

정서발달을 위한 음악감상 모형의 적용 및 효과*

Application and Effects of Music Appreciation Model for Emotional Development

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초록 본 연구의 목적은 정서발달을 위한 음악감상 모형을 적용하여 그 효과를 알아보는 것이다. 연구 대상은 74명의 학부 대학생이며 연구 방법은 질적 사례연구이다. 연구 자료는 정서 응답지, 음악 감상문, 자기성찰지이다. 연구결과 첫째, 83.78% (n=61)의 학생들은 정서적·인지적 음악감상에서 정서적 경험이 다르다고 응답하였다. 둘째, 학생들은 정서적·인지적 음악감상을 통해 정서인식과 정서조절 능력을 향상시킬 수 있었다. 셋째, 학생들은 정서적·인지적 음악감상을 통해 음악을 보다 세밀하게 분석하고 심층적으로 이해할 수 있었다.

주제어: 음악감상, 정서발달, 음악교육, 정서교육, 음악감상 모형

Abstract The purpose of this study was to find out the effects of applying the Music Appreciation Model for Emotional Development (MAMED). A qualitative case study approach was employed with 74 undergraduate students and data were collected through two self-reported emotion charts, two music appreciation reports, and one final reflection paper from each student. The results are first, 83.78% of the students answered that their emotional experiences were different in emotivist and cognitivist music listening conditions. Second, the students were able to improve their emotion recognition and emotion regulation through emotivist and cognitivist music listening. Third, the students were able to further concentrate on and better understand music through emotivist and cognitivist music listening.

Key words: music appreciation, emotional development, music education, emotional education, music appreciation model

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I . Introduction

Emotional experiences through music are generally regarded as a key motive for participating in musical activities (Juslin & Laukka, 2004), and music has been suggested as a tool to develop emotional ability, such as emotion recognition, emotion expression, and emotion regulation. The properties of music involved in this emotional ability are related to how musical emotions are produced. There are two positions regarding musical emotions: cognitivist and emotivist. The cognitivist position insists that music can express emotions but it does not actually elicit it in the listener (Konečni, 2007; Meyer, 1956). They insist that the musically evoked emotions (so-called aesthetic emotions) are different from real-life emotions and are specific to the essence of music. On the other hand, the emotivist position (Gabrielsson, 2002; Juslin & Västjfall, 2008) insists that music not only expresses emotions but also induces real-life emotions in the listener, which is supported by physiological (Ogg et al., 2017) and neuroscientific (Blood & Zatorre, 2001; Montag, Reuter, & Axmacher, 2011) studies that physiological and neuroscientific emotional responses evoked during listening to music are the same as those of real-life emotions. Although this debate continues, these two positions make two clear propositions: music can express emotion and one's emotion can be affected by music whether it is aesthetic or real-life.

The relationship between music and emotion has been a major topic in a substantial amount of research. Music has been proven to be effective on people's emotional regulation (Bang, 2012; Choi, 2018; Dingle, Hodges, & Kunde, 2016; Han, Jo, & Han, 2017; Lee & Lee, 2018; Sharman & Dingle, 2015; White & Rickard, 2015) and the ability to recognize the emotions expressed by music has been suggested to be positively related to one's emotional intelligence (Resnicow et al., 2004). For these reasons, music is employed in disciplines such as music therapy to improve people's health and well-being (Ryu & Yang, 2016). Moreover, programs for emotion regulation intervention using music listening such as 'Tune In' (Dingle et al., 2016) has been developed and proven to be effective. However, since the 'Tune In' program focuses only on one's own emotions throughout, it has limits to develop the ability to recognize the emotions expressed by music, which is critical not only in developing emotional intelligence but also in facilitating aesthetic emotional experience.

In this respect, Bae (2020) developed the Music Appreciation Model for Emotional Development (MAMED), based on two notions of musical emotions (emotivist and cognitivist). She assumed

that listening to music focusing on one's own emotions and expressing them (emotivist music listening) and listening to music while focusing on perceiving the emotions expressed by music and explaining them (cognitivist music listening) would be not only different but also helpful in developing emotional ability such as emotion recognition of one's own and of others, emotion expression, and emotion regulation. She further proposed through this music appreciation model people can listen to music more in-depth by having an aesthetic experience of music. However, in her study, the effects of the MAMED were not examined. Therefore, in this study, the MAMED was applied to undergraduate students not majoring in music and its effects were investigated. The research questions of this study are as follows.

1. Are the emotions that the students experience in emotivist music listening condition and cognitivist music listening condition different?
2. What are the effects of music appreciation applying the MAMED on students' emotional ability?
3. What are the effects of music appreciation applying the MAMED on students' musical learning?

II. Literature Review

1. Emotional Ability

Emotional ability reflects an individual's ability to reason and apply emotional knowledge when obtaining desired results (Mayer & Salovey, 1997). As for the components of emotional ability, scholars have slightly different views (Choi, 2010), but as put together, it can be said that emotional ability is generally composed of recognizing the emotions of oneself and others, expressing one's emotions, and regulating the emotions of oneself and others. In this study, the components of emotional ability are examined in three aspects: emotion recognition, emotion expression, and emotion regulation.

1) Emotion Recognition

Emotion recognition is "the ability to detect and decipher emotions in faces, pictures, voices, and cultural artifacts" and also "to identify one's own emotions" (Salovey et al.,

2008, p. 536). Emotion recognition may represent the most basic aspect of emotional ability because it enables the processing of all other emotional information. For instance, if some individuals are not able to express their feelings in words, it may be because they have a hard time discerning their feelings. This condition is called “alexithymia” (as cited in Salovey et al., 2008, p. 536). Emotion recognition can be divided into perceiving one's own emotions and recognizing the emotions of others. Perceiving one's own emotions allows an individual to appropriately respond to the emotions so that they can be controlled (Salovey et al., 2008). Recognizing other's emotions enhances the ability to empathize with others and allows one to respond socially appropriately and build a supportive social network (Salovey et al., 1999).

2) Emotion Expression

Emotion expression refers to “the ability to accurately express emotions and to accurately express desires related to one's emotions” (as cited in Choi, 2010). Learning to express emotions is a key feature of healthy socio-emotional development. The development of emotion expression is greatly influenced by the environment in which it was brought up. For example, a growing infant usually conveys the satisfaction or pain which guides parental care. In the first few years of life, children develop flexible facial expressions as well as voice and behavioral emotional expression patterns that communicate their emotions, and adjust communication according to the situation, and/or mask their emotions (Malatesta & Wilson, 1988). They learn what emotions to express, when to express them, how to communicate their needs to others, and how they should respond to the needs of others. In this way, the expression of emotions in children promotes the development of social relationships (Halberstadt et al., 2001; Saarni, 1999). Therefore, learning socially appropriate ways to express various emotions was considered a key factor in developing emotional abilities (Denham, 2007).

In particular, parental influence is critical on the development of emotion expression because people see and learn how their parents express their emotions. In general, it is said that a child raised under a parent who expresses positive emotions expresses a lot of positive emotions, and a child raised under a parent who expresses negative emotions strongly expresses fear and anger (Cole et al., 2003). In addition, how parents respond to their children's behaviors is also an important factor in developing emotion expression (Alessandri & Lewis, 1996).

Emotions can be expressed in several ways. The most representative method is through language, and the next is through non-verbal voice. In addition, emotions can be expressed and recognized through gestures, facial expressions, and even cultural artifacts such as music. There are many opinions that such emotional expression has positive effects on personal well-being and interpersonal relationships, but some consider that emotional expression is not as desirable therefore should be restrained. However, if people don't express their emotions properly, it can cause emotional conflict and problems in their interpersonal relationships.

3) Emotion Regulation

Emotion regulation means “the ability to reduce negative emotions and maintain positive emotions by adjusting an individual's emotions according to the situation” (Cole et al., 2003). Emotion regulation plays an important role in an individual's psychological adaptation. It allows individuals to engage in mood maintenance and mood recovery strategies, such as avoiding unpleasant activities or finding activities that are generally rewarding. People who are unable to manage their emotions are more likely to experience negative emotions such as anxiety or depression (Erber, 1996), which can lead to pain, hyperactivity, or behavioral suppression. In particular, if the failure of emotion regulation persists, negative emotions are accumulated and strengthened without being resolved, thereby impairing not only an individual's internal function but also social functions, resulting in maladjustment (Cole et al., 2003).

However, individuals need to develop more competencies in order to be able to regulate emotions. They should “first be open to the experience of mood and emotion, and then practice and become adept at engaging in behaviors that bring about desired feelings in themselves and others” (Salovey et al., 2008, p. 537). Through engaging in emotional self-reflection, individuals gain knowledge of the causes and correlations of emotional experiences. Thus, knowledge of emotions allows individuals to form theories of how and why emotions are induced in different situations. The ability to understand and analyze emotional experiences can be transformed into the ability to better understand the relationship between oneself and the environment, which can promote effective emotional regulation and greater well-being (Salovey et al., 2008).

2. Musical Emotions

1) Emotivist and Cognitivist Musical Emotions

A crucial issue in research on music and emotion is whether music evokes genuine emotional responses in listeners or whether listeners merely perceive emotions expressed by the music. Those who believe the existence of music-induced emotions are referred to as emotivist and those who don't believe the existence of music-induced emotions are referred to as cognitivist. Kivy (1980, 1990, 2001), one of the main supporters of the cognitivist position, argues that happy or sad sounding music does not elicit real happiness or sadness in listeners. Rather, the emotional responses come from the listeners' evaluations of the music, saying "I experience unalloyed joy when I listen to sad music that is great music, utter boredom when it is sad music that is bad music" (Kivy, 2001, p. 147). Based on appraisal theories of emotion (Smith et al., 1993), Kivy (2001) argues that "emotions require a cognitive appraisal of a target and that there is no target in music except the music itself" (as cited in Hunter & Schellenberg, 2010, p. 131). Therefore, listeners simply feel whether they like or dislike the music, and the reason for them to say a music is happy or sad is not because that music makes them happy or sad, but because it expresses happiness or sadness.

In contrast, most emotivist theories argue that music actually evokes or induces emotions in listeners (Davies, 2001). Lundqvist et al. (2009) investigated this issue with 32 participants measuring self-reported emotion, facial muscle activity, and autonomic activity while they listened to popular music composed with either a happy or a sad emotional expression. Results revealed "a coherent manifestation in the experiential, expressive, and physiological components of the emotional response system", which supports the emotivist position. Compared to sad music, happy music increased zygomatic facial muscle activity, skin conductance, and happiness and lowered finger temperature and sadness. The researchers concluded that "the finding that the emotion induced in the listener was the same as the emotion expressed in the music is consistent with the notion that music may induce emotions through a process of emotional contagion" (Lundqvist et al., 2009, p. 61).

2) Underlying Mechanisms of Musical Emotions

Juslin & Västfjäll (2008) found that these controversies over the concept of musical

emotions stem from not taking into account the underlying mechanisms leading to musical emotions. They proposed six mechanisms that explain how musical pieces (and other stimuli) induce emotion: 1) brain stem reflex; 2) evaluative conditioning; 3) emotional contagion; 4) visual imagery; 5) episodic memory; 6) musical expectancy. The brain stem reflex describes the how emotional part of the brain reacts when listening to music. The evaluative conditioning is the evaluative condition where a prior evaluation of specific types of music in the past affects one's opinion in the present. For example, if one didn't like classical music in the past, he or she doesn't want to listen to classical music even before listening to it. Emotional contagion describes that the way our emotions become synchronous to the emotions expressed by music and how we feel the same emotions. The visual image is that music reminds us of a visual image and inducing the emotion for it. The episodic memory affects the emotions felt by episodic memories associated with music. An example of episodic memory would be where one feels sad while listening to exciting music as it was something one had enjoyed with their ex-partner. The musical expectancy refers to how just expecting how music will flow can evoke musical emotions. For example, when music proceeds as expected, emotions such as pleasure, comfort, or boredom are evoked, and when music proceeds as not expected, emotions such as surprise, curiosity, and embarrassment are raised. Juslin & Västfjäll (2008) proposed that these six underlying mechanisms of musical emotions include both cognitivist and emotivist views on musical emotions, and suggested that both emotional responses may occur simultaneously during listening to music.

III. Method

1. Research Design

A qualitative case study approach was employed to explore the effects of applying the Music Appreciation Model for Emotional Development (MAMED). At the outset of the study, it was determined that a qualitative case study was the more appropriate method to use because of interest in obtaining a deeper understanding. The participants of the study were 74 undergraduate non-music major students enrolled in a liberal arts class at a university in Busan, of whom 38.9% (n=28) were male and 63.9% (n=46) were female. The study

was conducted twice: one in the fall semester of 2020 and the other in the spring semester of 2021 to obtain sufficient subjects. The music appreciation activity for the study in each semester was carried out over two classes (50 min each). Debussy's 'Moonlight' was chosen for the music to listen, since it is rich in emotional expression with beautiful lyrical melodies and rich colored harmonies but not too complex for non-music majors to analyze. Thus, it was possible for the subjects to experience both emotivist and cognitivist musical emotions.

Research data were collected through two self-reported emotion charts, two music appreciation reports, and one final reflection paper from each student. Self-reported emotion charts and music appreciation reports were conducted during the music appreciation activity whereas final reflection paper was written after the music appreciation activity. All students were informed of the purpose and method of the study and their consent was obtained.

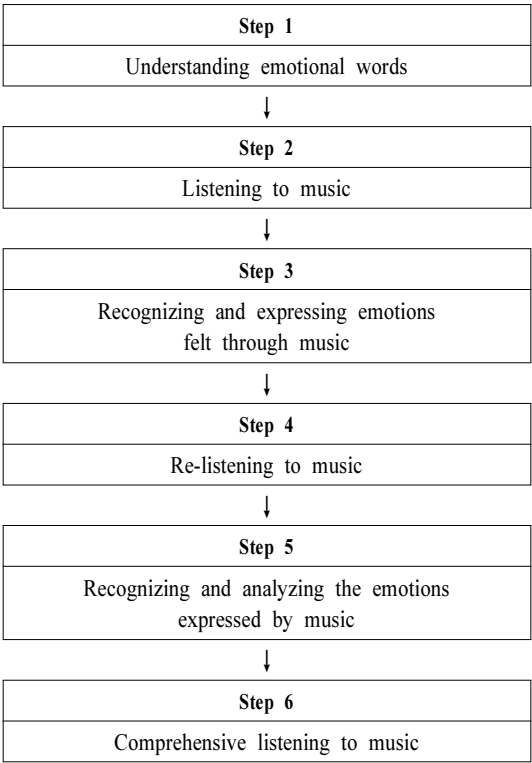
2. MAMED: Model Structure

The MAMED developed by Bae (2020) was adopted in this study. The model comprises 6 steps shown in [Figure 1]. The 6 steps are: 1) Understanding emotional words; 2) Listening to music; 3) Recognizing and expressing emotions felt through music; 4) Re-listening to music; 5) Recognizing and analyzing emotions expressed by music; 6) Comprehensive listening to music. This model was developed for participants to experience both the emotivist (2 to 3 steps) and cognitivist positions (4 to 5 steps) of musical emotions.

3. Data Collection

1) Self-reported Emotion Chart

The self-reported emotion chart consisted of fifty emotions in 5 categories (happiness, fear, anger, disgust, and sadness) suggested in Storm & Storm (1987). In the first round of music listening, the students were asked to only focus on their own emotions and choose the emotions they felt through the music. In the second round of music listening, the students were asked to analyze the musical elements such as tempo, rhythm, melody, dynamics, tonality, and timbre and choose the emotions that they thought the music expressed based on their analysis. [Figure 2] lists the fifty emotions provided to the students.



[Figure 1] Music appreciation model for emotional development

Annoying	Touching	Proud	Scared	Vain
Grateful	Confident	Upset	Annoying	Sorry
Expectant	Funny	Fearful	Indifferent	Upset
Glad	Comfortable	Scary	Shameful	Sad
Amazing	Peaceful	Restless	Envious	Disappointing
Reassuring	Uneasy	Confused	Chilly	Pitiful
Satisfying	Lively	Stuffy	Boring	Lonely
Lovely	Ecstatic	Ugly	Tired	Depressed
Excited	Worried	Resentful	Painful	Frustrated
Passionate	Tense	Unfair	Nostalgic	Regret

[Figure 2] Self-reported emotion chart

2) Music Appreciation Report

Besides choosing the emotions on self-reported emotion charts, the students were asked to write down on music appreciation reports why they felt or conceived the chosen emotions. After the first round of music listening, the students were asked to write down all the reasons or causes of the emotions they had felt. After the second listening, students were asked to write down the reason why they thought that the music expressed the emotions they had chosen.

3) Final Reflection Paper

After all the music appreciation activities were over, students were asked to write a final reflection paper on their music appreciation experience applying the MAMED.

4. Data Analysis

Once collected, all forms of data were entered into a word processing program to facilitate content analysis. The data were read as a whole for general themes and coded into major categories. Coding categories were developed mainly based on the research questions; however, the coding process remained flexible. During the analysis process, categories were changed or added. Once analyzed, the data were summarized in narrative form.

IV. Results

1. Cognitivist and Emotivist Musical Emotions

Analyzing the students' self-reported emotion charts showed that 83.78% (n=61) of the students chose emotions differently in emotivist and cognitivist music listening conditions. Among those who chose different emotions, 37.84% (n=28) selected more emotions in cognitivist music listening than emotivist music listening and 28.38% (n=21) selected more emotions in emotivist music listening than cognitivist music listening. This difference between emotivist and cognitivist music listening was also expressed in students' final reflection papers.

“It was amazing that even the same music can be interpreted differently depending on how it is approached.” (Student 26, final reflection paper)

“At first, I thought that emotivist musical emotion and cognitivist musical emotion would not be very different. But through this activity, I was able to experience the difference. When I first listened to the music focusing on my own feelings, I was able to feel the emotion relating to my situation and felt comfortable. However, when I focused on the emotions expressed by the music during the second time, as I excluded my emotions and tried to focus on the moods and emotions of the music, the parts that touched my heart were different. During the first listening, I did not feel sadness, but the second time, I felt sadness. I experienced that emotions can change depending on which emotions I focus on, and it was nice to learn how to listen to music in two ways.” (Student 2, final reflection paper)

“When I listened to music from an emotivist standpoint, I focused on my feelings listening to the melody. When I listened to music from a cognitivist standpoint, I became more focused on tone and speed. I was able to appreciate music that I could not feel in the emotivist approach.” (Student 52, final reflection paper)

“When I listened to music focusing solely on my emotions, it was the result of a mixture of my current mood and the pitch of the notes flowing from the music in an appropriate harmony. When I listened cognitively focusing on the speed and melody of the music, it seemed that I was listening differently and I could also feel emotions such as fear and tension that contrasted sharply with my current emotions.” (Student 59, final reflection paper)

However, there were several students who felt difficulty in distinguishing emotivist and cognitivist musical emotions. They were confused about which emotions they were feeling through the music and which were the ones that the music had expressed.

“For this assignment, I tried to listen to music distinguishing between the emotions I feel when listening to music and the emotions intended by the composer. However, after listening to music, it seems that it was difficult to tell exactly whether my feelings were feelings intended by the composer or not.” (Student 5, final reflection paper)

“In both rounds of listening, I was confused because I couldn't tell whether this emotion was entirely my own feelings, or whether it was influenced by the feelings that others wanted

to express, and whether the feelings I felt while listening to this music were cognitivist or emotivist.” (Student 23, final reflection paper)

2. Underlying Mechanisms of Musical Emotions

In the music appreciation reports, the students wrote down the reasons and causes of the emotions they identified in the emotivist and cognitivist music listening. Through analyzing the music appreciation reports, the underlying mechanisms that generate musical emotions can be identified to some extent. Of the six underlying mechanisms that Juslin & Västfjäll (2008) suggested, five (except brain stem reflex) were mentioned although there was a difference in frequency. ‘Visual image’ was found to be the most common underlying mechanism to arouse emotions. 45.95% (n=34) of the students mentioned being reminded of a particular visual image through the music. Visual images varied from a woman recalling and missing someone to a scene of deer and rabbits playing together in a garden. ‘Emotional contagion’ was another commonly mentioned underlying mechanism of musical emotions. 41.89% (n=31) of the students described their emotions by referring to specific musical elements such as tempo, rhythm, melodic contour, dynamics, tonality, and timbre. Although it was less mentioned compared to the previous two, ‘evaluative conditioning’ (14.86%, n=11) and ‘musical expectancy’ (13.51%, n=10) were also mentioned as an underlying mechanism of musical emotions. And, very rarely (2.70%, n=2), ‘episodic memory’ was brought up as well.

3. The Effects of MAMED on Emotional Ability

1) Improvement of Emotion Recognition

Listening to music in two different ways: focusing on one's own emotions (emotivist music listening) and focusing on the emotions expressed by music (cognitivist music listening) made students better recognize both their own emotions and the emotions expressed by music.

“This class was very interesting and informative, as I could feel the various emotions that arose in my heart through music.” (Student 1, final reflection paper)

“I don't think I've been listening to music with concentration, but after learning about emotivist and cognitivist musical emotions and listening to music in two different conditions,

I realized and felt that there are various emotions in me. As I was able to enjoy the music with more concentration, I felt like I was looking inside myself, which was an unusual experience.” (Student 46, final reflection paper)

“The overall atmosphere felt when listening to music from two positions was similar, but the emotional feelings felt when viewed in detail were somewhat different. It was a novel and new experience.” (Student 21, final reflection paper)

2) Improvement of Emotion Regulation

The ability to understand and analyze emotional experiences can be translated into the ability to better understand the relationship between oneself and the environment, which can promote effective emotional regulation and greater well-being (Salovey et al., 2008). This emotional regulation through perceiving, understanding, and analyzing emotions of their own and expressed by music was reported by several students.

“When I listened to the music focusing on my emotions, it seemed that I discovered the hidden emotions inside me, and through this emotion, I felt that all the stress of the day was gone.” (Student 3, first music appreciation report)

“Before this activity, I wasn't in a good mood for personal reason, but the music felt like comforting me, and it made me feel at ease. Although I am not professional in music, I was able to feel the impression of music within just five minutes.” (Student 1, final reflection paper)

“I don't know much about music, so at the beginning, I was enthusiastic and nervous about what kind of music would be heard. However, as I continued to listen, the piano melody began to sound lively, and as I felt the rhythm in my heart, I became comfortable.” (Student 40, first music appreciation report)

4. Students' Learning Outcomes

1) More Focus and Better Understanding of Music

Through the process of recognizing the emotions, especially those expressed by music while listening to music, students were able to focus more and better understand the music.

Analyzing the students' second music appreciation reports reveals that all the students tried to focus on the musical elements such as tempo, rhythm, melodic contour, dynamics, tonality, and timbre to find the emotions that the music expresses, and most of them were successful in analyzing those musical elements. This not only led students to perceive emotions expressed in music but also had them listen to music more in-depth and consequently lead them to have a better understanding of music.

"I didn't usually focus on music when I listened to it, but this activity gave me an opportunity to concentrate on listening to music. I will practice listening to more music in this way in the future." (Student 4, final reflection paper)

"When I listened to the music in emotivist position, I focused on my feelings. When I listened to the music in cognitivist position, I listened more to the structural aspects to analyze the feeling of the music." (Student 62, final reflection paper)

"This music has a relatively slow tempo. It speeds up in the middle and slows down again at the end. The rhythm is calm. The sound is quiet at first, then gets louder and then quieter again; the tone is clear but sharp in the highlights. It's like trying to show frustration at the end of one's grief. The outline of the melody is quite soft, with some bouncing parts. The part that breaks like a tear in the heart is impressive. The minor (dark feeling) is relatively stronger than the major (live feeling). Because of these musical characteristics, it sounded as if it sequentially expressed feelings of sadness, frustration, and longing." (Student 25, second music appreciation report)

2) Developing Aesthetic Experience of Music

Furthermore, there are several students who reported aesthetic experience of music such as anticipating the process of music, grasping the aesthetic properties of music, and feeling aesthetic emotions which are different from real-life emotions.

"Unlike focusing only on my own emotions in the first music appreciation, in the second appreciation, I focused on the music itself, and I was surprised that the composition of the music was more dynamic than I thought. However, rather than feeling embarrassed or awkward because the melody harmonized well, I was looking forward to hearing what kind of melody would come out and it was joyful." (Student 19, final reflection paper)

“As a result of listening from both emotivist and cognitivist standpoints, I was able to feel the music more concretely and profoundly. Of course, it is possible to feel with the music itself, but when I listened to it separately, I could also feel emotions that I did not normally feel.” (Student 57, final reflection paper)

V. Conclusion

The purpose of this study was to see the effects of applying the Music Appreciation Model for Emotional Development (MAMED) with 74 undergraduate college students. A qualitative case study approach was employed and data were collected through two self-reported emotion charts, two music appreciation reports, and one final reflection paper from each student. The results of the study are as follow.

First, listening to music in two different ways: focusing on one's emotions (emotivist music listening) and focusing on the emotions expressed by the music (cognitivist music listening) allows the listener to experience different musical emotions. 83.78% (n=61) of the students chose emotions differently in emotivist and cognitivist music listening conditions. This supports not only the classic debate of two positions of musical emotions but also a combination of the cognitivist and emotivist positions suggested by Vempala and Russo (2013) who proposed that “listeners make emotion appraisals based on a combination of what they perceive in the music as well as what they experience during the listening process” (p. 257).

Second, visual imagery was the most prominent underlying mechanism of musical emotions in many students. 34 out of 74 students pictured a specific visual image related to the emotions that the music evoked although the visual images were varied among students. Visual imagery is regarded as ‘internal triggers’ of emotions (Plutchik, 1984), and it has been suggested that “musical stimuli are especially effective in stimulating visual imagery” (Juslin & Västfjäll, 2008, p. 566). Also, music-induced imagery can create “a state of deep relaxation with health benefits such as reduced cortisol levels” (McKinney et al., 1997). Thus, it is suggested to use visual imagery to enhance musical emotions.

Third, the two different ways of music listening suggested by the MAMED can be helpful in developing people's emotional ability, especially emotion recognition and emotion regulation. Emotion recognition of both one's own and others' is considered the most basic aspect of emotional ability since the ability to understand and analyze emotional experiences

can be translated into the ability to better understand the relationship between oneself and the environment, which can promote effective emotional regulation and greater well-being (Salovey et al., 1999, 2008). Through differentiating their own emotions and the emotions expressed by music, the students seemed to be better able to understand the emotional experience relating to music, which in turn helped with emotion regulation.

Lastly, the process of recognizing the emotions especially those expressed by music while listening to music enabled the students to better focus and understand music. In order to conceive the emotions expressed by music, the students needed to analyze the musical elements, and most students were successful in analyzing the musical elements that elicit musical emotions, although several students reported having difficulty in doing so. Furthermore, this led some students to have an aesthetic experience of music such as grasping the aesthetic properties of music, anticipating the process of music, and feeling aesthetic emotions.

Based on the research results discussed above, the following suggestions were made. First, since music appreciation based on the MAMED in this study was conducted once for each time, it is necessary to conduct the study several more times to see its long-term effects. Second, neurological research is needed to examine the differences between emotivist and cognitivist music listening in more detail. Third, it is needed to research on subjects of different age groups to determine differences caused by age discrepancies.

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