

Application of the "Listen–Discern–Appreciate–Evaluate" teaching model in senior high school music appreciation classes: a case study of *Music Appreciation* (People's Music Publishing House Edition)

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Abstract. Music appreciation serves as an important vehicle for implementing aesthetic education and fostering students' aesthetic perception and cultural understanding in senior high schools. In response to common classroom problems—including insufficient opportunities for complete listening, musical element analysis detached from auditory experience, cultural explanations overshadowing the music itself, and evaluations lacking evidential support—this study employed literature review, textbook analysis, classroom observation, and lesson case analysis to develop a "Listen–Discern–Appreciate–Evaluate" teaching model. The model was implemented in 2026 in Class 9 of Grade 10 at Ulanhot No. 1 High School during the *Music Appreciation* course. Classroom observations and students' learning worksheets from Lesson 20, "*People's Musician: Defend the Yellow River*", in Unit 10 revealed a clear shift in students' responses: instead of relying primarily on the lyrics to identify emotional content, they gradually began to support their interpretations with musical evidence such as rhythmic progression and textural layering. By establishing a learning sequence of perception, evidence, understanding, and expression, the proposed model provides a practical approach to promoting aesthetic learning grounded in auditory evidence in senior high school music appreciation classrooms.

Keywords: senior high school music, music appreciation, aesthetic perception, auditory evidence, teaching model

1. Introduction

The *Music Curriculum Standards for General Senior High Schools (2017 Edition, 2020 Revision)* identify aesthetic perception, artistic expression, and cultural understanding as the core competencies of music education. The Standards emphasize that students should develop an understanding of the expressive characteristics and cultural significance of music through listening, experiencing, performing, exploring, and evaluating musical works [1]. The General Office of the Communist Party of China (CPC) Central Committee and the General Office of the State Council have further proposed integrating aesthetic education throughout

the entire talent cultivation process, emphasizing education through beauty, cultivation through beauty, and moral development through beauty. Building upon this policy direction, the Ministry of Education has adopted "immersion" as both the goal and the guiding principle of school aesthetic education, calling for improvements in the quality of arts education so that students can continuously enhance their aesthetic appreciation and humanistic literacy through sustained artistic experiences [2, 3]. Accordingly, music appreciation should not be confined to transmitting information about a work's title, composer, or historical background; rather, it should engage students in an aesthetic process centered on sound itself, guiding them through perception, discrimination, understanding, and critical judgment.

The *Music Appreciation* textbook published by People's Music Publishing House begins with the fundamental skill of learning how to listen and encompasses a wide range of musical genres, including folk songs, traditional instrumental music, Beijing Opera, vocal music, film and television music, dance music, world ethnic music, and Chinese and Western art music [4]. This diversified curriculum provides abundant opportunities for students to engage with multiple musical cultures. Nevertheless, classroom practice still commonly exhibits misconceptions such as equating the playing of a recording with genuine listening, assuming that the use of technical terminology constitutes musical analysis, and treating background explanations as synonymous with musical understanding. As a result, students often identify the emotional atmosphere of a piece but fail to substantiate their interpretations with musical evidence. To address these issues, this study employs literature review, textbook analysis, classroom observation, and lesson case analysis to examine the construction and classroom application of the "Listen–Discern–Appreciate–Evaluate" teaching model in senior high school music appreciation. Classroom observation records, students' oral responses, and post-class learning worksheets were collected from Class 9 of Grade 10 at Ulanhot No. 1 High School. Since the implementation was limited to a single class and a single lesson, the collected materials are intended primarily to evaluate the applicability of the proposed model within this specific instructional case.

2. Current challenges in senior high school music appreciation classes

2.1. Complete listening is replaced by fragmented explanation

Music is an art that unfolds over time. Its melody, dynamics, and formal structure can only be fully perceived through uninterrupted listening. In some classrooms, however, teachers divide musical works into short excerpts and frequently interrupt playback in order to explain specific knowledge points. In other cases, information about the historical background, emotional character, or thematic content is presented before students hear the music for the first time, leading them to search merely for evidence that confirms the teacher's interpretation. Although this approach may facilitate the delivery of knowledge, it deprives students of opportunities to develop an overall musical impression and formulate their own questions through direct listening.

2.2. Musical elements become isolated knowledge labels

Musical elements—including melody, rhythm, timbre, tempo, dynamics, and texture—are intended to serve as analytical tools for interpreting music. In classroom practice, however, they are often reduced to isolated labels in question-and-answer activities. Students may be able to identify features such as a fast tempo or a distinct rhythm, yet they frequently struggle to explain how these elements contribute to shaping musical images or expressive meaning. Wang Yongdi argues that music appreciation in senior high schools should move beyond the mere transmission of knowledge and instead be grounded in authentic musical experiences

and activities [5]. When musical discrimination remains at the level of terminology, students understand *what* they hear but fail to grasp *how* and *why* the music produces its expressive effects.

2.3. Cultural context is separated from the musical work itself

Cultural understanding can meaningfully contribute to music appreciation only when it is integrated with the analysis of musical sound. In many classrooms, considerable time is devoted to explaining composers' biographies, historical events, and the stories behind musical works, while the music itself receives comparatively little attention. For example, students may know that the *Yellow River Cantata* was composed during a period of national crisis, yet they may be unable to identify how rhythm, texture, and dynamics transform historical experience into musical expression. Shou Guo contends that cultural understanding should be achieved through an examination of musical language, thereby revealing how culture is embodied and constructed in music [6]. Consequently, historical and cultural background should deepen students' listening rather than merely expand their factual knowledge.

2.4. Classroom evaluation lacks musical evidence

Music appreciation encourages diverse interpretations, but openness should not be confused with subjectivity unsupported by evidence. Classroom evaluation often remains at the level of general descriptors such as "beautiful", "sad", or "powerful", or relies on teacher-provided thematic interpretations. Although students express their personal feelings, they frequently fail to explain the musical basis for their judgments. Research has shown that assessment practices in senior high school music appreciation classes are still commonly characterized by limited approaches and insufficient alignment with the cultivation of core competencies [7]. Effective evaluation should therefore follow a structured framework of claim, evidence, and explanation, ensuring that students' individual responses are supported by observable musical evidence and coherent reasoning.

3. Theoretical foundations and structural innovation of the "Listen–Discern–Appreciate–Evaluate" teaching model

3.1. Continuous development of aesthetic experience as the foundation of learning

According to Dewey, aesthetic experience is an integrated process with a beginning, development, and fulfillment [8]. Likewise, music appreciation should guide students from immediate perception to comparison, understanding, and reflection. For example, when teaching *Axi Tiaoyue* in Unit 7 of the textbook, instruction may begin with students' initial perception of the work's lively character. Through repeated listening, they are encouraged to identify its steady pulse, recurring thematic patterns, and layers of instrumental timbre, and then relate these musical features to the collective singing and dancing traditions of the Yi ethnic group in order to explain the work's dance-like quality. In this way, students progress from simply perceiving the music as "joyful" to explaining how that sense of joy is created through musical means. Chen Lijun and Wen Qi argue that aesthetic experience should integrate emotional engagement, artistic understanding, and personal development [9]. Accordingly, the proposed teaching model emphasizes the continuous construction of aesthetic experience rather than beginning with the direct transmission of theoretical knowledge.

3.2. Replacing the transmission of conclusions with students' active knowledge construction

The meaning of a musical work should emerge gradually through students' interaction with musical sound, performance context, and the perspectives of their peers. In the teaching of *Jinji Chushan* ("Golden Pheasants Descending the Mountain") in Unit 3, students may be encouraged to compare the timbral qualities of the percussion instruments, variations in rhythmic density, and changes in dynamics. They then describe the auditory imagery using expressions such as "pursuit", "dialogue", and "convergence", while refining their interpretations by incorporating cultural information about the *Da Liuzi* percussion tradition of the Tujia ethnic group. Consequently, understanding develops through repeated listening and collaborative discussion rather than through conclusions provided in advance by the teacher. Yin Aiqing maintains that school music education should integrate musical practice with theoretical analysis so that students acquire conceptual understanding through authentic musical activities [10].

3.3. Integrating the four instructional stages through core competencies

Zi Liping argues that the core competencies of music education can only be realized through concrete curriculum content and purposeful learning activities [11]. In the Peking Opera appreciation unit (Unit 4), instruction can therefore be organized around the four sequential stages of Listen, Discern, Appreciate, and Evaluate. During the Listen stage, students develop an overall impression of the vocal style, recognizing its composed yet internally expressive character. In the Discern stage, they focus on melodic ornamentation, rhythmic patterns, and the accompaniment provided by the *jinghu*. During the Appreciate stage, they relate these musical characteristics to the dramatic context and the conventions of Peking Opera, thereby understanding how the music portrays Zhuge Liang's calmness and composure. Finally, in the Evaluate stage, students are required to justify their interpretations with evidence drawn from the vocal style and musical performance. Through this process, aesthetic perception, understanding of musical elements, and cultural understanding are integrated within the appreciation of a single work.

The principal structural innovation of the proposed model lies in transforming discernment from the memorization of technical terminology into the identification of auditory evidence, appreciation from the acquisition of background knowledge into the interpretation of musical meaning, and evaluation from teacher-directed summarization into evidence-based student argumentation. The four stages address, in sequence, the questions: *What do I perceive? What do I hear? Why is the music expressed in this way? How can I justify my interpretation?* Whenever students find their evidence insufficient, they are encouraged to return to the listening stage, thereby forming a recursive learning cycle of perception, evidence, understanding, and expression.

4. Implementation principles and instructional pathways of the "Listen–Discern–Appreciate–Evaluate" teaching model

4.1. Prioritizing the music itself through appropriate sequencing of information

Prioritizing the music itself does not exclude the use of visual materials or contextual information; rather, it emphasizes the order in which different types of information are introduced. For example, when first listening to the main theme from *Star Wars* in the unit on foreign film music (Unit 6), students may initially hear the music without accompanying visual images. Their attention is directed toward identifying the brass timbre, rhythmic motifs, dynamics, register, and the resulting sense of grandeur. Only after students have established auditory evidence are scenes from the film introduced to demonstrate how the music contributes to the

construction of cinematic space and atmosphere. Likewise, when studying the Chinese film music *Hundreds of Birds Paying Homage to the Phoenix*, instruction may begin with the distinctive timbre of the *suona* and its imitative melodic figures before relating these musical characteristics to the dramatic context and narrative function. In this way, visual and cultural materials serve to deepen students' listening rather than providing ready-made interpretations.

4.2. Constructing a progressive questioning sequence from perception to interpretation

Effective questioning should correspond to successive stages of listening. Initial listening focuses on overall perception, repeated listening identifies musical changes, intensive listening explains musical form and expressive meaning, and evaluation culminates in evidence-based judgment. He Xiao argues that senior high school music appreciation should be organized around central questions that guide a coherent sequence of learning tasks [12]. For example, in teaching *The Trout* in Unit 14, the guiding question, "*How does the piano accompaniment make the movement of the fish audible?*", can be maintained throughout the lesson. Students first experience the music's lively and flowing character, then identify the continuous accompaniment patterns and melodic contour, subsequently analyze changes in mood and explain how they contribute to the musical narrative, and finally evaluate the work by drawing upon evidence from both the accompanimental texture and the melodic line. Because every instructional activity develops the same central question, knowledge is integrated into a coherent learning process rather than presented as isolated concepts.

4.3. Transforming musical practice into scaffolding for auditory discrimination

Music appreciation in senior high schools is intended for all students rather than for those receiving specialized musical training. Consequently, auditory discrimination should not become an examination of theoretical knowledge. During the appreciation of *Rolling Walnuts* in Unit 3, teachers may invite students to simulate percussion rhythms by tapping on their desks, comparing rhythmic density, dynamic contrast, and moments of silence before listening again to identify how the percussion ensemble depicts rolling movement and shifting patterns of gathering and dispersal. Similarly, when studying *Flowing Water* in Unit 9, students may use hand gestures or graphic lines to trace changes in melody, tempo, and dynamics, thereby perceiving the relationship between the timbre of the *guzhen* and the musical representation of flowing water. Tang Jie argues that music appreciation should integrate musical elements, emotional expression, and cultural background within a continuous aesthetic experience [13]. These practical activities are therefore not designed as performance exercises but rather as scaffolding that supports students' listening and auditory discrimination.

4.4. Establishing differentiated learning tasks and scaffolds for evidence-based expression

Because students possess varying levels of musical knowledge and experience, instructional tasks should be differentiated accordingly. For example, when comparing *Jiaofu Diao* and *Gusu Fengguang* in Unit 2, students at the foundational level may be asked to describe timbre, tempo, and melodic contour. At the intermediate level, they compare the bold and unrestrained vocal style of one work with the delicate and graceful melodic character of the other. At the advanced level, they explain how differences in labor practices, regional dialects, and living environments contribute to the distinctive musical styles of the two pieces. Teachers may further provide sentence frames such as "*I think that...*"; "*I hear...*"; "*This suggests that...*" to support students in progressing from simple emotional descriptions to complete, evidence-based interpretations. Although different viewpoints are encouraged, every interpretation should be supported by musical evidence.

4.5. Aligning learning objectives, classroom activities, and assessment

Instructional objectives, learning activities, and assessment criteria should consistently target the same competency. For example, if the objective is to develop students' understanding of contrapuntal relationships, classroom activities should include tracking the entry of individual voices, identifying thematic material, and comparing homophonic and polyphonic passages. Correspondingly, assessment should require students to explain how different melodic lines maintain their independence while simultaneously creating a coherent musical texture. Similarly, if the instructional objective for *Da Jiang Dong Qu* in Unit 5 is to explore the relationship between classical poetry and melody, evaluation should focus on musical evidence such as stress patterns, rhythmic organization, and vocal phrasing. Process-oriented evidence—including listening logs, comparative charts, classroom discussions, and short written reflections—may all be incorporated into the assessment of students' learning.

5. Classroom application of the "Listen–Discern–Appreciate–Evaluate" teaching model: a case study of *Defend the Yellow River*

5.1. Textbook positioning and the central instructional question

Defend the Yellow River is one of the most representative movements from the *Yellow River Cantata*. It is included in Lesson 20, *The Dawn of New Chinese Music*, under Unit 10, *People's Musicians*, in the *Music Appreciation* textbook published by People's Music Publishing House. Through its driving rhythms, memorable thematic melody, unison singing, and canonic texture, the work creates a musical image characterized by determination, vigor, and a powerful sense of collective strength. To maintain a clear instructional focus, this lesson addresses a single central question: How do rhythmic momentum and canonic entries transform an individual's call into the collective voice of a people? Accordingly, the instructional objectives are for students to perceive the development of musical emotion, distinguish the principal rhythmic pattern and the differences between unison and canonic singing, explain how musical organization conveys collective strength, and support their evaluation with at least two pieces of musical evidence.

5.2. Overview of classroom implementation and observation focus

A one-period music appreciation lesson on *Defend the Yellow River* was conducted in April 2026 with Class 9 of Grade 10 at Ulanhot No. 1 High School, involving a total of 46 students. The primary focus of classroom observation was whether students could progress from expressing emotional impressions to supporting their interpretations with musical evidence. Following the initial listening, most students described the music as "passionate", "resolute", "tense", and "powerful". However, many based their interpretations primarily on the song's lyrics while paying comparatively little attention to rhythm, vocal texture, or singing style. Data collected for analysis included the teacher's classroom observation records, students' oral responses, and post-class learning worksheets. To protect students' privacy, all quotations are presented anonymously using identifiers such as *Student A* and *Student B*. Student A's comments were drawn from classroom discussion, whereas Student B's responses were taken from the post-class worksheet. Original meanings have been preserved, with minor revisions made only to improve clarity and readability.

After activities involving rhythmic clapping, comparisons between unison and canonic singing, and analysis of the sequential entry of vocal parts, students' classroom responses and written reflections increasingly incorporated musical evidence such as rhythmic propulsion and the layering of vocal lines. Some students were also able to explain how these musical features contributed to the perception of collective

strength. During the initial listening, Student A remarked, "*The song sounds very stirring mainly because the lyrics are about defending the Yellow River*". By contrast, Student B later wrote on the learning worksheet, "*The later vocal parts enter one after another, and the sound gradually becomes fuller, as if people from different places are responding together, so it feels much more powerful than a single person singing*".

5.3. Listen: developing questions through relatively complete musical experience

Rather than beginning with historical background information, the teacher first presents the core teaching excerpt as a complete musical segment, preserving its structural integrity and emotional progression as much as possible. Students record three keywords describing their immediate impressions and draw a simple line graph to represent changes in musical intensity throughout the excerpt. During the subsequent discussion, the teacher refrains from immediately evaluating students' responses and instead poses the follow-up question: "At which points in the music do you hear the sense of power becoming stronger?" This prompts students to move beyond general emotional labels and formulate observations that can be examined through further listening. During the second hearing, students pay particular attention to the transition from a relatively simple texture to a fuller and more complex sonic landscape, marking these changes directly on their listening records. These observations establish an overall framework for the more detailed auditory discrimination that follows.

5.4. Discern: extracting musical evidence through comparison and practical activities

The teacher first isolates the principal rhythmic pattern and invites students to clap two contrasting versions. In the first version, the rhythm remains short, even, and continuously propulsive, whereas in the second, the tempo is slowed and the accented beats are weakened. Through comparison, students readily perceive that the first treatment conveys a much stronger sense of forward motion and urgency. Next, excerpts featuring unison singing and canonic singing are played separately. Students identify whether the vocal parts enter simultaneously or successively and represent the order of entry using arrow diagrams. They then participate in a group simulation of the canon: the first group sings the principal melody, the second group joins after a brief delay, and the third group enters subsequently, creating successive layers of sound. After this practical activity, students listen to the original recording again and more easily recognize how staggered entries of the same melody generate effects of response, pursuit, and convergence.

To maintain a clear instructional focus, this stage concentrates on only two primary sources of musical evidence: the continuously propulsive rhythm and the progressively layered canonic entries. The increase in dynamic intensity and the thickening of musical texture are discussed as the combined sonic results of these two elements, thereby avoiding the simultaneous introduction of an excessive number of musical concepts. Only after students have identified these auditory phenomena through listening does the teacher introduce technical terms such as *canon* and *texture*, using terminology as a means of summarizing and conceptualizing students' listening experiences rather than as information to be memorized in advance.

5.5. Appreciate: moving from musical organization to cultural understanding

After the auditory discrimination activities, the teacher briefly introduces the historical context of the *Yellow River Cantata*, explaining that it was composed during the Chinese people's resistance against foreign aggression. Instead of presenting the background as a ready-made explanation, however, the teacher raises a guiding question: Why does a work expressing national resistance employ successive vocal entries rather than relying solely on unison singing? Students then listen to the music once again with this question in mind. At this stage, historical background serves not to provide conclusions but to encourage students to reinterpret the music through their listening experience. The short, continuously propulsive rhythmic pattern generates a

strong sense of forward momentum. The entrance of the first vocal line resembles an individual's call, while the successive entries of additional voices create the impression of responses emerging from different directions. Although the vocal parts enter at different times, they are all based on the same thematic material, thereby depicting multiple voices gradually converging toward a shared goal. In this way, cultural understanding becomes an interpretation of musical form rather than a slogan imposed upon the work from outside.

As a follow-up activity, the teacher may demonstrate an alternative version by replacing the canonic passage with a simplified unison arrangement and inviting students to compare the two treatments. While unison singing conveys unity and consistency, canonic singing more effectively represents the process of response, expansion, and gradual convergence. Such comparisons enable students to recognize that the expressive power of the work is created not by the lyrics alone but through the combined effects of rhythm, vocal organization, and the development of musical texture.

5.6. Evaluate: expressing interpretations through claims, evidence, and explanation

At the end of the lesson, students are given the following task: "Is the expressive power of *Defend the Yellow River* derived primarily from its lyrics, or does its musical structure itself also possess strong expressive force? Support your answer with at least two pieces of musical evidence". Students are encouraged to present different viewpoints, provided that their arguments are supported by concrete auditory evidence, such as rhythm, canonic writing, dynamics, or textural development. A model response might be: "*The expressive power of Defend the Yellow River comes from both its lyrics and its musical structure. The short, continuously propulsive rhythm creates a strong sense of forward movement, while the successive entries of the canonic voices gradually transform an individual voice into the sound of a collective. Consequently, even without focusing on the lyrics, listeners can still perceive the urgency, determination, and solidarity conveyed by the music*".

Through the processes of Discern and Appreciate, students' initial impression that the music is simply "powerful" develops into an aesthetic judgment that can be justified with musical evidence. When students are unable to provide sufficient evidence, the teacher does not supply the answer directly but instead asks them to return to the relevant musical passage for another round of listening. In this way, the Evaluate stage naturally initiates a new cycle of listening, completing the recursive learning process embodied in the "Listen–Discern–Appreciate–Evaluate" model.

5.7. Classroom observation and analysis of the model's applicability

Classroom observations indicate that students were generally able to perceive the emotional character of the music during the initial listening. However, most of their judgments were based primarily on the lyrics rather than on the musical language itself. Following activities involving rhythmic experience and comparisons of vocal texture, students' responses gradually shifted from simply describing what they heard to explaining why the music conveyed a sense of collective strength. This progression suggests that, in the present lesson, the "Listen–Discern–Appreciate–Evaluate" model provided effective scaffolding that enabled students to move from intuitive emotional responses toward evidence-based musical interpretation. Nevertheless, this observed improvement was derived from only a single lesson conducted with one class. Consequently, the findings should be regarded as preliminary evidence regarding the applicability of the proposed teaching model rather than as conclusive proof of its effectiveness. Further classroom implementation across different teaching contexts will be necessary to evaluate its broader instructional value.

6. Classroom assessment and reflective practice

6.1. Classroom assessment based on auditory evidence

To ensure that classroom assessment moves beyond general principles and can be implemented effectively, a concise and practical assessment rubric may be established (Table 1).

Table 1. Assessment rubric for the "Listen–Discern–Appreciate–Evaluate" teaching model

Assessment Dimension	Basic Achievement	Proficient Achievement	Advanced Achievement
Listening and Description	Identifies the overall emotional character of the music.	Identifies specific points where changes in the music occur.	Refines and elaborates initial perceptions after repeated listening.
Musical Elements and Evidence	Describes one observable musical phenomenon.	Identifies at least two specific pieces of musical evidence.	Accurately compares musical elements and explains their development throughout the work.
Understanding and Interpretation	Explains the basic expressive effect of the music.	Connects musical form with emotional expression.	Interprets the relationship among musical form, emotional meaning, and cultural context.
Judgment and Expression	Presents a generally complete viewpoint.	States a clear viewpoint supported by musical evidence.	Develops an original, logically coherent argument that is supported by evidence and responds to alternative interpretations.

This rubric may be used not only by teachers for classroom observation but also by students for self-assessment and peer assessment. In practice, however, teachers should avoid mechanically assigning quantitative scores to every classroom response. Instead, representative learning artifacts—such as listening worksheets, discussion records, and short appreciation essays—should be selected to examine how students' expression progresses from emotional labeling to evidence-based musical interpretation and from recounting historical background to explaining musical form.

6.2. Instructional outcomes and research limitations

The classroom discussions and students' learning worksheets from the present lesson suggest that the Listen–Discern–Appreciate–Evaluate teaching model provided an effective learning scaffold that helped students move from expressing general emotional impressions toward supporting their interpretations with musical evidence. Nevertheless, these observations were derived from only one class during a single instructional period. Furthermore, the study did not employ a control group or pretest-posttest design. Consequently, the findings should not be interpreted as evidence that the proposed model is universally applicable to all musical works. In practical teaching, the four instructional stages should be adapted flexibly according to the characteristics of different musical genres. The Discern stage should always serve the broader goal of aesthetic understanding, while visual materials should be introduced at appropriate moments to enrich, rather than replace, students' listening experiences. Future research should continue to examine the model through multiple lesson cases, comparative analyses of students' work, and sustained teacher action research.

7. Conclusion

The Listen–Discern–Appreciate–Evaluate teaching model is not simply a renaming of conventional instructional procedures; rather, it reconstructs the process of music appreciation around auditory evidence. Listening enables students to encounter music directly through sound; discerning grounds their perceptions in observable musical facts; appreciating integrates musical form with emotional expression and cultural interpretation; and evaluating culminates in aesthetic judgments that can be justified with evidence. Using rhythmic propulsion and canonic organization in *Defend the Yellow River* as an illustrative example, the model establishes a coherent learning sequence that progresses from holistic perception to comparative listening, cultural interpretation, and evidence-based expression.

The proposed model also redefines the respective roles of teachers and students. Teachers shift from being transmitters of predetermined conclusions to designers of listening tasks and facilitators of aesthetic dialogue, while students become active discoverers of musical phenomena, interpreters of musical meaning, and communicators of well-supported viewpoints. The long-term effectiveness and generalizability of the model should be further examined through classroom applications involving a broader range of repertoire, including folk songs, traditional instrumental music, Peking Opera, film music, and Western art music. Comparisons of students' listening records and music appreciation writing across different stages of learning will provide additional evidence regarding its instructional value. By repeatedly guiding students through the progression from hearing to understanding, and from personal impressions to evidence-based interpretation, music appreciation classes can more fully realize their educational purpose as spaces where students learn to perceive, understand, and express the beauty of music.

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