

ANALYSIS OF CLASSICAL MUSIC PROMOTION MODELS*

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Abstract

This study aims to explore how to cultivate music students' listening and appreciation habits for classical music through structured experimental interventions. The research employs a methodology that involves organizing regular listening and appreciation activities, designed to enhance students' interest in classical music. The primary research instruments include a series of curated listening sessions, surveys to assess changes in students' attitudes and habits, and observational analysis during the interventions. Sound level collection is a crucial concept in music theory, emphasizing the organization of scales and intervals to form the overall structure of a musical composition. Classical music, with its deep cultural and historical roots, remains a cornerstone of musical art. However, its prominence has been increasingly challenged by the rise of diverse music genres such as pop and electronic music. The attitudes and listening habits of music majors play a vital role in the preservation and continued development of classical music. Data analysis was conducted by comparing pre- and post-intervention survey results and observational data, revealing significant improvements in students' engagement and appreciation of classical music.

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The findings suggest that these experimental interventions effectively foster positive listening habits among music students, contributing to the preservation and promotion of classical music in a contemporary context.

Keywords : Classical Music, Promotion Models

Introduction

Classical music, as a treasure in music art, runs the risk of being marginalized despite its deep cultural heritage and unique artistic charm. Meanwhile, classical music, being an important part of music art, is of great significance to the professionalism and overall development of music students. However, the author has done a questionnaire survey on whether music students like classical music, and the results show that among 413 music students, 51% of them do not like classical music. Given that most music students themselves do not like classic music, how many people beyond the music profession would like it? How many of them will advocate for classical music?

The number of listeners determines the size of a music market, and an increase in the number of listeners means an increase in the demand for music consumption. When there are more people interested in a certain type of music, the demand for that type of music product increases, which drives the expansion of the music market. The expansion of the classical music market, on the other hand, is favorable for music students.

First, it increases employment opportunities. The expansion of the classical music market and the increase in the number of concerts and music festivals provide more performance opportunities for music students. Music students can participate in performances in various music groups and even get the chance to work with well-known musicians, thus increasing their popularity and influence; the expansion of classical music market also promotes the



development of music education. More schools, conservatories and private music schools are required to recruit music teachers, which provides more educational positions for music students. Music students can serve as teachers or professors, teaching music theory and performance skills, thus contributing to the development of a new generation of musical talents.

Second, income potential increases. As the market for classical music expands and ticket sales and sponsorship dollars for concerts increase, music students can enjoy higher performance income. In addition, some well-known classical musicians can earn additional income by recording and publishing albums; as music educators, music students can get a relatively stable income. Working as a teacher or professor in schools, conservatories, and other educational institutions provides a stable salary and benefits.

Finally, professional ability improves. Classical music requires very high performance skills, and music students can continuously improve their performance skills in the process of exposure to and study of classical music. This includes the study of music theory, the finesse of instrument playing, and the mastery of tone; classical music enjoys a profound artistic foundation and rich musical connotation, and music students can improve their artistic cultivation and aesthetic ability in the process of contacting and learning classical music. This helps music students to better express their emotions and thoughts in music creation and performance, and improve the artistic value of their works.

In summary, the expansion of classical music markets has positive effects on music students, providing them with more employment opportunities, higher earning potential, and greater professional competence. Music students should actively grasp this opportunity to improve their professionalism and comprehensive ability, and contribute to the inheritance and development of classical music.

Against this background, how to effectively promote classical music so that more people can understand and appreciate its intrinsic value has become a problem that needs to be solved. However, due to the diversity of modern music forms and the popularity of popular music, many music students have poor listening habits for classical music; therefore, this study adopts an experimental approach to explore how to effectively cultivate classical music listening habits among music students by designing targeted interventions.

Research Objective

To objective a methodology for the training of listening and appreciation of classical music.

Literature Review

Principles of habituation

The American psychologist William James, working in the field of functionalism, elaborated on the specific substance of plasticity experience, which is broadly defined as a structure that is weak to be affected by external forces but strong enough not to concurrently give way to the whole of them. A new set of habits is a more stable equilibrium stage of this structure. For example, if a bar of iron becomes magnetic due to some external force, and the plasticity of the iron bar develops from its own "experience", what is this "experience" of plasticity (or variability) after all? The answer is given by James, who argues that "the extent to which organic matter, especially nervous tissue, bears this variability appears to be very high" (James, 2013: 235). He further says: "The phenomenon of habituation in living creatures is due to the variability of the organic matter which constitutes their bodies." This organic matter was, in James' view, the structure of the human nervous system, especially the brain. Therefore, experience is ultimately a change in the



structure of our nervous system, especially the brain, and plasticity is a characteristic of the nervous system. This is why experience has plasticity and the value of what Dewey calls "the relations or continuities to which experience can give rise" (John Dewey, 1896: 142). According to James, habit formation is based on the plasticity of the brain, which can be summarized in the phrase: "The stream of nerves that flows from the sense organs into the brain opens up pathways that are extremely easy and less likely to disappear." After the neural flow has crossed a pathway for the first time, it is easier to pass through it again, and this easy-ability is continually reinforced with each repetition" (James, 2013: 237). Therefore, we can consider "habit" more clearly as the accumulation and repetition of experiences based on brain plasticity (structural changes).

Habit is based on the brain plasticity experience of continuous accumulation, continuous repetition of the process, it is the plasticity that the nervous system has to bring about the change and plasticity of habit. The phases of the habit formation process are constructed in steps, first, the passive acquisition phase.

In the process of designing experiments for listening to classical music, this method can be utilized to make listening training for a specific period of time, so that the experimental subjects can repeat the act of listening more often, and gradually adapt to this act, and they will enter the stage of passive acquisition.

The second stage is the active control stage. The active control stage refers to the shift in the development of habits from the passive state described above to active control, which involves human beings actively taking control of their environment by dominating their organs of action, rather than passive adaptation.



It can be seen that the formation of habits is not only a passive acceptance, but also has to be accompanied by thinking, reasoning, emotion and higher thinking, and enter the stage of active control in order to enable the listener to enjoy classical music spontaneously, positively and actively.

Experiments in psychology of habit

The Skinner Box Experiment is a psychological experiment designed by American psychologist B.F. Skinner, aimed at studying the learning process and behavioral responses of animals (especially mice), especially the formation and effects of Operant Conditioning. The experiment was one of the key experiments in behaviorist psychology and had a profound impact on subsequent psychological research and behavioral intervention methods.

The Skinner Box is a closed box with an internal lever (or button) and a food release. Next to the lever is a small box that is connected to the food release. When the animal presses the lever, the food falls from the release into the small box. The box is designed to exclude external stimuli as much as possible so that the animal can move freely inside the box.

The experiment was divided into 3 steps, the first of which was to train the animal's behavior: a hungry mouse was placed in a Skinner box, and at first the mouse would explore the box and occasionally press the lever. When the mouse presses the lever, the food will fall from the release into the small box and the mouse can eat the food. After many repetitions, the mouse gradually learns to get food by pressing the lever.

The second is to explore the animal learning law: by changing the experimental conditions, such as changing the frequency of food dropping (from dropping food every press to dropping food once a minute) or changing the probability of food dropping (probabilistic dropping of food), observing the learning process and behavioral changes of the mouse. It was found that the mouse pressed the lever more often in the presence of an uncertain reward



(i.e., random probability of food drop), suggesting that uncertain rewards can stimulate more exploratory and experimentation behaviors.

The third is to study the adaptability of behavioral responses to the environment: by changing the environment of the box, such as increasing noise, changing light, etc., observing the behavioral responses and adaptability of the mouse. It was found that the mouse could adjust its behavioral responses according to changes in external stimuli, showing adaptability to changes in the environment.

There are three conclusions from the experiment. First, operant conditioning is one of the most important ways that animals learn, and with repeated training and reinforcement, animals can learn to obtain rewards or avoid punishment through specific behaviors.

Second, rewards are more effective than punishments in the establishment of behavioral patterns because rewards stimulate an animal's interest and motivation to learn.

Third, probabilistic results foster fixed behavioral patterns more than fixed results because uncertainty rewards stimulate more exploratory and experimental behaviors.

According to the results of Skinner Box Experiment, based on this theory, it can be applied in the experimental design and research of this paper as a way to study a method of promoting classical music.

Methodology

1. Experimental design

The experiment will be divided into two groups, where experimental group A is composed of 66 music students and control group B is composed of 66 music students. Experimental group A received education in classical music listening and appreciation styles and listened to a classical music piece



together every day at the same time (the piece was 3-5 minutes long), and were given an incentive to encourage them to participate in the experiment after it was over; control group B was not educated in classical music listening styles and did not have to listen to classical music together, only questionnaires. The experimental period was run for 28 consecutive days and it needed to be verified whether there was a difference between the experimental group and the control group when educated with and without the classical music listening and appreciation approach.

2. Questionnaire

Questionnaires were distributed to both groups of subjects every day, with questions as in Tabl 1.

Table 1: Experimental group A and Control group B

Experimental group A	Question: Besides the experiment, did you listen to classical music today?
Control group B	Question: Did you listen to classical music today?

3. Interviews

After the 28-day experiment, five members of the experimental group and five members of the control group were randomly selected to be interviewed about their attitudes towards classical music after the experiment.

Results

1. Listening to music is something that needs to be learned

Although everyone is born with the ability to perceive and understand music, different approaches and methods allow us to appreciate and understand music more deeply. Learning how to listen and appreciate music



helps music students to break the stereotype of classical music as serious and sophisticated, thus having a better listening experience.

1.1 Music is an unintelligible art

If you want to understand music, what you understand here refers to hearing the expressive content of music, "the content of music is the spiritual connotation that the aesthetic subject (including the creator and the comprehender) gives to music and experiences from music." (Zhou Haihong, 2004, 213-214) Human auditory experience of sound has this characteristic: the physical frequency, amplitude, and harmonics of sound are experienced as high and low, bright and dark, strong and weak, large and small, and harmonious and tense. These experiences are also close to the experiences of many psychological activities of human beings, such as high and low moods, bright and dark colors, emotional tension and relaxation, and so on. Therefore, composers produce psychological feelings and want to express them through music, they adopt the organization of musical sound that corresponds to the feeling of this psychological activity; when appreciators listen to certain musical sound, they thus have a corresponding psychological experience. Therefore, what kind of music sound is chosen and what kind of style it is organized into follows the purpose of showing the composer's emotion. This emotion of the composers projected on the structure of the musical sound is the embodiment of the "spiritual connotation" of the musical work, that is, the content of the musical work. "Spiritual content" contains not only visual, emotional and conceptual objects, but also things that are inherent in human beings, emotional activities that cannot be depicted in words and images, as well as the ideal aesthetic style of listening. "The form of music is the constitutive style of musical sound." (Zhou Haihong, 2004, 213-214) The form of music is the compositional style of sound that makes the content of music manifest.



The aesthetic ideal of auditory sensual style pursues the auditory comfort, unity, integrity and change of the musical work, and also emphasizes the coordination of the work with the composer's intention and style as well as its conformity to the auditory characteristics of the human ear. This aesthetic ideal embodies people's highest requirements and pursuit of music in the auditory sense.

Musical emotional experience refers to the individual subjective emotional feelings induced under the effect of musical stimuli, including six emotional responses: subjective experience, physiological arousal, brain response, facial expression, behavioral actions, and emotional triggering. These reactions consciously or unconsciously respond to the music stimulus accordingly.

Musical synaesthesia is a perceptual phenomenon that refers to the sensation or perception of other senses (e.g., visual, tactile, etc.) induced by auditory stimuli during music appreciation.

1.2 Emotional experience of music is gained by synaesthesia

Musical synaesthesia allows auditory stimuli to trigger perceptions in other senses, creating a cross-sensory experience. For example, hearing a bright violin tone may evoke images of light or color.

Musical synaesthesia is more than a sensory crossover; it is often accompanied by strong emotional resonance. Different musical elements (e.g., pitch, intensity, rhythm, etc.) can elicit specific emotional responses.

The reason why we feel the same way when listening to music, such as pleasant, sad, etc. is that it is brought about by the associative stimuli of our psyche. Emotional responses are closely related to pitch, speed, intensity, rate of attack and tension.



Table 2: Pitch-related synaesthesia correspondences

Sound frequency	High	Low
Visual brightness	Bright, clear, white	Dark, dim, black
Mood activity (emotional experience)	Excited, happy, positive, rising	Inhibited, mournful, depressed, sullen, ponderous
Spatial perception	Up, shallow, high	Down, deep, low
Object mass	Light, floating	Heavy, sinking
Object shape, volume	Small	Large
Object motion states	Agile, dexterous	Sluggish, clumsy

Table 3: Intensity-related synaesthesia correspondences

Sound	Strong	Weak
Energy, power of various things	Big	Small
Objects and shapes	Big	Small
Mass of objects	Heavy	Light
Mood experiences	Strong	Weak
Spatial distance	Near	Distant

Table 4: Speed-related and rhythm-related synaesthesia correspondences

Sound	Long, slow, sparse	Short, fast, dense
Spatial extension	Long, open, wide, soothing	Short, narrow, cramped, confined
Object size	Large	Small
Object mass	Heavy	Light
Individuality and personality traits	Open, large, open	Narrow, small, constricted
Motion of things	Slow, quiet, little change	Fast, moving, varied
Emotions and attitudes	Restrained, calm, quiet	Excited, impatient, agitated
Interaction behavior	Demure, steady	Casual, frivolous

Table 5: Time rate of change characteristics-related synaesthesia correspondences

Rate of attack	Fast	Slow
Tactility	Hard	Soft
Interaction attitudes and personality	Raw, hard personality	Soft, gentle personality
Decision-making, behavior	Firm, decisive	Hesitant, slow
Emotional activity (emotional experience)	Impatient	Gentle
Visualization	Sudden, hard, straight	Ease, softness, curvature
Survival relationship judgment	Fierce, harmful, scary	Kind, helpful, lovely

Table 6: Tension-related synaesthesia correspondences

Voice	Rough, tense, dissonant, complex, high density	Purified, flaccid, concordant, simple, low-density
Mood	Tension	Loose
Visual color	Colors: mixed, contrasting, complex Line shapes: raw, unnatural, complex	Color: pure, harmonious, simple Line: smooth, natural, simple
Interests	Competition, jeopardy	Harmonious, beneficial
Subject needs	Expectations, unfulfillment	Satisfying
Personality traits	Narrow, mean	Open, forgiving
Tactile	Rough, uneven	Smooth, flat
Cognitive activities	Contradictory Complex, convoluted, deep	Solve Simple, direct, shallow

Music is the art that is easier to express feelings and emotions, we need to pay more attention to emotions and emotional expression in music, independent of the content of the story, this principle needs to be understood by the music students in the experimental group.

2. Experimental results report

Based on the results of the 28-day music experiment (Table 1), the subjects were divided into an experimental group and a control group, and the daily listening to classical music by all subjects except for the experiment was counted, and a frequency distribution table was made. Line chart based on the number of people in both groups who consistently listened to classical music every day except for the experiment. As shown in the chart, vertically, as the experiment process advances, the number of people who insist on listening to classical music every day in addition to the experiment among the two groups shows a fluctuating upward trend, indicating that the music experiment has a

certain role in promoting the cultivation of habits of the experimental subjects. Horizontally, the difference between the experimental and control groups in the number of people who listened to classical music consistently every day in addition to the experiment gradually increased. Overall, the number of people in the experimental group was higher than the number of people in the control group.

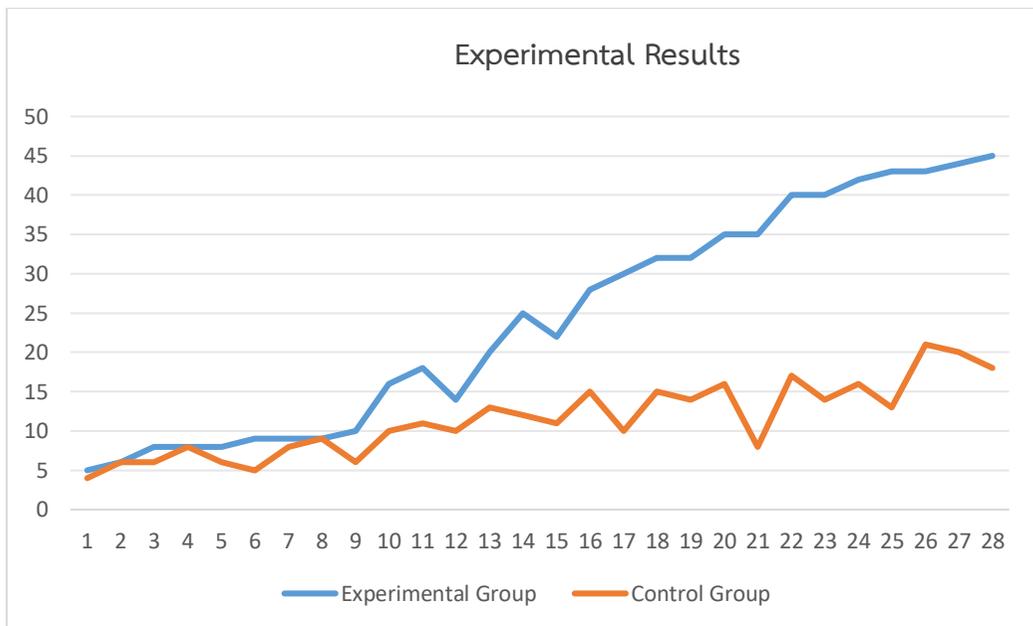


Table 1: Experimental results

Further difference analysis was carried out on the basis of the number of people in the two groups who insisted on listening to classical music every day except for the experiment. Since the number of people did not conform to normal distribution, a non-parametric test was applied to test the difference in the number of people between the experimental group and the control group, and the test results are shown in Table 2. From the results of the difference test, the number of people has a significant difference between the experimental group and the control group, $Z=-3.118$, $p<0.05$, indicating that the promotion of music experiments on habit development has a significant

difference between the experimental group and the control group, and the effect of the experimental group is significantly stronger than that of the control group.

Table 7 Results of difference test

Research variables	Group	N	Quartile	Z	p
Number of people	Experimental group	28	23.5 0(9.00,38.75)	-3.118	0.002
	Control group	28	11.00(8.00,15.00)		

Discussion

According to the principles of Skinner Box Experiment, operant conditioning is one of the most important ways that animals learn, and with repeated training and reinforcement, animals can learn to obtain rewards or avoid punishments through specific behaviors. Human beings, as a kind of animal, need to develop a habit that can be trained and reinforced over and over again. If classical music is to be promoted, then this approach can be taken.

In the article "The Impact of Creative Promotion of Classical Music on Classical Music Education" (Wang Wenjia, 2022: 12), Wang Wenjia suggests that "the creative promotion of classical music in the dissemination of offline exhibition methods can be represented by Musical Comedy of Hou Tianle in China." In a comical way, the show intends to break the stereotype of classical music as "reserved" and "serious" in front of the public. For example, during the performance, the performers incorporate sketches and exaggerated body movements to make the audience laugh, and the audience can even interact



with the performers. This is contrary to the rules of traditional concerts, so that the audience has a "relaxed", "pleasant" experience, which is a form of innovation.

The author strongly agrees with the promotion of innovation in the form of music performances. Recommending classical music to the audience in a light-hearted and humorous way is conducive to breaking the world's stereotypical understanding of classical music, so that the audience can gradually develop a good impression of classical music, and they will actively request to listen to classical music after building up their interest, instead of being passive recipients.

Conclusion/Suggestion

Conclusion

The research conducted on the listening habits of music students provides significant insights into the ways in which classical music appreciation can be effectively cultivated. The study confirms that while everyone possesses the innate ability to perceive and enjoy music, the depth of this appreciation can be greatly enhanced through learned approaches and methods. Classical music, often perceived as complex and sophisticated, becomes more accessible and enjoyable when students are equipped with the tools to understand and appreciate its nuances.

Music as an Intangible Art: The research highlights that music, as an art form, is inherently non-verbal and abstract, requiring listeners to engage with it on an emotional and psychological level. The concept of "spiritual content" in music is closely linked to the organization of sound by the composer, which in turn evokes corresponding psychological experiences in the listener. This understanding emphasizes the need for music students to learn how to listen to music beyond its surface, to grasp the deeper emotional and spiritual connotations intended by the composer.

Synaesthesia and Emotional Experience: The study also delves into the phenomenon of musical synaesthesia, where auditory stimuli can evoke cross-sensory perceptions, such as visual or tactile experiences, thereby deepening



the emotional response to music. The findings suggest that music students can benefit from recognizing and understanding these synaesthetic experiences as part of their emotional engagement with music. The ability to connect with music on this level allows for a more profound appreciation and understanding of its expressive power. Experimental Findings: The 28-day experiment conducted with music students revealed that structured and regular listening sessions significantly influence the development of positive listening habits. The results showed a noticeable difference between the experimental group, which participated in daily listening activities, and the control group, which did not. The experimental group demonstrated a more consistent engagement with classical music outside of the experiment, indicating the effectiveness of the interventions in fostering a lasting appreciation for classical music.

Statistical Significance: The non-parametric test results further confirmed the significance of the experimental intervention. The experimental group showed a markedly stronger habit development in listening to classical music compared to the control group, with a statistically significant difference ($Z = -3.118$, $p < 0.05$). This suggests that the structured methodology employed in the experiment successfully promoted the formation of enduring listening habits, contributing to the preservation and continued development of classical music appreciation among music students. The research underscores the importance of learning how to listen to music as a skill that can be cultivated. By providing music students with the tools to engage deeply with classical music, the study not only enhances their listening experience but also ensures the continuation of classical music traditions in an increasingly diverse musical landscape.

Suggestion

1. In order to promote classical music, the first thing to do is to make the listener aware of the special attributes of musical sound. It has no semantic and visual attributes, so the music should not be interpreted in a literary or visual way, but rather, the principle of musical synaesthesia should be used to make the listener feel the emotional experience of the music.

2. To promote classical music among students, we can organize daily listening activities to cultivate this habit, and the longer the time, the better the result. Once more students like classical music, the market for classical music



will become increasingly large in the future, which will also provide more employment opportunities for music students, increase their salaries, and ultimately enhance the professional ability of music students in general.

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