

Active Listening as the Core Method in Teaching the Elements of Music

Leujim C. Martinez

Abstract

This paper suggests the art of active-listening as the main pedagogical tool for teaching the elements of music in the high school. Aside from using the traditional audio recordings as educational media materials, the researcher augments the listening materials with video footages of actual concerts as well as live musical performances in the classroom. The researcher emphasizes on the importance of active-listening on the part of the students, and the utilization of proper listening materials on the part of the music teacher. This study is conceived from the various works and researches from different music educators, pedagogues and scholars, which stressed the importance of developing the listening skill of the students. The methodologies presented in this action research are applied and executed by the researcher in his music literature classes in a laboratory school of a state university.

Introduction

The music curriculum in the laboratory school of a state university is basically a music literature course, therefore, different ways and approaches may be used by a music teacher to teach the subject. The researcher used two source-guides for this, the 1990 National Curriculum Council (NCC) report, and the book "Music in Our World: An Active-Listening Approach" by David Stuart and Gary White (1999). In the NCC (1990a) report, The Arts 5-16: A Curriculum Framework (as cited in Plummeridge, 2001), four types of combined arts were presented for exploring the various approaches to collaborative arts teaching. First is the mixed media approach which focuses on the use of more than one medium such as the combination of musical performance, dance and

lighting. Second is the multi-disciplinary approach wherein teachers of the separate disciplines pursue a common theme. Third is the interdisciplinary approach that shows work involving close interaction between disciplines and possible overlapping of subject activities. Fourth is the integration approach, which is, working in a way that leads to the fusion of the disciplines into a new form as may be found in some non-European arts practices. Stuart and White (1999) on the other hand, published a book on the active-listening approach, in which extensive, repetitive, active-listening, through various music recordings are required from the students in the music learning process. The last approach mentioned is what the researcher would like to focus on. Although the researcher highly recommends the use of the different approaches mentioned, the active-listening approach has, for some time now, proven its worth as a main pedagogical tool, in most music classes. The researcher would like to expand this method further by adding video concerts and actual live performances in the music classroom, thus, making this action research study unique in itself.

Background of the Study

As previously mentioned, the music curriculum in this particular high school is a music literature course. Inherent to the nature of the course are the study of different musical concepts-specially the elements of music, familiarity with the indigenous and native terminologies of musical instruments, knowing the diverse music traditions of the world, biography of influential music composers, chronological time-line of musical events in history, geographic location of musical influences, and discourses on the impact of music to society.

Given these parameters in the scope of the course, the researcher believes that there is a need for a systematic musical learning. The presentation of musical facts and learning the songs, are not sufficient for a complete learning experience in a music literature course. Different studies by Patricia

Shehan Campbell and Carol Scott-Kassner (2010), Jiwon Chang (2009), Carlos R. Abril and Patricia J. Flowers (2007), Patricia Shehan Campbell (2005), Joyce Eastlund Gromko and Christine Russel (2002), Chris Philpott (2001), C. Victor Fung and Joyce Eastlund Gromko (2001), David Stuart and Gary White (1999), Patricia Hackett and Carolyn A. Lindeman (1997), John Blacking (1976), Sinichi Suzuki (1973), and Alan P. Merriam (1964), have shown the importance of listening in the music learning process. This prompted the researcher to consider the need for a revitalized system in music instruction by reinforcing the teaching materials with music recordings and live performances.

Statement of the Problem

The objective of the study was to determine the use of the active-listening approach in a music class. It aimed to answer the following questions:

1. What are the uses of active-listening in teaching the elements of music?
2. What changes in the students' behaviour were observed when active-listening was used as a core method?

Significance of the Study

This study would revitalize the teaching of music in a classroom instruction setting. By using a variety of listening materials such as audio recordings, videos, and actual live performances, it would hopefully enhance the students' listening skill and at the same time, reinforce their understanding of musical concepts and their relationship with the other disciplines. This would also hopefully broaden their knowledge and appreciation in music and its related arts.

Review of Related Literature

The role of listening in music learning

Musicians devote most of their time practicing their musical instrument and listening to music. Practicing without listening to oneself is pointless and useless. In fact, listening is the basic skill required not only for learning music, but for developing good musicianship as well. Unlike the other subjects, music is considered primarily as an auditory discipline. No matter how much information and data are taken up in music class, what matters most is the end result, and that is, the actual sound of the music being heard. In other words, students in the music class would be hearing sonic frequencies known as "sound waves". As Patricia Shehan Campbell and Carol Scott-Kassner (2010) would put it, "music is an aural art that stimulates ears and challenges minds, usually bringing a pleasure and satisfaction that transcends much of what is experienced in life." Most music is received through the ear, not the eye. And most music performed throughout the world is aurally transmitted and will never be written down. Development of the ear is crucial to development of musicianship (Campbell & Scott-Kassner, 2010). It is only through intuitive listening that they get to understand how music affects their bodies and how they feel thus, these sound waves become meaningful (Taylor, 1997). A well-known pedagogue, Sinichi Suzuki (1973) equated learning the mother tongue with that of learning music. He stressed that an ear for music is acquired by listening and the sooner this is begun, the more effective it will be (Suzuki, 1973). Thus, listening plays a major part in the learning process. It goes beyond the textbooks, manuals, and modules. It should be heard and experienced to be able to fully grasp and understand its true meaning and concept. Learning music only through books without listening and hands-on experience is like learning sports only through instructional books and immediately joining a competition with no actual training. This only means that education is not complete since sports involve a lot of physical training and conditioning, which is

different from learning music. Learning music involves a lot of practice on a musical instrument, ear training, and listening. According to Patricia Shehan Campbell (2005), "listening always has been and will continue to be the core of the musical experience. At its various levels of intensity and in its various guises, it is the most direct route to music, the only fully aural form of artistic expression. To be sure, a thorough understanding of music also entails a study of cultural values, contexts, functions, and human behaviour, but music is nothing if it is not known for its sonic self" (Campbell, 2005).

Patricia Hackett and Carolyn Lindeman (1997) believes that children learn by doing and learning is more effective when the concept is experienced through several modes: aural, motor, visual, tactile, and verbal. She further notes that listening, or the aural mode, is the means through which music is learned and experienced, and is central in every aspect of music making, and that "pure" listening or listening for its own sake should be the focus of many music-making experiences. Through listening, students expand their musical understanding and increase their enjoyment of music, and because music moves through time, she said that "children need to develop specific listening skills to become perceptive, critical, and successful music learners." She also adds that "teaching students to listen to music involves gradually expanding their attention span" (Hackett & Lindeman, 1997).

Music educator Chris Philpott (2001) also considers listening as crucial in the music learning process. He notes that immersion is a basic principle of music education which consists of listening, composing and performing. He points out that, "although listening is part of the immersion process, it should be considered as the main and central activity in music learning" (Philpott, 2001).

Taking these into account, educators should seek an understanding of their students' current state of affairs. Are today's students ready for this kind of class instruction based

on active-listening? Are the students provided with the necessary materials to fulfill this pedagogical task? Are the students willing to sit down and listen to music to learn music? With these in consideration, the teacher must see to it that his/her students should learn to develop the skill in listening actively and not passively. Music educator Jiwon Chang (2009) suggested that educators need to know what young children are hearing when they listen to music, and to understand how they express what they are hearing, since listening is a vital aspect of music education" (Chang, 2009).

Listening or simply hearing music may be considered as a "life experience". As Labuta and Smith (1997) would say, "people learn constantly- intentionally, incidentally, or accidentally, whether they want to or not, inside or outside of school." They believe that formal schooling and instruction are intended to offer skills and additional information that they cannot get from "life experience" (Labuta & Smith, 1997). Such is the importance of the active-listening approach. This is a skill that students learn in a formal schooling environment. Here, they would experience and understand the difference between hearing music and listening to music. The fine line between listening and hearing, must be clearly defined to them, through a direct learning experience, as initiated and mediated by the music teacher.

Music Professor Charles R. Hoffer (2001) defines a musical experience as a "complex, unitary one in which most of the categories are involved at the same time. When students sing or play a piece of music, they are usually strengthening their concept about music, gaining some information about it, improving their skill at performing it, and affecting how they feel about the piece in particular and music in general. The extent to which each of these results is achieved depends partly on what the teacher chooses to emphasize at that particular time" (Hoffer, 2001). Hoffer lays out the musical experience as a complete development of a child, from the cognitive, psycho-motor, and

affective domain.

John Blacking (1976), a musician and social anthropologist, also stresses the importance of listening as fundamental to learning music and language. His example on child prodigies presents that part of their success lies not so much on their exceptional musical gifts since birth, but, on how a child can respond to the organized sound of music before they were even taught to recognize it. He also mentions that some societies do not have a written musical tradition or notation. His studies shows that informed and accurate listening is an important skill in learning music. "Music cannot exist in any cultural tradition without man's capacity for structured listening" (Blacking, 1976).

Alan P. Merriam (1964) would describe learning music through imitation as part of the socialization process. It may be compared to a father teaching his son how to play a musical instrument, and the school as an operative in an apprentice system. All these are part of the enculturative process, and imitation is perhaps the simplest and most undifferentiated form of learning (Merriam, 1964). Thus, learning music through imitation can only be made possible by listening.

To some cultures, active-listening, by nature, is contemplative. According to Abeles, Hoffer, and Klotman (1984), "the idea of listening to music in a contemplative way, is largely a product of Western civilization, with its objective manner of thinking" (Abeles, Hoffer, & Klotman, 1984). This is synonymous with active-listening, wherein the person listens actively, paying close attention to detail. With this in mind, the music teacher must be able to think of ways to capture the attention of the students in the listening materials, and be able to adjust from time to time, in keeping the students interested in the listening activity. Here now lies the challenge of the music teacher in keeping the students focused in listening to music. Considering all these, it is suggested that aside from the traditional audio recording, video and live performance as

additional listening tools can be used. These will make music learning more interesting and will help the students focus more because today's students are visual in orientation, that is, they belong to the computer generation.

Theories in listening to music

People have different reasons and purposes for listening to music. Some listen for relaxation, while others listen for motivation before doing any activity for the day. Others listen for entertainment, while a few listen to music for art's sake. What is important is for the music teacher to know the reasons why people listen to music, and how the music affects them individually, and apply it to his/her music classes.

According to Abeles et al. (1984), people listen to music in three categories: referentialism, expressionism, and formalism. **Referentialism** theory holds that the value of music lies in its "references" to things beyond the music itself. This teaches students the correct association between musical stimulus and non-musical referent. While this is useful for associating text and music, in vocal music and for programmatic works, the problem with this is, instead of focusing on what is happening in terms of sound, the listener tries to fit the right non-musical referent to the work resulting to a misappropriation of a musical work. An example given was, in one school, a music teacher used the music of a Russian composer, Shostakovich's Symphony No.5, to teach his students about war. The problem was that the work was composed in 1937, four years before Russia's involvement in World War II (Abeles et al., 1984). The music may have inherent properties that would qualify it as a source material for teaching the history of World War II, such as heavy instrumentation, very loud musical passages, and other qualities. But, the teacher focused only on the musical stimulus, and failed to research on the history or nature of the musical material, which is the non-musical referent. In other words, there was a misappropriation on selecting the

musical material because the music does not have anything to do with World War II, hence, the musical selection is not a good material. This would mislead a lot of students into thinking that Symphony No. 5 by Shostakovich was composed for the war, during the war, or as a result of the war.

Expressionism on the other hand simply shows that music expresses generalized and unidentifiable states of feeling. It teaches the students to become more sensitive and responsive to the ebb and flow and similar aspects of music. Thus, it encourages the listener to be responsive to music, which makes listening to music more meaningful and enjoyable. However, whether the music can refer to anything beyond itself is debatable, and the existence of unidentified states of feeling can be questioned (Abeles et al., 1984).

The third theory is formalism, wherein "the artworks should be considered for their inherent properties without reference to any other matters. It teaches students to become more aware of the formal qualities in music or its elements- melody, timbre, harmony, rhythm, and others. It concentrates listeners' attention on the musical properties found in a work, which is its biggest strength. However, it is still debatable whether people can segment feeling and intellect. The sole attention to formal properties encourages listener to ignore the effect of music on feelings" (Abeles et al., 1984).

Although this is the case, it is also pointed out that a listener can shift from one listening mode to another in a span of a few seconds. "The human mind has a great capacity for flitting rapidly from one listening category to another. Virtually no one is a formalist all the time, or even for a few minutes, without also appreciating the qualities of a particular chord or the emotional qualities of a particular passage" (Abeles et al., 1984).

Music and the related arts

Active-listening to music can also be supplemented by works from the other disciplines known as the inter-disciplinary approach. For example, to effectively present the characteristics of Impressionism, it is best to show the different Impressionist paintings made by the master painters themselves like Claude Monet (1840-1926), Auguste Renoir (1841- 1919), and Camille Pissarro (1830-1903), and run them side by side with the music of Claude Debussy (1862-1918), which was inspired directly by their paintings. Roger Kamien (2008) wrote, "literary and pictorial ideas often inspired Debussy, and most of his compositions have descriptive titles". Similarly, literature can also be used in parallel with the music. Poems of symbolist writers, Stéphen Mallarmé, Paul Verlaine, and Charles Baudelaire were inspired by the music of Debussy. The works of these Impressionist French writers, painters, and composers have similar characteristics (Kamien, 2008).

According to music theorists Michael Zinn and Robert Hogenson (1987), music is one of the more abstract art forms because it is aural and therefore must exist within a specific time span. In this respect, it is similar to dance and dramatic arts theatre, because it requires what might be termed "durational memory". It is necessary to hold in ones' consciousness the events in the art-form, the transition into and out of each of these events, and the interrelationships which exist between each of these events in order to fully appreciate the performance. The visual arts can be viewed and appreciated in their entirety, and at one time, and therefore do not require this unique element of time, although one can concentrate on textures, brush strokes, blending of colors, and other characteristics. Music, as an art-form, might also be analogous in live performance to sculpture. Both forms express themselves as existing in space; both arts are limited by the space in which they exist; and both are perceived by their respective audiences differently depending upon the physical location and position of

those audiences. Music utilizes space by means of the actual, physical location of its sound source, that is, the location of the various instruments and groups of instruments within an ensemble (Zinn & Hogenson, 1987). Music then, is a kinetic art form as opposed to the visual arts that are predominantly static in nature. As sound waves travel, the element of time should be considered as a major factor in studying music. Music is not like a piece of specimen that can be observed, frozen in time, but an active, and moving invisible object. To capture that moment, listening is a very important skill to develop in studying music.

The active listening approach

Today's students do multi-tasking in a very casual manner. An example is doing several tasks on a single computer. A common scenario of this is: students doing their homework on-line while playing video games, tagging photos, downloading videos, reading e-mails, chatting on-line, and listening to music usually all at the same time. This "multi-tasking" is now possible because of the availability of inexpensive but very powerful processors found in personal computers on the market today. This explains why for them, listening to music merely becomes a passive activity. The "active-listening" approach basically addresses the issue of listening as a past time event or a passive activity. Most students listen to music on a daily basis in their mobile phones and other portable media player. But basically, they are listening to music passively, and not actively. The active-listening approach would change the way they listen to music, by repeatedly listening and focusing on a specific element or concept in music. That listening to music is not for entertainment only, but more importantly, for study and critical analysis of music concepts. Thus, it is very important to develop the skill for active-listening to achieve this goal. Technology plays a crucial role in this method. Simon Frith (1996) said that technology not just affected when, where and how people listen to music, but also what they hear. And because of

technology, people can hear music in a much clearer detail in sound quality, cue the sounds accurately, listen to them repeatedly, and break them up into parts for analysis (Frith, 1996). Modern audio technology now allows people to do these things, and is therefore considered as one of the most important tool and crucial method in active-listening.

It is unthinkable for a music class to be without any form of a listening session. The researcher uses what Stuart and White (1999) would call the "active-listening" approach. David Stuart and Gary White defines the "active-listening approach" as "a method for repeatedly focusing the students' attention on specific elements of the works being listened to." They adds that "emphasis on the elements of music has proven highly successful in developing musicianship skills in music education methods such as the Orff Schulwerk." They also stress that, "The elements approach is an effective way to organize a course in active listening because each of the elements in turn becomes the focus for listening. Students learn to listen to these elements in a wide variety of musical styles." In fact, they say that "reading about the elements of music will increase your intellectual understanding, but unless you take the additional step of active-listening, you won't improve your musical perception" (Stuart & White, 1999).

Similar to this was the study by Patricia Shehan Campbell (2005) which she calls "Deep Listening", wherein, listening can be divided into three phases. "The first of the three phases, *Attentive Listening (Att-L)*, is a teacher-directed approach to listening that focuses on musical structures. Att-L uses specified points of focus, often provided on diagrams that the teacher selects or creates to draw students' attention to specific musical elements and events. In *Engaged Listening (N-Gage)*, the second phase, listeners actively participate to some extent in music making (such as singing a melody, patting a rhythm, playing a percussion part, or moving eurhythmically or in an actual dance pattern to recorded or live music).

N-Gage is related to participatory listening and the belief that listening becomes more thorough as listeners follow along in the music and help contribute to it. Enactive Listening (N-Act), listening with the eventual aim of performing a musical work, is the third phase in a pedagogy of listening. N-Act requires intense listening to every musical nuance of a recorded selection, whether or not the music is also preserved in notated form, for the purpose of re-creating the music in performance in as stylistically accurate a way as possible. Alone or in combination, these phases of a listening pedagogy are musically enriching to students of all ages and stages" (Campbell, 2005).

According to Gualtiero Volpe and Antonio Camurri (2011), listening to music then was very different, and that is, either play an instrument or listen to musicians perform live. "Music listening was a clear example of interactive, embodied, and social activity" (Volpe and Camurri, 2011). But nowadays, because of technology's capability to reproduce music mechanically through recordings, music listening becomes a passive activity. With these in mind, Volpe and Camurri came up with a study that introduces a model for active listening to sound and music content, and a system for "embodied social active listening to sound and music content". The model is based on the simultaneous navigation/exploration of multiple maps, starting from a low-level physical map, up to a high-level emotional, affective map. The result shows that an active listening paradigm deeply changes the way music is experienced, and that the concept of active listening will characterize future devices and paradigms for music experience, that "will allow active listening to music at home or in other personal environments" (Volpe and Camurri, 2011).

Live music as an active classroom experience

David Stuart and Gary White (1999) used the "active-listening approach" in instruction. "It is a repetitive method of listening to a music recording, which focuses on a specific

concept" (Stuart & White, 1999). It would also sharpen the students' listening skill, increase their awareness, and enhance their attention span. This approach can be further expanded in the classroom. Aside from using recorded audio or video performances, a live performance can be included as part of the active-listening process. It would give the students interactivity, and critical listening experience as the subtle nuances from the acoustic instruments, bounce off the walls of the room, an aesthetic experience that is lost in a recorded piece of music, coming out through a pair of speakers. John Blacking (1976) once said that, music is concerned with human feelings and experiences in society. "Many, if not all, of music's essential processes can be found in the constitution of the human body and in patterns of interaction of human bodies in society" (Blacking, 1976). In fact, Edward Said (1991) stated in one of his lectures, "...the study of music can be more, and not less, interesting if we situate music as taking place, so to speak, in a social and cultural setting" (Said, 1991). The most important thing is, to always use a listening example as a guide, preferably played "live" as much as possible, and with students' participation through playing music. This is in relation to what John Blacking (1976) said; "the value of music is, I believe, to be found in terms of the human experiences involved in its creation" (Blacking, 1976). Such is the importance of a live performance in a musical classroom setting. It gives students something to think about the music, and at the same time, something to feel, like the emotions associated with the music itself.

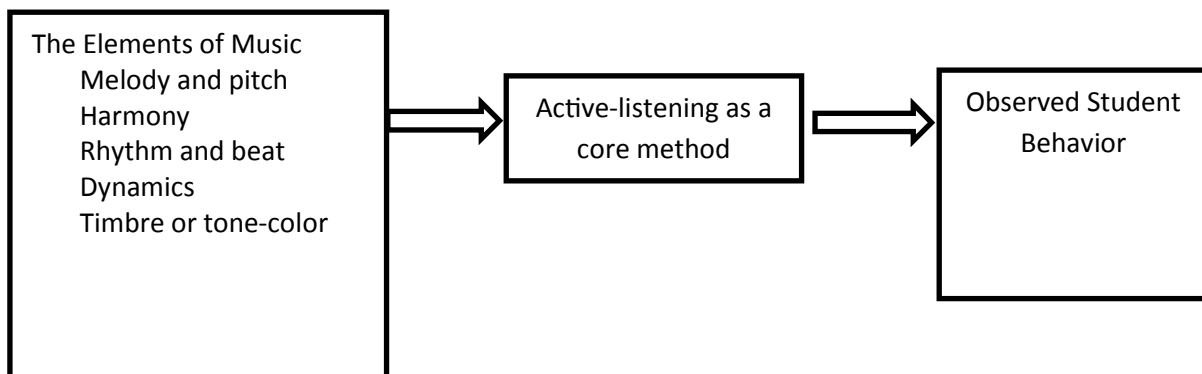
Also, the live performance establishes the connection between the performer and the listener, which, the researcher believes, is very important.

In the active-listening approach, students are also encouraged to play live in the classroom. This is learning through direct experience which according to Brenda Laurel (1993), becomes more effective and enjoyable than learning through "information communicated as facts", as one would in a typical lecture-type of environment (Laurel, 1993).

C. Victor Fung and Joyce Eastlund Gromko (2001) used the "active-listening" approach in a more and engaging physical activity. Their study allows the students to create spontaneous movements while listening to unfamiliar Korean music. The results showed that the approach enhanced the students' perception of rhythm and phrasing, as reflected in the quality of their invented notations (Fung and Gromko, 2001).

Conceptual Framework

Music should be heard and experienced, and listening materials are crucial for the study and critical analysis of music concepts. The active-listening approach, when used as a core method, would probably change the way students learn music. By focusing on specific musical elements and concepts through active-listening, this process would help the students learn and gain a better understanding of the music subject.



The action research done by the teacher-researcher looked into the uses of active listening as a core method in teaching the elements of music. It also took note of the changes in the students' behaviour that were observed when active-listening was used as a core method in teaching the music elements.

Methodology

Subjects, data collection procedure and research instruments

The researcher conducted this action research in a laboratory school of a state university, during the school year 2010-2011. This involved the music classes of Grades 7 (109 students), 8 (94 students), and 9 (88 students), with themes on Philippine Music, Asian and African Music, and Western Music respectively. The teacher-researcher taught the music classes during the first quarter following the eclecticism of the more conventional approaches- lecture based lessons, (mostly written on manila paper, and a few pictures as visual aids), with no listening examples. During the second quarter sessions, active-listening was used, so the lessons were supplemented with audio recordings. This was followed by video clips (supplemented by a Microsoft Power-Point presentation), and finally, live performances.

The uses of active-listening in teaching the elements of music were gathered from observations done by the teacher-researcher during the conduct of the study. Observation sheets and student evaluation sheets were used to collect these data. In addition, an interview schedule was also prepared to get pertinent information from randomly selected students who were participants of this research. These same instruments were also utilized to acquire data regarding changes in the students' behavior when active-listening was used as a core method.

Validated classroom observation forms were used (e.g. Maria Landy) in constructing the Likert survey questionnaire. Modifications and revisions were done to include specific

characteristics of active-music listening. As a follow-up instrument, the researcher made questionnaires and interview tools. These three instruments were pilot-tested using one Grade 9 class of twenty five students (although all the three levels of Grades 7-9 were subjected to the study), because the Grade 9 students were able to experience more "minimal approach" to active-listening, thus making them more adept in comparing the two methods used. Minimal revisions and changes were done after the pilot-testing.

Teaching the elements of music

One of the most effective ways of analysing music is through its basic component: the elements of music. The students at this time should be very familiar with the elements since they were taken up during their elementary years. This is basically an amalgamation of the music theories and concepts that they have learned during their elementary years and the new concepts that they will learn in high school. Learning music then becomes an incremental process.

Here is an example of focusing on a specific musical element: **pitch** and **melody**. The New Grove Dictionary of Music and Musicians defines **pitch** as "the particular quality of a sound (e.g. an individual note) that fixes its position in the scale. Pitch is determined by what the ear judges to be the most fundamental wave-frequency of the sound" (Sadie, 2001, 2002). While **melody** is defined as "pitched sounds arranged in musical time in accordance with given cultural conventions and constraints, represents a universal human phenomenon, traceable to prehistoric times" (Sadie, 2001, 2002). In teaching a new song for the first time for instance, that the students should listen and pay close attention to the pitch and melody. The whole music must be played first, either by live playing or through a recording. The students must be instructed to always listen to the melody. They are to be discouraged to sing along the first time the music is played so as not to miss a note, sing a wrong note or worse, sing out of pitch. If that

happens, it would be very difficult to correct them later on, as it will now become a bad habit. Listening is crucial in learning a piece of music, as one would in learning a language, especially the mother tongue. In fact, this is the primary skill used in the "Suzuki Method", as developed by music pedagogue, Sinichi Suzuki (1973). This method stresses the importance of listening, in which according to him, the world's best educational method is found in the method of teaching the mother tongue, and learning music should have a similar method. He believes that every child has the talent and ability to learn music, and with that, he formulated two principles. First, the child must be helped to develop an ear for music. Second, from the very beginning, every step must by all means be thoroughly mastered. Suzuki emphasizes that cultural sensitivity is not inherited, it is learned. "An ear for music is something which can be acquired by listening, and the sooner this is begun, the more effective it will be. An ear for music is not innate, it is a human aptitude which can only be developed by listening" (Suzuki, 1973).

Another thing that can be helpful in teaching melody and pitch is, as much as possible, the music is played together with the music score which is flashed on the board. This is similar to the studies conducted by Joyce Eastlund Gromko and Christine Russel (2002) which stresses that the effectiveness of children's ability and aural perception in reading a listening map supports the idea that, "symbols must follow experiences with sound and that music reading must be developmentally appropriate to be effective" (Gromko & Russel, 2002). The whole piece may then be repeated twice, before the students can hum along. Finally, they are to sing the whole song together with the text. This is no different from what Alan P. Merriam (1964) would describe as "learning music through imitation". Again, repetition is the key element, which is why the students would have to get used to this kind of method.

The next musical element, **harmony**, deals with the vertical aspect of the music. Harmony is defined as "the combining of notes simultaneously, to produce chords, and successively, to produce chord progressions" (Sadie, 2001, 2002). One of the common practices is to present a choral score and have the students sing it. Choral music, especially the hymn, is a perfect material to use in teaching harmony. Harmony is another musical element that involves a lot of listening. One does not focus on the melody alone, but on the collective sound of the ensemble. A typical choral score has several staves, where every voicing (soprano, alto, tenor, bass) is mapped-out to its own staff. This is a perfect visual representation for the students, as the music is dissected to its own individual voicing. Each student can be assigned to a specific voice range (i.e. soprano, alto, tenor, bass). The students learn their part through active-listening, in which the individual notes are played by the teacher-researcher.

Rhythm is also a challenging element to teach. **Rhythm** is defined as "patterns of duration; or duration of single notes, then proceeds to the organization of successive durations into coherent groups, the emergence of metre and metric listening, and so forth" (Sadie, 2001, 2002). While a **beat**, is defined as, "the basic pulse underlying mensural music, that is, the temporal unit of a composition" (Sadie, 2001, 2002). Students usually equate rhythm with beat. Although this is true, rhythm does not necessarily need to have a beat. Rhythm is internal while a beat is external in nature. One can feel the rhythm, even without the aid of a beat, like a classical sonata, or a baroque concerto, as it has a regular rhythm.

One of the best listening examples to teach the concept of rhythm is the music from the 16th Century Baroque Period, which has a regular rhythm. Music teachers should be encouraged to know the time signature of the piece beforehand, so that they can conduct the piece while the class listens to the musical example. It is very important for

the students to feel the rhythm so as to have a better understanding of their musical experience. Now as the students sing, the music teacher's hands must conduct in a regular, almost "metrical" fashion, to illustrate the rhythmic patterns correctly. Any student who sings before or after the cues is considered singing "out-of-rhythm". Rhythm is also related to tempo, which is "time" of a musical composition, but more commonly used to describe musical speed or pacing (Sadie, 2001, 2002). Tempo markings are usually indicated at the beginning of the music score written in Italian (i.e. *Allegro*). The tempo at the start gives the speed and over-all pacing of the music, unless indicated otherwise. At this point, students are also encouraged to move with the music, such as swaying to the rhythm, tapping their feet, etc. Incidentally, studies conducted by C. Victor Fung and Joyce Eastlund Gromko (2001) have a similar vein in the natural rhythmic patterns of the body. The result of their study shows that "the natural locomotor rhythms of the body may be the source of children's perception of the movement, nuance and patterns in music" (Fung & Gromko, 2001).

The beat is what human beings hear, as with respect to its rhythm. There is a wide variety of music materials to choose from, in exposing the students to the different kinds of beats. It could be the beat of the drum set in a rock band, the beat of the gongs in a Javanese gamelan, the beats from a drum machine in a dance club, or the beat of the hands clapping in a gospel choir. The beat is dependent on the rhythmic pattern of a specific piece of music, whether it may be written, oral or improvisatory. The beat is also dependent on the meter of the music, whether it may be regular, irregular or odd-meter pieces. Modern pop music may be used for the regular beats and experimental music for the irregular beats, simply to compare and contrast the two concepts. Beats can also be heard with respect to the tempo of the music, or how fast or slow the music is. A faster beat means a faster tempo marking (i.e., *Presto*) and a slower beat means a slower tempo marking (i.e., *Adagio*) and a slower beat

means a slower tempo marking (i.e., *Adagio*). The music of a military marching band may be used as an example to illustrate fast beats and the music of a funeral march to illustrate slow beats. Beats can also have their own dynamics, or softness and loudness of sound. Music from the drum solos of jazz drummers are good examples because they pay close attention to the dynamics with respect to playing the drums.

Dynamics is another element of music that also affects the other elements, as it addresses the softness and loudness of sound or volume. Dynamics is defined as "the intensity of volume with which notes and sounds are expressed" (Sadie, 2001, 2002). This is one element that can be seen on printed music scores, through symbols and its Italian terms such as *crescendo*, or gradually getting loud, *diminuendo*, or gradually getting soft, *pianissimo* (pp) or very soft, *forte* (f) or loud, etc. To experience fully the dynamics, it is essential to apply the active-listening approach. Music materials composed during the 19th Century Romantic Period are suitable materials, as composers in that era tried to experiment on the whole dynamic range of the individual instruments, as well as the whole orchestra. Again, repeated playback of the recording or live playing must be done, in order for the students to fully experience and understand the concept better. Another material that may be used are videos of performances, recitals, and concerts. With video, the students not only hear, but also see the body movement of the performers as they interpret the dynamics of the musical piece. Big movements, like swaying of the body and large arm gestures, usually speak of very loud musical passages, while small and restraint motion means soft passages. Facial expressions from some performers are also reflective of the dynamics of the music.

For crucial dynamic changes, a live performance in the classroom is an ideal choice. Excerpts from musical pieces may be played, either from an acoustic piano or guitar. Acoustic instruments can bring out even the

subtle nuances of a musical tone more than its electronic counterparts. Songs that have a wider range of dynamics may also be sung. In one occasion, the teacher-researcher invited a cellist, just to have a better presentation of the concept of dynamics, because of the subtle nuances a bowed stringed instrument (such as a cello), can produce. Students must also be encouraged to experience the music live through hands-on playing, just like in a music master-class, which made learning more inter-active. The different treatment of dynamics also depends on the specific musical era or period. In studying different musical characteristics of different musical periods, the dynamic treatment employed during a specific era must be considered. For example, the constant dynamic treatment during the Renaissance Period is very different from the drastic dynamic changes employed during the Romantic Period.

Finally, **timbre or tone color** is defined as "a term describing the tonal quality of a sound; or the frequency spectrum of a sound" (Sadie, 2001, 2002). One of the most effective ways of **teaching timbre or tone-color** is through the use of a mixture of the listening and the inter-disciplinary approach, like the visual arts for instance. Aside from playing the musical example to the class, it is most effective to run it in parallel with its related arts and to present the relationship with the other art forms to reinforce certain musical concepts. The close interaction of the Impressionist writers, painters and composers during the early part of the Twentieth Century brought about the close resemblances of the outcome of their respective works. This relationship inspired the teacher-researcher to apply the inter-disciplinary approach in teaching the concept of timbre or tone-color. In teaching the characteristics of 17th Century Baroque music for example, the characteristics of Baroque visual arts like sculpture, painting, and architecture must also be presented, to show their parallelism. The students must be able to distinguish the similarities of the two art forms in terms of movement, curvilinear motifs, elaborate ornamentations and unity

of mood. To further emphasize on this, the students may be asked to compare and contrast the music of 17th Century Baroque Period with the music of 19th Century Romantic Period. If the two eras are to be compared side by side, the drastic change in timbre or tone-color is noticeable. Another method is to let the students distinguish a familiar piece on the piano, but played and re-interpreted both in the Baroque Period style and Romantic Period style. Again, the differences in timbre or tone-color is noticeable. As a closure the characteristics of the music are recalled and stressed and compared with the characteristics of their counterpart in the visual arts. Even though there are parallelisms between music and the other art disciplines, music has also its own unique properties and characteristics, which makes it very different from the other arts.

It is also very important to consider the background of the students, and choose the appropriate music listening material carefully, in order to maximize music learning. According to Carlos R. Abril and Patricia J. Flowers (2007), "listeners approach music from their unique cultural purview and make judgments about it based on both musical and extramusical elements. Understanding the ways musical and the sociocultural dimensions affect listeners can help music educators make curricular decisions that are meaningful and responsive to their learners" (Abril & Flowers, 2007). They emphasize that it is crucial for music teachers to know their students' musical tastes, identities, and thoughts (Abril & Flowers, 2007). These are some of the challenges for the music educator, and that which he/she must prepare, for the music learning to be fun and effective.

Results

Observations done by the researcher in his music classes were the initial source of data in getting the different results of applying the active-listening method (Table 1). Results of the student evaluation are found in Table 2. The responses gathered from students during interviews were presented in random

order in Table 3. Finally, the two methods used (before active listening and active-listening as core method) were presented in parallel format. It showed a side-by-side comparison of musical instruction/activities/ learning experiences, student responses and evaluation, and teacher observations as indicated in Table 4.

Observed students' behaviour

During the first few months, the researcher utilized a very minimal approach to listening, which employed the active-listening approach as an auxiliary method. Lectures in the music class consisted mostly of lengthy discussions in music concepts, which were usually accompanied by musical jargons and

terms. Students were brought into an abstract world of music consisting of an interpolation of musical words, terms, concepts, and information that were alien to them. As a result, the students were oftentimes confused and clueless as to what was really transpiring in the musical sense. Hence, they would either be inattentive or passive during class discussions (Table 1). These were recorded in the observation sheets used by the researcher. Student evaluation sheets and interviews with students collaborated these observations.

It was only after the researcher used the active-listening approach as a core method, and presented audio listening examples, that the students were able to get a firmer grasp of the musical concepts and ideas (Table 1).

Table 1

Summary of Class Observation

Music instruction/activities	Observations
No listening examples were used	The students were mostly passive, inattentive, and talkative during class discussions. Some had a hard time understanding the lesson, and frequently asked for further explanation of the concepts discussed.
Audio recordings were utilized as examples	Some students became more attentive in listening, while others were still very passive.
Videos of music performance were shown	Most of the students became very attentive, and were active in class discussions.
Audio and video recordings were both used in class instruction	The students were more attentive and participative in the lesson if videos were used as examples, compared with audio only.
Repetition of the melodic pitch of the music material in teaching the element called "melody"	The students understood the element called "melody" better, after the listening example was repeated several times, as they learn the song faster.
Treating the class as a choir/ dividing them into several voices (soprano, alto, tenor, and bass) in teaching the element called "harmony"	The students were more participative in learning while singing in class. According to them, they understood more the element of "harmony" after singing as a choir.
Moving with the music (i.e. conducting, swaying, etc.) in teaching the element called "rhythm"	The students enjoyed conducting with the music. They understood the element of "rhythm" better because they were able to feel the music through body rhythm.
Videos of musicians playing drums and percussion to differentiate the element of "rhythm" and the concept of the "beat"	At first, students tend to inter-change and mix "rhythm" and "beat", but after the video showing, and the previous activity on conducting, the students can now identify the difference between the two.
Actual live playing, to demonstrate the element called "dynamics"	The students were more attentive in listening if someone is playing live music. They were also more sensitive in hearing the "dynamics" of the music during live playing than recorded music.
Using visual arts (i.e. paintings, sculptures) in reinforcing the lesson in the element called "timbre" or "tone-color"	The students were able to enumerate the characteristics of the visual arts, with the music, and "timbre" as element. They were also able to compare the similarities between the two art-forms.

As the class sessions progressed, the researcher added video to the instructional materials. Students' attention improved, as they listened and participated more during class discussions. Students who were once very passive began to listen intently to the musical examples (Table 1). Finally, the researcher included live playing either by playing the musical examples himself, asked for student volunteers, or invited some musician friends to play for the class. This proved to be an added attraction to them as they were awe-inspired by the virtuosity of the players, and had the joy of watching their classmates play a musical instrument in class.

The approach was well received by the students. The students were no longer passive during class discussions as they had a clearer view of the music concepts, because of the different listening examples and methods presented to them (Table 1). This reinforced their learning and greatly improved their understanding and appreciation of the subject, which later on manifested in their actual performances during the Music Culminating Program, which can be considered as an application of "Enactive Listening" by Campbell (2005).

Uses of active-listening in teaching the elements of music

This study shows that active-listening enhances students' understanding on the elements of music, which reinforces the studies made by Stuart and White (1999). This is specifically true in teaching the melody and pitch of a song or music (Table 2). By repetitive listening, the students became more familiar with the music and its underlying concepts. Furthermore, by showing the music score, it not only gave the students aural feedback, but visual feedback as well. They saw the immediate relationship of the melody being heard, and the melodic contour in relation to the texts that they saw on the music score. Since not all of them are music-readers, this method gave them an easier way of learning and "reading" the music through listening, which was

similar to the studies conducted by Gromko and Russel (2002). The use of active listening also gave them time to listen while humming the tune, thus doing it in a more balanced perspective. Consequently, this helped develop their "inner-hearing", which is very crucial in singing the correct pitch. Furthermore, this contributed to their learning of the song gradually, as the text usually "gets in the way" in the learning process. The students then had an easier time singing the actual song with the text because they are now very familiar with the melody.

This study shows that treating the class as a choir is an effective way to teach the concept of harmony (Table 2). It gave the students immediate feedback as to what notes are being harmonized. As the class progressed along to each section of the vocal score, every student heard what each vocal line is doing. It also helped them develop their "inner hearing", as well as giving them instant feedback in teaching the concept of harmony. And when the students were ready to "harmonize" and sing together, they not only learned the individual parts, but also the concept behind the element harmony" (Table 2). The challenging part was for them to be able to maintain their individual lines and pitches so they would not drift apart from the rest of the voicing. That is where the "inner hearing" would be helpful, in which again, listening plays a crucial role. This method is similar to the concept of "Engaged Listening" by Campbell (2005). This exercise also helped the students acquire a better understanding of the history of choral music.

Table 2

Summary of Student Evaluation

QUESTIONS	5 SA	4 A	3 N	2 D	1 SD	Mode
1. Music class sessions based primarily on lectures without any listening examples made me confused and clueless about the subject matter.	0	12	5	2	6	4
2. Without the aid of any listening examples, I was passive and inattentive during music class discussions because I don't understand the musical terms and jargons.	1	11	3	4	6	4
3. I became more attentive and participative after hearing some musical examples.	12	9	2	2	0	5
4. I was able to get a firmer grasp of the musical concepts and ideas after hearing some listening examples.	14	9	1	0	1	5
5. Videos of music performances got my attention more than audio recordings.	15	7	2	0	1	5
6. Listening to live music is better than recorded (audio/video) music.	12	7	5	0	1	5
7. Active-listening to the musical examples enhanced my listening skills.	12	6	7	0	0	5
8. Repetitive listening helped me understand the element called "melody" and "pitch" and made me learn the song as well.	12	8	3	2	0	5
9. Singing with my classmates as a choir helped me develop my "inner hearing" and made me learn the concept of "harmony".	9	11	3	1	1	4
10. Conducting and moving with the music helped me experience "rhythm".	11	8	5	1	0	5
11. Listening and watching musicians play percussion and drums helped me differentiate "rhythm" from "beat".	9	8	6	2	0	5
12. Active-listening of live music made my hearing more sensitive to the nuances and the different dynamic levels played, as compared with recorded music.	6	13	6	0	0	4
13. Comparisons of the characteristics of music with those of its related arts like painting or sculpture helped me understand better the music element called "timbre" or "tone-color".	3	13	8	0	1	4
14. Active-listening helped me learn the close relationship between music and the other arts and disciplines.	5	8	12	0	0	3
15. I developed a sense of appreciation to music after being exposed to the different musical examples through recorded audio/video and live playing.	10	15	0	0	0	4
TOTAL	131	145	68	14	17	4.4
%	34.93%	38.67%	18.13%	3.73%	4.53%	Agree

Legend: 5- SA (Strongly Agree) 4- A (Agree) 3- N (Neutral) 2- D (Disagree) 1-SD (Strongly Disagree)

In teaching the concept of rhythm, active-listening of carefully selected musical material and conducting it, helped the students feel, identify, and move to the rhythm of the music, even without hearing an actual sound of the beat (Table 3). This method can be attributed to the studies on effects of active versus passive listening conducted by Fung and Gromko (2001). Likewise, listening to the beat of certain pieces of music (i.e. African drumming) helped the students create and imitate the different kinds of beats. This way, the

students can experience rhythm and differentiate it with the concept of a beat (Table 3).

In teaching dynamics, using a variety of musical styles for active-listening made the students' hearing sensitive to the nuances and to the different dynamic levels, and when some of them were asked to play an instrument, live. The good thing about this was that, the students felt the music more and understood the concepts better, when they themselves did it (Table 3).

Table 3

Sample Results of the Interview (continued from previous page)

Interview questions	Answers
How would you describe the first music class sessions, wherein there were more lectures and no listening examples provided?	R1: "boring" and "draggy". R6: "It was hard to imagine and visualize what the music was." R15: "It was hard for me to understand, because I don't like memorizing words. I like recognizing music."
Did the use of listening examples during music class help you understand the musical concepts and elements better? How?	R8: "Yes it did. By listening to those examples, I was able to familiarize myself with the elements just like pitch, melody and rhythm." R12: "Yes, because I not only learn what these concepts are, I hear and understand how they are applied."
Between music audio recordings and music video recordings, which of the two music materials made you listen more actively? Why?	R25: "Music video recordings. Mas na-a-amaze ako pag nakikita ko yung tumutugtog". (Music video recordings. I get more amazed when I see the performer play). R18: "Music video. I appreciate it more. I tend to fall asleep when audio recordings are used."
How would you compare listening to music using videos with that of seeing a live performance in class?	R11: "Live performances have more feelings." R6: Live performance is better because we can interact with the performers."
Which method made you listen more actively: listening through videos or listening through live playing? Why do you say so?	R5: "Listening through live playing. Mas na-a-astigan ako kapag live. Tsaka mas na-o-observe ko kung paano nya ginagawa." (Listening through live playing. It is more awesome for me if it is live. And I can observe more how it was done). R19: "Live playing. You stop wondering if it's edited and start believing because you can see it."
Did repetitive listening of a piece of music enhance your listening skill? Why?	R4: "Yes. It did help because the mind recognizes the music. Later, you will recognize it when you listen to it again." R10: "Yes, it tends to become my "lss" (last song syndrome) so it makes me remember." R6: "Yes, because repeating the music makes me understand it more."
Did repetitive listening of the musical line while reading the musical score help you understand the music element called "melody" and "pitch"? Why?	R8: "Yes, because aside from merely listening, you can also visualize the elements by reading the musical score." R12: "Yes, because I can see the notes as well as hear them at the same time."
Did listening and singing as a choir in class help you in understanding the concept of "harmony"? How?	R6: "Yes, because I really did not fully understand the concept of harmony until I applied it in my life." R3: "Yes, I saw how these harmonies were done." R12: "Yes, by being able to see and hear how the different voices blend."
Which is more effective to you in learning the music element called "dynamics": recorded music (audio/video) or live playing? Why?	R19: "Live. You get to differentiate dynamics better." R2: "Live playing. You could see and feel it with the player's actions." R8: "Live playing, because aside from being able to listen to it, you acquire a first hand experience in playing."

Table 3

Sample Results of the Interview (continued from previous page)

Interview questions	Answers
Did conducting while listening to a particular piece of music help you understand the music element called "rhythm"? Why?	R21: "Yes, mas ma-fi-feel mo yung music." (Yes, you can feel the music more). R23: "Yes, because of the hand movements, that makes you feel more." R4: "Yes, because you can just feel the rhythm as though you are dancing."
Did moving, dancing or clapping to the music (i.e. African music) help you understand the concept of the "beat"? Why?	R1: "Yes, it was much easier learning music if one coordinates it with body language." R20: "Yes, because my claps followed the beat of the music." R3: "Yes, it was a very interesting way to learn." R12: "Yes, because I am able to feel and apply it more directly." R8: "Yes, it is, because our other senses responded to the sound as well."
How did listening to music and comparing it to a particular visual, literary or performing art, affect your understanding of the musical element called "timbre" or "tone-color"?	R23: "You can relate the sound to the actual color of the artworks." R13: "Nakita ang pagka-parallel nung mga arts." (The parallelism of the different arts clearly manifested)
Did this method of comparing music with the other arts help you see and hear the relationship between the two arts, with respect to the element called timbre or tone-color? Why?	R24: "Yes, because for every timbre, there's an appropriate mood." R12: "Yes, because I was able to see the correlation and the parallelism of the two."
Did demonstrating a piece of music in different musical styles and era, help you spot the differences of "timbre" or "tone-color"? How?	R7: "Yes, kasi iba't iba sila ng style." (Yes, because their style varies). R8: "Yes, since a variety of instruments and musical styles were more prominent in a particular era, the differences becomes more evident."
Did the musical materials used in the music class such as recordings, videos and live playing enhance your listening skills? Why?	R23: "Yes, because it helped me be more attentive and critical about what I'm hearing." R8: "Yes, it is always okay to try out different mediums when listening to music. It really helped us to become critical listeners."
Did the listening materials reinforce your understanding of musical concepts and its relationship with the other disciplines? How?	R18: "Yes, listening materials served as a concrete example, and it made musical concepts clearer." R23: "Yes, because I experience the music and am able to apply the technical terms to the actual example."
Did you pay more attention to the lesson if there were musical recordings, videos or live playing presented? Why?	R8: "Yes, because teaching music by only giving lectures would not be able to reach the music learning objectives." R5: "Yes, the discussion gets more interesting." R19: "Yes, you get to have a concrete idea of the lesson."
Did the listening examples (recorded or live) presented to you during music classes greatly improve your understanding and appreciation of the subject matter? Why?	R7: "Syempre, mas na-e-explore mo yung mundo ng music." (Of course, you get to explore more the world of music). R12: "Yes, because I was able to see the music pieces in application." R23: "Yes, because the more I hear, the more I am able to identify the differences."
Among the following, which music materials do you prefer: audio recordings, video recordings, or live playing/performance? Why?	R14: "All of it. I don't know why." R3: "Video recordings. Legends and professionals in music are seen. We see how they become great in music." R8: "Live performances. It is because, aside from only listening, you get to have a first hand experience in playing music." R23: "Live performance, because it is more attention-catching and I can feel and understand more with it."
Which would you prefer, more lectures or more listening examples? Why?	R1: "More listening examples. Well, this is music class, might as well get to hear the applications and how I can apply the theories in musical activities." R12: "More listening examples, given that they are explained and discussed afterwards, because it helps to better understand the lessons." R8: "Having more listening examples. Music should be about music."

Legend: R= respondent

Finally, as presented in the 1990 National Curriculum Council (NCC) report, the interdisciplinary approach is also an effective way of music instruction. Combining active-listening with the inter-disciplinary arts such as paintings, helped the students see and hear the close relationship between the two art-forms, thus supplementing the teaching of the concept of timbre or tone-color

(Table 4). Also, comparing a couple of music of different eras, and playing a piece of music in two different musical styles and era helped the students spot the differences of timbre or tone-color between the two musical styles, playing the same music. This method also improved the students' sonic perspectives and sensitivity to various musical styles (Table 4).

Table 4

Parallel Comparison Between the Two Methods Used

Before Active-Listening			Active-Listening as Core Method		
Musical Instruction/ Activities/ Learning Experiences	Student responses and evaluation	Teacher Observations	Musical Instruction/ Activities introduced	Student responses and evaluation	Teacher Observations
Describing melody and pitch by definition and sample music score	Confused and clueless in reading music scores	Passive students	Audio recordings	Better understanding of the concept "melody"	Some students became more attentive while listening
			Videos	The concepts were appreciated and understood more	Everyone paid attention
			Live playing	Questions regarding the concept was clarified by asking the performer	The class was very dynamic and participative
Describing "rhythm" by its definition and drawing time signatures and rhythmic notation	Confusing especially to those with no background in music lessons	Many students could not follow the notations	Use of audio recordings while letting the students "conduct" the rhythm using hand gestures while listening	Hand gestures helped them understand the element of "rhythm" better	More students were able to participate in conducting the correct "rhythm" through hand gestures.
			Use of videos	Paid attention to the gestures of the conductor in the video	Students got more interested as they were exposed to different rhythmic values
			There was live singing of two different time signatures and rhythm of the same song, while students conduct the time signature	The "element" of rhythm was clearly explained and demonstrated	Students were no longer confused

Table 4

Parallel Comparison Between the Two Methods Used continued from previous page)

Before Active-Listening			Active-Listening as Core Method		
The concept of the "beat" was defined and differentiated w/ "rhythm"	There was confusion between the two	Some students had a hard time distinguishing beat with rhythm	Students clap to the beat of an audio recording of African music Videos of African drumming were shown to enhance learning Class activity: live beat playing using body sounds/found objects	No more confusion between "rhythm" and "beat" Impressed by the complexities of African drumming Enjoyed making beats	Students distinguished the difference between "rhythm" and "beat" Students paid full attention to the videos The class was lively and everyone Participated
The element "dynamics" was defined	Understood the meaning but clueless on how it can be achieved through performance	Students wonder how the nuances of the "dynamics" can be achieved by the performers	Audio recordings of 19th century Romantic music were played Video of concert performances Live playing	The knowledge on "dynamics" were reinforced Better than audio recording because the video shows the performer's gestures and techniques in executing "dynamics" The best so far, because it involves interaction with the performer	Students were able to understand the element better Students preferred videos over audio recordings Students became more interested and asked a lot of questions from the performer

Table 4

Parallel Comparison Between the Two Methods Used (continued from page 27)

Before Active-Listening			Active-Listening as Core Method		
The element "harmony" was defined and explained	Had a hard time visualizing the vertical aspect of "harmony" in relation to "melody"	Some students cannot identify the vertical orientation of "harmony"	<p>Audio recording of a choral/hymnal music</p> <p>Visuals/slide presentation of a choral score showing its vertical aspect and marking the melody as its horizontal aspect</p> <p>Class activity: live singing of a choral work</p>	<p>Almost everyone can identify the difference of "melody" with harmony", but needed further clarification with regards to its vertical orientation</p> <p>Everyone was able to understand fully the concept of "harmony"</p> <p>Everyone enjoyed singing while learning</p>	<p>Most of the class can differentiate "melody" with "harmony"</p> <p>The students have finally understood the concept of "harmony" and its difference with "melody"</p> <p>The students actively sang and were participative</p>
Define timbre or tone-color	The concept of timbre was so abstract	The students had a hard time understanding the element "timbre"	<p>Audio recordings of Impressionist music by Debussy</p> <p>Slide presentation of Impressionist paintings with Debussy's music in the background</p> <p>Live playing of Debussy's music on the piano</p>	<p>The concept becomes clearer but needed more examples for clarification</p> <p>Everything becomes clear</p> <p>It grabbed each and everyone's attention</p>	<p>Some students immersed themselves with the music</p> <p>Students started to understand the parallelism between the different art disciplines</p> <p>The class quietly watched and listen to the performance</p>

Conclusion

The art of active-listening is integral and crucial to the learning process in music. The teacher should be creative enough in discerning which type of approach is appropriate for a particular situation, from mixed-media, multi-disciplinary, interdisciplinary, integration (as presented in the 1990 National Curriculum Council or NCC report), to the active-listening approach. The teacher must also use a variety of methods in the active-listening approach such as using the traditional recording, videos, live playing/listening, and many more. Each active-listening method has its own strengths and weaknesses. It is therefore a challenge for the music teacher which ones to employ.

The effectiveness of the lesson, and the success of the students would still depend on the chosen material and delivery by the music teacher, and active-listening should always be the core method during the class session. Active listening in music provided an opportunity for the students to actively listen, watch, move, conduct, and perform different types of musical selections which are essential and integral to the lesson. This in turn, gave the students a better understanding of the different elements and concepts in music. It also helped the students become more focused and attentive in class. They were also very dynamic and participative during class discussions. With these, it is strongly suggested that active-listening should be the core pedagogical tool in music instruction for it reinforces the teaching of the elements of music.

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