

COMPANION MUSIC LEARNING PLANNING IN IMPROVING STUDENTS' ARTS APPRECIATION

Romanil Manur ^{a*)}, Daryusti ^{a)}

^{a)}Universitas Negeri Padang, Padang, Indonesia.

^{*)}Corresponding Author: pinankroma@gmail.com

Article history: received 01 January 2026; revised 15 February 2026; accepted 14 March 2026

DOI: <https://doi.org/10.33751/jhss.v10i01.434>

Abstract. This study aims to examine how kompang music learning can be designed to enhance students' appreciation of the arts. The study is motivated by a phenomenon frequently observed in educational settings, namely students' limited appreciation of traditional arts. This condition is reflected in students' attitudes that perceive kompang music as unattractive and incompatible with contemporary developments. Data were collected through observation, direct interviews, and documentation of relevant sources. The findings indicate that effective learning planning through the formulation of learning objectives, selection of appropriate materials, application of suitable strategies and media, and the use of appropriate assessment methods plays a crucial role in improving students' appreciation of kompang music. Learning plans that integrate local cultural values, adopt contextual approaches aligned with students' real life experiences, and actively involve students can foster understanding, curiosity, and positive attitudes toward traditional arts. Therefore, structured and contextually relevant learning planning is essential to enhance appreciation of kompang music as part of local cultural heritage.

Keywords: learning planning, kompang music, art appreciation, traditional art, cultural, education

I. INTRODUCTION

Traditional music is part of cultural heritage that reflects the identity and values of the community that supports it. One form of traditional music from the Malay community of Riau that continues to exist and develop today is kompang music. Kompang is a musical instrument that belongs to the membranophone category [1]. In the context of the religious life of the Malay community in Riau, kompang music is used to accompany the chanting of shalawat, praises, and dhikr. Kompang is also often performed during Islamic celebrations such as the commemoration of the Prophet Muhammad's birthday (Maulid Nabi), Isra' Mi'raj, and the Islamic New Year. As a cultural heritage, kompang music not only functions as a form of entertainment but also serves as a medium of religious preaching delivered through poetic lyrics contained in the music [2].

In the context of formal education, the learning of kompang music has not received sufficient attention. The lack of student interest in kompang music is a problem that often appears in cultural arts learning in schools [3]. Many students consider kompang music to be outdated and less attractive compared to modern music. This condition indicates the need for a planned and systematic effort in designing effective learning planning [4]. Learning planning is the first step that plays a crucial role in determining the success of the learning process [5], [6]. Well-prepared planning helps teachers determine learning objectives, select appropriate materials, choose suitable learning strategies and media, and design

proper methods for evaluating learning outcomes. In learning kompang music, planning that considers artistic values and local cultural elements is expected to improve students' understanding and appreciation of traditional arts [7].

The rapid development of globalization and advances in information technology have brought significant changes to people's lifestyles, including in the field of arts and culture. The influx of popular culture dominated by modern music, digital music, and various forms of technology-based entertainment has caused traditional music to become less attractive to younger generations [8]. This phenomenon also occurs in traditional Malay music of Riau, including kompang music. In many regions, kompang music, which was once closely connected to the daily lives of the community, is now facing challenges in terms of sustainability and the regeneration of its performers [9]. Many young people are less familiar with or even uninterested in learning traditional music. This condition indicates a threat to the sustainability of local cultural heritage if serious and continuous preservation efforts are not implemented [10].

Within the context of education, schools have a strategic role in preserving local culture through the learning process. Cultural arts subjects provide an important platform to introduce, teach, and develop students' appreciation for traditional arts. However, in practice, the learning of traditional music in schools is often not implemented optimally [11], [12]. Many teachers still rely on conventional teaching methods, which make the learning process less

engaging and less effective in fostering students' interest [13]. In addition, limited learning media, insufficient teacher understanding of traditional art teaching methods, and the lack of systematic learning planning also contribute to the low effectiveness of traditional music learning in schools.

The phenomenon of low student interest in traditional music is a problem that requires serious attention. If this condition continues, it is feared that younger generations will become increasingly disconnected from local culture, which is an essential part of community identity [14], [15], [16]. Therefore, systematic efforts are needed to design learning processes that can connect traditional cultural values with the needs and characteristics of modern students. One important step is through well-designed learning planning. Properly designed learning planning can help teachers create learning experiences that are more engaging, effective, and meaningful for students [17].

Previous studies have discussed the importance of traditional arts education in schools. Research shows that cultural arts learning integrated with local values can increase students' appreciation of regional culture and strengthen their cultural identity [18]. In addition, learning traditional music can help students develop musical skills, cooperation abilities, and attitudes of respect for cultural diversity. Other studies also indicate that creative and practice-based learning methods can increase students' interest in traditional music [19].

Furthermore, several studies highlight the important role of teachers in designing innovative and contextual learning strategies. Teachers do not only function as transmitters of knowledge but also as facilitators who create enjoyable learning experiences for students [20]. In traditional music learning, teachers are expected to integrate cultural, historical, and religious values embedded in the music so that students can understand the deeper meaning of the musical practices they learn. Thus, music learning is not only oriented toward technical musical skills but also toward understanding the cultural values contained within the music.

Although many studies have examined cultural arts learning and the preservation of traditional arts, most of these studies focus on teaching methods, student learning outcomes, or general cultural preservation strategies. Studies that specifically discuss the process of planning kompiang music learning in formal education are still relatively limited [21]. In fact, learning planning is the initial stage that greatly determines the success of the overall learning process. Without proper planning, the learning process may become unfocused and less effective in achieving the intended objectives.

Moreover, there is still limited research examining how kompiang music learning planning can be designed by considering student characteristics, cultural arts learning objectives, and the local cultural values embedded in the music [22], [23]. This indicates a research gap that needs to be addressed through more in-depth studies on kompiang music learning planning in schools. By understanding how learning planning is carried out, more effective strategies can be identified to increase students' interest and appreciation for traditional music.

Based on this background, this study aims to examine more deeply the process of planning kompiang music learning in the context of formal education. This research places learning planning as the main focus of analysis to examine how teachers design learning objectives, determine learning materials, select appropriate teaching methods and media, and develop evaluation methods [24]. Through this approach, the study is expected to provide a more comprehensive understanding of the practice of planning kompiang music learning in schools.

The purpose of this study is to explain how the planning process of kompiang music learning is conducted in cultural arts education in schools and how such planning contributes to improving students' artistic appreciation. This research also aims to identify important components that need to be considered when designing kompiang music learning so that it becomes more interesting and relevant for students [25]. Therefore, this study not only describes existing learning practices but also provides recommendations for teachers in designing more effective traditional music learning.

The contribution of this research is expected to provide both theoretical and practical benefits. Theoretically, this study can enrich the literature on arts education, particularly in relation to traditional music learning in schools. The results of this research can also serve as a reference for future studies examining cultural preservation through formal education. Practically, this research can serve as a reference for teachers, schools, and educational policymakers in designing cultural arts learning that is more contextual and based on local cultural values. With well-prepared learning planning, it is expected that the teaching of kompiang music can be carried out more effectively, thereby fostering students' interest, appreciation, and pride in traditional music as part of the nation's cultural heritage..

II. RESEARCH METHODS

A. Types of research

The research method used in this study was qualitative. Qualitative research is a research method based on the philosophy of postpositivism used to examine the natural conditions of objects [26]. This study employed a case study approach. This approach was chosen to obtain an in-depth overview of the planning of kompiang music learning to enhance students' appreciation of the arts.

B. Location and Time of Research

The research was conducted at SMA Negeri 15 Pekanbaru at the beginning of the even semester, namely in January 2026. Data collection techniques included observations of the learning planning and implementation process, in-depth interviews with teachers and students, and documentation studies of learning tools such as syllabi and teaching modules.

C. Research Objectives

The objectives of this research focuses on the kompiang music learning planning document, which includes modules, learning objectives, and the flow of achieving these objectives. These documents are examined to determine the suitability of

relevant planning data to support the learning process. Furthermore, this research also looks at how arts and culture teachers prepare kompiang music learning plans, including how they plan strategies, methods, and stages in the learning process. In addition, the aim of this study is to determine teachers' efforts to improve students' artistic sense by carrying out learning plans in a systematic and directed manner. This study also looked at the relationship between learning planning and increasing students' appreciation of art.

D. Research Subjects

The subjects in this study were music teachers at State Senior High School 15 Pekanbaru and students who participated in Kompiang music lessons. The subject determination technique used purposive sampling, namely the selection of informants based on the consideration that they understand and are directly involved in planning kompiang music learning. According to [18], purposive sampling is a way of selecting samples based on certain characteristics or traits of a previously known population, so that the selected sample is in accordance with the research needs.

E. Data Types and Sources

The types and sources of data used in this study are primary and secondary data. Primary data is information obtained directly from primary sources in the field, namely through interviews with music teachers and students. This data was collected to obtain clear and accurate information about how learning is planned and implemented effectively. Secondary data is information obtained from various supporting sources, such as school archives, curriculum documents, and books and journals related to the research topic. Secondary data is used to strengthen and complement the primary data, ensuring a more comprehensive and systematically structured research result.

F. Research Instruments

Data collection in this study was conducted using three methods: observation, interviews, and document collection. Observations were conducted to review and analyze kompiang music lesson planning documents to determine their contribution to improving students' art appreciation. Furthermore, interviews were conducted with arts and culture teachers about efforts to improve kompiang music appreciation.

In this study, the data analysis technique used an interactive analysis model. This model consists of three important stages: collecting data, presenting data, drawing conclusions and verifying the results. According to [17], qualitative data analysis is a dynamic, interrelated, cyclical process that includes the stages of data collection, data presentation, and drawing and testing conclusions.

III. RESULT AND DISCUSSION

A. Research result

The Independent Curriculum is used in music arts instruction at State Senior High School 15 Pekanbaru. The music arts subject includes material on kompiang music. The

kompiang music taught at the school is an effort to preserve Riau Malay culture within the educational environment. Education is a social activity that functions to change students' circumstances for the better. Well-planned learning can enhance students' appreciation of the arts and foster a sense of cultural identity, which is a national identity.

Preparation of Learning Tools

Learning planning is a structured process for designing learning activities to effectively achieve predetermined objectives. According to [27] learning planning is a process of making decisions about what will be done in the learning process to best achieve these objectives. This demonstrates that planning is not merely an administrative matter but also a crucial part of determining whether learning is successful.

According to [28], learning planning includes several steps such as determining objectives, selecting materials, determining methods, using media, and planning integrated evaluations. Thus, the creation of CP, ATP, teaching modules, and assessment tools in the kompiang music learning process reflects the principles of orderly and systematic planning. In the learning design approach, [24] use the "*Instructional Design System*" explains that the learning process must be designed in stages, starting from analyzing learning objectives, designing appropriate learning strategies, to conducting evaluations to ensure that learning outcomes can be achieved properly.

Research at Pekanbaru State Senior High School 15 showed that teachers had incorporated three aspects—cognitive, affective, and psychomotor—in their learning modules, consistent with the learning systems approach used. The most important aspect in developing the cognitive domain was that teachers could develop learning objectives that focused not only on musical performance skills but also included knowledge of kompiang music.

Increasing Students' Art Appreciation

Through art appreciation activities, the learning materials describe a complete explanation of the history of kompiang music, values, and the role of kompiang music in the context of community life so that through these activities students are expected to grow and develop an appreciative attitude and a sense of respect for traditional arts as part of the nation's cultural heritage. This is in line with the opinion of [25], who stated that art appreciation is the process of understanding, feeling, and giving meaning to works of art, so as to be able to develop an attitude of respect and love for culture. Thus, including cultural values in kompiang music learning materials can shape students' attitudes that are more appreciative of traditional arts.

Good learning planning can increase students' appreciation for traditional arts. Students show increased curiosity and take part in learning kompiang music. They can not only play the musical instrument, but also understand the cultural values and implicit meanings contained in kompiang music. The values contained in kompiang music include discipline and cooperation. Discipline in learning is an important part of education that can help students understand themselves, be responsible, respect themselves and others,

and form positive habits. In the practice of kompiang music, a disciplinary attitude develops through continuous practice and habituation, so that it becomes part of the student's personality. This is in line with the opinion [29] which states that Basically, discipline is an action that is practiced continuously so that it becomes something that is customary.

In group kompiang music practice, students work together to maintain the beauty of the sound, making project-based arts learning methods effective in fostering collaborative attitudes.

Cooperation is important for every student because it trains them to interact, adapt, and complete tasks collectively, while also enhancing self-confidence and social skills. This aligns with the opinion [30] stated that collaborative learning can strengthen their social relationships, making students more active and confident.

Summary Table of Informant Interview Results

Table 1. Informant Interview Results

No.	Informant	Question	Answer
1.	Arts and Culture Teacher	How is Kompiang music learning planning done to improve students' appreciation of art?	The teacher explained that learning planning starts from preparing learning tools such as teaching modules, learning objectives, materials, and methods that are appropriate to student characteristics so that kompiang music learning can run effectively.
2.	Arts and Culture Teacher	What strategies are used in learning Kompiang music to foster students' appreciation of art?	Teachers use demonstration methods, group practice, and group performances so that students can better understand the techniques of playing the kompiang while also fostering self-confidence and appreciation for traditional arts.
3.	Student	How do students respond to learning kompiang music at school?	Students stated that learning kompiang music was interesting because they could learn to play traditional musical instruments and understand the cultural values contained within them.
4.	Student	Can learning kompiang music increase interest in traditional arts?	Students revealed that through kompiang music practice and performance activities, they became more interested in learning regional arts and culture.
5.	Deputy Curriculum	How does the school support arts and culture learning, especially Kompiang music?	The school provides support by providing infrastructure, arranging learning schedules, and encouraging extracurricular activities related to arts and culture.

B. Discussion

Learning Kompiang Music as a Holistic Educational Effort

Education is essentially a process to develop student potential. According to [31], education is a collection of processes that enable a person to develop the ability to behave and behave well. This is in line with the opinion of [32] who states that education is an effort made to provide motivation, guidance, help, and guide a person to develop all the potential they have to achieve better self-quality. In the context of music learning, the kompiang is used not only to develop student knowledge and skills but also as a medium for forming attitudes to appreciate culture which is a valuable heritage.

Systematic Learning Planning

Learning planning is an important aspect of the educational process that needs to be structured and systematic. According to Ginting (2024), learning planning is a process carried out through several stages, such as identifying student learning needs, determining learning objectives, developing learning strategies, preparing teaching materials, and conducting assessments so that educational objectives can be achieved properly. In line with this opinion, [27] stated that good learning planning must be systematically prepared by

paying attention to clarity of learning objectives, conformity with educational standards, being student-centered, and integrating learning theories so that the learning process can run effectively. Furthermore, [28] explained that learning planning is an important part of the teaching and learning process that is structured to determine objectives, materials, learning methods, and learning resources so that learning activities can take place in a directed and orderly manner. In addition, [33] also emphasized that learning planning is an important foundation in the educational process that is carried out through several stages, namely needs analysis, designing learning strategies, and evaluation to improve the quality of the teaching and learning process.

Art Appreciation as a Process of Internalizing Cultural Values

Student involvement in the art appreciation process is not only about enjoying the work aesthetically, but also involves understanding the philosophical meaning and cultural values contained in the work so that students can appreciate and internalize the cultural values contained therein. According to [34], Traditional Indonesian art contains various cultural values and philosophical meanings that can help shape students' personalities. Through art appreciation activities,

students not only learn about beauty but also develop values such as responsibility, tolerance, and pride in their culture. Furthermore, [20] stated that the formation of an arts and culture ecosystem in education has an important role in raising awareness of cultural diversity and strengthening cultural identity. In line with this opinion, [35] explains that integrating art and culture into the learning process can instill aesthetic, spiritual, and moral values in students. Through the process of art appreciation, students can understand the meaning contained within works of art, thereby instilling cultural values within them. In addition, [36] states that art appreciation activities are an effective way to foster a sense of love, pride, and a sense of belonging to the nation's culture so that individuals can understand and internalize the cultural values inherited through works of art.

IV. CONCLUSIONS

Based on the results of research on planning kompong music lessons in improving students' art appreciation, it can be concluded that learning plans that are arranged regularly and organized have an important role in forming students' appreciative attitudes towards traditional arts. Teachers have created learning tools that include Learning Outcomes (CP), Learning Objective Flow (ATP), learning modules, and assessment tools that are tailored to the nature and needs of students and the local cultural context. The most important thing in preparing plans in the cognitive domain is that teachers formulate learning objectives that not only focus on the ability to play music but also describe in full the knowledge about kompong music and the values contained therein so that it can foster an attitude of respect and ownership of students towards cultural values which are a heritage that must be preserved.

REFERENCES

- [1] J. Yang, C. Wang, B. Jiang, H. Song, and Q. Meng, "Visual perception enabled industry intelligence: state of the art, challenges and prospects," *IEEE Trans. Ind. Informatics*, vol. 17, no. 3, pp. 2204–2219, 2020.
- [2] E. Currid-Halkett, "The Warhol economy: How fashion, art, and music drive New York City-new edition," 2020.
- [3] E. Fitriani, K. Nisa, W. Ikaluny, A. F. Z, and S. R. P, "The image of women in bangka belitung folk tales," vol. 09, no. 03, pp. 237–241, 2025.
- [4] N. Azmin and A. Putra, "THE ROLE OF LOCAL WISDOM OF DANA MBOJO IN CLIMATE CHANGE MITIGATION: ANALYSIS OF THE PARAFU SYSTEM AND," vol. 09, no. 03, pp. 292–296, 2025.
- [5] A. Madani, "Nilai-Nilai Estetika Dalam Kesenian Tradisional Kompong Di Desa Pambang Pesisir Kecamatan Bantan Kabupaten Bengkalis Provinsi Riau," 2021, *Universitas Islam Riau*.
- [6] P. D. Yanti, "Peran Pemuda dalam Pelestarian Alat Musik Kompong di Riau," in *Seminar Nasional Hukum Ilmu Sosial dan Ilmu Politik*, 2024, pp. 346–350.
- [7] A. T. Salsabila, "Grup Kompong Bukit Batu Pekanbaru: Apresiasi Seni Budaya dalam Perspektif Integrasi Religius," *GAUNG J. Ragam Budaya Gemilang*, vol. 1, no. 2, pp. 131–140, 2023.
- [8] M. K. F. M. Pauzi and A. M. Redza, "An Exploration of Interest in Kompong Formasi among Secondary Students in Kota Tinggi Johor," *Environ. Proc. J.*, vol. 7, no. SI9, pp. 407–411, 2022.
- [9] P. Moral, "Moral Messages in Kompong Traditional Music in Bengkalis Regency, Riau Province Anas Madani1, Syahrul Syah Sinaga2, Udi Utomo3," 2023.
- [10] N. Fahmi, W. Wadiyo, and S. Sunarto, "The Local Wisdom Value of Kompong Music in Rupert District, Bengkalis Regency, Riau Province," *Catharsis*, vol. 10, no. 3, pp. 272–283, 2021.
- [11] S. Jamiyah and S. Utoyo, "Learning Media Innovation: Development of Kompong Music Game to Enhance Local Cultural Knowledge in Early Childhood," *Kiddo J. Pendidik. Islam Anak Usia Dini*, vol. 6, no. 2, pp. 453–465, 2025.
- [12] M. J. Ismail, L. F. Chiat, and L. F. Ying, "An active learning study: Mastering music coordination skills through kompong and dalcroze eurhythmics among primary students," *Int. J. Instr.*, vol. 16, no. 1, pp. 191–204, 2023.
- [13] Y. Li, X. Luo, A. Zhang, F. Ying, J. Wang, and G. Huang, "The potential of arts therapies in Parkinson's disease rehabilitation: A comprehensive review," *Heliyon*, vol. 10, no. 16, p. e35765, 2024, doi: <https://doi.org/10.1016/j.heliyon.2024.e35765>.
- [14] G. Špinarová *et al.*, "Arts therapies and people with visual impairment: A scoping review," *Arts Psychother.*, vol. 95, p. 102317, 2025, doi: <https://doi.org/10.1016/j.aip.2025.102317>.
- [15] J. Tian and B. Tian, "The Application of Virtual Reality Technology in Cultivating Music Talents in Higher Vocational Education:," *Int. J. Web-Based Learn. Teach. Technol.*, vol. 20, no. 1, 2025, doi: <https://doi.org/10.4018/IJWLTT.390786>.
- [16] W. Jiang, B. Han, and Y. Cui, "Influence of music educators on students' involvement in learning the theory of musical art," *Acta Psychol. (Amst.)*, vol. 253, p. 104722, 2025, doi: <https://doi.org/10.1016/j.actpsy.2025.104722>.
- [17] L. Muižniece-Slesare, E. Akmane, D. Havsteen-Franklin, and K. Mārtinsons, "Adapting through adversity: The transformation of art therapists' professional identity," *Arts Psychother.*, vol. 98, p. 102429, 2026, doi: <https://doi.org/10.1016/j.aip.2026.102429>.
- [18] E. Dumaresq and K. S. McFerran, "A critical and interpretive synthesis of arts-based methods used by dance therapy researchers: A perspective from the creative arts therapies," *Methods Psychol.*, vol. 11, p. 100152, 2024, doi: <https://doi.org/10.1016/j.metip.2024.100152>.
- [19] A. Gromova, S. Šuriņa, S. Seņkāne, J. L. Ortega, D. Melngalve, and K. Mārtinsons, "Academic and social impact of creative arts therapies research (2017–

- 2022): a Scopus-based bibliometric and altmetric study,” *Soc. Sci. Humanit. Open*, vol. 13, p. 102408, 2026, doi: <https://doi.org/10.1016/j.ssaho.2025.102408>.
- [20] A. Leguina, A. Zsubori, and C. Poblete-Lagos, “Power, precarity and diversity in the field of publicly funded arts and culture: An analysis of Arts Council England National Portfolio Organisations,” *Poetics*, vol. 113, p. 102055, 2025, doi: <https://doi.org/10.1016/j.poetic.2025.102055>.
- [21] M. Bat Or, S. W. Levitzky, N. Ariel-Galor, and M. Hebi, “The Jewish –Arab cross cultural encounter in creative arts therapies in Israel: The therapist’s experience,” *Arts Psychother.*, vol. 97, p. 102404, 2026, doi: <https://doi.org/10.1016/j.aip.2025.102404>.
- [22] H. McLaughlin and D. Seabrook, “The creative arts therapies and the climate crisis: Toward a framework for intentional engagement,” *Arts Psychother.*, vol. 92, p. 102255, 2025, doi: <https://doi.org/10.1016/j.aip.2025.102255>.
- [23] X. Jia, Q. Yin, and C. Li, “Big data analysis on the attitude of Chinese public toward AI art,” *Acta Psychol. (Amst.)*, vol. 262, p. 106125, 2026, doi: <https://doi.org/10.1016/j.actpsy.2025.106125>.
- [24] A. S. Dain, E. H. Bradley, R. Hurzeler, and M. D. Aldridge, “Massage, Music, and Art Therapy in Hospice: Results of a National Survey,” *J. Pain Symptom Manage.*, vol. 49, no. 6, pp. 1035–1041, 2015, doi: <https://doi.org/10.1016/j.jpainsymman.2014.11.295>.
- [25] U. Boryczka, M. Boryczka, and P. Chmielarski, “ACO and generative art – artificial music,” *Procedia Comput. Sci.*, vol. 225, pp. 2624–2633, 2023, doi: <https://doi.org/10.1016/j.procs.2023.10.254>.
- [26] Sugiyono, *Metode Penelitian Pendidikan: Pendekatan Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta, 2019.
- [27] H. Lehtimäki, P. Hirvonen, E. Riivari, and S. Piironen, “Innovation pedagogy in management education: Student-centered learning with arts-based methods,” *Int. J. Manag. Educ.*, vol. 24, no. 1, p. 101306, 2026, doi: <https://doi.org/10.1016/j.ijme.2025.101306>.
- [28] M. J. Ismaila, L. F. Chiatb, A. F. Anuarc, and R. Yusufd, “Institutionalising the Kompang for Primary School Students in Malaysia”.
- [29] R. Zarate, S. P. Williams, F. Giudici, M. Morrell, L. Maxfield, and J. Miller, “Arts-mix: A pragmatist approach and framework for researcher-practitioners in mixed –methods and arts -based intervention research,” *Methods Psychol.*, vol. 13, p. 100208, 2025, doi: <https://doi.org/10.1016/j.metip.2025.100208>.
- [30] S. Hugh-Jones, S. Ray, A. Wilding, M. Sutton, N. Humphrey, and L. Munford, “Does regular engagement with arts and creative activities improve adolescent mental health and wellbeing? A systematic review and assessment of causality,” *SSM - Popul. Heal.*, vol. 31, p. 101845, 2025, doi: <https://doi.org/10.1016/j.ssmph.2025.101845>.
- [31] X. Sun, X. Han, F. Yao, and J. Xu, “Emotion-aware cross-modal music generation based on multimodal emotion recognition,” *Alexandria Eng. J.*, vol. 133, pp. 254–270, 2025, doi: <https://doi.org/10.1016/j.aej.2025.11.020>.
- [32] J. Lee, H. M. Ridder, and C. Lindvang, “Expanding the Music Breathing method: Integrating breath, music, and narratives for emotional growth,” *Arts Psychother.*, vol. 96, p. 102377, 2025, doi: <https://doi.org/10.1016/j.aip.2025.102377>.
- [33] N. G. Mozgalova, I. G. Baranovska, I. K. Hlazunova, A. V. Mikhailishen, and N. S. Kazmirchuk, “Methodological foundations of soft skills of musical art teachers in pedagogical institutions of higher education,” *Linguist. Cult. Rev.*, vol. 5, no. S2, pp. 317–327, 2021.
- [34] A. Baione, G. Rizzo, L. Barco, A. Urbanelli, L. Di Biasi, and G. Tortora, “Musipainter: A music-conditioned generative architecture for artistic image synthesis,” *Intell. Syst. with Appl.*, vol. 29, p. 200611, 2026, doi: <https://doi.org/10.1016/j.iswa.2025.200611>.
- [35] Y. Luo and R. Wang, “Research on the acceptance of Chinese traditional music and student cultural identity differences under Chinese and Western music education models,” *Acta Psychol. (Amst.)*, vol. 263, p. 106249, 2026, doi: <https://doi.org/10.1016/j.actpsy.2026.106249>.
- [36] M. Luo and S. Liang, “Resistance or resilience? University music teachers’ active learning intention in response to the emergence of artificial intelligence,” *Acta Psychol. (Amst.)*, vol. 261, p. 105775, 2025, doi: <https://doi.org/10.1016/j.actpsy.2025.105775>.