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THE "LISTENING TO AND MAKING MUSIC" APPROACH IN THE FUNCTION OF IMPROVING MUSICAL UNDERSTANDING

Pregledni znanstveni članek / Review Article

Abstract

The intention of the author is to mark out the "Listening to and Making Music" approach (LMM) and explain how to improve pupils' musical understanding. The process starts with the activity of listening to music which encompasses identification of musical components and their theoretical explanation. By experiencing, observing, noticing, intellectually following and explaining the components like: rhythm, melody, dynamics, tempo and musical form, pupils show the level of their theoretical musical understanding. With the goal that pupils' knowledge becomes practical, the music making activity follows. Awareness of musical elements helps them in creating similar or new compositions, using well-known musical elements. The results of such work are active pupils' participation in the teaching process, practical demonstration of acquired knowledge, stimulation of creativity and a better understanding of musical elements and music in general.

Keywords: primary school, listening to music, LMM approach, music making, pupils, understanding music

Izveček

Pristop "Poslušanje in ustvarjanje glasbe" v funkciji boljšega razumevanja glasbe

V prispevku avtorica predstavlja pristop »Poslušanje in ustvarjanje glasbe« (LMM) in pojasnjuje kako z njim pri učencih izboljša razumevanje glasbe. Gre za proces, ki se začne s poslušanjem glasbe, pri katerem pride do identifikacije glasbenih komponent in njihove teoretične razlage. Z izkušnjem, opazovanjem, beleženjem, intelektualnim spremljanjem in pojasnjevanjem komponent kot so: ritem, melodija, dinamika, tempo in glasbena oblika, učenci izkažejo stopnjo razumevanja glasbene teorije. Sledi ustvarjalna glasbena dejavnost s ciljem prenosa teoretičnih znanj v prakso. Učencem pri ustvarjanju novih skladb pomagata poznavanje in uporaba dobro znanih glasbenih elementov. Tovrstno delo rezultira aktivno sodelovanje učencev v učnem procesu, praktično demonstracijo usvojenega znanja, spodbujanje ustvarjalnosti in boljše splošno razumevanje glasbenih elementov.

Ključne besede: osnovna šola, poslušanje glasbe, LMM pristop, ustvarjanje glasbe, učenci, razumevanje glasbe

The orientation of the contemporary school

As the educational base of the society, school marked a large part of the history of mankind, transforming its roles, levels and models. It made the transition from medieval schools for privileged feudal lords, knights and sovereigns, through private and public schools for a large number of participants, pupil-oriented work schools, creative schools to schools as important part of the social community (Previšić, 1999). Diverse educational strategies, attitudes and experiences with the goal of its improvement can be noticed. The environment and the situation in which the school was located upgraded it with new

features and functions, but also gave it different possibilities. The pupil-facing school was advocated by alternative models, systems, plans such as: Plan Cousinet, Jena Plan, a System of Individualized Teaching, Montessori Method, Waldorf Education, Freinet Concept, etc. Varied activities, strategies and methods for stimulating the child's cognitive, affective and psychomotor development, directly influenced the design of contemporary school. Since the middle of the 20th century, the school has abandoned one-sided unification, standardization and normatization and turned to dynamic, open, plural, creative and innovative forms and methods of working (Gudjons, 1994).

Today, the school is also part of intensive scientific, technological and socio-economic changes. "Socio-political, economic, labour-technological and informational changes, together with changes in the world of work and the ever more dynamic development of science, imposed to the school the need for establishment of a new way of teaching and learning" (Pejić Papak and Vidulin, 2016, p. 12).

The main task of the school was, and has remained, to affect pupils' overall advancement, to contribute to the development of active and responsible individuals, open for changes, motivated and trained for lifelong learning. According to Pivac (2009), such a school, which passes from the imitative-reproductive to the creative-innovative, becomes, as Hentig (1997) points out, a school of new-way-thought. Its modernization is oriented to broadening pupils' competences, updating their knowledge and skills and straightening out their innovativeness. Contemporary school should affect the development of pupils' creative potential. It should be fostered in all educational subjects and fields. Interdisciplinary studies which interpreted the musical creativity explain the phenomenon from different views: psychological, sociological, pedagogical as well as from the point of view of artificial intelligence, computer innovations, etc. (Deliége and Wiggins, 2006). In the literature which encompasses the field of musical creativity, we can find different models or creative components in the context of social, physical, psychological and cultural environment (Burnard, 2012; Odena, 2012) or as a single elements of musical creativity development (Boardman, 2002; Burnard, 2011; Elliott, 1999; Girdzijauskienė, 2012; Hopkins, 2015; Webster, 2012; in: Rimkutė - Jankuvienė, 2017).

Creativity implies the creation of new generalizations, knowledge and skills based on the existing ground, as well as finding new solutions through experimentation and improvisation. If they are encouraged to be creative, pupils learn to perceive things and phenomena from another angle, find different solutions and alternatives, be innovative (Vidulin - Orbanić, 2013). Regarding the above-mentioned, it is necessary to create conditions, methods and contents that will meet pupils' creativity. That way many positive accomplishments can be achieved: students' overall potential is increased, individual skills are developed, positive self-perception and self-respect is established.

Music education in the Croatian compulsory school

After the reform of teaching in primary compulsory school (2006) and the publication of the Teaching Plan and Programme (2006), music education in Croatia has changed the teaching concept. The so-called open model generated changes in music teaching. Working according to this model should affect pupils musical development, provide their cultural and artistic progress and encourage the development of their musical skills. Listening to music with the (musicological) elaboration of artistic work has become the compulsory activity, while a second activity can be decided upon according to teachers' knowledge and abilities, pupils' interests and school possibilities. The openness is reflected in the free choice of teaching contents: the teacher selects the songs to be covered in class, the compositions to be listened to and the didactical elements (methods, principles).

The intention of the open model is to put emphasis on listening and analyzing musical works, recognition and comparison of musical elements, expression of ideas, thoughts and feelings, showing consideration for tradition and culture, appraising art works. By listening to music pupils learn to recognize different elements of music and music types and get to know better the Croatian and world musical heritage. Thus, they adopt a general musical culture. With the second activity - singing or playing instruments, pupils learn and adopt a number of artistic, traditional, popular songs and work on their interpretations. Through the activity of creating they expand their creative potential, acquire factual and theoretical knowledge, develop cognitive, practical and social skills.

In everyday practice, it works in the following way: listening to music and music elaboration, mostly of art music, is one part of the lesson and the second part is dedicated to another activity which is correlated within the educational unit. The main goal of listening to music with music elaboration is to influence and upgrade the pupils' (musical) culture. Other goals depend on the second activity¹. Therefore, if the second activity is singing, the goal is the development of singing (vocal) ability; playing – to develop the elementary instrumental skills; music making - the development of musical thinking and creating of new musical pieces; music literacy – to learn the notes and use it practically. Sometimes, during the lesson the teacher combines not only two activities², but also some other musical activities which support the comprehension of the educational unit. For example: if the teacher's model encompasses listening to music and singing as the two central activities in music teaching, they can still carry out some dance or playing on (rhythmical) instruments activities, if this is necessary to improve the quality of the lesson or to encourage pupils' motivation. However, they must do so without any specific tasks regarding the added activities.

1 In one hour per week it is not possible to reach many different goals, so the Croatian model focuses on two activities.

2 It is important to highlight that the two selected activities are in the focus of everyday music lesson.

In the today's music education at the primary compulsory school pupils are introduced to a great number of art works, develop the ability to experience musical works, listen to music and learn about music. The question is: is this enough?

Objectives and standard of work in the “Listening to and Making Music” (LMM) approach

The alternative approach to music teaching which is described in this paper (LMM) is based on listening to music, as the activity that pupils are familiar with up to a certain extent, linked to music making. Pupils perceive and understand musical works over those musical elements which are filtered by their cognitive system, in accordance with their previous experience and what they already knew about the musical works. Since listening to music is laid down in the curriculum and determined according to class and grade, it is easy to detect the level of pupils' knowledge regarding the recognition of the musical elements and to improve and further develop their competences.

Contributing to the area of listening to music, Vidulin and Radica (2017, 62) defined its goal, task and purpose. “The goal of listening to music in school is to form the cultural and artistic pupils' world view and to contribute to their aesthetic education. It is realized in a way that pupils are offered artistic music which meets the prerequisites of quality and aesthetics. On the other hand, the task of the listening to music in school is to develop and upgrade pupils' musical competences. With carefully selected music repertory it is possible to develop pupils' knowledge and skills and foster their autonomy, responsibility and desire for participation in artistic events. The purpose of listening to music can be observed through the final outcome: encouragement of the pupils' experience, understanding and acceptance of (art) music.”

Since pupils are introduced to art music primarily in school, teachers should encourage pupils to listen to music with reference to different musical-historical periods, types and styles. It is important that pupils evaluate, comment, compare and express their thoughts about music. Music teaching contents in compulsory school include: exploring musical instruments, singing, performing as soloist, and in chamber and large ensembles, musical forms, instrumental, vocal and vocal-instrumental types, musical and stylistic periods.

A question concerning the realisation of music listening and the apprehension of music is: How to coax pupils' attention to be active listeners of art music? The answer lies in the way tasks are set and arranged. Teachers set guidelines to pupils before listening to a composition about the characteristics they should pay attention to during the listening. The tasks need to be precisely defined, because they will guide the pupils through the listening process and make them aware of important features of certain pieces. The tasks should be clear and simple, easily recognisable: performers, themes, characteristic rhythm and tempo, dynamics etc. During listening, the teacher should actively guide pupils through the course of music, ask short questions and take notes on the board. When the work is repeatedly listened to from different aspects and with different tasks, this results in better music understanding. After having listened to the art work it is necessary to talk about it,

about pupils' impressions, and about the musical components which they have noticed. By experiencing, noticing, intellectually following and explaining the expressive elements like rhythm, melody (theme), dynamics, tempo, musical form, instrumental and vocal groups, pupils get to know and understand music better. It is important to talk about the recognised musical elements, and operate with these elements.

Four stages from which the teacher can consider that pupil understand the musical elements can be considered: they are familiar with the musical components - elements; they are able to recognize the components in every single music piece; they can talk about them in theoretical terms; they are able to operate with music elements. The last, operational level is the most important. It is not enough to recognize a musical work and its elements, but to operate with this knowledge.

Two ways for operationalization in which the knowledge and skill are connected is proposed: 1) the presentation of known music elements by singing or playing instrument; 2) creation of a new music work based on the acknowledged elements as a result of the music making activity.

The creation of pupils' musical pieces, relying on the learned music elements which derive from the listening to music activity and music analysis will be described in the part that follows³. For the music making activity it is desirable that pupils play some instruments and have a basic musical literacy which includes knowledge of simple rhythms, notes, measures, major and minor scales with key signatures with up to two symbols.

By listening to music and learning about musical elements pupils become aware of what music is made of. Listening to music, observing and analyzing musical components such as rhythm, melody, dynamics, tempo, musical form, instrumental and vocal ensemble, pupils get to know the compositions better. After the listening activity it is possible to further explore these components in different ways: by singing⁴, playing, music making, in order for pupils to understand music better and their knowledge to become operational.

By music making they express themselves, demonstrate the level of their musical knowledge, operate with, create something new. They gain (new) knowledge, develop their musical skills, creatively express themselves and understand music to a greater extent.

The levels of pupils' creative work are shown in Appendix 1. It starts with listening to and analyzing musical works. The particular and determined components of (art) work become the frame within which they can start to create. The second level is the creation of similar forms. Recognition and awareness of musical elements help them in creating. Comprehension of music components enables their self expression. At that level pupils research the relationships between tones, rhythmical models, describe, compare the

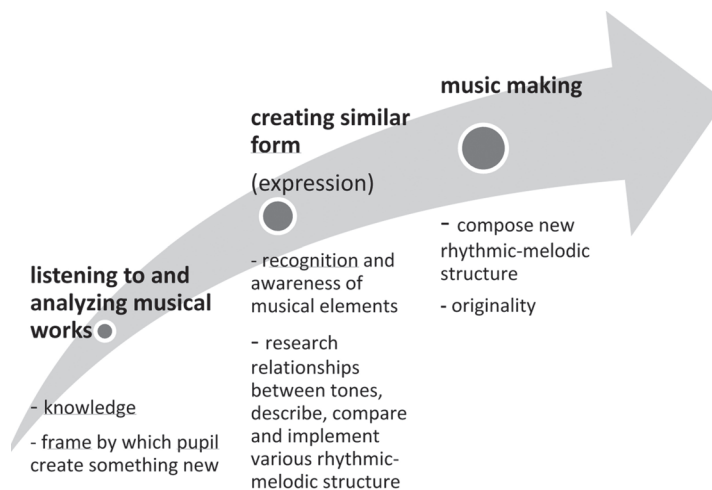
³ These activities can be realized with the pupils from the fifth and sixth grade of primary compulsory school in the extracurricular class or as a part of the project in regular music classes.

⁴ Music making as the additional activity after singing and playing instrument is described in the paper: Vidulin, S. (2017), From Students' Musicianship to their Creative Expressions.

known material which include the well-known musical elements and then create similar and/or varied rhythmic-melodic structure. The process is led by an expert music teacher, and the models which he/she proposes are related to: finding melodic motifs, rhythmical motifs and phrases, inventing texts, adding melody to rhythm structure, melodic replenishment, creating of different musical forms (AB, ABA, ABC, rondo, theme with variation), creating instrumental accompaniment, adding another voice to the lead etc. At the third level they can compose new rhythmic-melodic structures and find their original style through the music making activity. The works can be similar or different from what the pupils are familiar with. In this phase the pupils' originality and musicality can be seen, as well as their comprehension of music.

Examination of pupils' works reveals that they use data and facts from music lessons and spontaneously combine melodies, words or movements, while creating something new. Often these are only modifications of known compositions, variations of melodies, text addition. Rarely the musical expression is completely new.

Appendix 1: Three levels of creative pupils' work in the LMM approach



Understanding musical elements using the LMM approach

The main purpose of this paper is to present how pupils can compose and perform short works after listening and music elaboration. The result of this work is the creation of new musical pieces and a better understanding of the basic components of musical works and music in general. Demonstrating the acquired knowledge, pupils actively participate in the teaching process.

The goal of the process which starts with listening to music, continues with playing instrument and concludes with music making is to affect the pupils' understanding of music (appendix 2).

Appendix 2: The LMM process which leads to music understanding

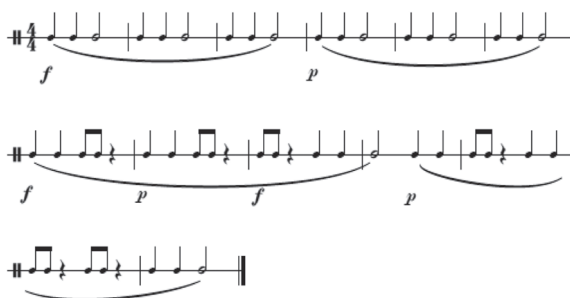


The following examples illustrate how musical components, e.g. rhythm and melody, can be understood through listening to music and music elaboration. Pupils recognize the following components: rhythm, melody, tempo, dynamics, musical form, measure, scale. Then it will be shown how these musical components contribute to creating similar musical pieces, supporting and upgrading pupils’ musical ability.

Listen to activity with defined rhythmical patterns

Listening to the Vivaldi’s *Spring (The Four Seasons)*, one rhythmical sample can be used for improving the quarter notes, half notes, eighth notes and quarter rest (appendix 3). The process begins with the pupils listening to the first part of *Spring* (13 bars). Firstly, they imitate what the teacher do and listen at the same time. Clapping with their hands they pay attention to the duration of the notes, and then to the dynamics. After repeating the same pattern for several times they have the task to write it down⁵. The sample can be also played on some rhythmical or melodic instruments (on a single tone). To create new rhythmical patterns, it is possible to mix the bars or the notes inside the bars as well as the dynamics signs. This may result in creating some new patterns.

Appendix 3: Rhythmical pattern from Vivaldi’s Spring



There are many musical examples that can be used for this purpose: in the composition *Zoku*⁶ pupils can hear how the rhythmical pattern is changed and upgraded and learn about the incessant pulsation. In the *Vitamin rap* (appendix 4) different rhythmical figures are shown which are written according to the rhythmical structures of fruit names (as kiwi,

5 The pattern could be shown also straight away so the pupils look at the notation and listen at the same time. It depends on the teachers’ idea and goal.
 6 Performed by: Kodo (Kodô is a professional taiko drumming troupe from Japan). The example is in the CD 1/1 which is a part of the schoolbook for music in compulsory school *Glazbena osmica*.

lemon, papaya, banana and so on). The example is easy to repeat if it is done by ear. After the score is displayed pupils can see the complexity of the rhythmical patterns. Creation of new piece can then be based on different words and topics (flowers, animals, towns, states) and it can be articulated by voice or played on some instrument, without score.

Appendix 4: Vitaminski rap (Vitamin rap) from the book *Glazbena osmica*, p. 9



Listening activity with defined rhythmical and melodic patterns

Listening to the musical work *Bransle de chevaux*⁷ (appendix 5), pupils become familiar with the measure, variety of melody progressions and form. *Bransle* has a simple rhythmical pattern. The melody proceeds with gradual melodic progression, with no large range. The parts are repeated, with the *seconda volta* a little bit different. The work has a ternary form ABC: part A: simple melo-rhythmical progression, ascending then descending melody; part B: rhythmical changes in the first two bars; evident descending progression; part C: repetition of motifs, alterations, returning to the tonality frame with the last bar.

Dealing with this work, changing the parameters and exploring the musical elements, the pupils can create similar or different musical structures using the known musical elements.

Appendix 5: *Bransle de chevaux*



⁷ From: „Glazbena osmica“, CD 1/12.

Music making activity

The composition made by a group of seventh-grade pupils is shown in appendix 6. Pupils attended the extracurricular musical activity of playing and music making for two years. The song is written in c minor and has a binary form, with the two parts contrasting in melodical and rhythmical sense. The first part has a gradual ascending and descending melodical contour, while the second part is characterized by two rhythmical patterns



and with minor interval leaps.

Appendix 6: Zima (Winter); from the book *Glazbeno stvaralaštvo (Vidulin - Orbanić)*, p. 103



Listening activity with different melodical variations

In the following examples, while listening to music, pupils may recognize the theme, character, instruments, tempo, dynamics, contrast, repetition, scale, melody and rhythm contour, musical form, harmony.

Bizet's Prelude from the suite N. 1 *L'Arlésienne* is written in the binary form. It is distinctive because of the transformation of the main theme. The theme is brought by strings, with a strong character. The second appearing of the theme is characterized by the replacement of instruments, dynamic gradations and rhythmical evolution. The second melody contrasts the first with different melody and character with evident support by the rhythmical instruments. The theme in the third appearance is in major, with a soft character and uniform dynamics. Wind instruments are discretely contrasting. In the fourth appearing, the theme is changing the character into a march and has a united sound given by the symphonic orchestra.

V. Babin's Jazz variations on theme *Ah, vous dirai-je Maman* shows a theme in the *a b a* form with simple harmonization based on classical harmony and then starts the jazz expressions of the theme. The changes regard: rhythmical contrast, syncopations,

harmonical shaping and progression, major and minor tonality, different dynamics and tempo, with a specific timber and harmony.

Music making activity: the process of transforming the melody

The following two compositions were created by a pupil from the sixth grade (*Metamorphosis*) and by seventh grade pupils as the result of group work (*Little house*). The first one is instrumental and is not led by textual structure, while the second one is vocal-instrumental. The differences are also in: tonality, range, form, tempo, dynamics, character.

Pupils created different works, based on the learned elements. In Appendix 7 there is the instrumental song *Metamorfoza* (Metamorphosis), the first theme. The piece has three themes, based on the same harmonies. It is written in a minor, quadruple measure, and has a form of small period.

Appendix 7: *Metamorfoza* (Metamorphosis) - from the book *Glazbeno stvaralaštvo* (Vidulin - Orbanić), p. 88

Moderato

The musical notation shows two staves of music in 4/4 time, marked Moderato. The first staff starts with a dynamic marking of *mf* and features a melodic line with a crescendo leading to a dynamic marking of *f*. The second staff also starts with *mf* and features a similar melodic line with a crescendo leading to *f*. The piece concludes with a double bar line.

The song *Little house* (*Mala kuća*) has a focus on the melody line, which is going forward. The melodic advancement is visible through the ternary form ABC. When it is sung, it passes from the solo part to duet and trio. The song is rhythmically simple. The melody range is from g to e2.

Appendix 8: *Mala kuća (Little house)* - from the book *Glazbeno stvaralaštvo (Vidulin - Orbanić)*, pp. 100–101.

Andante

The musical score is written in 8/8 time and marked 'Andante'. It consists of eight staves of music. The first staff begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic. The fourth staff has a forte (*f*) dynamic. The fifth staff has a mezzo-forte (*mf*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff is marked with the number 31 and ends with a double bar line.

Music making activity regarding repetitions, contrasts, forms

In the following two pupils' compositions we can find many music components which they used from the known composition to create new songs: various measures, rhythms, tonalities, dynamics gradation, changing of tempo, character, various music forms, repetitions and contrast.

Analysing a pupil's work entitled *Love is* (appendix 9), it is possible to detect nine parameters regarding its musical elements / structure (appendix 10). There are some musical similarities with the Hačaturjans' *Maskerade* and Beethovens' insert from the *Symphony N. 6*. Pupils listened to these and other musical works during music lessons before writing their compositions.

Appendix 9: *Love is (private, non published material)*

Andante

Appendix 10: *Similar characteristics*

<p>A. I. Hačaturjan: Masquerade, Waltz 1, 2, 4, 7, 9 – the numbers show the similarity with the song <i>Love is</i> ***character, play, rhythmical discreet support</p>	<p><i>Love is</i></p> <ol style="list-style-type: none"> 1. perception - measure 2. dance character, waltz 3. built on the interval of third: gradual contour then third 4. melody is built further from the same notes 5. based on the following tones: d-e fis-g-a (D major) 6. melody leads to the calmness of Tonic (for the first period), but in the second period it is tended to have convincing high ending 7. dynamic gradation toward the end: p-mf-f 8. change in the melodic contour reflected by the text 9. at the end perception of the scale (d-e-fis-g-a-h-cis-d)
<p>L. van Beethoven: 6th Symphony in F major, 5. st. Allegretto 1, 2, 3, 4, 7 – the numbers show the similarity with the song <i>Love is</i> ***based on one theme, the instruments are changing, dynamics, arrangement, character, repetition</p>	

The pupils' work entitled *The beginning of spring* (appendix 11) can be connected with Purcell's and Bach's musical works (appendix 15), but also with three songs which were sang and analyzed in class (Appendix 12-14).

Appendix 11: *The beginning of spring* (private, non published material)

Andantino

mf p f

p mf

Allegro

f mf

Andante

mf p

Appendix 12: *Nikša Njirić: Vjetar (Wind)* – from the book *Allegro u glazbenom svijetu 5*, p.34

Moderato

p

p

p p

Appendix 13. Carl Orff: Ding, dong - from the book Glazbena petica, p.16



Appendix 14: Ljerka Marić: Prvi snijeg (First snow) - from the book Glazbena četvrtica, p.38



Appendix 15: Similar characteristics

<p>H. Purcell: contrasts 2, 3, 5, 6, 8 – the numbers show the similarity with the song <i>The beginning of spring</i></p>	<p>The beginning of spring (Početak proljeća)</p> <ol style="list-style-type: none"> Changes of measure: triple and duple Dynamic gradation Changing of tempo: Andantino-Allegro-Andante Up-beat Dance character Staccato, legato, corona Ternary form: abc a part: 8+8=16 bars b part: motoric; 12 bars c part: enlarged and singing lustily; 7 bars (unstandardized form because of the text) Rhythm Tafatefe
<p>Bach: Minuet in D Major 2, 6, 8 – the numbers show the similarity with the song <i>The beginning of spring</i> *** repetition</p>	
<p>N. Njirić: Vjetar 1, 2, 3 (aba), 7 (4+4+6) – the numbers show the similarity with the song <i>The beginning of spring</i></p>	
<p>Lj. Marić: Prvi snijeg 1, 4 – the numbers show the similarity with the song <i>The beginning of spring</i></p>	
<p>C. Orff: Ding, dong 2, 6, 8 – the numbers show the similarity with the song <i>The beginning of spring</i></p>	

Conclusion

In the paper, two models for better appreciation and understanding of musical works are presented. The first one regards listening to music with previously defined tasks in connection with musical components, and is a regular activity in Croatian schools. Before listening to music, teachers give guidelines to pupils about the details they should pay attention to. The tasks need to be precisely defined, because they guide pupils through the listening of a composition and acquaint them with important characteristics of a musical work. After having listened to the composition, it is necessary to talk about it, about the pupils' impressions, and primarily about the musical components which they have noticed. This level should be upgraded with activities which lead to the next level – operational one.

The second model, the LMM approach, links the theoretical music acknowledgement with the demonstration of the musical elements through music making (composing). When pupils recognize the musical components, they may show the level of their understanding by using these components in the process of music making, creating new compositions from well-known musical elements. For a better result it is necessary that pupils are musically literate and that they can play an instrument. Thus, they can listen to what they have created and decide how to improve the composition. For a good result we suggest carrying out these activities either in the form of extracurricular activity with a smaller group of pupils, or as a project in the regular music classes.

Linking the two activities, listening to music and music making, pupils will have the chance to improve their musical skills, develop sensibility for music and be creative, which will affect their whole emotional-value-cognitive being and raise their level of appreciation and understanding of music.

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Povzetek

V prispevku sta predstavljena modela za boljše poznavanje in razumevanje glasbenih del. Prvi model izhaja iz prakse v hrvaških osnovnih šolah, kjer je pri glasbenem pouku poslušanje glasbe povezano s predhodno opredeljenimi nalogami, nanašajočimi se na predvajano glasbeno delo. Učitelji morajo naloge zelo jasno izdelati ter ob njih učencem podati smernice za sledenje predvajanemu glasbenemu delu in prepoznavanje pomembnih značilnosti skladbe. Poslušanju sledi pogovor, v katerem učenci podajo svoje vtise o skladbi ter spoznanja, izhajajoča iz analitične zaznave glasbenih komponent.

Drugi model, poimenovan kot pristop „Poslušanje in ustvarjanje glasbe“ (“Listening to and Making Music” – LMM), povezuje poslušanje glasbe, ozaveščanje glasbenih pojmov in elementov ter uporabo glasbeno-teoretičnih znanj pri ustvarjanju glasbe. Učenci v procesu aktivnega poslušanja prepoznajo značilno uporabo določenih glasbenih elementov v predvajanem glasbenem delu. S temi elementi nato eksperimentirajo in jih uporabljajo pri kreiranju lastnih glasbenih del. Za to je potrebna določena stopnja glasbene pismenosti, dobro pa je tudi, če učenci igrajo na kakšen instrument. To jim omogoča, da eksperimentiranje z določenimi glasbenimi elementi zaznavno podkrepijo z izvajanjem in se na osnovi slišane odločajo, kako izboljšati lastno glasbeno delo. Dejavnost daje dobre rezultate, če je izvedena kot izvenšolska glasbena dejavnost ali pa kot projekt pri rednih urah pouka glasbe v razredu.

