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ROȘOGA-POPA DANIELA CARMEN

**METHODOLOGY FOR DEVELOPING CONSCIOUS
MUSIC LISTENING COMPETENCE
AS A FACTOR IN THE FORMATION OF VOCAL CULTURE**

**Speciality 532.02 – School Didactics by Levels and Educational
Subjects (Music)**

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of the Doctoral Thesis in Educational Sciences**

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Members of the public defense committee for the doctoral thesis:

1. **Nicolae SILISTRARU**, Doctor Habilitatus in Pedagogy, Full Professor, "Ion Creangă" State Pedagogical University of Chişinău, Moldova – Committee Chair
2. **Ion GAGIM**, Doctor Habilitatus in Pedagogy, Full Professor, Corresponding Member of the Academy of Sciences of Moldova, "Alec Russo" State University of Bălţi, Moldova – PhD Supervisor
3. **Margarita TETEALEA**, PhD in Pedagogy, Associate Professor, "Alec Russo" State University of Bălţi, Moldova – Official Examiner
4. **Mariana VACARCIUC**, PhD in Pedagogy, Associate Professor, "Ion Creangă" State Pedagogical University of Chişinău, Moldova – Official Examiner
5. **Mihaela BUHAICIUC**, PhD in Music, Associate Professor, "Transilvania" University of Braşov, Romania – Official Examiner

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Committee Chair: Nicolae SILISTRARU,
Doctor Habilitatus in Pedagogy, Full Professor

Scientific Supervisor: Ion GAGIM,
Doctor Habilitatus in Pedagogy, Full Professor,
Corresponding Member of the ASM

Author: Daniela-Carmen ROŞOGA-POPA

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CONTENTS

LIST OF ABBREVIATIONS	3
LIST OF FIGURES	4
LIST OF TABLES	4
LIST OF MUSICAL EXAMPLES	4
CONCEPTUAL FRAMEWORK OF THE RESEARCH	5
CONTENT OF THE DOCTORAL THESIS	11
GENERAL CONCLUSIONS AND RECOMMENDATIONS	33
BIBLIOGRAPHY	37
LIST OF SCIENTIFIC PUBLICATIONS RELATED TO THE DOCTORAL THESIS TOPIC	39
ANNOTATION.....	42

LIST OF ABBREVIATIONS

CML – Conscious Music Listening;
Comp. – Component;
CMLC – Conscious Music Listening Competence;
VC – Vocal Culture;
CG – Control Group;
EG – Experimental Group;
DS – Diagnostic Stage;
CS – Control Stage;
St – Student.

LIST OF FIGURES

FIGURA 2. 1. PEDAGOGICAL MODEL FOR THE DEVELOPMENT OF VC	14
FIGURA 3. 1. CCML LEVEL AT THE DIAGNOSTIC STAGE.....	18
FIGURA 3. 2. MEAN DISTRIBUTION OF VC PERFORMANCE LEVELS AT THE DIAGNOSTIC STAGE	20
FIGURE 3. 3. CMLC PERFORMANCE LEVELS AT THE CONTROL STAGE	27
FIGURE 3. 4. CHANGE IN THE LEVEL OF ATTENTION DEVOTED TO LISTENING TO A PIECE BEFORE BEGINNING TO STUDY IT	30
FIGURE 3. 5. DEVELOPMENT OF STUDENTS' ATTENTION TO LISTENING TO CLASSICAL MUSIC	30
FIGURA 3. 6. DEVELOPMENT OF THE FREQUENCY OF ATTENTION DISTRACTION DURING MUSIC LISTENING.....	31
FIGURA 3. 7. RESULTS OF THE EXPERIMENT AT THE CONTROL STAGE, LEVELS OF VC DEVELOPMENT	32
FIGURA 3. 8. EVOLUTION OF THE MEAN VC SCORES AT THE ADVANCED LEVEL BASED ON OBSERVATION	32

LIST OF TABLES

TABELUL 3. 1.COMPARATIVE QUESTIONNAIRE RESULTS FOR THE EG AND THE CG AT THE CONTROL STAGE	28
TABLE 3. 2. COMPARATIVE QUESTIONNAIRE RESULTS FOR THE EG AT THE DIAGNOSTIC AND CONTROL STAGES	29
TABLE 3. 3. RESULTS OF THE VC OBSERVATIONAL ASSESSMENT FOR THE CG AT THE CONTROL STAGE	31
TABLE 3. 4. RESULTS OF THE VC OBSERVATIONAL ASSESSMENT FOR THE EG AT THE CONTROL STAGE	32

LIST OF MUSICAL EXAMPLES

EXEMPLU MUZICAL 3. 1. OPENING PASSAGE FROM AVE MARIA BY GIULIO CACCINI (VLADIMIR VAVILOV)	24
EXEMPLU MUZICAL 3. 2. EXCERPT FROM AVE MARIA BY GIULIO CACCINI (VLADIMIR VAVILOV)	24

CONCEPTUAL FRAMEWORK OF THE RESEARCH

Contemporary relevance and significance of the research topic. The methodology of acquiring music through listening is comparable to the methodology by which an instrumentalist, such as a pianist, learns a musical work. It involves a gradual approach, based on repetition and exercise, the analysis of the work into its constituent elements and their subsequent recombination, together with the learning and mastery of every passage, every movement and every musical moment.

The interest in researching this topic arose from the awareness of the difficulty with which vocal culture (VC) evolves and is formed, progressing far below the expectations of those involved despite sustained time and effort invested through linear repetition. The effort and time invested are perceived as disproportionate to the progress achieved, suggesting inefficient use of the allocated resources. In this context, the need emerged for a complementary method that additionally enables the internalisation of the musical piece through a non-linear pathway involving, beyond performance technique, active listening, emotional engagement, personal experience, and reflection. In the opinion of the researcher and musicologist I. Gagim, “listening to a musical work is an auditory investigation in the proper sense of the word; an inquiry, a search and a discovery; an advance and an exploration, requiring auditory and mental discipline. It presupposes careful, focused, and analytical monitoring of the musical discourse. The working instrument is hearing in its active, participatory form.” [36].

Conscious Music Listening (CML) is the activity of researching a musical work through hearing, which requires and develops both auditory and mental discipline. CML refers to the attentive, concentrated, and analytical exploration of a musical work. In the conscious listening of a musical work, hearing—being both the sense and the instrument employed - must actively, continuously, and participatively follow the entire unfolding process. **CML** must be conducted according to pre-established rules and objectives. For this reason, in this research, we have drawn upon the actions proposed by I. Gagim through the *Methodology of Conscious Music Listening*, precisely to ensure these pre-established goals lead to the formation of **musical listening skills**. [36].

CML is the activity through which the performer assimilates music via three pillars: melody, rhythm, and emotion. Only when these three elements resonate together in internal harmony can they project outward, enabling us to speak of a fully formed VC and a complete artistic act. Consequently, throughout this work, we will operate with the concept of **Conscious Music Listening Competence (CMLC)**.

In the Explanatory Dictionary of the Romanian Language, competence is defined as a person's capacity to express informed judgements within a particular field or on a particular issue, based on thorough and in-depth knowledge [24]. Competence refers to a set of resources, such as the knowledge, skills, and attitudes required to address a complex situation within the domain under discussion (in our case, the musical domain), and is manifested through the mobilisation of this set of resources. According to Henry J. and Cormier J., competence is considered complex, relative, potential, exercised, complete and indivisible, transferable, and conscious [123].

CCML comprises: the cognitive component – knowledge of the laws of music listening; the applicative component – knowing how to listen to a musical creation; and the attitudinal component – wishing to listen to music and to hear its artistic message. These are the components included in the observation sheet used in the experiment. This is considered similar to the process of learning a musical piece: approaching the work step-by-step through repetitions and exercises, breaking it down into elements and then combining them, and mastering each passage, movement, specific moment, and difficult section.

Description of the research context and identification of the research problem. In the scholarly literature, the concept of musical culture is approached from a comprehensive perspective and is defined as a multidimensional construct. According to Ion Gagim, both general culture and musical culture comprise an integrated system of knowledge, competences, abilities, personal attitudes, and psychological attributes, including intelligence, imagination, emotional sensitivity, and aesthetic sensitivity related to musical phenomena. An individual's musical culture is reflected in the way music is perceived: the ability to hear, listen to, feel, and experience music; the possession of musical knowledge; musical aptitude; receptivity to music; interest in music; love of music; the capacity to reflect upon and evaluate music; and the inner need to communicate with music.

The formation of musical culture begins with understanding music as an art and extends toward understanding music as a science. Musical culture may be assessed according to various criteria, including the extent of acquired knowledge, the ability to distinguish the quality of a musical excerpt, the command of specialized musical terminology, the quality of performance, and the degree to which musical art has been internalized, as reflected in the need for music, the inner desire to engage with it, and the absence of resistance to its expressive influence. Knowledge of music theory, music history, and flawless technical mastery are merely formal achievements if an individual remains emotionally detached from the musical experience. Dmitry Kabalevsky argues that the level of musical culture presupposes knowledge of musical notation, although it is not directly proportional to such knowledge. Musical culture also encompasses the ability to identify the composer of a musical work through listening when the musical excerpt exhibits stylistic characteristics associated with a particular composer. According to Kabalevsky, musical culture is the capacity to perceive music as a living art, born of life and inseparable from it. It is the ability to distinguish between an artistic image and the means through which it is created, to experience the expressive message conveyed by sound, to filter music through one's own emotional experience, to allow it to resonate inwardly, and to communicate its emotional content to others [48, p. 29]. This perspective establishes several educational objectives: the development of general culture, the introduction of students to the formation of musical culture, the cultivation of musical hearing, the development of performance-specific qualities, creative enthusiasm, the will to reproduce and create music, intrinsic motivation, and the desire to communicate with an audience [43].

Before beginning the formal study of music, it is advisable to acquire experience in listening to music, as maintained by Boris Asafyev. Musical phenomena should first be perceived, observed, experienced, and explored within a concrete and practical musical context. According to Asafyev, the acquisition of musical knowledge and the study of music unfold in three successive stages: perception and experience, practical application in various forms (performance, listening, composition, and others), and theoretical conceptualisation [apud. 38].

In response to the question “What does it mean to be a conscious listener to music?”, G. Bălan states: “It means focusing exclusively on the music you are listening to, allowing yourself to do nothing other than listen to the music, and not allowing others to interrupt your listening. Above all, it means engaging your thinking—that is, your intellectual perception of the music—going beyond the pleasures and emotions, which are transient.” [3].

The epistemological framework of the research was built upon various concepts, theories, principles, and methods, such as: the concept of culture, developed in depth by L. Blaga in his *Trilogy of Culture* [12], as well as by V. Pâslaru [56]; the Concept of Musical Culture, frequently encountered in the works of D. Kabalevsky [48], and Г. Нейгауз [136]; the concept of VC M. Garcia [122], M. Vacarciuc [79]; the concept of musicosophy developed by G. Bălan [4]; theories of music listening H. Honing [91], I. Gagim [39]; theories regarding CMLC by I. Gagim [36]; didactic-artistic principles of CML in the development of VC by I. Gagim [39], T. Vianu [81]; the method of intonational-stylistic knowledge of music E. Критская & М. Красильникова [134]; the method of CML by I. Gagim [36]; the method of plastic intonation (Melogestics) by G. Bălan [4]; the Psychological Gesture Method and the Character Creation Method by M. Cehov [21]; and the Singing State by G. Cegolea [20].

The research problem, arising from the need to overcome the limitations of passive listening, fragmented perception, and mechanical memorization of the musical text, is formulated as follows: what are the methodological landmarks of a holistic learning model capable of ensuring the transition from purely technical decoding to conscious internalization that integrates structural-analytical rigor with the emotional-expressive dimension of musical creation?

The object of the research is the process of developing CMLC, approached as a methodological foundation and a key factor in the formation of VC.

The aim of the research consists in providing the psycho-pedagogical and methodological grounding for, and in developing and validating, the Pedagogical Model for the formation of VC, with CCML as its factor.

Research objectives:

1. To conduct an epistemological analysis of the key concepts of VC and CMLC in the context of contemporary music education;
2. To determine the psycho-pedagogical and methodological foundations of the process of developing CMLC as a defining factor in students' VC formation;
3. To assess the initial level of CMLC development and VC formation during the

diagnostic stage through the development and application of assessment instruments (questionnaire and observation sheet);

4. To develop a Pedagogical Model for the Formation of VC focused on integrating the structural-analytical and emotional-expressive dimensions;
5. To implement the experimental approach by applying the developed Pedagogical Model within student training activities;
6. To evaluate the impact of the educational interventions (quantitative and qualitative analysis) and monitor the development of VC and CMLC at the end of the experiment in order to validate the research hypothesis.

Research hypothesis. By applying the conscious listening method, students will achieve greater efficiency in the process of forming VC.

The process of developing CMLC and, consequently, students' VC will become more effective provided that:

- the psycho-pedagogical and methodological foundations facilitating the transition from passive musical perception to holistic and conscious perception are identified and applied;
- a Pedagogical Model for the Formation of VC, cantered on integrating the structural-analytical and emotional-expressive dimensions of the musical work, is developed and implemented;
- this approach is experimentally validated through the use of specialized assessment instruments, demonstrating the direct correlation between the level of conscious music listening and the quality of students' VC.

The research methodology is grounded in contemporary international research trends regarding higher education systems. The framework for developing CMLC draws upon general theories, concepts, approaches, models, and paradigms promoted in educational science literature and policy documents.

The methodological framework comprises:

- Theoretical methods: scientific documentation; analysis and synthesis of theories, concepts, and scholarly perspectives; generalization and systematization of ideas; the hypothetico-deductive method; comparative and descriptive methods;
- Interpretative methods: analytical hermeneutics; quantitative and qualitative data analysis; interpretation of quantitative data; and interpretative structuring of figures and tables;
- Empirical methods: pedagogical experiment; behaviour analysis methods (systematic observation, survey, interview); questionnaire; practical tests; and observation sheets required for the assessment of CMLC and VC;
- Statistical analysis and data processing methods: the use of mathematical methods for processing experimental data in order to validate the independent variable (the proposed Pedagogical Model) and the dependent variable (the level of VC formation).

The scientific novelty and originality of the research reside in: the

pedagogical conceptualisation of the interdependent relationship between CMLC and students' VC through the ontological definition of musical perception as an analytical-introspective process; the theoretical and methodological substantiation of the Pedagogical Model for the Development of VC, with CMLC as its determining factor, together with the optimization of vocal training efforts aimed at preventing vocal fatigue; the identification and scientific justification of a methodological approach for the holistic integration of the key elements of conscious listening, structural analysis, gesture, auditory memorization, and emotional experience; the conceptualization of the strategic foundations for transforming musical perception into a complex act of knowledge capable of fostering technical competence, artistic sensitivity, and interpretative introspection; and the development and praxiological validation of the proposed Pedagogical Model, providing a staged and replicable framework for formative education designed to ensure the qualitative development of students' Vocal Culture through the cultivation of conscious music listening as a professional competence.

The principal research results, which contributed to solving the scientific problem addressed, consist in: the theoretical and methodological substantiation of the process of transforming passive listening into an active act of cognition through progressive repetition and humming, thus enabling the synergistic involvement of cognitive faculties (the mind), the vocal apparatus, and gestural resources; the conceptualization of an approach to developing structural perception oriented toward the recognition and internalization of large-scale musical structures and compositional substructures; the development of the praxiological foundations for sensory-motor integration by capitalizing on Melogestics and on the correlation between visual stimuli and interpretative gesture, thereby ensuring the functional connection between hearing, movement, and graphic representation; the identification of strategies for optimizing musical memory based on auditory memorization and the capacity for the internal reproduction of sound without external support; and the validation of a methodology designed to stimulate personal reflection, enabling music to be experienced as a transformative artistic act that transcends mere technical execution.

The solution to the scientific problem consisted in the development the structural-analytical (mechanical) approach to score memorization with the symbiotic integration its emotional-expressive (artistic) dimension.

The theoretical significance of the research lies in: outlining the theoretical framework of individual study through the proposed Pedagogical Model for the Development of VC, structured around the triad of cognitive (knowledge of the principles governing music listening), applicative (the methodology of perceiving and assimilating a musical work), and attitudinal (the intrinsic motivation to listen to and understand the artistic message) components; substantiating the factors involved in the development of VC through a multidimensional analysis of its key components: the cognitive component, addressing the influence of culture on the perception, processing, and understanding of vocal messages in everyday, oratorical, and artistic contexts; the

applicative component, emphasizing the application of vocal knowledge and interpretative skills in professional and artistic-cultural settings through the development of the technical and expressive abilities required for high-level performance; the aptitudinal component, integrating physiological, auditory, and emotional abilities as the interconnected foundation of the accomplished vocal performer; and the attitudinal component, defined by the set of values, norms, and behaviours that shape the singer's relationship with music, the learning process, and the professional environment, thus constituting a determining factor in the formation of artistic personality and interaction with the audience.

The practical value of the research is reflected in: the development and praxiological validation of the Pedagogical Model for the Development of VC, with CMLC serving as the formative factor in students' education; the implementation of the conscious listening method within individual study, which resulted in increased learning efficiency and improved vocal performance among students; and the provision of a structured set of pedagogical tools in the form of an operational methodological guide (mini-guide) designed to support the development of CMLC. The research demonstrates that all the structural components of the proposed Pedagogical Model can be successfully implemented in higher education, serving as a reference framework for the professional preparation of future vocal performers and vocal pedagogues through the cultivation of conscious music listening as a determining factor in the development of VC.

Implementation of the research results was carried out through a pedagogical experiment validating the proposed Pedagogical Model on a sample of 70 students, comprising 35 participants in the experimental group (EG) and 35 in the control group (CG), enrolled in the Faculty of Theology "Andrei Șaguna", Lucian Blaga University from Sibiu, Religious Music specialisation, between 2019–2025. Student assessments were conducted during both the initial (diagnostic) and the final (control) stages of the experiment.

Validation of the research results. The core concepts and findings of the investigation were disseminated through publications in peer-reviewed academic journals and presentations delivered at national and international scientific conferences dedicated to the topic of the doctoral dissertation.

Publications related to the doctoral thesis topic. A total of 10 publications on the subject of the doctoral thesis have been produced, comprising 6 articles published in journals: *Music listening and performance: the artistic and psychopedagogical relationship*, in *Acta et commentationes (Sciences of Education)*, nr. 1(43), 2026, p. 227-235, ISSN: 1857-0623, E-ISSN 2587-3636; *Intonația – expresie vie a trăirii muzicale*, in *Univers Pedagogic*, Nr.1 (89), Chișinău 2026, p. 45-48, ISSN: 1811-5470, E-ISSN: 1857-4521; *Repere epistemice ale conceptelor de cultură, cultură muzicală și cultură vocală*, in *Univers Pedagogic*, Nr.4 (88), Chișinău 2025, p. 15-22, ISSN: 1811-5470, E-ISSN: 1857-4521; *Specific methodological components for the development of vocal culture in pupils and students*, in *Human Education Today for Tomorrow's World*

Journal, Nr.21, Oradea 2024, p. 35-43, ISSN: 1843-9985; ***Musical skills - Vocal culture training***, in *Human Education Today for Tomorrow's World Journal*, No. 19, Oradea 2022, p. 99-105, ISSN: 1843-9985; ***Conscious listening for the development of vocal culture***, în *Revista Journal Plus Education*, Vol. XXV, Nr. 2, Arad 2019, p. 221-226, ISSN: 1842-077X, E-ISSN (online) 2068-1151; 4 conference papers presented at national and international scientific conferences.: ***Musical Intonation between Auditory Perception and Artistic Expression***, at the International Conference *Educational management: achievements and development perspectives, 6th Edition*, Bălți, 2026; ***Didactic Principles of Conscious Music Listening in the Development of Vocal Culture***, în Conferința Internațională *Educational management: achievements and development perspectives, 6th Edition*, Bălți, 2026; ***Muzicalitatea studentului - element indispensabil în manifestarea culturii vocale*** în *Lucrările Conferinței Științifice Internaționale „Cercetarea pedagogică: Exigențe contemporane și perspective de dezvoltare”*, Ediția III-a, Chișinău, 2025, p. 305-310, ISBN: 978-9975-48-322-3; ***Music teacher's help in listening skills as a support for vocal culture formation***, în *Revista НЕПРЕРЫВНОЕ ПЕДАГОГИЧЕСКОЕ ОБРАЗОВАНИЕ: проблемы и поиски*, Kazan 2019, Vol 2 (12), p. 36-39, УДК 37.013.43:78.087.7, în urma participării la *ISATT 19th Biennial Conference on Teachers and Teaching* 1-5 July 2019, Kazan, Russia.

Volume and Structure of the thesis

The thesis comprises: an introduction, three chapters, general conclusions and recommendations, 150 pages of main text, a bibliography of 145 titles, 7 appendices, 36 figures and 14 tables.

Keywords: vocal culture, competence, conscious music listening, singing, individual study, method, principles of education

CONTENT OF THE DOCTORAL THESIS

The Introduction establishes the relevance and significance of the research topic, defines the research problem alongside its proposed solution, presents the purpose, objectives, research hypothesis, and outlines the research methodology.

Chapter 1, Epistemological Foundations of the Concept of Vocal Culture, presents the theoretical framework underpinning the research topic. It examines the concepts of culture and competence from a transdisciplinary perspective and subsequently focuses on VC and CMLC.

The chapter explores the epistemological foundations of the concept of culture and its application within the field of music, with particular emphasis on VC. Culture is approached as humanity's "second nature"—a symbolic, institutional, and value-based environment that shapes and defines human existence. Anthropological and philosophical perspectives advanced by thinkers such as Lucian Blaga, Edgar Morin, and Ernst Cassirer are revisited, highlighting the nature-culture relationship, the role of values, the theoretical, symbolic, normative, and institutional dimensions of culture, as well as its various semantic interpretations, including collective identity, elite culture, popular culture, and multiculturalism. Education is presented as the principal means of

cultural transmission and development, encompassing cultural policies and the typology of cultural needs.

Musical culture is defined as the totality of values associated with the creation, performance, and appreciation of music, whereas VC is conceptualized as the integrated set of technical, aesthetic, and attitudinal competences that support the artistic performance of the vocal soloist. Particular emphasis is placed on the profound psychological and spiritual nature of music, considering sound as a vital element, singing as the earliest form of human expression, the intrinsic relationship between speech and music, and the transformative power of vocal art.

Musical perception, listening is presented as a complex and integrative process and an indispensable prerequisite for the development of VC. The chapter describes its essential characteristics, including the interaction between subjective and objective dimensions, emotional and rational processes, technical and artistic aspects, as well as its holistic, structural, creative, and evaluative nature. CML, understood as a structured method of analytical listening and internalization, is promoted as a pedagogical tool for the internalization of the musical score, the development of auditory imagery, and the cultivation of artistic intonation. The guided listening process comprises five successive stages: introduction, listening, analysis, repeated listening, and evaluation.

Intonation is examined as the central semantic element of musical expression. The chapter discusses proto-intonation, logical intonation, and creative intonation, emphasizing the relationship between inner experience and sonic expression. Its role in artistic communication and in the construction of the performer's artistic interpretation is analysed through the contributions of leading musicologists [33], [as cited in 17], [21].

Particular emphasis is placed on abilities and attitudes as the foundations of VC. These include musicality—encompassing emotional sensitivity, melodic hearing, and rhythmic sense—as well as specific forms of musical hearing, namely melodic, harmonic, polyphonic, timbral, and inner hearing, together with memory, imagination, and motivation. The chapter also presents the three components of CMLC: the cognitive, applicative, and attitudinal components. In addition, the observable indicators of VC are identified and organized according to these three dimensions, providing the framework for the observational assessment employed in the research.

The chapter concludes by reaffirming the importance of an integrated approach to music education that combines vocal technique, CML, and attitudinal development. Such an approach is presented as an essential process in fostering the personal and cultural development of vocal performers while ensuring the preservation and transmission of musical values.

Chapter 2, Methodological Elements Specific to the Development of VC, examines the methodological framework for the development of VC, highlighting the central role of CML in music education. Didactic principles are defined as the fundamental guidelines that direct the teaching–learning process, resulting from psychopedagogical research and educational practice. Within the field of music, these principles are adapted to the specific nature of artistic education, emphasizing the

emotional, expressive, and creative dimensions of learning.

Key principles of music education are highlighted, including: passion, silence, inner auditory sensitization (*Vox Mentis*), conscious and active music acquisition, musical internalisation, semantic listening, intonational thinking, and the formation of the artistic image. These contribute to developing a deep and conscious perception of music, transforming listening into an active, reflective, and spiritual process [9].

The proposed methodological framework integrates a variety of teaching methods, including explanation, description, practice, discussion, observation, demonstration, and the case study, selected according to the instructional objectives and the characteristics of the students. Particular emphasis is placed on the methods specific to music education [4], [20], [34], [44], which foster inner hearing, musical thinking, and the capacity for artistic internalization.

An innovative element of the proposed methodology is the introduction of the CML lesson, regarded as fundamental to the understanding and accurate interpretation of the musical work. This lesson precedes and accompanies vocal study, facilitating the development of a coherent artistic vision.

From this perspective, and as a result of the theoretical and scientific investigation, the Pedagogical Model presented in Figure 2.1 was developed. The model assumes that the student–teacher relationship contributes to a profound understanding of vocal art through the comprehension of its artistic message.

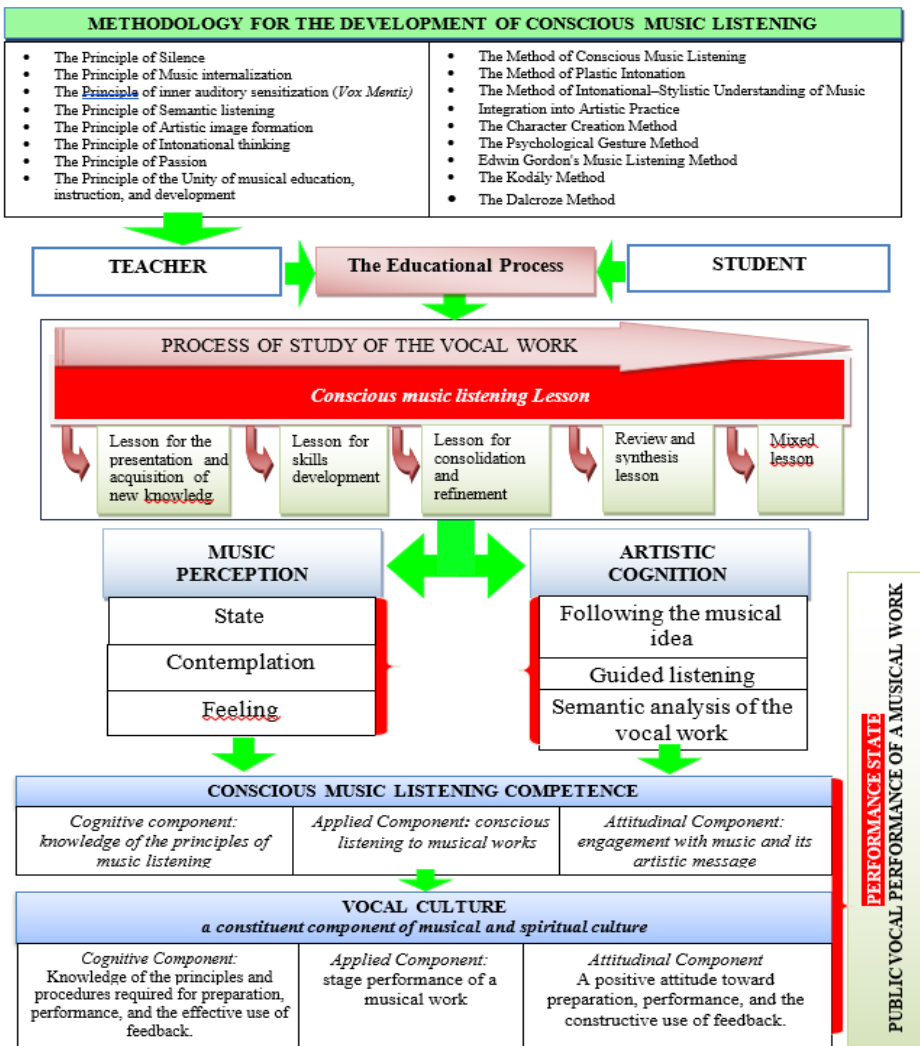


Figura 2. 1. Pedagogical model for the development of VC

The resulting Pedagogical Model integrates the teacher–student relationship, the principles of CML, teaching methods, and artistic practice into a unified system aimed at the development of VC. Vocal performance is understood not as the mere technical reproduction of the musical text but as the expression of an internalized and

consciously assimilated artistic experience. From this perspective, CMLC becomes the fundamental mechanism underlying the development of the performer and a determining factor in the formation of VC.

Accordingly, the chapter demonstrates that contemporary vocal education must move beyond the paradigm of technical performance and recognize CML as a fundamental tool for artistic development, spiritual growth, and the construction of the performer's artistic identity. The integration of didactic and artistic principles, listening methods, and practical artistic experiences contributes to the development of performers capable of understanding, experiencing, and authentically conveying the musical world.

Chapter 3. Experimental framework for the development of vocal culture in students

3.1. Experimental design for the development of CMLC as a factor in the formation of students' VC

The research on the development of CMLC as a determining factor in the development of VC is founded on the premise that these two educational dimensions are interdependent. The analysis of theoretical approaches to music education, artistic perception, and the development of the vocal performer led to the formulation of the general research hypothesis, namely that the development of CMLC directly and significantly influences students' level of VC. Within this framework, music listening is not conceived as a merely receptive process but as a cognitive, affective, and creative activity that plays a fundamental role in the development of artistic personality and performance competence.

With the aim of validating the Pedagogical Model for the development of VC, the study adopts an experimental research design structured around the relationship between the independent and dependent variables. The independent variable was represented by the methodology for developing CMLC, whereas the dependent variable was VC. Accordingly, the research sought to determine the extent to which a pedagogical intervention based on CML could produce meaningful improvements in students' performance competences and in the development of VC.

The experimental design was organized into three interrelated stages: the Diagnostic Stage, the Training Stage, and the Control Stage. This structure made it possible to assess the initial levels of VC and CMLC, implement the Pedagogical Model, and verify the outcomes of the educational intervention.

The Diagnostic Stage fulfilled both diagnostic and exploratory functions and was conducted at the beginning of each academic year between 2019 and 2025 during Choral Singing classes. At this stage, the levels of VC and CMLC among students enrolled in the MR specialization were assessed. The findings confirmed the need to develop VC through CML and justified the introduction of the experimental Pedagogical Model. The assessment of VC was carried out using two principal research methods: the questionnaire survey and systematic observation. The research instruments consisted of a VC self-assessment questionnaire and a VC observational checklist. The questionnaire

comprised twelve items organized according to the three fundamental components of VC: the cognitive, applicative, and attitudinal components. Each component was represented by four items, and responses were evaluated using a five-point scale: *to a very great extent, to a great extent, to a moderate extent, to a small extent, and to a very small extent*.

VC was conceptualized as a multidimensional construct composed of three interdependent components: cognitive, applicative, and attitudinal. The cognitive component refers to the level of knowledge and understanding of vocal performance. It encompasses score reading and interpretation, analysis of musical structure, adherence to stylistic requirements, the development of musical and verbal memory, as well as the ability to concentrate and manage divided attention.

The applicative component of VC concerns the transfer of theoretical knowledge into artistic practice and includes the full range of technical and expressive skills required for vocal performance. These comprise breath control, the activation of resonators, vocal endurance, intonational accuracy, and timbral adaptability.

The attitudinal component of VC reflects the axiological and motivational dimension of performer development. It includes the establishment of personal goals, perseverance, receptiveness to feedback, self-assessment, the management of performance anxiety, resilience, and artistic collaboration. From this perspective, the development of the vocal performer depends not only on technical proficiency but also on the capacity for self-regulation, reflection, and adaptation to the challenges of artistic activity.

The VC observation sheet was constructed around the same three components – cognitive, applicative and attitudinal – across four levels of performance: *very good, good, satisfactory* and *unsatisfactory*.

The assessment of CMLC was carried out exclusively through the observation method, using an observational checklist. This instrument was likewise structured around three principal components: cognitive, applicative, and attitudinal, which were evaluated across three performance levels: *Advanced, Intermediate, and Basic*.

The cognitive component of CMLC assesses the level of musical knowledge and the degree of understanding of the principles governing the development of a musical work. It extends beyond the traditional technical approach by integrating the philosophical, artistic, and anthropological dimensions of music, together with the principles of dynamic musicology formulated by Ion Gagim [15]. Particular importance is attributed to understanding the energetic affinity between sounds and applying this concept to the analysis of musical discourse.

The applicative component of CMLC refers to the ability to engage in active, conscious music listening. It involves focused attention, detailed analysis of musical structure, the formation of an artistic image, and reflective engagement with music. Listening is regarded as a participatory and creative act that requires the active involvement of imagination and musical thinking. Without these capacities, auditory culture cannot be developed.

A distinctive feature of the research is the introduction of the concept of triple silence, proposed as a prerequisite for CML. This concept comprises three successive stages: maintaining silence before listening begins, sustaining a state of concentrated attention throughout the musical performance, and allowing a period of reflective silence immediately after the music has ended. Through this approach, music listening becomes a process of artistic internalization and reflective engagement.

The attitudinal component of CMLC refers to an interest in exploring the art of sound and to an understanding of music's role in inner personal development. It involves moving beyond superficial aesthetic consumption and transforming music into a means of self-knowledge and existential reflection. Through this process, the performer develops a profound relationship with the artistic message and becomes aware of music's influence on personal identity.

The formative stage constituted the core of the pedagogical intervention and focused on the development of VC among students in the experimental group (EG) through the implementation of the proposed Pedagogical Model. The formative activities included music-listening exercises, problem-based learning tasks, techniques of artistic reflection and self-reflection, as well as creative and performance activities. Throughout this stage, the VC and CMLC observational sheet served not only as assessment instruments but also as formative tools supporting students' learning and development.

The control stage represented the final phase of the experiment and was designed to evaluate the outcomes of the pedagogical intervention. The final assessment examined the development of VC and CMLC among students in the EG and compared the results with those obtained in the control group (CG). Data were processed using statistical methods together with qualitative and quantitative analyses.

Particular attention was devoted to the experiential dimension of CML through the introduction of the concept of the performance state. According to I. Gagim, this state represents a distinctive psychological experience characterized by inner harmony, emotional resonance, and profound engagement in the artistic act [16]. The Performance State transcends mere emotion, reflecting an authentic relationship between the performer and the music.

For the vocal performer, this experience has considerable formative value, as it facilitates the internalization of the artistic message and transforms performance into an act of artistic creation and communication. Music is no longer perceived as an external object but rather as an existential experience and a means of self-knowledge.

In conclusion, the experimental design for the development of VC demonstrates that its formation requires an integrated approach in which the cognitive, applicative, and attitudinal dimensions function in a relationship of mutual interdependence. The research confirms the necessity of systematically incorporating CMLC into the process of vocal training and highlights its contribution to the development of authentic, reflective, and expressive performance. The proposed Pedagogical Model therefore provides a methodological foundation for restructuring the education of vocal

performers and for orienting music education toward the holistic development of artistic personality, in accordance with contemporary perspectives in music pedagogy and the principles formulated in [5], [16], and [15].

3.2. Assessment of the Levels of VC and CMLC at the Diagnostic Stage

The Diagnostic Stage identified the initial levels of VC and CMLC among the students participating in the research through a comparative analysis of the CG and the EG. This stage involved the systematic observation of the cognitive, applicative, and attitudinal components of CML and VC, based on students' participation in choral singing classes and the administration of a self-assessment questionnaire.

The assessment of CMLC revealed a low level of development in both groups, with no statistically significant differences between them. Regarding the cognitive component, only 14.29% of students in both the CG and the EG demonstrated an *advanced level* of understanding of the principles of CML, whereas the majority were classified at the *Basic level* (54.28% in the CG and 60.00% in the EG). A similar pattern was observed for the applicative component, where only 8.57% of students in the CG and 5.71% of those in the EG demonstrated an *advanced level* of competence in musical analysis, graphical representation of musical discourse, and the application of melogistics. With regard to the attitudinal component, more than half of the participants displayed a low level of interest in CML, highlighting the need for pedagogical strategies aimed at strengthening students' motivation and emotional engagement with the musical experience.

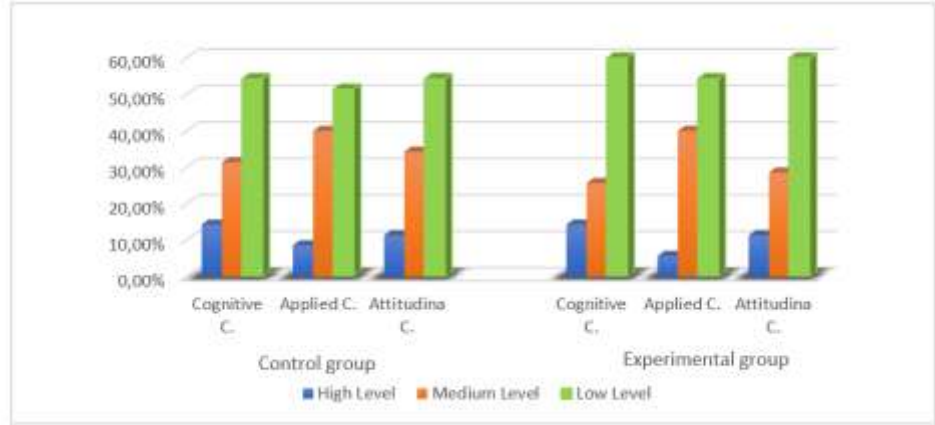


Figure 3. 1. CCML level at the diagnostic stage

The figure summarizes these findings and confirms the predominance of the *Intermediate and Basic performance levels* across all three components of CMLC. The graph illustrates that the percentage distributions are highly comparable in the CG and the EG, thereby providing a reliable baseline for the subsequent experimental intervention.

The questionnaire findings provided additional information regarding students' perceptions of their own vocal and performance competences. The majority of respondents assessed their level of artistic expressiveness as moderate, while the difficulties they reported were primarily associated with musical phrasing, understanding the artistic message of the musical work, and the capacity for artistic internalization. The results further revealed that many students apply musical phrasing intuitively rather than consciously and lack a clear understanding of the principles governing its use. In addition, a considerable proportion of respondents experienced difficulties in understanding the artistic message independently of the lyrical text, relying predominantly on the explicit meaning of the words rather than on the expressive language of music itself.

The analysis of responses concerning artistic performance revealed a discrepancy between students' subjective perceptions and the actual level of expressiveness observed during practical activities. Although most students believed that they were able to embody the interpretative role successfully, classroom observations conducted during vocal training demonstrated that their performances were often superficial and that they experienced difficulties in adapting their expressiveness to the stylistic characteristics of different musical works. These findings indicate the need for educational approaches that place greater emphasis on artistic authenticity, emotional sensitivity, and a profound understanding of the musical message.

The questionnaire results also indicated that music listening was not sufficiently integrated into the students' daily learning routines. Only a small number of participants reported listening repeatedly to musical works before beginning individual study or maintaining a consistent interest in classical music. Most students listened to this repertoire only occasionally and did not develop a deep emotional connection with the works they studied. Furthermore, many respondents acknowledged that they frequently lost concentration while listening and experienced only a limited degree of emotional involvement with the music. These data suggest that the relationship between listening experience and the development of VC remains insufficiently established.

The second instrument used to assess VC was the observational sheet, through which observable performance and artistic behaviours were evaluated. The findings revealed the predominance of the *Good and Satisfactory performance levels* across all components of VC. In the CG, the mean proportion of students at the *Satisfactory level* was 33.33%, compared with 34.29% in the EG. At the *Good level*, the corresponding mean values were 35.24% for the CG and 36.19% for the EG, whereas the *Very Good level* was attained by only 9.52% of students in the CG and 8.57% of those in the EG. At the *Unsatisfactory level*, the mean proportions were 21.90% for the CG and 20.95% for the EG. The relatively high percentages recorded at the *Satisfactory and Unsatisfactory levels* indicate the presence of substantial deficiencies in the development of students' practical and performance skills.

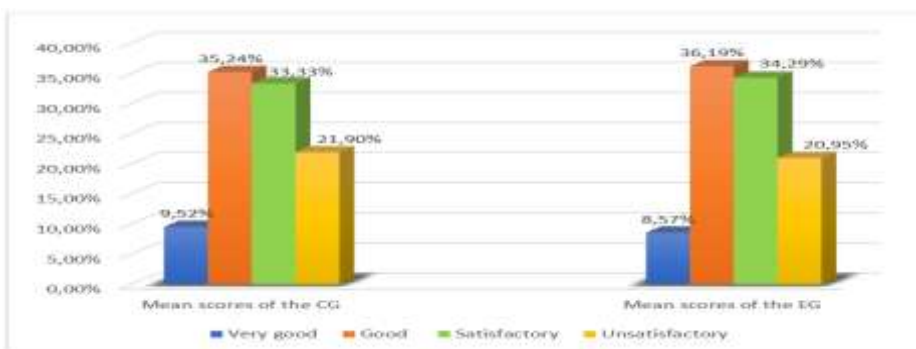


Figura 3. 2. Mean Distribution of VC Performance Levels at the Diagnostic Stage

The findings highlight the overall distribution of students' performance across the cognitive, applicative, and attitudinal components of VC. These graphical representations confirm that most participants were classified at the *Good and Satisfactory performance levels*, whereas the relatively small proportion of students achieving the *Very Good level* underscores the need for educational interventions aimed at refining vocal technique, enhancing artistic sensitivity, and fostering CML.

The conclusions drawn from the Diagnostic Stage emphasize the importance of developing CML as a prerequisite for the development of VC and demonstrate the need for a differentiated pedagogical approach. Most students exhibited a Good or Satisfactory level of preparation, providing a solid foundation for subsequent instructional interventions. At the same time, the findings highlight the necessity of fostering CMLC, which is regarded as essential for improving artistic performance.

To address the identified difficulties, several pedagogical recommendations are proposed, including the stylistic and semantic analysis of musical works, systematic practice of appropriate musical phrasing, comparative listening to interpretations by distinguished performers, the development of reflective engagement with the artistic message, and the integration of systematic music listening activities into the educational process. In addition, the study recommends concentration exercises, activities designed to stimulate artistic imagination, and the use of interactive teaching methods that promote authentic emotional engagement with music.

3.3. Implementation of the Pedagogical Model for the formation of students' vocal culture

This section presents the implementation of the Pedagogical Model for VC formation, founded on the premise that the development of CMLC can be achieved through a deeper integration of music listening, artistic internalization, and performance. The study builds upon the findings of the diagnostic stage, which revealed substantial deficiencies in both VC and CMLC, thereby justifying the need for a systematic pedagogical intervention. Within this framework, music listening is conceived not as a passive activity but as an active, reflective, and spiritually oriented process that

facilitates a profound understanding of the artistic message and contributes to the development of expressive performance.

The proposed Pedagogical Model is grounded in the application of principles specific to music listening activities. The Principle of passion and the Principle of intuition promote students' emotional engagement in the listening process, based on the assumption that affective experience facilitates a deeper understanding of music. The Principle of semantic listening emphasizes the analysis of the musical message through the examination of the melodic, harmonic, and dynamic structure of the musical work. Particular importance is assigned to the Principle of inner auditory sensitization (*Vox Mentis*), which involves cultivating the ability to perceive inner sounds and employing active silence before listening and performance in order to focus attention and prepare mentally for the artistic act [9]. In addition, the Principle of Music Internalization supports the transformation of the listening experience into a spiritual experience, regarded as a fundamental dimension of musical culture.

The methodology for the study of vocal music was preceded by an introductory course designed to familiarize students with the new approach to developing CML. The course included complete listening to each musical work, analysis of its musical structure, artistic internalization exercises, and the construction of its artistic image. Music listening was integrated into every stage of the teaching–learning process, including the introduction of new content, consolidation activities, revision, and final assessment. Within this pedagogical framework, music listening becomes a fundamental tool for developing artistic sensitivity, critical analytical thinking, and expressive performance. Through repeated listening, students are encouraged to move beyond superficial perception and attain a profound understanding of the composer's aesthetic and spiritual intentions.

The listening activities included a semantic analysis of the musical content, aimed at identifying the relationship between musical language and the artistic and spiritual meanings of the work. Students were guided to interpret the semantic message conveyed through the text, melody, and harmony, to explore musical symbolism, and to contextualize the analysed works within their cultural and historical settings. To stimulate CML and expressive performance, active listening activities, performance exercises, and reflective discussions on the emotions and ideas conveyed through music were incorporated into the instructional process. The repertoire included vocal, instrumental, and vocal-symphonic works drawn from the sacred music tradition, including church chorales, sacred madrigals, preludes and fugues, sacred sonatas, oratorios, and masses.

Within the Pedagogical Model, several instructional methods specifically designed to foster CML were integrated into the teaching–learning process. The Plastic Intonation method encouraged students to express the character of music through gestures and bodily movements, thereby enhancing their understanding of melodic expressiveness. The Guided Listening method relied on teacher-formulated questions to direct students' reflection on the emotions, dynamics, and expressive means conveyed

by the musical work. The Intonational–Stylistic Understanding method facilitated the recognition of stylistic differences and the distinctive characteristics of various musical periods, while the Heuristic Method promoted the independent discovery of the artistic content and imagery of musical works. In addition, the analysis of musical structure and form enabled students to understand how musical ideas evolve and generate tension, contrast, and expressive resolution.

The central element of the Pedagogical Model is the Method for Developing CML, which is structured around 18 interdependent instructional actions. This method represents a comprehensive pedagogical approach aimed at cultivating a profound, reflective, and active relationship between the student and the musical discourse.

The gradual sequence of these instructional actions, from the initial holistic listening experience to artistic transformation and conscious awareness, highlights the holistic nature of the educational process, in which the teacher's guidance facilitates the development of inner hearing, musical memory, expressive performance, and aesthetic maturity. Through its integrative character, the Method for Developing CML functions not only as a means of enhancing musical competences but also as a process of fostering the artistic and spiritual development of the vocal performer.

During the CML development stage, the following instructional actions were implemented:

1. **Holistic listening.** Students listened to the musical work in its entirety as it was perceived for the first time, allowing themselves to experience its musical flow without pursuing any specific analytical objective.
2. **Focused holistic listening.** Students listened to the complete work with the objective of identifying its principal structural elements (sections, episodes, and other major components). The work was typically heard two or three times, with students being encouraged to engage in increasingly focused listening.
3. **Structural clarification.** Students identified and outlined the underlying architecture of the musical work. The overall structure was represented using letters (uppercase or lowercase, depending on the scale of the work) or Roman numerals (e.g., A–B–C–A or I–II–III–I).
4. **Identification of substructures.** Students listened to the complete work while identifying and recording its internal substructures.
5. **Repeated listening for consolidation.** Through repeated listening, students verified, refined, and consolidated the identified structural elements and their subdivisions (e.g., *a*, *a*, *b*, *b*).
6. **Humming.** Humming was practised in several forms: as indistinct humming (murmuring), through an airstream without vocalization, by soft whistling, through the vocalization of vowels (e.g., *a*, *u*), or by repeating syllables (e.g., *tu-tu-tu*, *ta-ta-ta*, *pa-pa-pa*), depending on the character of the melody. Humming was performed in three modes: (a) audible, (b) almost inaudible, and (c) mental.

7. **Application of melogestics (Plastic Intonation).** Once the structure of the work had been firmly established, **melogestics** or **Plastic Intonation** (arm choreography) was introduced. Students traced the melodic contour of each motive, melody, or theme through expressive arm movements. Their hands followed the trajectory of the melodic line in the air, while in some instances both hands simultaneously reproduced the same movement, particularly when repeated motives or similar musical patterns occurred.
8. **Graphical representation of melorhythm.** Students created a graphical representation of the melodic and rhythmic configuration of motives, melodies, and significant musical events using lines (wavy, zigzag, broken, curved, or spiral), dots, arrows, and other graphic symbols. These representations captured melodic leaps, expressive pauses, dissonances resolving into consonances, rhythmic patterns, syncopations, climactic points, and other distinctive musical features. The activity was based on repeated listening. In large-scale works (such as symphonies, concertos, sonatas, divertimenti, and string quartets), students progressed gradually from analysing smaller structural units to understanding the work as a whole. The completed graphical representation became a **listener's score**. The pedagogical value of this activity lay not in the graphical product itself but in the intensive auditory and reflective effort required to create it.
9. **Listening with visual tracking.** Students listened to the complete work while visually following the graphical melorhythmic representation.
10. **Listening with visual tracking and melogestics.** Students combined observation of the graphical representation with **melogestics** while listening to the complete work.
11. **Listening with humming and melogestics.** Students listened to the complete work while simultaneously humming and performing **melogestics**.
12. **Integrated listening.** Students listened to the complete work while integrating all three activities: humming, **melogestics**, and visual tracking of the graphical melorhythmic representation.
13. **Repeated listening for memorization.** The musical work was repeatedly heard until it was memorized at the level of **inner hearing**.
14. **Silent internal reproduction.** Students reproduced the complete work mentally, without any external sound production. This activity could be accompanied by humming or **melogestics** and, when necessary, by following the graphical melorhythmic representation.
15. **Inner artistic performance.** Students mentally performed the entire musical work as a coherent artistic discourse endowed with clear meaning, conceived as a narrative or musical dramaturgy encompassing semantic events and its own spiritual significance.
16. **Musical reflection.** Against the background of internally perceived music, students engaged in personal reflection, experiencing emotions, questions,

possible answers, and contemplative thoughts. Music thus became both the catalyst for and the companion of these inner experiences. It gradually became integrated into the individual's inner self, resonating deeply at the level of consciousness. The meaning, message, ideas, and spiritual significance derived from the music varied according to each student's cultural background, intellectual development, ways of thinking, and emotional sensitivity.

17. **Sustaining an inner dialogue with music.** Students were encouraged to keep the music alive in their hearts, minds, and on their lips, maintaining an ongoing inner dialogue with it. This stage represents the highest level of engagement and communication with a musical work.
18. **Transformation and conscious awareness.** At this final stage, students developed advanced musical hearing together with a profound understanding of music, which became a transformative force shaping both their inner world and their artistic vision.

A representative example of the application of this method was the analysis of *Ave Maria* by Giulio Caccini (attributed to Vladimir Vavilov). The study of this work was intended to highlight music as a form of prayer and spiritual communion. The semantic analysis focused on the meditative character of the melody, the symbolism of its descending and ascending melodic sequences, and the relationship between the spiritual message and the musical structure. Within the proposed interpretation, the orchestral introduction symbolizes the descent of Divine Grace, whereas the subsequent ascent of the vocal melody represents the Virgin Mary's spiritual response to the divine gift. Musical Example 3.1 illustrates the introductory descending passage, while Musical Example 3.2 highlights the ascending vocal melody, interpreted as a metaphor for spiritual ascent.



Exemplu muzical 3. 1. Opening Passage from Ave Maria by Giulio Caccini (Vladimir Vavilov)



Exemplu muzical 3. 2. Excerpt from Ave Maria by Giulio Caccini (Vladimir Vavilov)

The analysis also examined the relationship between the musical elements and the spiritual dimension of the text. The broad and tranquil melody, subtle harmonies, solemn rhythm, and moderate dynamics contribute to the creation of an atmosphere of devotion and contemplation. The prolongation of specific notes on key words in the sacred text further emphasizes the ideas of adoration and humility. At the same time, the

Heuristic Method enabled students to relate the work to their own personal experiences, thereby facilitating an authentic and deeply internalized interpretation.

The instructional intervention strategies employed to foster CMLC and develop VC were designed to optimize students' performance by creating educational contexts that promoted both the development of technical and interpretative competences and the strengthening of the artistic and expressive dimensions of vocal performance. These strategies were continuously adapted in response to the difficulties identified and the individual learning needs of the students, with the ultimate objective of cultivating an authentic relationship with the musical message and developing conscious, expressive performance.

The first area of intervention focused on the development of artistic expressiveness. To this end, the teaching–learning process emphasized the stylistic and semantic analysis of musical works, the study of their historical and cultural contexts, and the comparison of interpretations by distinguished performers. Students were also encouraged to construct their own interpretative scenarios by relating the artistic message to their personal experiences and emotional responses, thereby fostering an authentic appropriation of the expressive content.

The development of musical phrasing constituted another important direction of intervention. Instructional activities focused on raising students' awareness of the role of breathing in shaping musical discourse, identifying the structure of musical phrases, recognizing climactic points, and integrating these elements into vocal performance. Practical activities included the auditory analysis of representative musical examples, marking phrases in the score, and examining interpretative models provided by distinguished singers, thereby contributing to the development of coherent and expressive phrasing.

To deepen students' understanding of the lyrical text and the artistic message, the instructional strategies incorporated literary and interpretative analysis activities. These included exercises aimed at identifying symbols, metaphors, and figures of speech, group discussions and reflective dialogue on the possible meanings of the texts, and imaginative activities through which students were encouraged to construct mental representations and interpretative scenarios associated with the artistic message. These approaches facilitated the development of aesthetic sensitivity and the capacity for profound interpretation of artistic content.

Another category of instructional strategies focused on developing students' ability to interpret the musical message. To achieve this, students were guided to analyse the relationship between musical language and the emotional content of musical works, to examine the influence of musical expressive elements on artistic meaning, and to explore the musical and textual dimensions both separately and as an integrated whole. Listening and analytical exercises involving instrumental works, together with activities designed to synchronize musical and textual meaning, contributed to the development of a comprehensive understanding of the artistic message.

Conscious Music Listening activities played a central role in the development of the targeted competences. These activities served both as a means of artistic development and as an effective tool for enhancing the vocal training process. Repeated listening sessions, conducted prior to individual practice, were accompanied by reflective activities focusing on the emotions elicited by the music, as well as auditory analysis exercises intended to facilitate a deeper understanding of the structure and expressive qualities of the musical works. Increasing the frequency and duration of listening activities.

The teaching–learning process also incorporated strategies aimed at fostering an authentic connection with the artistic message. Students participated in stylistic and theoretical analysis activities, reflective exercises based on interpretations by distinguished performers, role immersion exercises, and introspective activities designed to help them identify and draw upon their own emotional experiences in performance. At the same time, particular attention was devoted to ensuring coherence between bodily expression, facial expression, and the musical message conveyed, while continuous constructive feedback supported students' self-regulation and the ongoing refinement of their artistic performance.

Particular emphasis was placed on systematic listening to classical music, regarded as a valuable resource for the development of vocal and artistic competences. To this end, regular auditory analysis tasks, guided listening programmes, listening-and-discussion sessions, and the use of digital platforms providing access to the classical repertoire were incorporated into the instructional process. These activities were intended to integrate classical music into students' regular learning routines and to strengthen their musical culture.

Complementing these approaches, the instructional strategies also sought to foster students' attention, motivation, and passion for music. Concentration and reflective exercises, activities involving the recall of the stages of the learning process, and educational contexts designed to encourage active participation were systematically implemented. The diversification of the musical repertoire, the use of interactive methods such as improvisation and free performance, and the association of music with students' personal experiences contributed to establishing an authentic and enduring relationship with the artistic world, thereby supporting the balanced development of the targeted competences.

3.4. Validation of the experimental results on the development of Conscious Music Listening Competence as a factor in the formation of vocal culture

This chapter, devoted to the validation of the experimental results, examines the effectiveness of the Pedagogical Model for the development of VC through the development of CMLC in university students. The Control Stage of the study sought to compare the levels of VC and CMLC achieved by the EG and the CG through the re-administration of the questionnaires and observational checklists employed during the Diagnostic Stage. The objectives of this phase were to assess both individual and group progress, identify persistent difficulties, and validate the effectiveness of the

pedagogical strategies implemented throughout the intervention. A comparative analysis of the data demonstrated the positive impact of the Pedagogical Model on the development of students' listening, interpretative, and attitudinal competences.

The results of the CMLC observational assessment conducted during the Control Stage are presented in Figure 3.3. CMLC Performance Levels at the Control Stage.

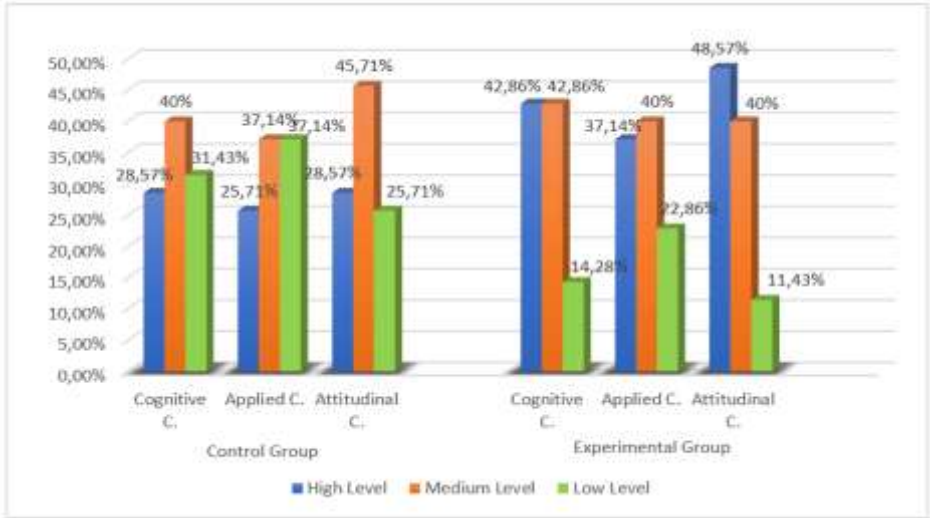


Figure 3. 3. CMLC Performance Levels at the Control Stage

The findings reveal a substantial difference between the two groups in favour of the EG. Within the cognitive component, 42.86% of students in the EG achieved the *Advanced level*, compared with 28.57% in the CG. In the applicative component, 37.14% of EG students demonstrated an *Advanced level of performance*, whereas the corresponding proportion in the CG was 25.71%. The most pronounced differences were observed in the attitudinal component, where nearly half of the EG students (48.57%) attained the *Advanced level*, compared with only 28.57% in the CG.

Across all three components, the proportion of students at the *lower performance levels* was considerably smaller in the EG, confirming the effectiveness of the pedagogical intervention in fostering CMLC and supporting the development of VC. The results indicate a predominance of *Advanced and Intermediate performance levels* in the EG, whereas the CG continued to exhibit a relatively higher proportion of students at the *Basic level*. Overall, these findings provide clear evidence of the substantial progress achieved by the students who participated in the pedagogical experiment.

To evaluate the development of VC, the self-assessment questionnaire was administered again during the Control Stage. The results are presented in the following tables, showing the distribution of students across five performance levels: A (*Very High*), B (*High*), C (*Moderate*), D (*Low*), and E (*Very Low*).

Tabelul 3. 1.Comparative questionnaire results for the EG and the CG at the control stage

Questionnaire Item No.	A.		B.		C.		D.		E.	
	CG	EG	CG	EG	CG	EG	CG	EG	CG	EG
1.	22,86%	28,57%	28,57%	42,86%	42,86%	14,26%	2,86%	8,57%	2,86%	5,71%
2.	22,86%	28,57%	28,57%	40%	37,14%	17,14%	5,71%	8,57%	5,71%	5,71%
3.	34,29%	42,86%	31,43%	37,14%	25,71%	14,26%	2,86%	2,86%	5,71%	2,86%
4.	14,28%	25,71%	17,14%	22,86%	31,43%	34,29%	20%	8,57%	17,14%	8,57%
5.	5,71%	17,14%	22,86%	28,57%	31,43%	31,43%	22,86%	11,43%	17,14%	11,43%
6.	25,71%	34,29%	25,71%	28,57%	28,57%	20%	17,14%	14,26%	2,86%	2,86%
7.	8,57%	14,26%	20%	45,71%	40%	37,14%	22,86%	2,86%	8,57%	0%
8.	14,28%	14,26%	20%	48,57%	17,14%	28,57%	28,57%	8,57%	20%	0%
9.	25,71%	45,71%	22,86%	20%	20%	17,14%	22,86%	14,26%	8,57%	2,86%
10.	25,71%	8,57%	28,57%	22,86%	34,29%	20%	8,57%	29%	2,86%	28,57%
11.	20%	28,57%	17,14%	28,57%	31,43%	25,71%	22,86%	14,26%	8,57%	2,86%
12.	17,14%	22,86%	20%	34,29%	37,14%	31,43%	20%	8,57%	5,71%	2,86%

Table 3. 2. Comparative questionnaire results for the EG at the diagnostic and control stages

Questionnaire Item No.	A.		B.		C.		D.		E.	
	DS	CS	DS	CS	DS	CS	DS	CS	DS	CS
1.	14,29%	28,57%	11,42%	42,86%	60%	14,26%	8,57%	8,57%	5,71%	5,71%
2.	5,71%	28,57%	8,57%	40%	71,43%	17,14%	8,57%	8,57%	5,71%	5,71%
3.	28,57%	42,86%	25,71%	37,14%	28,57%	14,26%	11,42%	2,86%	5,71%	2,86%
4.	14,29%	25,71%	14,29%	22,86%	28,57%	34,29%	14,29%	8,57%	28,57%	8,57%
5.	8,57%	17,14%	14,29%	28,57%	25,71%	31,43%	28,57%	11,43%	22,86%	11,43%
6.	22,86%	34,29%	20%	28,57%	31,43%	20%	20%	14,26%	5,71%	2,86%
7.	5,71%	14,26%	8,57%	45,71%	40%	37,14%	31,43%	2,86%	14,29%	0%
8.	8,57%	14,26%	8,57%	48,57%	31,43%	28,57%	22,86%	8,57%	28,57%	0%
9.	14,29%	45,71%	25,71%	20%	17,14%	17,14%	31,43%	14,26%	11,42%	2,86%
10.	31,43%	8,57%	37,14%	22,86%	25,71%	20%	2,86%	29%	2,86%	28,57%
11.	11,42%	28,57%	17,14%	28,57%	28,57%	25,71%	28,57%	14,26%	14,29%	2,86%
12.	14,29%	22,86%	20%	34,29%	37,14%	31,43%	22,86%	8,57%	5,71%	2,86%

The analysis of the CG results revealed only modest changes, reflected in limited increases in positive responses and slight reductions in negative ones.

The most noticeable improvement was observed in students' study strategies and listening behaviours. The proportion of students who reported listening to a musical work several times before beginning individual practice increased from 14.29% to 60.00%. Likewise, the frequency of listening to classical music showed a marked increase, with the higher frequency categories reaching 62.86%.

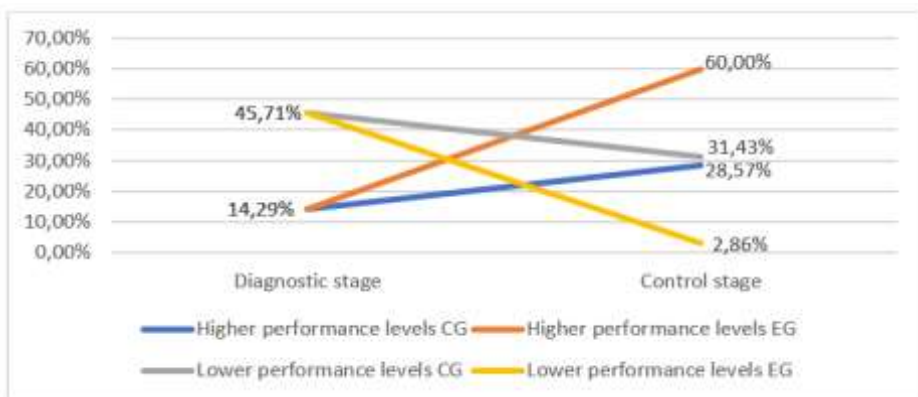


Figure 3. 4. Change in the level of attention devoted to listening to a piece before beginning to study it

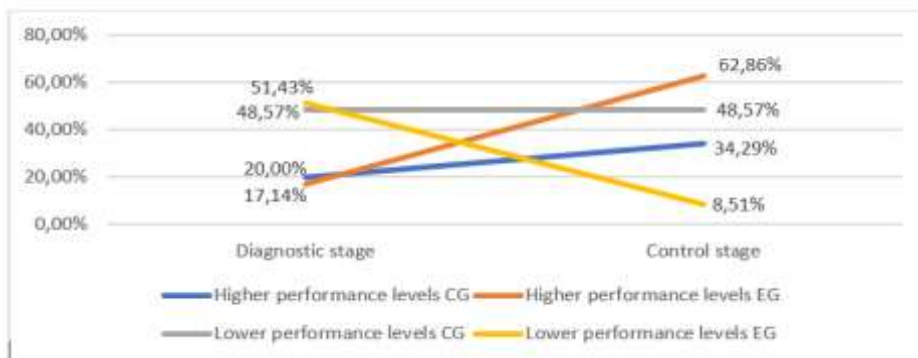


Figure 3. 5. Development of students' attention to listening to classical music

The least pronounced effect identified by the study concerned the development of students' ability to maintain concentration during music listening, although significant improvements were observed in this area as well. Figure 3.6 illustrates this progression and demonstrates the superiority of the EG in the development of attentive listening and CML.

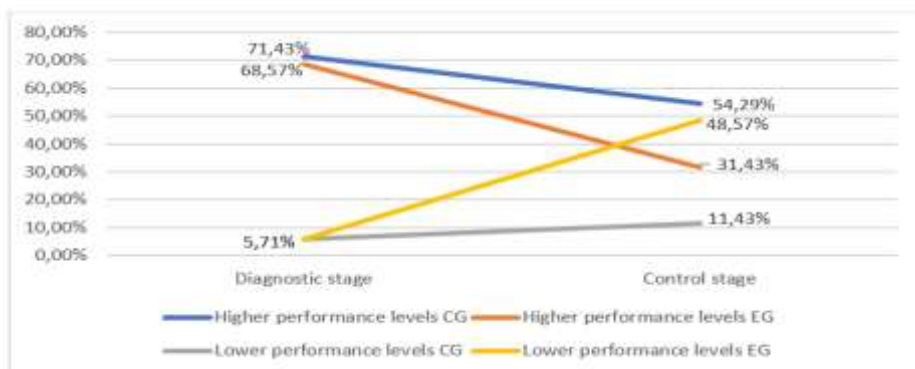


Figura 3. 6. Development of the Frequency of Attention Distraction During Music Listening

Within the attitudinal component, items 7–8, the differences are the most pronounced. The EG demonstrated a clear transformation in students' study habits and their relationship with music listening, whereas the CG continued to display relatively passive or inconsistent patterns of engagement.

The cumulative comparative analysis of all twelve questionnaire items consistently reveals a structural difference between the development of the EG and that of the CG. This difference is reflected not only in the magnitude of the observed changes but also in their overall direction. Although both groups demonstrated progress, the nature of this progress differed substantially. While the CG exhibited moderate improvements that were predominantly quantitative, the EG showed a profound qualitative transformation.

In addition to the self-assessment questionnaire, the VC observational checklist was used to determine students' levels of VC. The results obtained through this observational instrument are presented in Tables 3.3 and 3.4, as well as in Figure 3.7.

Table 3. 3. Results of the VC observational assessment for the CG at the control stage

VC Components	Very good		Good		Satisfactory		Unsatisfactory	
Cognitive	9 st	25,71 %	9 st	25,71 %	12 st	34,29%	5 st	14,29%
Applicative	10 st	28,57%	10 st	28,57%	10 st	28,57%	5 st	14,29%
Attitudinal	10 st	28,57%	9 st	25,71 %	12 st	34,29%	4 st	11,43%
Overall Mean		27,61%		26,66%		32,39%		13,34%

Table 3. 4. Results of the VC observational assessment for the EG at the control stage

VC Components	Very good		Good		Satisfactory		Unsatisfactory	
Cognitive	20 st	57,14%	9 st	25,71%	5 st	14,29%	1 st	2,86%
Applicative	17 st	48,57%	9 st	25,71 %	8 st	22,86%	1 st	2,86%
Attitudinal	21 st	60%	9 st	25,71 %	4 st	11,43%	1 st	2,86%
Overall Mean		55,24%		25,71%		16,19%		2,86%

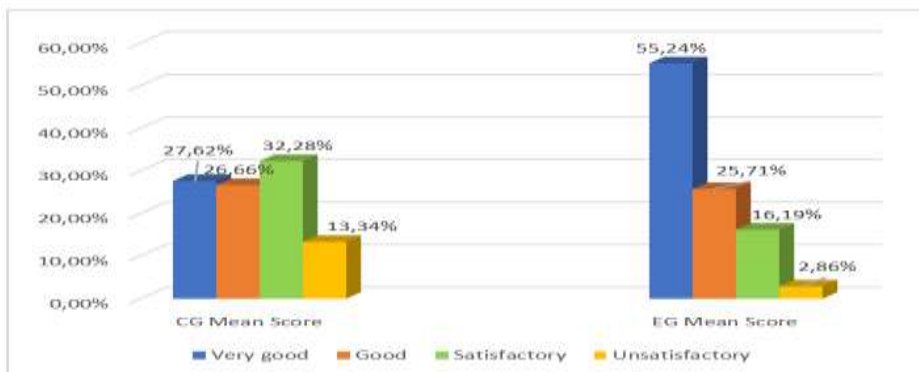


Figura 3. 7. Results of the experiment at the control stage, levels of VC development

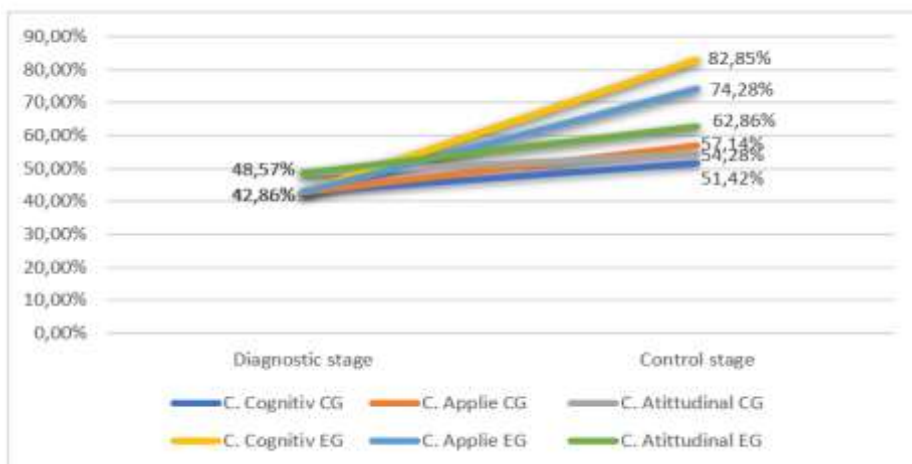


Figura 3. 8. Evolution of the mean VC scores at the advanced level based on observation

An analysis of the mean results reveals an overall improvement in the EG, characterized by an increase in the proportion of students achieving the *Very Good* level from 8.57% to 55.24%, representing a gain of 46.67 percentage points, together with a substantial decrease in the *Good* level from 36.19% to 25.71%, the *Satisfactory* level

from 34.29% to 16.19%, and the *Unsatisfactory level* from 20.95% to 2.87%. These findings confirm the effectiveness of the educational intervention and the overall progress achieved by the students in the EG.

The correlation between the questionnaire results and the observational data, examined in relation to the three components of VC and the distribution of the questionnaire items, demonstrates a consistent relationship between students' perceptions of their own competences and the way these competences are reflected in their behaviour and performance.

In conclusion, the validation of the experimental findings confirms the effectiveness of the Pedagogical Model for the Development of VC, based on the enhancement of CMLC. The pedagogical intervention produced significant improvements across the cognitive, applicative, and attitudinal dimensions, contributing to the development of expressive performance, artistic sensitivity, listening behaviour, and self-regulation throughout the learning process. The study demonstrates that CML is not merely an auditory competence but a fundamental factor in the development of both the artistic personality and the VC of the student performer.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The research devoted to the development of VC through the enhancement of CMLC is situated within a theoretical and applied framework based on the coherent integration of the pedagogical, musicological, and methodological dimensions of vocal education. The study is founded on the premise that the development of VC cannot be reduced solely to the technical training of the vocal apparatus; rather, it requires the integration of cognitive, perceptual, and interpretative mechanisms that transform singing into an artistic and reflective experience. Within this framework, music listening is regarded as an advanced form of artistic communication, knowledge, and self-knowledge rather than merely a physiological process of sound perception.

The theoretical analysis of the phenomenon of music perception highlighted the need for a holistic approach to vocal education, in which the performer becomes an active listener, capable of consciously engaging both with his or her own artistic discourse and with the sonic environment in which it is embedded. The study demonstrates that the development of authentic VC requires a solid cognitive and auditory foundation that supports not only technical performance but also a profound understanding of musical meaning and the formation of a clear internal representation of sound.

At the conceptual level, the research led to the definition of CML as the process of transforming auditory information into artistic meaning. This perspective emphasizes that the pedagogical value of vocal education depends largely on the performer's ability to transcend the limitations of musical notation and to interpret the aesthetic and expressive message of the musical work. Consequently, CMLC is understood as the

ability to comprehend, apply, and produce coherent vocal discourse grounded in the relationship between inner hearing and musical gesture.

The theoretical foundation of this perspective draws upon the contributions of Ion Gagim, who identifies three essential components of CMLC. The cognitive component concerns knowledge of the mechanisms of music listening and an understanding of the principles governing musical sound. The applicative component refers to the practical dimension of music perception, namely the development of the ability to listen analytically and to recognize musical structures. The attitudinal component reflects the affective and motivational disposition to explore the philosophical and expressive meanings of music. Accordingly, the development of this competence requires the use of a theoretical and methodological framework that transforms music listening into a mechanism for both technical regulation and artistic self-awareness.

At the same time, the study made it possible to identify the fundamental components of VC, highlighting the interdependence of its cognitive, applicative, and attitudinal dimensions. The cognitive component shapes the perception and interpretation of vocal messages, facilitating the understanding of artistic content. The applicative component enables the transfer of technical and expressive skills to a variety of professional performance contexts, whereas the attitudinal component contributes to the development of artistic identity and to shaping the performer's relationship with both music and the audience. This structure demonstrates that the development of VC is a complex process in which technical and expressive dimensions are continuously supported by cognitive and reflective processes.

Building upon these premises, a Pedagogical Model for the VC formation through the enhancement of CMLC was designed. The proposed model introduces a methodological framework based on eighteen intervention activities, in which melogestics, progressive humming, and melorhythmic tracking function as essential tools of active learning. The effectiveness of the model is ensured by the integration of the introspective dimension of music perception with the optimization of vocal production, thereby establishing a balanced relationship between technical mastery and artistic expressiveness.

The implementation of the Pedagogical Model produced significant improvements. The mean results for VC development across its three components demonstrated substantial progress in the EG compared with the CG. At the *Very Good level*, the percentage increased from 8.57% to 55.24% in the EG, compared with an increase from 9.52% to 27.62% in the CG. At the *Good level*, the proportion decreased in the EG from 36.19% to 25.71%, compared with a decrease from 35.24% to 26.66% in the CG, reflecting the transition of students to the highest performance level. At the *Satisfactory level*, the EG declined from 34.29% to 16.19%, whereas the CG showed

only a marginal decrease from 33.33% to 32.39%. The *Unsatisfactory level* was reduced from 20.95% to 2.86% in the EG, compared with a reduction from 21.90% to 13.34% in the CG. Overall, the Control Group demonstrated more limited progress, thereby confirming the effectiveness of the proposed methodology.

Furthermore, the analysis of the VC components revealed substantial initial difficulties in both the cognitive and applicative dimensions, with students demonstrating a fragmented perception of complex musical structures and of the relationships among compositional substructures.

A comparative analysis of the results obtained during the Diagnostic Stage and the Control Stage, based on questionnaire data, revealed significant differences in the development of individual questionnaire items, making it possible to identify the most substantial changes in the process of VC development. The most pronounced improvements were observed in the items addressing the behavioural and methodological dimensions of learning. In particular, Item 7, concerning the frequency of listening to a musical work before beginning its study, exhibited the most remarkable improvement, with *higher-level* responses increasing from 14.28% to 60%, accompanied by an almost complete disappearance of lower-level responses. This finding indicates a profound restructuring of students' learning strategies and a heightened awareness of the role of music listening in performance preparation.

Similarly, Item 2, which concerns the conscious application of phrasing principles, showed a substantial increase in *higher-level* responses, from 14.29% to 68.57%, reflecting a shift from an intuitive approach to one grounded in methodological awareness. Likewise, Item 8, referring to the frequency of listening to classical music, demonstrated a doubling of favourable responses, from 31.43% to 62.86%, confirming the development of more consistent music-listening habits and a growing engagement with high-quality repertoire.

On the other hand, the analysis reveals the existence of several items whose improvement is less pronounced, indicating areas in which change occurs more slowly and is more difficult to consolidate. This category includes Item 10, concerning the maintenance of attention during music listening. Likewise, Item 4, which refers to understanding the musical message, shows a moderate increase, from 28.57% to 48.57%, suggesting that the development of musical comprehension is a longer and more complex process.

The experimental data confirm the hypothesis that the development of CMLC makes a decisive contribution to enhancing the process of VC development. More than 80% of the students in the EG achieved higher levels of VC development, while the number of those who progressed simultaneously across all the analysed components doubled. These findings demonstrate the inseparable relationship between the quality of music listening and the level of VC.

Overall, the results confirm that the pedagogical intervention produces differentiated effects across the components of VC. The most rapid and evident changes occur in study behaviours and learning strategies, whereas deeper cognitive dimensions and artistic awareness develop more gradually, requiring a longer period for consolidation and internalization. This developmental pattern supports the view that the enhancement of CMLC initially generates functional and methodological changes, which subsequently translate into deeper musical understanding and artistic maturity.

Based on these findings, the study proposes recommendations addressed both to educational policymakers and to teachers involved in music education. It is recommended that Conscious Music Listening Competence be incorporated into the curriculum of music programmes and that the proposed methodology be adapted for the pre-university level to ensure continuity in the educational process. Furthermore, the study advocates the introduction of assessment criteria designed to evaluate teachers' ability to guide students in analytical music listening.

In teaching practice, the systematic use of the methodological tools developed in this research is recommended, together with the implementation of differentiated instructional strategies and the promotion of student autonomy through the selection of emotionally meaningful repertoire, attention-stabilization exercises, and activities aimed at identifying and interpreting the musical message. In addition, students' progress should be monitored through observational instruments capable of assessing both changes in attitudes toward learning and the development of their capacity for the internal auditory representation of sound.

In conclusion, this research demonstrates that shifting from a pedagogy focused exclusively on vocal technique to one grounded in CML fundamentally transforms the educational process. Music ceases to be perceived merely as a means of technical performance and becomes a comprehensive educational force capable of shaping artistic sensitivity, reflective thinking, and artistic authenticity. This holistic approach contributes not only to improved academic performance but also to the development of a well-rounded vocal performer, capable of communicating a profound and consciously interpreted artistic message.

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LIST OF SCIENTIFIC PUBLICATIONS RELATED TO THE DOCTORAL THESIS TOPIC

"Methodology for developing conscious music listening competence as a factor in the formation of vocal culture"

by Daniela Carmen Roșoga-Popa, PhD Candidate

Doctoral School of Educational Sciences "Ion Creangă" State Pedagogical
University of Chișinău

1. Specialized books

1.2. collective specialized books (with specification of the individual contribution)

2. **Popa, Daniela-Carmen**, Streza, Dan-Alexandru, Lupeș, Cristian-Călin, *Join in! Online on Culture – Methodology Manual*, Arabų Kultūros Forumas, Vilnius, 2023, ISBN 978-609-96068-2-8 (Capitolul III. Music, pp. 83-121)

2. Articles in scientific journals

2.2. in journals indexed in other databases accepted by ANACEC (with the database indicated)

1. **Roșoga-Popa Daniela Carmen**, HARALAMBIE Irina, Ways of developing the sense of rhythm in preschoolers. The Orff Method. În: *Human Education Today for Tomorrow's World Journal*, Nr. 21, 2024, pp. 44-50, ISSN: 1843-9985, <https://humaneducationtoday.eu/2024/11/>, (EBSCO, CEEOL, IndexCopernicus)
2. **Roșoga-Popa Daniela Carmen**, Specific methodological components for the development of vocal culture in pupils and students. În: *Human Education Today for Tomorrow's World Journal*, Nr. 21, 2024, pp. 35-43, ISSN: 1843-9985, <https://humaneducationtoday.eu/2024/11/>, (EBSCO, CEEOL, IndexCopernicus)
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4. **Popa Daniela Carmen**, Musical skills - Vocal culture training. În: *Human Education Today for Tomorrow's World Journal*, Nr. 19, 2022, ISSN: 1843-9985, pp. 99-105, <https://humaneducationtoday.eu/archive/no-19-november-2022/>, (EBSCO, CEEOL, IndexCopernicus)
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10. **Popa Daniela Carmen**, Music teacher's help in listening skills as a support for vocal culture formation. În: *НЕПРЕРЫВНОЕ ПЕДАГОГИЧЕСКОЕ ОБРАЗОВАНИЕ: проблемы и науки*, 2019, Vol 2 (12), pp. 36-39, https://kpfu.ru/portal/docs/F1165283727/N.2._12_.elektronnaya.versiya.nomera.pdf,
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1. **Roșoga-Popa Daniela Carmen**, Music listening and performance: the artistic and psychopedagogical relationship. În: *Acta et commentationes (Sciences of Education)*, nr. 1(43), 2026, pp. 227-235, ISSN: 1857-0623, E-ISSN 2587-3636, <https://orcid.org/0009-0007-6390-2051> (Erih+, Index Copernicus, Crossref), Categoria C
2. **Roșoga-Popa Daniela Carmen**, Intonația – expresie vie a trăirii muzicale. în *Revista Univers Pedagogic*, Nr. 1 (89), 2026, pp. 45-48, ISSN: 1811-5470, E-ISSN: 1857-4521, <https://doi.org/10.52387/1811-5470.2026.1.07> (Erih+, Index Copernicus, Crossref), Categoria C
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3. Articles in conference proceedings and other scientific event publications

3.3. In the proceedings of scientific events included in the *Register of Materials Published Based on Scientific Events Organized in the Republic of Moldova*

1. **Roșoga-Popa Daniela Carmen**, Didactic Principles of Conscious Music Listening in the Development of Vocal Culture, Volumul Conferinței Științifice Internaționale, *Educațional management: Achievments and development perspectives*. Ediția a VI-a, Chișinău, aprilie 2026

2. **Roșoga-Popa Daniela Carmen**, Musical Intonation between Auditory Perception and Artistic Expression, Volumul Conferinței Științifice Internaționale, *Educational management: Achievements and development perspectives*. Ediția a VI-a, Chișinău, aprilie 2026
3. **Roșoga-Popa Daniela Carmen**, Muzicalitatea studentului - element indispensabil în manifestarea culturii vocale, Volumul Conferinței Științifice Internaționale, *Cercetarea pedagogică: exigențe contemporane și perspective de dezvoltare*. Ediția a III-a, Chișinău, 2025, pp. 299-303, ISBN 978-9975-48-322-3

ANNOTATION

ROȘOGA-POPA Daniela-Carmen

“Methodology for developing conscious listening competence as a factor in the formation of vocal culture”

Doctoral thesis in Education Sciences, Speciality

Thesis structure: introduction, three chapters, general conclusions and recommendations, bibliography comprising 145 references, 7 appendices, 31 figures, 15 tables, 157 pages of main text out of a total of 191 pages. The research results have been published in 10 scientific papers.

Keywords: vocal culture, competence, conscious listening, singing, methodology, principles of music education.

The aim of the research consists in providing the psycho-pedagogical and methodological grounding for, and in developing and validating, the Pedagogical Model for the formation of VC, with CCML as its factor.

Research objectives: epistemological analysis of the key concepts of Vocal Culture and Conscious Auditory Cognition of Music within the context of contemporary music education; identification of the psycho-pedagogical and methodological foundations of the process of developing CACM as a factor in the formation of students' Vocal Culture; assessment of the initial level of CACM development and Vocal Culture formation during the diagnostic stage through the design and implementation of assessment instruments; development of a Pedagogical Model for the Formation of Vocal Culture focused on the integration of structural-analytical and emotional-expressive dimensions; implementation of the experimental approach through the application of the developed Pedagogical Model within student training activities; evaluation of the impact of educational interventions and monitoring of the development of Vocal Culture and CACM at the end of the experiment to validate the research hypothesis.

Scientific novelty and originality: consists in the substantiation and validation of a Pedagogical Model that integrates CACM as a determining factor in the formation of Vocal Culture. The research demonstrates the role of conscious listening in the development of students' technical, artistic, and introspective competencies and proposes a holistic, phased, and replicable methodological approach aimed at optimizing the vocal training process and preventing vocal strain.

Research findings: highlight the substantiation and validation of a methodology for developing Conscious Auditory Cognition of Music, transforming musical perception into an active process of knowledge acquisition, sensory integration, and artistic reflection. The proposed model contributes to the development of structural perception, musical memory, and the connection between hearing, movement, and sound representation, fostering an authentic experience of music beyond the level of technical performance.

The solution to the scientific problem consisted in the development the structural-analytical (mechanical) approach to score memorization with the symbiotic integration its emotional-expressive (artistic) dimension.

The theoretical significance of the research: lies in the establishment of a conceptual framework for the formation of Vocal Culture through the development of CACM, structured around cognitive, applicative, and attitudinal components. The study explains the role of cognitive, technical-interpretative, aptitude-related, and attitudinal factors in the development of the vocal performer, emphasizing the interdependence between knowledge, artistic competence, and the formation of musical personality.

The practical value of the research: consists in the development and validation of a Pedagogical Model for the Formation of Vocal Culture based on the development of CACM. The implementation of this methodology in individual study contributed to increased learning efficiency and vocal performance, while the developed methodological tools provide practical support for the training of future vocal performers.

Implementation of the scientific results: was carried out within the vocal training process of students enrolled in the Music Education specialization at Lucian Blaga University of Sibiu through the application of the Pedagogical Model for the Formation of Vocal Culture, based on the development of CACM and the methodological tools developed and experimentally validated within the singing courses.

ROȘOGA-POPA DANIELA-CARMEN

**METHODOLOGY FOR DEVELOPING CONSCIOUS
MUSIC LISTENING COMPETENCE
AS A FACTOR IN THE FORMATION OF VOCAL CULTURE**

**Speciality 532.02 – School Didactics by Levels and Educational
Subjects (Music)**

**SUMMARY
Doctoral Thesis in Educational Sciences**

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