Mindful Music Instruction as a Strategy for Music Listening

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Abstract

Mindful music instruction is a concept that involves employing mindfulness constructs through direct instructional approaches to enhance the listener's engagement. This study aims to explore the effectiveness of mindful music instruction strategy in assessing music listening skills and fostering an understanding and appreciation of Western classical. Music selections include classical and Romantic compositions. The study was conducted with a cohort of nineteen (n=19) ninth-grade high school girls in the capital city of the Philippines. Quantitative and qualitative descriptive research methods were used. Music responses were evaluated using the Creative Music Listening Response framework. Results indicate that students provided clear descriptions of the music, encompassing images, emotions, and stories, supported by comprehensive explanations through use of music elements. While these descriptions were well-supported with explanations of musical elements, attention was directed toward enhancing accuracy and consistency of musical terminology. The summary of scores revealed that seven students demonstrated a proficient level of music listening response, while twelve achieved an advanced level. To validate the findings, student self-assessment checklists, self-reflections, and interviews were conducted. Recommendations are provided for the extended application of mindful music instruction in music education across diverse settings and levels.

Keywords: *music listening, music education, mindfulness, music education strategy*

Introduction

Music listening stands as a foundational and crucial aspect of music education. The Philippine Department of Education stresses the importance of music listening in the ninth-grade junior high school music curriculum by emphasizing competencies such as 'perceptive listening to selected Romantic period music' and 'describing musical elements of given Romantic period pieces' (Department of Education, 2016).

Furthermore, music listening is inherently covert. Listening takes place in the person's head, which is not observable. This inherent covert nature poses a significant challenge for educators in assessing music listening. To overcome this challenge, observable behaviors such as words, movement, and drawings are employed to assess mindful listening. Guiding the assessment of music listening toward an authentic and creative experience is crucial, as advocated by Kratus (2017).

Mindfulness allows the mind to have a particular orientation on one's experiences to regulate its thinking process. Jon Kabat-Zinn (1994) characterizes mindfulness as a meditational practice involving purposeful, non-judgmental attention to the present moment. While typically a meditational practice, Anderson (2016) and Langer (2016) demonstrate that mindfulness can extend to external stimuli, such as music, through instructional guidance.

This study aims to explore the effectiveness of mindful music instruction as a strategy in assessing music listening skills and fostering an understanding and appreciation of Western classical through content of verbal and written responses to music. This study is guided by Kratus's (2017) Creative Music Listening Response framework. This study involved nineteen (19) ninth-grade girls during the school year 2017-2018 in the heart of the city-capital of the Philippines. These participants had diverse experiences in music training and listening habits.

Relevant Literature

The philosophical foundation of mindful listening in music education can be traced back to Emile Jacques Dalcroze's eurythmics phenomenology. Juntunen (2004) interpreted the close relationship between the Dalcroze's eurhythmics method and Maurice Merleau-Ponty's phenomenological philosophy of embodiment. Embodiment emphasizes *being-in-the-musical-world through the body*. Both Merleau-Ponty and Dalcroze share ideas on "becoming fully aware"

and "being in the sound" to create images and reflect. This philosophy of becoming fully aware goes with the operational definition of mindfulness by Bishop et.al. (2004). Bishop et al state that self-regulation and being-*in-the-musical-world* make us aware of the sound that facilitate musical understanding.

Mindfulness was first used in meditation. Through the use of soft music, it aids focus on self, heightened attention, and decreased anxiety. Beauchemin et.al. (2018); Wilson and Dixon, (2010), Diaz, (2010). Anderson (2016), Langer (2016), and Langer et.al. (2009) employed mindfulness as music instructions in their studies. Results showed that mindful instruction yields higher music sensitivity and enjoyment. Students became more competent and creative in playing. Performers became more expressive and aware in their musicality.

Review of Music listening literatures emphasizes active listening as devoting full attention to music itself (De Santis, 2015; Stuart and White, 1999). They stressed that listening with full attention increases musical perception and enables the listener to organize thoughts and reconstruct different layers of sound (De Santis, 2015). Skatelum (2011) conducted a research on verbal music responses on adults. Analysis of responses showed poor on information but high on personal investment. She concluded that verbal descriptors can be useful in making extra-musical associations more explicit.

Woody (2004) reinforces Skatelum's findings. He emphasizes the role of music in classroom teaching to be more aware of certain emotional appeal when listening to music. Active listening was used by Martinez (2015) in his classroom in teaching the elements of music. Results showed that students are more focus and attentive in class when they have better understanding of musical elements and concepts.

In this study, the selection of repertoire is based on the purpose of music education. It emphasizes process instead of product, which allows students to create meaning (Kirchoff, 2010). Appropriate scaffolding zone of proximal development was used as students become more adept to a certain skill (Firestone, n.d.). Written outputs were used as well to assess music description writing (Brookhart, 2013; Whitcomb, 1999). Williams (2017), affirmed that writing reflective journal is an essential tool in music class. Rubrics were used in assessing both performances and learning in music classes.

Thus, mindfulness is a viable tool to direct music listening as advocated by Anderson (2016), Langer (2016), and Langer et.al. (2009). While the value of mindful music instruction is evident in the initial studies, its application to instructional planning, especially in general music classrooms, should be considered. Skatelum (2011), Woody (2004), and Martinez (2015) outlined in their studies that integrating musical elements and concepts to extra-musical associations should be made explicit and well-communicated. Thus, sound application of mindful music listening to instructional planning will only be evident if proper repertoire selection and assessment are used.

Conceptual Framework

Music listening is a highly creative process. Peterson (2006) states that an individual constructs mental objects from the auditory events presented by a performance. These cognitive representations legitimately differ from one person to another, and vary based on the listeners' skills, background knowledge, attitudes and goals of listening. Dura (2006) explores more on this process by giving proof that music listening is a phenomenological process. He argues that music listening is a complex and multi-faceted phenomenon, in which the human is immersed in organized sound. Music listening is seen as a product of circumstance, with the characteristics of the individual listener and the particular situation, which have bearing on the overall quality of the music experience.

Therefore, there is a need to direct the focus of the students when listening to music so that attention and awareness can be sustained. Directing the students' focus in listening to music allows them to create a more focused mental space and be more aware of the musical elements present. Bundra (2006) recommended that "giving instruction appears to have an effect on how to listen to music." Listeners can be taught to listen to music more carefully with increased focus and attention to the music piece.

The researcher used mindfulness as a strategy and is guided by Jon Kabat-Zinn's (1994, pp. 4-5) definition, which is as follows:

"Mindfulness means paying attention in a particular way: on purpose, in the present moment, and non-judgmentally. This kind of attention nurtures greater awareness, clarity, and acceptance of present-moment reality. It wakes us up to the fact that our lives unfold only in moments. If we are not fully present for many of those moments, we may not only miss what is most valuable in our lives but also fail to realize the richness and the depth of our possibilities for growth and transformation."

Mindfulness as a strategy for instruction is guided by Langer and Moldoveanu (2000), who believe that mindfulness can be a possible solution

to certain issues in education. It consist of "paying more attention" and "presenting information from different perspectives." Langer further states that this practice of mindfulness can be done inside the classroom by giving instruction that will direct the focus of student's attention. It is called "mindful music instruction." (Anderson, 2016)

To assess the effectiveness of mindful music instruction, the nature of the music listening responses must also be described. John Kratus (2017) stated in his article "*Music listening is Creative* that successful assessment of music listening contains both convergent and divergent music responses. Convergent music responses are definite. These include the elements of music such as melody, tempo, timbre and dynamics.

Divergent music responses, on the other hand, are varied, and are dependent on the musical background of the listener. Divergent thinking includes extra-musical references and affective elements attributed to music. Kratus (2017) stated that divergent music response is the most authentic and natural response of music listeners.

To develop the student's skills in writing convergent responses, Thompson (2010) suggested a sequence of assessing the elements known as the Speculative Learning Sequence for Music Listening. This sequence includes: First, aural recognition, where two excerpts are compared if they are same or different; Second, aural identification, where verbal descriptor is given and students select the excerpt which matches the descriptor; and Third, verbal identification, where students provide verbal descriptors in an excerpt being listened to.

For divergent responses, Bundra (2006) recommends the use of verbal protocol analysis as a viable tool. Verbal protocol analysis provides music researchers to address "the principal problem facing the students' listening processes." The aim is "to find a valid way of tapping the moment-to- moment history of mental involvement with the music." Verbal protocol also taps on "perceptual elements" of music listening, which include extra-musical references and affective elements.

Figure 1 presents the conceptual framework of the mindful music listening process. Mindfulness, as a construct, is a means of directing covert behavior. Thus, directing attention to listen actively begins by verbally instructing students to listen to the music mindfully. This mindful music

Figure 1

Conceptual Framework of the Mindful Music Listening

Process (Obja-an, 2018)
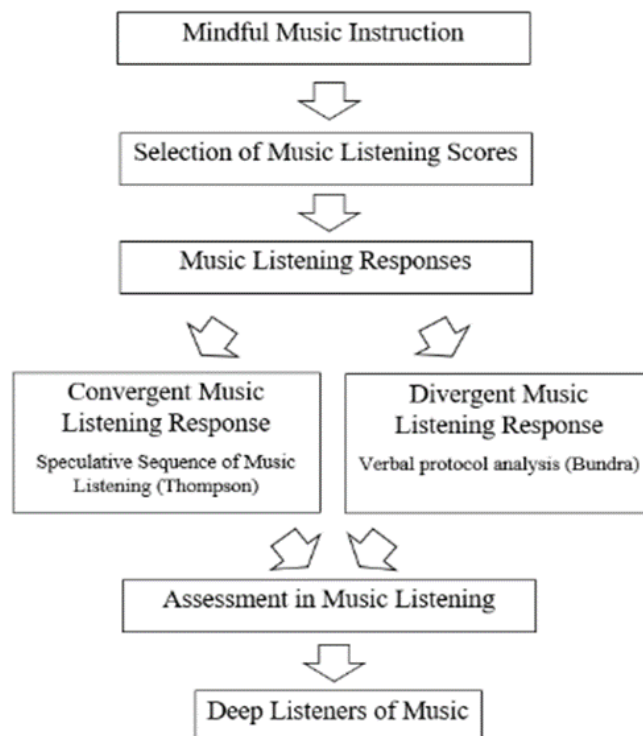
instruction was based on Kabat-Zinn's (1994) definition cited by Yeganeh and Kolb (2009, pp. 10-11). The mindful instruction is as follows:

"When two people listen to music, they listen to it differently because music is a creative process of making meaning. The way we listen to music is based on one's previous musical background and experience. As you listen to the music, be aware and attentive of what you are listening to. Take note of the specific musical element being described or you want to describe, Acknowledge the musical element that makes you create that story. Make sure that you notice the changes thoroughly from the beginning, middle and end of the piece or excerpt."

After giving the mindful music instruction, the students listen to a musical excerpt. The music listening tracks can be of any style, genre, or culture. For this research, the music pieces were taken from the 18th and 19th century European art music, which are more commonly known as classical and romantic period. These tracks were purposefully chosen based on the following reasons: (1) as part of the ninth-grade music curriculum, (2) to elucidate specific musical nuances and features found in romantic music and compare it with the previous era of classical music, highlighting the importance of process over the product (Kirchoff, 2010), and (3) romantic music is known for its significant use of expressive elements that would allow students to apply extra-musical and affective applications clearly (Bundra, 2006). The tracks played were short, just the opening theme and not longer than one and a half minutes to keep the students' span of attention. The music track was listened to twice: the first time, without title and program notes, and a second time, with title and program notes. This process allowed the students to describe other musical elements that they did not hear in the first listening, so that they can tie these elements to the intended meaning of the composer as cited in the program notes.

The next step in the process is the writing of responses as a result of their instructed mindful listening task. The students were required to classify their responses into convergent and divergent music responses (Kratus, 2017). They may be scaffolded using speculative learning sequence (Thompson, 2010) and verbal protocol analysis (Bundra, 2006), based on the students' ability. In this study, concurrent music response includes the elements of tempo, dynamics, melody and timbre, while divergent music responses cover the listeners' personal image/emotion/story. As the students could be more articulate in their responses, the two music responses were combined, and the divergent music must be explained using convergent music response. This

mixed response is the most successful form of musical response, according to Kratus (2017).

The next step of the process was the assessment of music listening responses. The teacher, with the used of rubrics, analyzed the divergent and convergent music responses of the students, and gave them written feedback. The written feedback helped the students to develop their awareness and sensitivity in writing music listening responses.

The final step of the process is where students become deep music listeners. Constant use of the mindful instruction strategy allows the students to become active music listeners. As a result, they practice being mindful constantly and consciously. Thus, it is important that we continue to practice the said strategy to develop a long-term impact in the use of the conscious music instruction. Documentation and analysis through a survey form and students' focus group discussion was done at the end of this study.

Methods

Research Design

This study utilized a naturalistic non-experimental research design. Independent variable were not manipulated. Mindful music instruction was given to focus one's attention to music listening. The subjects were observed and recorded in the natural setting (Wells, 2010). Naturalistic non-experimental research design was deemed fit for this study because mindful music instruction will be used in a conventional classroom setting. Students wrote meaningful music descriptions after listening to music instruction. These were assessed and developed with continuous intervention of the teacher.

Subjects of the Study

The subjects of the study include nineteen (n=19) ninth grade students taking music 9 classes at the heart of the Metro Manila capital. The subjects are all females ranging from ages 13 to 15 years old. All the subjects have varying experiences and background in music.

Instrumentation

Data from results of the music instruction were obtained from assessment rubrics, focus group discussions, and survey forms describing differences in how they have perceived and wrote music descriptions. At the end of the nine lessons, the students were given a self-assessment questionnaire about their understanding and appreciation of music listening. This self-assessment questionnaire contains ten (10) questions about ways of improving music listening

responses after undergoing mindful music instruction. The researcher wrote the ten items, and were duly validated by a music education professor, who had been teaching music education students in a private music school in Manila for twenty years. Students responded to the survey using a five-point agreement Likert scale.

To supplement the quantitative data, a focus group discussion was also done with seven (7) students in the class to gather their perceptions after doing the mindful music instruction strategy. The purpose was to provide explanations for their personal experiences in music mindful listening activity. The researcher constructed questions that focused on describing their experience of the lessons and how they can help the instructor enhance the use of mindful music instruction. These same questions were validated by the same music education professor above. The researcher also provided observations as he conducted the study.

Data Collection and Analysis

Nine (9) lessons that span for 10-45-minute session per day were designed by the researcher. In each lesson, the teacher asked the students to listen to a certain musical selection. Before playing the said selection in each lesson, the teacher read mindful music instruction verbatim. Afterward, the excerpt is played twice, depending on the lesson's goal. Students write their music descriptions, which must show convergent and divergent music listening responses as prescribed by Kratus (2017) creative music listening response.

The teacher graded the written assessment using a rubric. An example of a rubric is presented in Figure 2. The rubric contain criteria for assessing convergent and divergent responses and some constructs of mindfulness. These rubrics vary in every lesson, based on the specific concept or performance activity, maintaining the criteria for convergent and divergent responses. Aside from the rubric, the teacher provided the respondents with written feedback to ensure guidance in the students' development of music listening response. Qualitative data were analyzed using content analysis technique.

Results and Discussion

The results and findings are discussed in parts according to the lesson presented and the transition of how the responses become more crea- tive. Data is presented in percentages for a total of nineteen (19) respondents. However, on the ninth and tenth days, only (18) respondents participated.

Researcher's Narrative on Mindful Music Instruction

On the first three days of the implementation, the lesson focused on differentiating classical from romantic compositions. The compositions used were Eine Kleine Nachtmusik by W.A. Mozart, a classical composition, and Hungarian Dance No. 5 by Johannes Brahms, a romantic composition. These compositions where chosen to juxtapose musical differences in tempo and dynamics. Convergent responses were measured via a gradual increase of sequence in Thompson's speculative music listening response. Convergent and divergent responses were varied. In Brahms' composition, more than three fourths of the students (78.95%) gave clear divergent reactions. On the other hand, Mozart's composition was given higher convergent responses (47.37%), which included aural

Figure 2

Sample Music Listening Response Rubric for Day 1

Criteria for Divergent Response	Q1	Q2	Criteria for Convergent Response	Q3	Q4
5 points The student gave a clear image, emotion or story of the music and you gave a clear and thorough explanation.			**5 points** The student aurally identified and aurally recognized the tempo/dynamics correctly		
3 points The student gave a clear image, emotion or story of the music but the explanation given is vague			**3 points** The student aurally identified tempo or dynamics correctly or aurally recognized tempo/dynamics correctly		
2 points The student gave an unclear image, emotion or story of the music with limited or no explanation			**2 points** The student aurally identified and aurally recognized the tempo/dynamics incorrectly		
Score	/5	/5	**Score**	/5	/5
Total Score ____ /20					

identification, tempo recognition and dynamics as compared to Brahms' (26.32%).

On the second day, the composition "Symphony No. 5" by L.V. Beethoven and the composition "Nacht und Traume" by Franz Schubert were used. L. V. Beethoven was considered the composer who bridged classical and romantic music. Symphony No. 5 highlights distinct nuances of tempo and dynamics. "Nacht und Traume" was specifically used to teach the Romantic style. Verbal identification was introduced for tempo and dynamics. Findings showed that more than half of the students gave divergent reactions: 52.63% for tempo and 57.85% for dynamics respectively, on both compositions. Students gave their clear and thorough explanations. In relation to convergent reactions, verbal identification of tempo and dynamics were varied. Significantly, Beethoven's composition received a very high aural recognition, 89.43; and timbre identification, 94.97 respectively. On the other hand, Schubert's composition got more than half (57.89) on aural recognition of melodic nuances.

On the third day, a formal assessment was given on the romantic art song "Die Erlking" by Franz Schubert. "Die Erlking" features distinctly romantic music articulations such as sudden changes in tempo and dynamics, use of vocal technique, and incorporation of emotional and expressive literary texts in a musical manner. The formal assessment revealed very clear descriptions of divergent responses (94.44%). Some (88.89%) students described specific elements; and some (89.47%) thoroughly explain it. Convergent responses showed high (94.44) aural identification of melody, and high (94.44) verbal identification of dynamics; and also high (94.44) verbal identification of tempo.

The fourth day was spent on rehearsing the students' performance task, which was to sing "Nacht und Traume" by Franz Schubert. On the fifth day, they evaluated their performance by watching the video of their performance. In this assessment, students were asked verbally to identify their strengths and areas for improvement citing evidence on the four musical elements. The purpose was for them to consciously exercise their use of convergent music responses in explaining their divergent reactions. Results showed that the majority (73.68%) accurately identified their strength on musical elements; and majority (84.21%) were able to identify their areas for improvement. Majority (78.94%) gave explanations that using divergent responses affected their showmanship.

On the sixth through eighth days, assessment of divergent responses was given emphasis while gradually incorporating convergent responses in their explanations. All musical selections listened to on these three days were romantic instrumental compositions. These compositions were played twice, the first time, without the title and program notes, and a second time with the title and program notes of the composition.

Day six used the compositions "Nocturne in Eb Op. 9 No. 2" by Frideric Chopin and "In the Hall of the Mountain King" by Edvard Grieg. These two compositions were explicitly chosen to compare a sentimental piano piece as opposed to a bombastic orchestral composition, a musical development that happened in the Romantic era. Results of the assessment show that on both compositions, divergent responses are relatively high, both before and after the program notes were presented (68.42% - 89.47%). Their explanations using convergent responses were relatively below the divergent reactions (57.89% - 73.69%). High accuracy of convergent response on timbre was seen both on aural recognition (72.22%) and aural identification (94.44%). Though this is the case, only verbal identification of tempo, dynamics and melody was below majority (44.44%)

On the seventh day, the students were instructed to consciously articulate expressive changes of musical timbre, tempo, dynamics, and articulations that have developed from the previous lessons. Students were assessed by writing divergent and convergent responses in paragraph form, although they were presented in two different questions. Same format that was done in day six, which was listening to "Violin Concerto in D major" by P.I. Tchaikovsky, an example of absolute music. Results showed that both before and after the title and program notes were given, the respondents' divergent reactions were clear and thorough (68.42% and 63.16%, respectively). Their convergent responses are at a lower percentage (52.63% and 63.16%). These results showed that majority (68.42% and 63.16%) can give clear and thorough images/emotions/stories to the music, but still, clear and correct use of the musical elements needs to be evaluated further.

On day eight, the assessment was similar to day seven. Still, the composition used was the fourth movement of "A New World Symphony" by Antonin Dvorak, an example of program music. This composition was used to continuously develop the students' ability to express elements while contrasting program music from absolute music. Results showed a significant increase from the previous day. Clear and thorough divergent responses, both before (84.21%) and after (78.95%) the title and program notes were presented. Convergent responses were also

significantly higher (84.21% and 78.95% respectively), compared to day seven. These results show that mindful music instruction takes time and requires constant feedback from the teacher.

On the ninth and tenth days, the students were given time to accomplish their performance task to create an audio e-book of a British/ American Literary piece with romantic music incidental scoring. This assessment also served as the students' final performance task, a culmination in writing music listening descriptions. The goal was to justify their use of musical composition, which they will use in the musical scoring of the literary piece. Thus, responses for their justification include combined divergent and convergent music responses. Seventeen (94.44%) out of eighteen compositions had clear and thorough divergent reactions. Almost all compositions were supported by three out of four musical elements (94.44%). A high (88.89%) accuracy and precision of musical elements were also seen. This result shows the sig-nificant development of music listening responses,

although attention must be given to the use of accurate and precise musical terminology.

Figure 3 shows the summary of assessment per student. It shows the total scores for all assessments from day one to ten of the implementation of the study. The horizontal axis shows the scores, and the vertical axis shows the name of the students. The total score of all the assessments was one hundred thirty-seven (137). Each color in the graph shows the total score of the students in each assessment per day. The following code is used to interpret the result: 0 – 27.4 for developing proficiency, 27.5 – 54.8 for beginning proficiency, 54.9 – 82.2 for approaching proficiency, 82.3 to 109.6 for proficiency, and 109.6 to 137 for advanced proficiency.

The results show that twelve (12) (63.18%) of the students show a score above 109.7, which means that they have advanced proficiency (above 80% of total score), while seven (7) (36.84%) of the students show proficient music response (above 60% of total score). These results show that more

Figure 3

Summary of Assessment Results per student
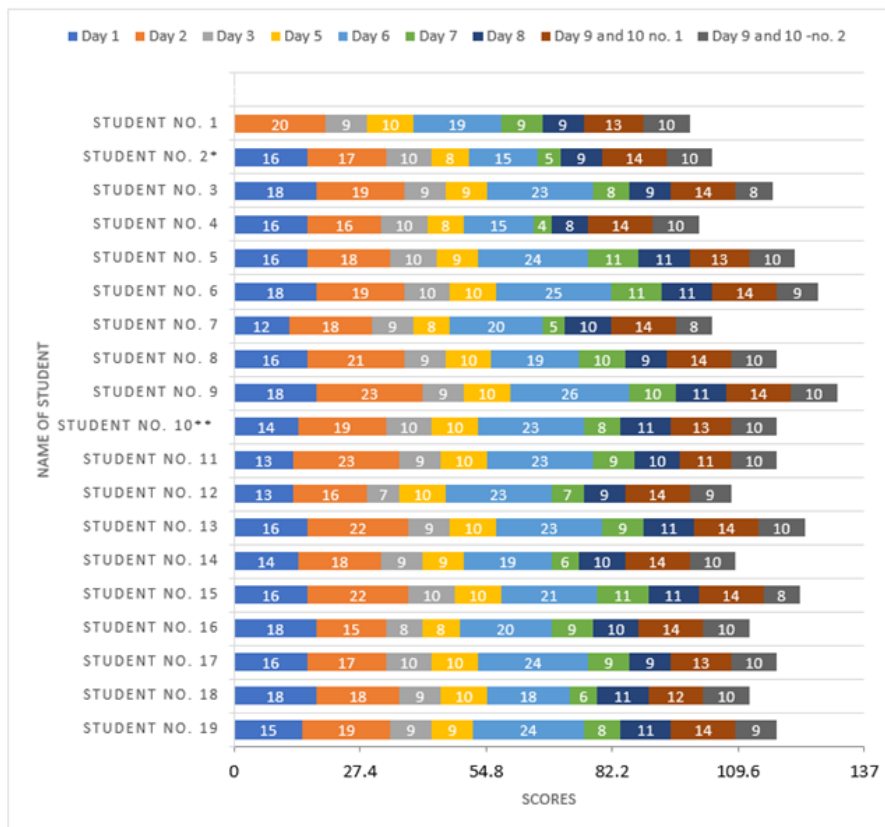
Legend:
* - absent for Day 7 – given perfect score
** - was dismissed early in class for Day 6 – given perfect score

Table 1

Pre and Post Self-Assessment Student Checklist Result

Items	Pre-Test Mean	Post-Test Mean
1. I can listen to music attentively from beginning, middle, till end	4.37	4.47
2. I can analyze the background of the music composition	4.42	4.47
3. I can analyze the timbre used in the music comprehensively	4.32	4.58
4. I can describe the melody of the music accurately	4.05	4.26
5. I can accurately describe the tempo of the music	4.63	4.53
6. I can accurately describe the dynamics of the music	4.43	4.47
7. I can be fully aware of the emotions I feel when listening to music	4.68	4.74
8. I can be fully aware of the emotions I feel when listening to music	4.63	4.63
9. I can explain the stories, images, and emotions I create with music elements correctly	4.21	4.42
10. I understand and appreciate Western classical music	4.42	4.26
Overall Mean	4.44 (±.208)	4.48 (±.150)

Note. n=19; *Strongly Agree = 4.00 – 5.00, Agree = 3.01 – 4.00, Neither Agree nor Disagree = 2.01 – 3.00, Disagree = 1.01 – 2.00, Strongly Disagree = 0.01 – 1.00*

than fifty percent of the students were able to give advanced music assessment responses to music listening with mindful music instruction.

Table 1 shows the results of the pre and post assessment administered by the researcher before and after the using mindful music instruction. Questions in the assessment include their attention to music listening and appreciation of western art music in general. The students rated each statement using an agreement Likert scale, with five being strongly agree and 1 being strongly disagree. For each item, the mean was computed for all nineteen (n=19) respondents.

As seen in the result, all items for both in the pre and post-assessment show a range of "Strongly Agree." The change between pre and post assessment results was minimal. One statement had no significant change, specifically on being "fully aware" of emotions while listening to music. There is a change, most especially, in analyzing the timbre of the music comprehensively from 4.32 to 4.58, and describing the melody using musical terms from 4.05 to 4.26. The number of students who strongly agree in creating images/stories to music changed from fourteen (14) to sixteen (16) (73.86% to 84.21%). On the other hand, there was a decrease in the rating of students

on accurate description of tempo (4.63 to 4.53), dynamics (4.63 to 4.47) and understanding and appreciating Western classical music (4.42 to 4.26).

A paired t-test was run to differentiate the means of each of the ten-item survey scores, both in the pre-test and post-test. Results show that means of the pre-test (4.44±.208) and the post-test (4.48±.150), may not be statistically significant as the p-value = .3.57. This result is may be due to the varying musical preferences of students. This result is also supported by Dura (2006), which states that music listening is seen as a product of circumstance, with the characteristics of the individual listener and the particular situation with bearing in the overall quality of the music experience.

These results of self-assessment show that students' perception on the use of mindful music instruction vary. What was very evident is the increase in number of students who acknowledge the image/stories they create in music and being able to recognize these image/stories/emotions successfully using musical elements. This result supports Kratus' (2017) literature on creating creative music responses that combine both descriptions.

Qualitative Analysis of Teachers' and Students' Experiences and Insights
Students Focus Group Discussion (SFGD)

After the ten lessons, seven (7) students were asked to describe the way they listened to Western classical music through oral interview and written feedback. This SFGD was done to supplement quantitative data from the student survey checklist. Majority of the students said that they develop the habit of going "deeper" into the music by analyzing, interpreting and making stories or describing emotion. Majority also said that they were able to use music terms to explain their image/emotion/story that they create. Around a fourth (26.32%) of students said that they became more sensitive, aware and attentive to what they listen to, and two (2) people said that they could create meaning to it. Students also described becoming more mindful of what they are listening to and a change of habit in listening to music, not just a passive experience, but being in the music and changing their attention.

The majority (73.68%) of the remaining students said that they understood and appreciated Western classical music "a little." Seven (7) students said that the lessons allowed them to have a deeper understanding and interpretation of classical music. Two (2) students acknowledged the effort it takes to write classical pieces, the significance of writing such classical pieces, and the ability to appreciate each style. At least one (1) student acknowledged that she had fun listening to classical compositions. Another student, a pianist herself, said that she found purpose in practicing piano as it takes a lot of deeper understanding to her practices. Another student also acknowledged how a lot of effort is given in the creation of the compositions and they were able to recognize this in their analysis of the program notes.

The students also suggested feedback on how to improve the music lessons. While most of the students did not cite specific feedback, at least two (2) students indicated that the lessons should be more interactive to sustain their attention. At least one (1) student said to have some variety in the assessments. Listening to many compositions and writing feedbacks to different composers will immerse them more to several kinds of music. It should be noted, that one (1) student during the interview said that the assessments are effective because they increase her curiosity about the compositions she has listened to.

Teacher's Observations

At the onset, the teacher noticed that successful music response was evident with mindful music instruction. In recitations, the students become creative in their explanations, and they use divergent and convergent responses properly. The teacher also noticed that the students frequently use the music terms. This strategy will be helpful to the students in utilizing correct musical terms in describing music.

Inside the classroom, mindful music instruction was engaging in the first few days of its implementation. But after some days, the teacher noticed that some students became bored and tired of sitting. The teacher created interactive methods such as standing up and going to other parts of the room to share their responses. It is also important for the teacher to remember that students are dynamic learners. Thus, we can postulate that being fully aware of the present moment and own context can be addressed to by mindful instruction. Still, some engagement must be done to sustain attention. Being aware of the music from the beginning, middle, and end of the excerpt, as postulated in Yeganeh and Kolb's (2009) mindfulness constructs, also means keeping the students' attention. Therefore, interaction and movement are recommended for students to be more engaged.

The teacher also observed that mindful music instruction can be rephrased or can be instructed in creative ways. It could be done as long as it contains the following: (1) the three main theoretical constructs, and (2) the instruction before a musical composition is played. These two steps are needed because students have the tendency to get bored when the instruction becomes repetitive.

The teacher also noticed that ample time is a crucial factor. Having a 45-minute class was very short, and the total time of giving mindful music instruction, playing the selection and writing down responses takes a lot of time. It is suggested that proper planning should take place. Feedback was seen as a very crucial factor to improve students' musical response. Therefore, constant formative feedback is necessary for every assessment given. Giving Feedback would give the students with pertinent information on successful music responses. Giving an exemplar response is also deemed very important as it will serve as the students' model in guiding their music descriptions.

Lastly, the teacher also tried to include the constructs of mindfulness in the assessment rubrics. The construct "life as an emergent process of change" instructs the listener to listen from beginning, middle and end. This construct, therefore makes their music response more thorough and accurate. Although this is the case, the teacher spent a lot of time checking the assessments as they are all written essays. The teacher recommends the of use the constructs of

mindfulness and other forms to have variety of assessments.

Discussion and Future Research Directions

This research provides evidence that mindful music instruction, as proposed by Anderson (2016) and Langer (2016), may be an effective strategy for music listening. The instruction encourages the listeners to become active rather than passive listeners to music. It also supports literature provided by Woody (2004) and Martinez (2015), whereby active listening is augmented by proper use of technical music terminology. In turn, students acquire a deep understanding and connection with the music, reflected in their divergent and convergent responses. As proposed by Kratus (2017), this deep understanding and connection with music will allow listeners to develop their musicianship intrinsically, making them more creative music listeners and musicians. However, data show that mindful music instruction may not necessarily make students appreciate certain genres or styles of music, as seen in the varied responses of the students in self-assessment and student reflections. This case is due to the covert process of mindful music instruction and varying preferences of students towards certain music styles and genres. Moreover, there are other factors, such as the respondents' age and specific musical preference, which were not investigated and discussed in this paper, It is recommended that a more in depth analysis on student vocabulary for both convergent and divergent responses, through a longitudinal study be done. Another interesting note is the inclusion of other aural or visual stimulus, alongside mindful music instruction. It is also important to note that the setting of this study's responses may vary given the cultural and educational context.

The researcher recommends the following considerations in using mindful music instruction: (1) It is necessary for teachers to provide immediate feedback to the students musical responses. Given the varied results on convergent responses, the teacher should take note of erratic use of musical terms and recommend ways of improving their responses. Giving an exemplar is also highly recommended to inform the students what is expected of a successful music response. Using handout of music terms will also be helpful for students to use the correct musical terms; (2) Since students become active listeners because of the mindful music instruction, students might tend to "over-listen" than the intended interpretation of the composer. Therefore, the teacher should provide accurate program notes that are appropriate for the students so they can clearly describe the actual intention of the composer; and (3) caution should be exercised not to invalidate images, stories, and most especially emotions, as divergent responses to the composition. It is important to remember that each listener has a different musical background and may relate to the music differently in one way or another. It is, therefore necessary, for teachers to be cautious of the words they use when giving constructive feedback.

Further research on mindful music instruction should be done in different settings across different levels of music education to ensure its effectiveness. It should include one-on-one private tutorials for any music instrument, to group workshops on music performance and theatre from toddlers to adults. Mindful music instruction alongside other visual and bodily kinesthetic activities and music repertoires across different music cultures and styles will allow for a more stylized and contextualized development of the mindful music instruction strategy.

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