

Scuola universitaria professionale della Svizzera italiana
Dipartimento formazione e apprendimento
University of Applied Sciences and Arts
of Southern Switzerland

SUPSI

Psychology of music emotion and teaching effectiveness: a promising combination

Matteo Luigi Piricò, Ph.D
Professor in Music Pedagogy

**VIII ICEI
2022**

INTERNATIONAL CONGRESS
ON EMOTIONAL INTELLIGENCE
FROM 30 AUGUST TO 2 SEPTEMBER 2022
PALAZZO CHIARAMONTE STERI - PALERMO, ITALY



31 August 2022 - University of Palermo, Palazzo Chiaramonte Steri, Sala delle Capriate

Symposium 2.2 - *Arts and Emotion* (Discussant: Davide Antognazza)

SUPSI

Introduction and general aims

2

SUPSI
Dipartimento
formazione
e apprendimento

 **conservatorio**
scuola universitaria di musica

swissuniversities

Double degree in in Music Pedagogy with specialisation in Elementary Music Education and in Teaching Music Education for Secondary level

	2016/2017	2017/2018	2018/2019	2019/2020	2020/2021	2021/2022	TOT.
Admitted students	9 (admitted to the first year) 6 (admitted to the second year)	8	4	5	0	6	38
Graduated students		6	7	7	4	5	31

Duration of degree course: three years

Introduction and general aims (2)

Who are music education pre-service teachers?

- ◆ Professional musicians, graduated from a conservatory
- ◆ Interested in musical culture and performance
- ◆ Focused on teaching rather than learning



- ◆ Little competences in extra-musical or in non-humanistic areas.
- ◆ Concerned with transmitting technical and performance skills
- ◆ Little attention to the educational potential of music

(Piricò & Rigamonti, 2015; Piricò, 2021)

Introduction and general aims (3)

From...

performative tasks, "one size fits all" teaching activities, direct instruction, univocal representations of cultural and musical phenomena...

Through the contribution of Psychology of Music



To...

a greater focus on **emotional** and **motivational** processes, **socio-cultural** perspectives and the relevance of interactions, in order to make music an **educational tool**.



A premise: what is the psychology of music?

- Music psychology (or Psychology of music) is a **multidisciplinary** and **interdisciplinary** way to understand and explain various phenomenons of music.
- The multidisciplinary nature of the field is found in the exploration of different **disciplinary fields**, all **related to music**. (Hodges, 2003).
- The psychology of music is highly relevant to various musical and extra-musical areas; as proof of this, cognitive, emotional and social functioning during sound processing is taken into account by neuroscience.



Areas of music psychology of educational interest

Musical
behaviour

Musical skills

Creativity

Music perception

Performance

Developmental
psychology

Social psychology

Aesthetics

Psychoacoustics

Music, health
and well-being

However...

Although many studies emphasise the role of affects and emotions in music education, music teachers seem to be more interested in technical and performative topics in their lessons (Hallam, 2010)

“Psychological research in music could make a considerable positive contribution to music education at all levels. The main problems:

Teachers often don't know it
Students (Pre-service teachers) often **don't have time** to learn it” (Parncutt, 2006)

The same old problem of available time in the pre-service teacher curriculum

Pre-service teacher training

Teacher updating

Which Topics have the greatest impact on instructional design?

How to deliver these unfamiliar topics for musicians?

Music psychology contents are taught during workshops and music didactic lessons (approx 30 hrs). Various topics are linked to the curricula of theoretical educational science courses.

Data collection

Analysis of lesson plans, observation during lessons, students' self-assessments, group discussions (evolution of focuses and points of view). Data collected through qualitative rubrics based on four criteria (PST = Pre-service teacher)

Criteria/indicators	Levels/descriptors			(presence of) key concepts from the psychology of music - integration between different sources and/or models. - correspondence between theory and teaching actions - argue choices and find alternatives.
	*	**	***	
	Not meeting Expectations	Approaching Expectations	Meeting Expectations	
Attention to emotional processes in learners	In the lesson plans (or in other documents) of the PST, there are no explicit links to the theories taken from the psychology of music. The design is mainly centered on the teacher and on performative aspects. The PST revises some passages of its lessons only if requested by the trainer	Although still partially centered on performative aspects, the lesson plan and/or other design documents are oriented towards some key concepts of the psychology of music. However, the actions of the PST are only partially consistent with these concepts. If appropriately questioned by the trainer, the PST proposes some changes, but without appearing aware of them.	Lesson plans or other design documents refer to various theories of the psychology of music. The didactic actions take into account various socio-emotional aspects to increase the involvement of the students. The PST recognizes some potentialities of music and exploits them according to educational objectives. The PST argues for the choices made and knows how to find alternatives.	
Pay attention to socio-cultural perspectives in the classroom (musical appraisal)				
Awareness of music as an educational tool				
Relevance of interactional and motivational aspects				

Main topics of Psychology of Music

Affect mechanism and Perceptual models



Music as an empowerment tool



Main implications for teaching

- ...
- ...
- ...

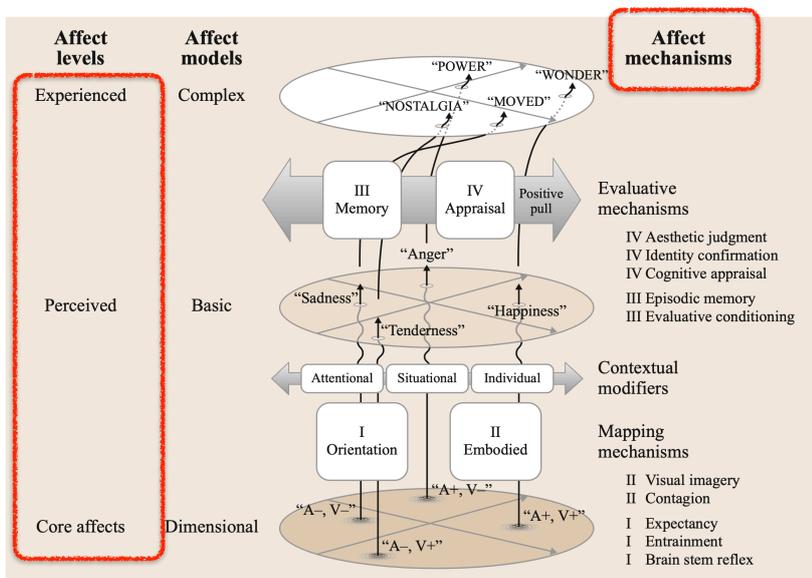
Musical appraisal and appreciation



Group interaction and motivational factors



Affect mechanism and Perceptual models

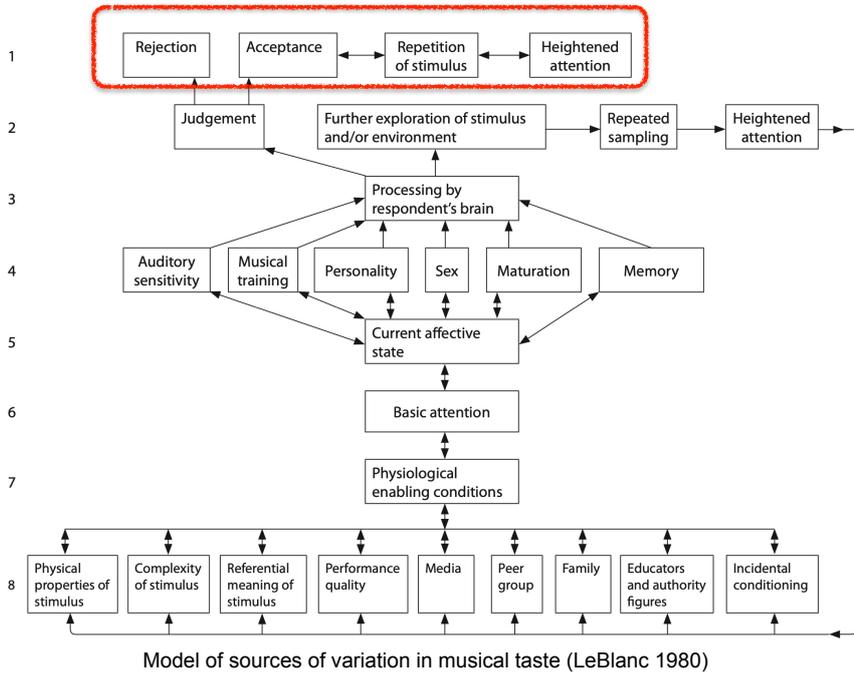


(Eerola, 2018)

Main implications for teaching

- Help the pre-service teacher to structure his or her lessons **more consciously**, by considering the **multi-perspective** perception of musical structures.
- Integrating **cognitive** processes with **emotional** and **motor** processes.
- **Individual differences** in learning and musical perception.

Musical appraisal and appreciation



Main implications for teaching

- Music is not an indubitable and universal 'given'.
- Many aspects of musical appraisal are handled by both **visible** and **controllable** and **latent processes**.
- Cultural and social factors have an enormous impact on **musical appreciation**.

Music as an empowerment tool

why might music experience enhance language abilities?

Ani Patel—**OPERA** hypothesis

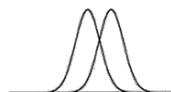
Overlap (biology/signal) between speech and music

Precision required for music processing is greater than for speech

Emotion induces plasticity

Repetition—extensive practice tunes system

Attention—focusing on details of sound

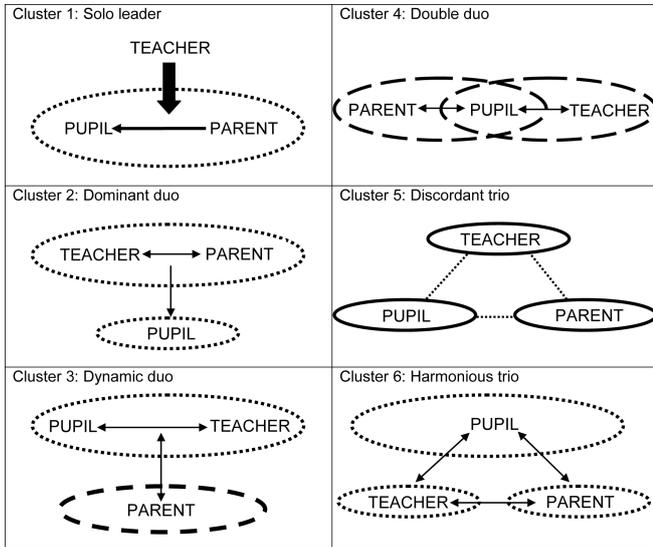


Main implications for teaching

- Music can be a **powerful means** of increasing the cognitive and socio-emotional skills.
- Music can help **increase key processes**, by activating emotions.
- Music can link **very different subject fields**, increasing pupils' interest and still improve well-being, motivation, group bonds.

(Patel, 2011)

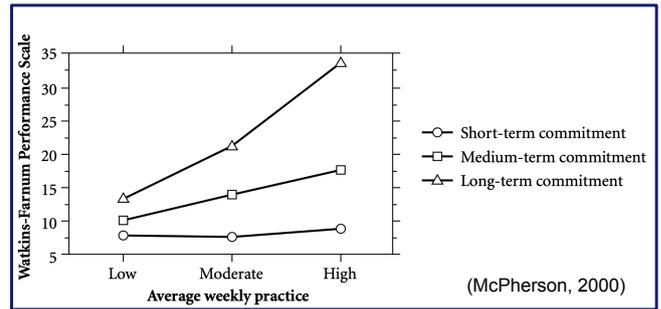
Group interaction and motivational factors



Model of interpersonal interaction among teachers, pupils and parents (Creech, 2009a)

Main implications for teaching

- Socio-emotional dimensions can impact on the **group component** of music making.
- Managing challenges and goals to **increase motivation** to learn.
- Enhance musical **performance** through increased attention to **emotional components**.



(McPherson, 2000)

Results

Before	After (30 weeks approx)
Lack of attention to emotional processes in learners.	Increased attention and improved awareness of emotional processes, with more appropriate educational choices.
Lesson design took little account of the learners' point of view.	Lesson planning takes more account of the cultural and social representations of the learners.
Lesson design underestimates (or ignores) the mechanisms of understanding and processing music.	Topics and their sequence in lesson plan are most frequently analysed from the perspective of the main theories of reception
Lesson planning takes the performative aspects into consideration above all.	Pre-service teachers gradually realise that music can also become a medium for cognitive and socio-emotional development.

Conclusion

- Structured studies are needed to confirm the possibile positive link between music psychology and effectiveness in teaching, also analysing the impact on the learners.
- However, this experience encourages maintaining Music psychology content in the program of pre-service teachers.
- The curricular offering could include a specific course (also enriched by notions of psychology of education and neuroscience of music).
- However, the role of continuing education must be investigated in order to enhance the link between teaching practice and research in the long term.

References

- Antognazza, D. (2017). *Crescere emotivamente competenti*. La meridiana.
- Bader, R. (Ed.) (2018). *Springer Handbook of Systematic Musicology*. Springer. pp. 539 - 550.
- Creech, A., Hodges, D.A., & Hallam, S. (Eds.) (2021). *Routledge International Handbook of Music Psychology in Education and the Community*. Routledge.
- Cochran, T., Fantini, B., & Scherer, K. (2013). *The Emotional Power of Music. Multidisciplinary perspectives on musical arousal, expression, and social control*. Oxford University Press.
- Juslin, P., & Sloboda, J. (Eds.) (2010). *Music and Emotion. Theory, Research, Applications*. Oxford University Press.
- Lehmann, A.C., Sloboda, J., & Woody, R.H. (2008). *Psychology for Musicians*. Oxford University Press.
- Parncutt, R., & McPherson, G.E. (Eds.). (2002). *The Science & Psychology of Music Performance: Creative Strategies for Teaching and Learning*. Oxford University Press
- Patel, A. (2011). "Why would Musical Training Benefit the Neural Encoding of Speech? The OPERA Hypothesis". *Frontiers in Psychology*, doi: 10.3389/fpsyg.2011.00142

