical preferences - *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005), while in the control group the music education was delivered according to the traditional or the *diachronic model*. For the purpose of the research, an experimental curriculum of *Music Appreciation course* was developed which the applicant herself prepared and conducted during one academic year with the students of two first and two fourth grades of Dr. Ivan Kranjčev Gymnasium of Đurđevac. In parallel with the implementation of the experimental curriculum, the control group was comprised of the students of two first and two fourth grades of the Fran Galović Gymnasium of Koprivnica where teacher Dragica Bedenik-Boltek taught an official curriculum written according to *the diachronic model* (The curricula for high schools – Music Appreciation course, 1999, 77-89). The curriculum content of the control group was taught according to the Music Appreciation course textbook with 3 CDs for the first grade Gymnasium- *1st Class Music Encounters* (Perak Lovričević and Šćedrov, 2013) and according to the *Music Appreciation course* textbook with 3 CDs for the third grade Gymnasium- *4th Class Music Encounters* (Perak Lovričević and Šćedrov, 2013) of the Profil Klett publishing house. The lessons of the experimental group were based on work without textbooks, most often using multimedia teaching materials. At the beginning of the school year 2015/16 an initial survey was conducted for both groups of respondents with a pre-calibrated measuring instrument specially designed for this research. Prior to the survey, the students were explained the purpose of the research and were guaranteed anonymity, but for more efficient statistical processing it was necessary to point out the names and surnames initials and the residence home number in order to obtain a unique code of the respondent. Initial and Final Examination was carried out through the entire school period lasting 45 minutes, which was enough for all eight groups of respondents despite the extensive construction of the questionnaire.

Results and discussion

Evaluation of the situation and the context of listening to music

H1: There is no statistically significant difference in the assessment of the situation and the context of listening to music between students who attend *Music Appreciation course lessons based on The Reciprocal feedback model of musical response* and students attending the *Music Appreciation course lessons based on the diachronic model*.

The *personal context* of listening to music was viewed through an analysis of five different influence factors. The results showed that the most important factors affecting listening to music, and thus the musical tastes, were their own personality, feelings and

moods. The importance of individual factors in listening to music was confirmed by the results of Schaefer et al. (2013), which say that people primarily listen to music to regulate pervasiveness and mood and to develop self-awareness, and then to achieve social cohesion and communication (Schaefer et al., 2013).

Concerning the assessment of the impact of the *family* on the musical taste of the participants, 30.5% of the control group respondents answered that *somebody in the family was actively involved in music*, while in the experimental group a total of 25.5% participants. Regarding the distribution of response by the control and experimental group participants to issues of *active family music playing during childhood and family outings on cultural events during childhood*, the majority of respondents from both groups selected the response-*occasionally*. Analysing the participants' answers to the question of *music tracks listened to by their parents*, the most popular were domestic popular music and pop-rock music in both groups. Concerning the *parents' attitudes towards the music the participants listen to*, both in the control and experimental group, the majority of participants estimated that their parents would approve the music they listen to. The results of numerous researches point the importance of parental engagement in the musical development of their children, in the form of joint music listening, concerts, or instrument training support (Howe and Sloboda, 1991; McPherson and Davidson, 2002). However, it is evident that such an effect is significantly reduced with their children entering adolescence when the importance of some other factors, such as peer groups or media, increases.

As for the influence of *the media* on the musical tastes of the participants, the question is firstly about *the media through which they mostly listen to music*. No one has chosen a CD player, and the most reputable answer is *the Internet* in both groups. It has been determined that *video clips* do not significantly affect the participants' selection of listening to music. Analysing answers to the question of *the interest of the participants in private life and the look of musicians*, almost all participants from both groups answered that they did not care about their personal life and the look of musicians more than music. When it comes to *the influence of disc-jockeys (DJs) and music in the cafe bars on the selection of listening to music*, 25 participants from the control and 21 from the experimental group responded that DJs and music in the cafés affected their choice of listening to music, while 60 participants in the control and 64 in the experimental group answered denying. As for *the frequency of tracking the top lists of the best performers and the compositions of popular music*, most participants do it occasionally. Analysing the respondents' responses to the question of *whether media influences their musical tastes*, the majority of respondents selected the answer *partially*, while only 9% of the participants in the control and 6% of the participants in the experimental group responded positively.

Concerning the influence of *peers and friends* on the design of musical tastes, the participants' answers were analysed considering the question of whether *they listened to songs that they did not like because of their peers and friends*. In both groups the participants responded *-most occasionally*, which shows that peers and friends have a

significant influence on listening to music. The answer *-never*, responded 41% of the control group participants and only 20% of the experimental group. As far as the answer to the question, of whether *the participants were critically commenting the quality of the song they listened to in public with their friends* were concerned, the majority of participants responded *-occasionally*.

Most of the participants in both groups answered denying the question of listening to the music they listened to both their peers rather than *discovering new music directions themselves*. When it comes to *the place where they mostly listen to music* with friends, the participants in the control group decided mostly for the night club and the experimental group participants for private parties. No one from the experimental group responded to the concert. When it comes to *the influence of peers and friends on the musical tastes*, the participants generally estimated that it was partial.

The results of numerous researches confirmed the important role of music in the realization of adolescent interactions, since they were linked precisely through similar musical preferences (Rentfrow and Gosling, 2007). Some authors explain this phenomenon in *Social Identity Theory* (Tajfel, 1978), according to which individuals adopt social identity, music preferences, and habits from members of their group to enhance self-esteem and sense of belonging. Music preferences are considered to be an extremely important dimension of adolescent social identity. We can conclude that the most important factors influencing the listening to music were dominantly individual factors and that the used teaching models have not been relevant to the assessment of the situations and context that affect listening to music, thus confirming the first hypothesis.

Perception of music

H2: There is no statistically significant difference in the perception of music among the students attending the Music Appreciation course lessons based on The Reciprocal feedback model of musical response and the students attending the Music Appreciation course lessons based on the diachronic model.

In order to investigate the differences in the perception of music with regard to the variable of *the compositions that participants preferred listening to* between the control and experimental groups in the initial phase, the χ^2 test was calculated. There was a significant difference between the control and the experimental group, only in the initial phase ($\chi^2=9.20$, $p=.03$) in the variable - *I like the songs in the key major more*, where the participants from the experimental group made a bigger approval compared to the control group participants.

Considering the differences in music perception regarding the variables of the *quality of music, text and performance estimation*, the χ^2 test was calculated between the control and experimental groups in the initial phase. The results show that there was no difference between the control and experimental groups in any of the variables related to the features that were important for the participants in listening to music, while the difference in the

final phase was only in one variable ($\chi^2=4.94$; $p=.03$), whether it is important for the participants to listen to quality music where the control group participants responded to a greater degree than the experimental group participants.

The musically expressive elements that the participants first observe had been determined based on the rankings they had provided with the offered musically expressive elements. The average *rankings for the list of musically expressive elements* indicate that in most cases there was no change between the initial and final stages of the assessment in assessing the importance of the musically expressive components, the ones that the participants first notice in listening to music. In the control group there was a change in the performers' ranking which was slightly higher in the final phase compared to the initial ($z=2.23$; $p=.03$) while in the experimental group there was a change in tonality somewhat higher in the initial phase of the test compared to the final ($z=2.19$; $p=.03$). In the control group, participants first noticed the melody, tempo and rhythm, and in the experimental group tempo, rhythm and text were noticed first. The lowest-ranked elements of a musical piece to which the participants of the two groups paid attention the least were the musical genre and style period.

In order to examine the differences in music perception regarding the variables of *choice of compositions according to the current mood and the influence of the compositions on mood and behaviour*, between the control and experimental group a χ^2 test was calculated. Neither in the initial nor in the final phase of the study there was no significant difference between the control and experimental group in the perception of music concerning the choice of compositions according to the mood and the influence of the compositions on mood and behaviour.

Regarding the differences in *the reactions to listening to the music* that the participants like between the control and experimental groups in the initial and final phases (rhythmic movement, singing, thrill and imagination) it was evident that there were no significant differences between the participants in the control and experimental group since they almost equally chose the offered reactions to the music they liked in all categories. The same can be concluded for the songs that the participants did not like. Consequently, the respondents' reactions were most common when listening to their favourite melodies and rhythmic movements and when they heard the song they did not like, on average 75% of the participants changed the music number.

The respondents' response analysis to the question of *listening to popular and art music* showed that there was difference between the control and experimental group neither in the way of listening to popular music ($\chi^2=1.01$; $df=1$; $p=.32$) nor in the way of listening to the artistic music ($\chi^2=.05$; $df=1$; $p=.82$). Similarly, in the final phase there was assessed a significant difference between the control and experimental group neither in the popular listening mode ($\chi^2=.145$; $df=1$; $p=.70$) nor the artistic music ($\chi^2=1.33$; $df=1$; $p=.25$).

Regarding the difference between the control and experimental group in *the way of forming a personal impression on the listened composition* in the initial phase, the analysis showed that there was a significant difference between the two groups ($\chi^2=4.88$; $df= 1$; $p=.03$) meaning that more participants from the experimental group in relation to the control stated that they formed a personal impression of the compositions based on objective opinion, ie knowledge and critical thinking. Such a situation was not found in the final phase of the study where the difference between the control and experimental group in the way of forming a personal opinion about listening music was not established ($\chi^2=3.25$; $df=1$; $p=.07$).

In conclusion, we can point out that different forms of teaching did not affect the general perception of the music of the participants, thus confirming the second hypothesis. The findings were not consistent with the results of numerous studies that confirmed the positive influence of music teaching on the musical perception of participants (Dobrota and Reić Ercegovac, 2015, Gürgen, 2015).

Figure 1 shows the differences in total scores per music fragments between the control and experimental group in the initial and final stages of the study. In order to examine the effects of all variables (initial-final, control-experimental group and various fragments) a complex analysis of variants with repeated measurements and independent variables was performed. In all nine music fragments, the experimental group participants in the final phase of the investigation had a significant improvement in the results, partly attributable to the applied teaching model.

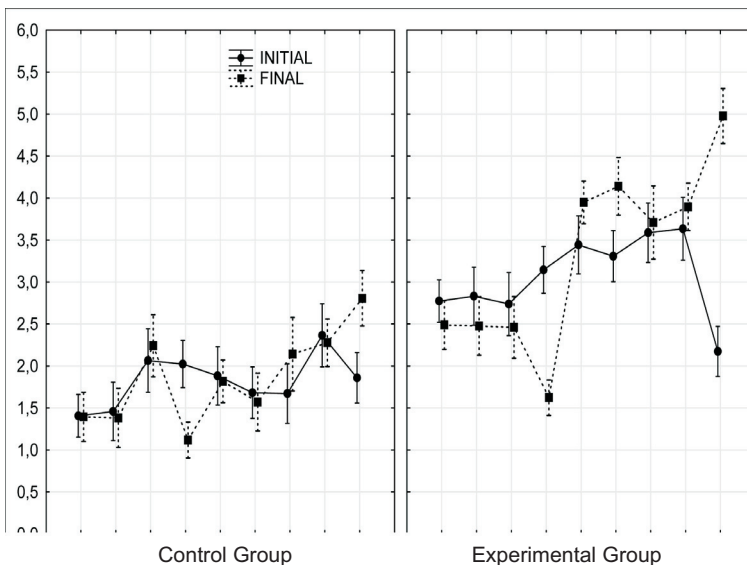


Figure 1: Differences in knowing of musical fragments between the control and experimental group in the initial and final phase

Data Analysis of Hearing Task No. 2 favoured the implementation of the *Music Appreciation course lessons* based on *The Reciprocal feedback model of musical response* because in the final examination, unlike the initial one, the experimental group participants achieved a significantly higher score of musical knowledge and perception of the musically expressive elements in all nine fragments, while the control group participants at the final stage made progress in music knowledge in only two fragments. Since the positive effect of the teaching model for the total of seven musical fragments was evident, the hypothesis set out in this section was rejected. A specific analysis of questions from the Evaluation Form (questions 1-4) showed that the control and experimental group differ in the answers to questions about the positive influence of the *Music Appreciation course lessons* on: the perception of musical-expressive constituents, the certainty in evaluating the aesthetic value of the listened compositions and the evaluation certainty of quality music performance. In these responses, the participants in the experimental group gave higher response scores than the participants in the control group. The results of each question analysis from the Questionnaire on the Positive Impact of *Music Appreciation course lessons* on students (Evaluation Sheet, Questions 1-4) are presented in Table 2.

Table 2: Results of χ^2 test for each question in the comparison of the control and experimental group

I think that the Music <i>Appreciation course</i> lessons I attended this school year positively influenced on my:	No (f)		Partially (f)		Yes (f)		χ^2 (df=2)	p
	C	E	C	E	C	E		
...general development of music perception	5	3	26	24	54	59	0.79	.672
...perception of musical-expressive elements	13	1	34	31	38	54	13.20	.001
...certainty in estimation of aesthetic values of the listened compositions	9	2	38	23	38	61	13.48	.001
...certainty in estimation of music performance quality	6	4	41	18	38	64	15.99	.000

As a result, the hypothesis is partially confirmed, as the difference between the control and experimental group in the part related to the perception of the musical-expressive components, the certainty in evaluating the aesthetic value of the listened compositions, and the certainty in the assessment of the musical performance quality have been established.

Preferences of musical styles

H3: There is no statistically significant difference in the preferences of musical styles among students who attend the Music Appreciation course based on The Reciprocal feedback model of musical response and students attending the Music Appreciation course based on the diachronic model.

The preferences of different musical styles were observed in three dimensions. In the first dimension, the general preferences of different musical styles were examined, the second dimension focused only on popular and art music, where participants were asked to point out the style direction they most favourably listened to, while the third set observed the narrowest preference range in which were evaluated preferences of four musical styles: *jazz music, traditional Croatian music, traditional music of the world and turbo-folk music*. By examining this dimension of preference, it was wanted to determine the intensity of jazz music preference as a high quality music direction, preferring the music of the traditional features of Croatia and the world, which is the least represented in the *Music Appreciation course* curricula and preferring turbo-folk music as a low quality yet fairly common music direction in the everyday life of high school students.

Concerning the results of *the assessment of the liking of the offered music styles* in the initial phase for the control and experimental group, a significant group effect was determined ($F=14.90$; $df=1.169$; $p=.000$), music styles effect ($F=38.24$; $df=13.2197$; $p=.000$) while the interaction effect was not significant ($F=1.59$; $df=13.2197$; $p=.080$). The significant group effect ($F=14.49$; $df=1.169$; $p=.000$), music styles effect ($F=33.22$; $df=13.2197$; $p=.000$) as well as the interaction effect of two variables ($F=3.08$; $df=13,2197$; $p=.080$) was also determined in the final stage of the study.

When each music style results are singled out, it is evident that most of the preference estimates in the initial stage had these styles: pop music, 20th century music (film music), techno and rock, and in the final stage again pop music, 20th century music (film music), and rock music. The significant interaction effects of the testing phase and the group participants were established for only three music styles, including film music, traditional music and soul/funk music. In other styles there was no change at the final stage, indicating that the teaching model used in these styles did not have a significant effect.

As for the participants' answer to the question of *what style of popular music* they prefer listening at the initial stage of the study, the majority of the participants in the control group were listening to pop, then home-entertainment and rock music and from the experimental group students were listening to pop, rock and techno music. In the final phase of the survey, the largest number of the control group participants chose pop music, then home-entertainment and rock as well as in the initial stage. In the experimental group, the most participants were listening to rock, then punk and home-entertainment music. Analysing participants' answers to the question of *what style of art music* they like most, the largest number of participants in the control group chose 20th century trends and musicals, as well as the experimental group participants. At the final phase, the

participants in both groups also preferred 20th century music and musical. The Renaissance, the Impressionism and the Middle Ages were liked least in both stages of the survey.

Concerning the results of analysing the *frequency of listening to jazz, traditional Croatian music, traditional music of the world and turbo-folk music*, there was a significant difference in the frequency of listening to traditional Croatian music between the control and experimental group in the initial phase ($z=3.11$; $p=0.001$). In the final phase there was also a difference in the frequency of listening to traditional Croatian music ($z=4.80$; $p=0.000$) and also the traditional music of the world ($z=2.13$; $p=0.033$), where participants from the experimental group listened to such music more than the control group. Listening to turbo-folk music was fairly present in both groups, while the jazz direction is the lowest ranked style that the participants prefer.

The preference results analysis of different music styles showed that the participants of both groups like *pop*, 20th century music (film music), *techno and rock music* most. Such results are consistent with the results of numerous researches that confirm the musical preferences of adolescents oriented mainly to the popular music idiom (Hargreaves and North, 1999). In the final phase of the experimental group study, a significant increase in the preference of 20th century music (film music) and *traditional music* has been assessed, as well as the decline in interest in *soul/funk* music attributable to the influence of the teaching model. Finally, it can be concluded that the model of music teaching did not have a significant influence on evaluation of the liking of the music styles of the participants except in the abovementioned three styles where it positively influenced on the liking of traditional and 20th century music (film music), music and negatively on the liking of soul/funk music. As for the preference of the popular music style, the participants of the control group in both stages of the study prefer pop music, then home-entertainment and rock, and experimental groups pop, rock and techno music in the initial stage, while in the final exam they liked listening to rock most, then punk and home-entertainment music, pointing to significant changes in the preference of music tracks within one academic year, probably due to the influence of society and the media, as these music styles are not particularly represented in *Music Appreciation course* lessons. The results of the preference of the direction of artistic music have shown in both stages the same opinion for the participants of both groups, that the students preferred *musical and 20th century music* directions, while the stylistic expressions of *the Renaissance, the Impressionism and the Middle Ages* they liked least.

In the last part, in which the preferences of *jazz music styles, traditional Croatian music, traditional music of the world and turbo-folk music* were examined, it was found that in the initial phase of the examination between the control and experimental group there was a significant difference in the frequency of listening to traditional Croatian music, and in the final stage of traditional Croatian music and traditional music of the world which could have been attributed to the influence of the experimental teaching model.

To conclude, this part of the study confirmed the positive effect of *The Reciprocal feedback model of musical response* in *Music Appreciation course* lessons on the preferences of 20th century music (film music), music, traditional Croatian music and traditional music of the world, which partly confirmed the set hypothesis.

By analysing musical preferences, whose assessment was based on listening to fifteen music pieces of different music styles (Listening Task number 1), the following results have been obtained: in the case of art music preference, an improvement of results in both participant groups was noted, while in case of the 20th century music (film music), jazz and the popular music preference the existence of a group effect was not even noticed, neither testing phase nor significant interaction effect was seen. As far as the musical preference is concerned, in the final phase of the study there has been a significant increase in preference in both participant group, with the increase being more visible in the experimental group. In the case of traditional music, significant group effect with the test phase was noticed and the significant group interaction effect and the test phase were observed. It can be concluded that a significant preference increase in the final phase occurred in the experimental participant group so this effect can be attributed to the effect of the teaching model.

The preference analysis of different style music fragments (Listening Task No.1) showed that in the final phase both groups had a positive shift in the artistic music preferences but it was more noticeable in the experimental group. In the final phase compared to the initial, there were no significant differences in jazz, 20th century music (film music) and popular music preferences but there was a significant increase in musical and traditional music preferences in the experimental participant group and this effect can be attributed again to the teaching model.

Conclusively, based on the research results of different music styles preferences, it has been shown that there is a statistically significant difference between the students who attend *Music Appreciation course* lessons based on The reciprocal feedback model of musical response and the students attending *Music Appreciation course* lessons based on the diachronic model, where the experimental group had higher 20th century music (film music) preferences, the traditional Croatian music and the traditional music of the world preferences. Also, in the experimental group there was a significant positive shift in the preferences of traditional music fragments, in musicals and also artistic music. So it can be said that the third hypothesis is partially accepted.

Intercultural student competences

H4: There is no statistically significant difference in intercultural competencies between students who attend *Music Appreciation course* lessons based on The Reciprocal feedback model of musical response and students attending *Music Appreciation course* lessons based on the diachronic model.

In order to test the fourth hypothesis, questionnaires examined: intercultural attitudes of participants about knowledge, care and action, participant attitudes on traditional Croatian music and other peoples' music along with student attitudes on music with traditional features in music lessons.

Concerning the first aspect of the attitude of interculturalism - knowledge, a variant analysis with repeated measurements and a group as an independent variable was performed, which showed that there were significant differences between initial and final testing ($F=24.42$, $df=1.169$; $p=.000$) whereas the difference between the control and experimental group ($F=.83$; $df=1.169$; $p=.362$), as well as the interaction effect ($F=.81$; $df=1.169$; $p=.370$) were not established. It is therefore possible to conclude that there has been a change in the knowledge of interculturalism in the final stage of the study, but in both participant groups, so this effect cannot be attributed to the influence of teaching model. Concerning the aspect of concern, the variant analysis with repeated measurements and the group as an independent variable showed that there were found no significant differences between the initial and final testing ($F=.03$ $df=1.169$, $p=.860$), neither a difference was found between the control and experimental group ($F=.21$; $df=1.169$; $p=.651$); nor the interaction effect ($F=.55$; $df=1.169$; $p=.459$). In relation to the third aspect of interculturalism - activity, a variant analysis with repeated measurements and a group as an independent variable, there was found no significant difference between initial and final testing ($F=1.11$ $df=1.169$; $p=.293$), neither difference between control and experimental group ($F=.96$; $df=1.169$; $p=.329$); nor the interaction effect ($F=.26$; $df=1.169$; $p=.613$). Based on an analysis of intercultural attitudes about knowledge, care and action, there was no difference in intercultural competencies between participants attending lessons on *The Reciprocal feedback model of musical response* and *the diachronic model*. By exploring the intercultural competences of university students through *Intercultural Attitudes Questionnaire* (Munroe and Pearson, 2006) and their preferences for *world music*, Dobrota (2016) confirms the link between the *music of the world* preferences and some aspects of participant intercultural attitudes.

In the answers to the question- *Are the traditional compositions of each nation worthy of respect ?*, neither in the initial ($\chi^2=5.59$; $df=2$; $p=.06$) nor in the final ($\chi^2=2.05$; $df=2$; $p=.15$) testing phase the significant differences in the responses between the control and experimental group were found. Considering the answers to the question- *Are you proud of the musical heritage of our Croatian people?*- in both stages of testing there were differences between the control and experimental group. Namely, both in the initial phase ($\chi^2=12.99$; $df=2$; $p=.002$) and in the final phase ($\chi^2=16.67$; $df=2$; $p=.02$) the experimental group participants gave more positive answers. Analysing the answers to the question -*Do you visit the folklore music concerts?*, it has been observed that there were differences between the control and experimental group in both study stages. Both in the initial ($\chi^2=22.44$; $df=1$; $p=.000$) and in the final phase ($\chi^2=36.24$; $df=1$; $p=.000$) the experimental group participants gave more positive answers. Analysing the standpoints concerning the claim- *I consider that in the Music Appreciation course lessons music with the traditional features of different peoples should be taught more*, it was noticed that the differences between the control and experimental group were not found in the initial phase of the

study ($\chi^2=2.86$; $df=2$; $p=.239$), while a significant difference was found in the final phase between the two participant groups ($\chi^2=7.42$; $df=2$; $p=.024$). In the final phase, the experimental group participants gave more positive responses in the sense that they were more likely to attend the *Music Appreciation course* lessons where more music with the traditional characteristics of the different peoples should be offered, all of which could be attributed to the teaching model. As far as the answer to the last claim in this part of the research is concerned, *I know the works of Croatian composers and am happy to listen to them*, it was noticed that a difference between the control and experimental groups was not found in the initial testing phase ($\chi^2=5.26$ $df=2$; $p=.07$), while a significant difference was found in the final phase between the two participant groups ($\chi^2=13.31$; $df=2$; $p=.004$). In the final phase, the experimental group participants gave a more positive response in the sense that they are more familiar with the Croatian composers compositions and are happy to listen to them, which can be attributed to the teaching model. Consequently, the hypothesis has been accepted partially, since the experimental group students in contrast to the control group students in the final stage of the study had more positive attitudes about music with the traditional features in *Music Appreciation course* lessons.

Students' attitudes towards music teaching

H5: There is no statistically significant difference in the attitudes towards music teaching between students who attend the Music Appreciation course lessons based on The Reciprocal feedback model of musical response and students attending the Music Appreciation course lessons based on the diachronic model.

Concerning *the usefulness of the teaching of Music Appreciation course for cultural and personal development*, the result of the Wilcoxon Equivalent Pair Test showed that there was no significant difference between the initial and final study phase; neither in the control ($z=1.704$; $p=.088$) nor in the experimental group ($z=.209$; $p=.834$). It can be concluded that different teaching models did not affect the participant attitudes on the usefulness of the *Music Appreciation course* lessons. Analysing *the participant interest in the Music Appreciation course lessons*, Wilcoxon Equivalent Pair Test showed that there was no significant difference between the initial and final test phase either in the control ($z=.603$; $p=.546$) or in the experimental group ($z=.559$; $p=.575$). Here it can be concluded that different teaching models did not influence the participant interest in the *Music Appreciation course* lessons. In addition, the participant attitudes on the *Music Appreciation course sufficiency of its lessons* were examined. There was no significant difference in the participant attitudes between the initial and final phases, neither in the control ($z=.227$; $p=.820$) nor in the experimental group ($z=1.481$; $p=.139$). Most of the participants, over 70%, thought the hourly rate of the *Music Appreciation course* lessons was sufficient. Concerning the participant response to *the need for the textbooks* in teaching music, there were no significant differences in participant responses between the initial and final phases, as confirmed by the Wilcoxon pair test in the control ($z=1.318$; $p=.187$) and in the experimental group ($z=0$; $p=.999$). When analysing the results within a particular test phase between the control and experimental group, the differences were significant, as confirmed and carried out by the Mann-Whitney U tests. Namely, both in

the initial ($z=-7.07$; $p=.000$) and in the final phase ($z=-6.285$; $p=.000$), it was found that the experimental group participants compared to the control group significantly consider the textbooks in music teaching unnecessary.

Analysing participant answers to the question of whether they were in *analysing and listening to too few music examples music lessons*, about one third of the participants felt that they analysed and listened to too few music examples while two thirds of the participants disagreed with the statement and obviously considered they were sufficiently analysing and listening to examples. The responses were similar in both participant groups in both study stages, which was confirmed by the Wilcoxon pair test in the control ($z=1.065$; $p=.288$) and the experimental participant group ($z=.213$; $z=.831$). When asked about *whether they listened to the abovementioned textbook examples at home*, the participants offered similar answers, no matter what group and study stage was about. Thus, most respondents chose the response periodically and the reply comparison between the initial and the final phases did not reveal any significant differences either in the control ($z=.159$; $p=.873$) or in the experimental group ($z=1.76$; $p=.078$).

Regarding the participant attitudes on *whether teaching music should have a contemporary approach*, between 15% and 25% of participants did not think it necessary, while between 70% and 85% of the participants considered a more contemporary approach necessary. Between the initial and the final phases significant differences were found in the responses, but only in the control group ($z=2.55$; $p=.01$) while there was no change in the experimental group ($z=.00$; $p=.999$). In the control group, in the final testing phase, the number of participants who thought teaching music needed to be modernized was increased. Analysing the participant responses to the question of *whether the teacher tried teaching well and having a more creative and open student approach*, there were no differences between the initial and the final phases either in the control ($z=.133$; $p=.893$) or in the experimental group ($z=1.789$; $p=.073$). Responding to the question - *What was affecting their motivation for learning music most*, the majority of participants from both groups, in both study stages, responded they *wished the best school marks*. However, in the final phase of the experimental group, that share of participants was almost the same as the ones who chose *the subject content and the desire to acquire knowledge, attitudes and music skills*, which could have been attributed to the music teaching model. As for the participant response to the question - *Whether, in their daily life, they learnt to differ low quality music from the high quality one during the course of music teaching*, Wilcoxon Equivalent Pair Test showed that there was no difference in the answers between the initial and final phases either in the control ($z=1.081$; $p=.279$) or in the experimental group ($z=1.824$; $p=.068$).

When asked *Whether music teaching encouraged them to discover new music styles they began listening in their free time*, the participants responded differently in the initial and final phases, both in the control ($z=2.179$; $p=.029$) and experimental group ($z=2.086$; $p=.037$), so this difference cannot be attributed to the experimental variable or to the teaching model based on *The Reciprocal feedback model of musical response*. Also, no difference between the initial and the final phases in any of the participant groups replying the question - *Whether artistic music is worthy of respect and or do they like listening to it*;

in the control ($z=.635$; $p=.525$) and in the experimental group ($z=1.655$; $p=.098$). Finally, in the last variable of this section, no differences were found between the initial and final phases either in the control ($z=.699$; $p=.984$) or in the experimental group ($z=.363$; $p=.716$) replying the question - *Whether teaching music influences the development of their music taste.*

The results analysis showed that the different teaching models in the *Music Appreciation course* lessons did not significantly influence the change of the general attitudes of the participants to the *Music Appreciation course* lessons.

When it comes to the question - *Whether the participants on the Music Appreciation course lessons learnt how music listeners perceived music*, there was a significant difference between the initial and final stage only in the experimental group ($z=3.649$; $p=.000$), while there was no change in the control group ($z=.584$; $p=.559$). Thus, in the experimental group, as opposed to the control, there was an increase in the share of respondents who considered that they had learned in the music lessons how the listener perceives the music which is attributable to the teaching model used. These results once again confirm the results of the music- expressive components perception in Listening Task no. 2, on which the second hypothesis was partially accepted. Similarity was confirmed also with the question - *Whether the participants developed a critical opinion of the music during the lessons*. There was also a significant change in this matter only in the experimental ($z=2.174$; $p=.029$) but not in the control group ($z=.147$; $p=.883$) indicating that such a change in responses could have been attributed to the experimental variable or to the teaching model. The possibility of *independent recognition of musical elements within a musical piece* significantly changed between the initial and final phases in the experimental group ($z=2.417$; $p=.016$), while there was no change in the control group ($z=.274$; $p=.783$). *The possibility of independent recognising of the composer, the composition title and the distinction of musical features of the style periods throughout history* significantly increased in the final phase in the experimental participant group ($z=3.666$; $p=.000$), while in the control there was no change between the initial and final phases ($z=.747$; $p=.455$). Significantly more participants considered they had *formed an identity of a quality listener* in the final than the initial experimental stage of the experimental group ($z=2.427$; $p=.015$), while the difference between the initial and final stages was not established in the control group ($z=.159$; $p=.873$).

Conclusively, the research results on the participant attitudes related to the effect of *Music Appreciation course* lessons on different aspects of music knowledge show that a significant difference between the initial and the final stages has been established, and only so in the experimental group, while there was no change in the control group. Positive changes in the participant attitudes in the experimental group are seen in: their assessment of the quality of music perception, in more intense critical thinking towards music, in more secure determination of music compositions, in the recognising of composers and composition title and a safer independent differentiation of musical features of style periods throughout history. Also, the experimental group participants were more convinced that after the implementation of the experimental programme they became

better music listeners. Therefore, based on the results of this part of the questionnaire relating to the participant attitudes on the effect of the *Music Appreciation course* lessons on various aspects of music knowledge, the fifth hypothesis can be rejected. However, since there is no statistically significant difference in the general attitudes towards music teaching between students attending the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* and students attending the *Music Appreciation course* based on lessons on *the diachronic model*, the fifth hypothesis is partially proven.

The participant attitudes about the impact of the *Music Appreciation course* were also examined in the Evaluation Form questions. The results show that the control and experimental group differ in the responses to the positive influence of the *Music Appreciation course* lessons on: the perception of music expressive elements ($\chi^2=13.20$, $p=.001$), the certainty in evaluating the aesthetic value of the listened compositions ($\chi^2=13.48$, $p=.001$), the certainty in assessing the quality of music performance ($\chi^2=15.99$; $p=.000$) and music taste shaping ($\chi^2=29.62$; $p=.000$). In these responses, the experimental group participants gave more positive responses than the control group participants, indicating that the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* has a more positive influence on the students' music taste shaping than *the diachronic-based teaching*. Concerning *the estimation of the quality of teacher and teaching* in the control and experimental group, there was a significant difference found in the quality of teacher ($t=4.221$; $p=.000$) and teaching ($t=5.021$, $p=.000$), where both variables were evaluated with a higher grade by the experimental group participants, which can be attributed again to the used teaching model.

Conclusion

The results of the conducted research on the impact of the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* and on *the diachronic model* can be grouped into several points.

The influence study of the situation and context on the choice of listening to music confirmed the first hypothesis because there were no confirmed differences in the estimating of the situation and the context of listening to music between the two participant groups. For both groups, it has been established that the most important factors influencing the choice of listening to music are dominantly individual factors, namely the participant's personality, feelings and moods, and only after that the society, the media and the family have a partial influence. Although research has shown that the *Music Appreciation course* teacher is the weakest influencing factor for the selection of music listening, the results of the experimental group, unlike the control group, have in the final stage shown a significant positive change in the music teacher influence on the students' music taste and in the weekly selection of listening to art music. This suggests the positive effect of the socio-psychological approach to music teaching that can be achieved through *The Reciprocal feedback model of musical response*, as it enables students to discover music of different style expressions, encouraging them to independently discover

high-quality music over the Internet and with analytical access to listening, it focuses not only on cognitive development and aesthetic reflection, but also on the analysis of the connection of a certain composition with personality, emotions, mood and personal reactions. By analysing the initial and final survey results on the general perception of music and the perception of music-expressive elements on the basis of listening to music fragments, it can be concluded that the second hypothesis is partially proven because there is still a statistically significant difference in the music perception between students attending the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* and students attending the *Music Appreciation course* lessons based on the diachronic model. Despite the similar attitudes of all participants about their general perception of music, the examination results of the perception of music-expressive elements and certain knowledge of musical fragments based on Listening Task no. 2 showed a statistically significant difference in the final stage and a considerable improvement in the music perception among the experimental group participants. Similar data on students' attitudes about the positive effect of the *Music Appreciation course* lessons were shown from the Evaluation Sheet that the students completed together with the final inquiry. Consequently, it can be concluded that the analytical approach to music listening, which is dominant in the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response*, can still significantly develop the students' perception of music in only one academic year. Furthermore, the preference study of different style directions found that the usage of *The Reciprocal feedback model of musical response* did not have a significant influence on the estimating of music styles except in the case of film music, traditional Croatian music and traditional music of the world, while in the preference of listening to music fragments of certain style directions the final phase of the experimental study showed a positive shift in the case of traditional music, musical and artistic music. The guests in lessons and the introduction of more contemporary topics in the curriculum certainly contributed to these results and to the partial acceptance of the third hypothesis.

Based on the analysis of the students' intercultural attitudes about knowledge, care and action, it is noticed that in both participant groups no improvement in the evaluation of students' intercultural competences was proven. However, it was established that students attending lessons based on *The Reciprocal feedback model of musical response* value the music heritage of their people more, gladly visit folk music concerts, know the Croatian composers' artwork and like listening to them, and advocate for increasing the share of music with the traditional features of different peoples in music teaching. Also, the participants' responses analysis in the Evaluation Sheet found that the experimental group participants have a general view that music teaching has influenced their intercultural competencies development. Therefore, it can be said that the fourth hypothesis is partially proven.

In assessment the general students' attitudes towards music teaching a difference between the experimental and control groups in evaluating the teaching usefulness and in their personal experience in teaching was not determined. What is important to point out is that students from both groups believe the *Music Appreciation course* lessons are interesting

and useful for their cultural and personal development. However, there was a significant difference between the two participant groups in the answers to the question: “*Did you learn on the lessons how the listeners perceive music?*”- in favour of the participants who attended lessons based on *The Reciprocal feedback model of musical response*. In addition, the experimental group students believe that music teaching has developed critical thinking about music and that they have better learnt to: distinguish the musical features of the style periods throughout history, recognize the composers, the style period and the composition title, which can also be attributed to the applied model. They also believe that they can independently recognize musical-expressive elements within a music piece and have a built-in identity of a high-quality music listener. The experimental and control group students do not differ in their estimations of the claim that art music is worthy of respect and that they like listening to it, or that the music lessons affect their musical taste development. Evaluation of the overall attitude on music teaching is helped by the Evaluation Sheet result analysis of closed and open type questions, on which it is possible to conclude that there is a statistically significant difference in attitudes towards music teaching between students attending the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* and students attending the *Music Appreciation course* lessons based on the diachronic model. Finally, based on the research results it can be concluded that the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* can still shape the students’ music taste. Although this shift is not visible in all elements, it is possible to expect that longitudinal research of this teaching model during the four years of secondary education would show more intensive effect of music teaching on shaping the students’ music taste.

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Povzetek

V naši raziskavi smo želeli primerjati poučevanje glasbenega vrednotenja, ki temelji na modelu recipročne povratne informacije glasbenega odziva (Hargreaves, MacDonald and Miell, 2005) z izvedbo učnega procesa glasbenega vrednotenja, ki temelji na tradicionalnem diakroničnem modelu oblikovanja glasbenega okusa učencev. Izkušnje kažejo, da oblikovanje glasbenih preferenc na tradicionalen način, ki temelji na diakroničnem modelu, pri sodobnih generacijah učencev ne obrodi sadov, kakršne bi si želeli. Zato je bil poglaviti cilj naše raziskave implementirati v razred model recipročne povratne informacije glasbenega odziva in preveriti razlike v odzivih učencev, ki so bili podvrženi temu modelu, in tistimi, ki so bili poučevani na tradicionalen način.

V raziskavo je bilo vključenih 171 hrvaških gimnazijskih dijakov prvih in četrth letnikov. V eksperimentalno skupino, kjer se je glasbeni pouk oblikoval na podlagi modela recipročne povratne informacije glasbenega odziva, je bilo vključenih 86 dijakov prvih in četrth letnikov Gimnazije Dr. Ivan Kranjčev v Đurđevcu. V kontrolno skupino, kjer je glasbeni pouk potekal po tradicionalnem diakroničnem modelu, pa je bilo vključenih 85 dijakov prvega in četrtega letnika gimnazije Frana Galovića v Koprivnici. V namen raziskave je bil oblikovan anketni vprašalnik.

Rezultati potrjujejo statistično pomembne razlike v prid eksperimentalnega modela poučevanja v različnih vidikih glasbenega znanja, v percepciji glasbenega izraza, v razvoju kritičnega mišljenja pri poslušanju glasbe ter v preferiranju različnih glasbenih stilov in različnih pristopov poučevanja glasbe.

Dobljeni rezultati nas navajajo k misli, da bi bilo priporočljivo začeti razmišljati o implementiranju modela recipročne povratne informacije glasbenega odziva v učne načrte, saj so učinki tovrstnega načina oblikovanja glasbenega okusa pri mladostnikih boljši kot pri tradicionalnem diakroničnem modelu poučevanja. Seveda pa bi bilo pred tem potrebno izvesti še longitudinalno študijo, ki bi postavila razlike v učinkih navedenih modelov oblikovanja glasbenega okusa v širši časovni okvir.