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Using music philetics to optimise social climate in the classroom

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Abstract

Music philetics is a classroom-based approach using structured musical activities to support pupils' socio-emotional learning and peer interaction. This study examined whether a structured music philetics programme was associated with changes in classroom social climate in the lower secondary level of a Slovak primary school. We employed a non-equivalent groups pretest–posttest quasi-experimental design involving two intact sixth-grade classes from a rural Slovak primary school (intervention group n = 21; comparison group n = 20). Classroom climate was measured before and after the programme using the My Class Inventory (MCI; Lašek & Mareš, 1991), a 25-item instrument covering satisfaction, conflicts, competitiveness, learning difficulty, and cohesion. Following 15 sessions delivered within regular music education lessons (45 minutes each), the intervention group showed a reduction in conflict and competitiveness scores relative to the comparison group, alongside improvements in classroom satisfaction and cohesion. Findings are discussed in relation to the potential role of structured music-based classroom programmes in supporting everyday peer relations, while acknowledging methodological limitations of non-randomised designs and culturally specific measures.

Keywords

music philetics,
classroom social climate,
quasi-experimental design,
My Class Inventory,
school-based programme

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Introduction

In contemporary school settings, classroom life is shaped not only by academic demands but also by complex peer dynamics that may manifest as conflict, exclusion, or bullying. Classroom social climate has therefore been widely recognised as a key contextual factor influencing pupils' engagement, wellbeing, and social functioning. In their integrative review, Wang and Degol (2015) summarise evidence that school and classroom climate is associated with multiple student outcomes and

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highlight the importance of climate as a malleable feature of educational environments. The emotional climate of a classroom is also linked to engagement processes that support learning, as shown by Reyes et al. (2012). Importantly, classroom climate is closely related to peer victimisation and bullying. For example, Zhao et al. (2021) reported that a more favourable school climate is associated with lower bullying victimisation, partly via pupils' self-esteem. A systematic review and meta-analysis further suggests that school-based programmes with a focus on climate and relationships can reduce both bullying perpetration and victimisation (Gaffney et al., 2021). In addition, more recent intervention research indicates that structured teacher-support or coaching approaches can improve classroom climate and student development in elementary-school contexts (Wikman et al., 2024). To summarise, these findings support classroom social climate as a relevant target for preventive, school-embedded interventions aimed at everyday peer relations and group functioning.

Music-based educational activities represent one potential avenue for shaping group processes in classrooms, particularly when they are structured to encourage cooperation, turn-taking, shared attention, and reflective meaning-making. In the Czech–Slovak context, music philetics has emerged as a distinct field of practice situated between arts education and preventive, development-oriented groupwork. Although often confused with music therapy, music philetics is implemented in educational or community settings and does not involve therapeutic diagnosis or treatment aims (Gerlichová, 2017; Halmo, 2024). Instead, it uses musical experiences and guided reflection to support psychosocial competencies, self-awareness, and interpersonal learning. Conceptually, music philetics has been described as an artistic–pedagogical discipline characterised by experience, creativity, and reflective dialogue (Daněk, 2022; Friedlová et al., 2020; Géringová et al., 2010; Počtová, 2014). Holzer and Drlíčková (2012) emphasise that music philetics aims to cultivate creative potential and psychosocial competencies through musical experience and reflection, supporting pupils' understanding of relationships with others and with their broader social and cultural environment (Holzer & Drlíčková, 2012). While music philetics may draw on selected music-therapy-derived elements, its defining feature is the educational and developmental framing of musical experience, rather than therapeutic intent (Drlíčková, in Friedlová et al., 2020; Gerlichová, 2017). In this sense, it is also distinct from traditional music education, which often prioritises musical skill acquisition and performance outcomes; by contrast, music philetics places stronger emphasis on the experiential process and reflective integration of learning (Friedlová et al., 2020; Holzer & Drlíčková, 2012).

Despite the relevance of music philetics in the Czech–Slovak context, empirical studies evaluating structured music philetics programmes with measurable classroom-level outcomes remain limited. In particular, there is a need for research that examines whether a structured, curriculum-embedded music philetics programme is associated with changes in classroom social climate dimensions such as conflict, competitiveness, cohesion, and satisfaction. The present study addresses this gap by examining the potential association between participation in a structured music philetics programme and changes in classroom social climate among sixth-grade pupils.

Accordingly, we used a non-equivalent groups pretest–posttest quasi-experimental design with two intact classes, comparing an intervention class receiving a music philetics programme with a comparison class continuing regular school activities. Classroom social climate was assessed using the My Class Inventory (MCI; Lašek & Mareš, 1991), which captures pupils' perceptions of satisfaction, conflicts, competitiveness, learning difficulty, and cohesion. The research question guiding the study

was: does participation in a music philetics programme lead to a more favourable post-intervention classroom social climate compared to a comparison class, particularly in conflict and competitiveness? Based on the programme's focus on cooperative musical activities and guided reflective dialogue, we expected that the intervention class would show lower conflict and competitiveness and higher satisfaction and cohesion at posttest relative to the comparison class.

Music philetics: Basic framework and application areas

Building on the conceptual framing outlined above, music philetics in Czech–Slovak professional discourse can be characterised as an artistic–pedagogical approach that employs structured musical experiences (e.g., listening, singing, rhythm work, improvisation, and simple composition) combined with guided reflection to support pupils' personal and social development in non-clinical environments (Friedlová et al., 2020; Géringová, Drlíčková, & Pejčochová, 2010; Holzer & Drlíčková, 2012; Kusý, 2019; Počtová, 2014). In this capacity, musical tasks function primarily as a medium for experiential learning and meaning-making rather than as performance-oriented training, and reflective integration is treated as a core element rather than an optional add-on (Friedlová et al., 2020; Holzer & Drlíčková, 2012; Kusý, 2019).

In practical terms, music philetics sessions are commonly organised within a stable didactic frame: a brief opening and orientation, a main experiential block with one or more structured musical tasks, guided reflection linking musical experience to everyday situations and relationships, and closure (Friedlová et al., 2020; Holzer & Drlíčková, 2012). Czech–Slovak sources repeatedly emphasise facilitation principles such as prioritising process over performance outcomes, maintaining psychological safety and respect for pupils' boundaries, structuring tasks to promote cooperation and interpersonal learning, and supporting participants' autonomy through choices in participation and expression (Friedlová et al., 2020; Holzer & Drlíčková, 2012; Kusý, 2019; Počtová, 2014).

Although music philetics may employ some musical tools also used in music therapy (e.g., improvisation, rhythmic attunement), it is framed in educational and developmental terms rather than as a clinical intervention. The distinction lies primarily in intention, setting, and the contractual frame: music therapy is oriented towards therapeutic change and is typically grounded in assessment and treatment planning, whereas music philetics is implemented in educational or community contexts without diagnostic or therapeutic aims (Friedlová et al., 2020; Gerlichová, 2015; Holzer & Drlíčková, 2012; Kusý, 2019). In this sense, music philetics is also distinguishable from traditional music education: while music education often prioritises musical knowledge and skill acquisition, music philetics emphasises experiential engagement and reflective processing, with musical goals serving mainly as a means to support psychosocial and relational learning (Friedlová et al., 2020; Holzer & Drlíčková, 2012).

Within school settings, targets for music philetics described in Czech–Slovak literature include supporting peer relations and group functioning (e.g., cooperation, turn-taking, shared attention), socio-emotional learning (e.g., emotion awareness, self-regulation, empathy), creative and aesthetic development (imagination, improvisation, self-expression in a low-evaluation frame), and inclusive participation through multi-modal engagement that can be adapted for diverse learners while maintaining a safe group structure (Friedlová et al., 2020; Kusý, 2019; Počtová, 2014). These are

conceptualised as educational and developmental goals rather than clinical; therefore, expected outcomes are framed in terms of classroom functioning and pupils' everyday psychosocial competencies, not therapeutic symptom change (Holzer & Drlíčková, 2012; Kusý, 2019).

Social climate in the school classroom and the influence of music philetics

Classroom social climate can be understood as a relatively stable, group-level socio-psychological construct that develops from everyday interactions and communication among pupils and their teacher and shapes how pupils experience class life over weeks or months (Lašek & Mareš, 1991). In the Czech–Slovak tradition, this construct is often operationalised through five dimensions captured in the My Class Inventory (MCI): Satisfaction, Cohesion, Conflicts, Competition, and Learning Difficulty (Lašek & Mareš, 1991). Importantly for school-based evaluation, these dimensions are interpretable in terms of everyday classroom functioning: higher Satisfaction and Cohesion typically indicate a more favourable classroom climate, whereas higher Conflicts, Competition, and Learning Difficulty indicate a less favourable climate (Lašek & Mareš, 1991). This conceptualisation provides a clear bridge between classroom processes and measurable pupil perceptions, which is relevant for evaluating structured educational programmes aimed at peer relations and group functioning.

The potential relevance of music-based group activities for classroom climate has been discussed in educational and music psychology literature, particularly through mechanisms such as interpersonal coordination, shared attention, cooperative task demands, and opportunities for reflective processing. Group music-making can support social bonding and cooperation by creating a shared temporal framework (e.g., pulse, entrainment) and requiring turn-taking, listening, and mutual adjustment among pupils (Hallam, 2010; North & Hargreaves, 2008). School-based music activities have also been described as a practical route for supporting class cohesion and reducing relational tension when implemented as structured, repeated group experiences (Davies, 2005; Hallam, 2010). In Czech–Slovak discourse, music philetics is presented as a particularly relevant framework because it combines structured musical tasks with guided reflection, making it suitable for educational settings where relational learning and meaning-making are explicit aims (Friedlová et al., 2020; Holzer & Drlíčková, 2012; Kusý, 2019; Počtová, 2014).

From this perspective, music philetics may be expected to influence classroom social climate through two complementary pathways. Firstly, through in-session group processes, cooperative musical tasks (e.g., rhythmic games, dyadic improvisation, group sound dialogues) require regulation of attention, turn-taking, and coordinated action, which can directly rehearse constructive interaction patterns and reduce escalatory peer dynamics. Secondly, through reflective integration: brief guided reflection can help pupils name experiences, notice relational patterns, and connect musical events with everyday classroom situations, thereby supporting transfer to non-musical contexts (Friedlová et al., 2020; Holzer & Drlíčková, 2012; Kusý, 2019). These mechanisms are conceptually aligned with the MCI dimensions most directly related to peer dynamics—particularly Conflicts, Competition, and Cohesion (Lašek & Mareš, 1991)—and therefore offer a coherent rationale for evaluating a structured music philetics programme using MCI-based pre–post measurement.

Research aim and research question

The present study examined whether participation in a structured music philetics programme was associated with changes in classroom social climate compared with a comparison class. Classroom climate was operationalised using the My Class Inventory (MCI) dimensions of Satisfaction, Cohesion, Conflicts, Competition, and Learning Difficulty. The guiding research question was: *Does the intervention class demonstrate a more favourable post-intervention classroom climate than the comparison class, particularly in the domains of conflicts and competition?*

Methods

Design

The study employed a non-equivalent groups pretest–posttest quasi-experimental design with an intact-class comparison group. Two existing sixth-grade classes from the same primary school formed the intervention group and the comparison group; group assignment followed existing class membership and random allocation was not feasible within the school setting.

Setting and participants

Participants were recruited through convenience-based selection of a primary school willing to participate and able to accommodate the intervention within the school timetable. The sample comprised 41 sixth-grade pupils (aged 11–12 years) from a rural Slovak primary school in the Orava region (village population approximately 3,350; school enrolment approximately 420 pupils).

The intervention group consisted of 21 pupils (n = 21; 11 girls, 10 boys) from class 6.B. The comparison group consisted of 20 pupils (n = 20; 10 girls, 10 boys) from class 6.A. All pupils in both classes participated in pretest and posttest measurement; no attrition was recorded within the two classes.

Measure: My Class Inventory (MCI)

Classroom social climate was assessed using the My Class Inventory (MCI; Lašek & Mareš, 1991), a 25-item instrument with dichotomous responses (‘yes’/‘no’) that yields five subscales (five items each): Satisfaction, Conflicts, Competition, Learning Difficulty, and Cohesion.

For scoring, the adapted version used in the study applied a three-point coding scheme: yes = 3, no = 1, and 2 points were assigned when both answers were crossed out or when an item was not answered; reverse-scored items are marked with R. Subscale scores range from 5 to 15, with higher scores indicating a higher standing on the respective dimension. Following the existing interpretation of scores in Czech–Slovak literature, higher scores on Satisfaction and Cohesion indicate a more favourable classroom climate, whereas higher scores on Conflicts, Competition, and Learning Difficulty indicate a less favourable classroom climate.

Procedure

Pretest and posttest measurements were administered in both classes using the same instrument and comparable conditions. In line with the original study procedure, administration of the MCI in both the intervention and comparison classes was conducted with pupils by their class teachers.

Intervention: Music philetics programme

A structured music philetics programme was implemented in the intervention class during 15 regular music education lessons (45 minutes each) between September and March of the 2023/2024 school year, corresponding to a seven-month implementation period. All sessions took place in the intervention class's regular classroom.

The programme content was informed by the pretest profile and targeted classroom processes conceptually linked to the intended climate dimensions, with emphasis on cooperation, cohesion, and conflict-related peer dynamics. Each session followed a consistent three-part structure: *(a) introduction and warm-up* (including a 'hello song' and brief activation games), (b) *a core phase* focused on structured musical expression through accessible instruments and voice/body-based tasks, and (c) *conclusion/reflection*, comprising a brief reflective dialogue in a circle without normative evaluation.

The programme was delivered during regular music education lessons in collaboration with the music teacher, who was present during all sessions (the lesson time was part of the ordinary timetable).

Data analysis

For each MCI subscale, scores were computed for both groups at pretest and posttest. Descriptive statistics (means and standard deviations) were calculated by group and time point. To examine between-group differences, independent-samples t-tests compared the intervention and comparison groups at pretest and at posttest for each MCI dimension. Prior to inferential testing, distributional assumptions were checked using visual inspection and tests of normality, and homogeneity of variance was assessed for each comparison. When homogeneity of variance was not met, the Welch correction was applied. Effect sizes (Hedges' g) were calculated to quantify the magnitude of between-group differences for small samples.

Ethical approval

The study protocol was reviewed and approved by the Committee for Research Ethics and Integrity at the Faculty of Education, Trnava University in Trnava (Approval No. KEIV 06/2024). Participation was voluntary, and written informed consent was obtained from pupils' parents or legal guardians prior to data collection. Permission to conduct the study was also obtained from the school leadership.

Results

To examine possible changes in classroom social climate following the music philetics programme, descriptive and inferential statistical analyses were conducted for each dimension of the My Class Inventory (MCI). The results are presented in Table 1 and illustrated in Figure 1.

Dimension	Intervention Pretest M (SD)	Comparison Pretest M (SD)	Intervention Posttest M (SD)	Comparison Posttest M (SD)
Satisfaction	9.29 (3.27)	12.00 (3.05)	10.10 (3.18)	11.85 (3.12)
Conflicts	10.62 (3.18)	8.80 (2.76)	7.76 (2.74)	9.60 (2.98)
Competition	11.20 (3.34)	12.90 (3.11)	9.38 (3.02)	15.90 (3.44)
Learning difficulty	8.71 (2.89)	7.60 (2.64)	8.10 (2.71)	7.75 (2.66)
Cohesion	8.33 (3.12)	10.65 (3.08)	9.15 (3.01)	10.40 (3.06)

Table 1: Descriptive statistics for My Class Inventory (MCI) dimensions in intervention and comparison groups

Note: Intervention group n = 21, comparison group n = 20. Higher scores indicate higher perceived presence of the respective classroom climate dimension.

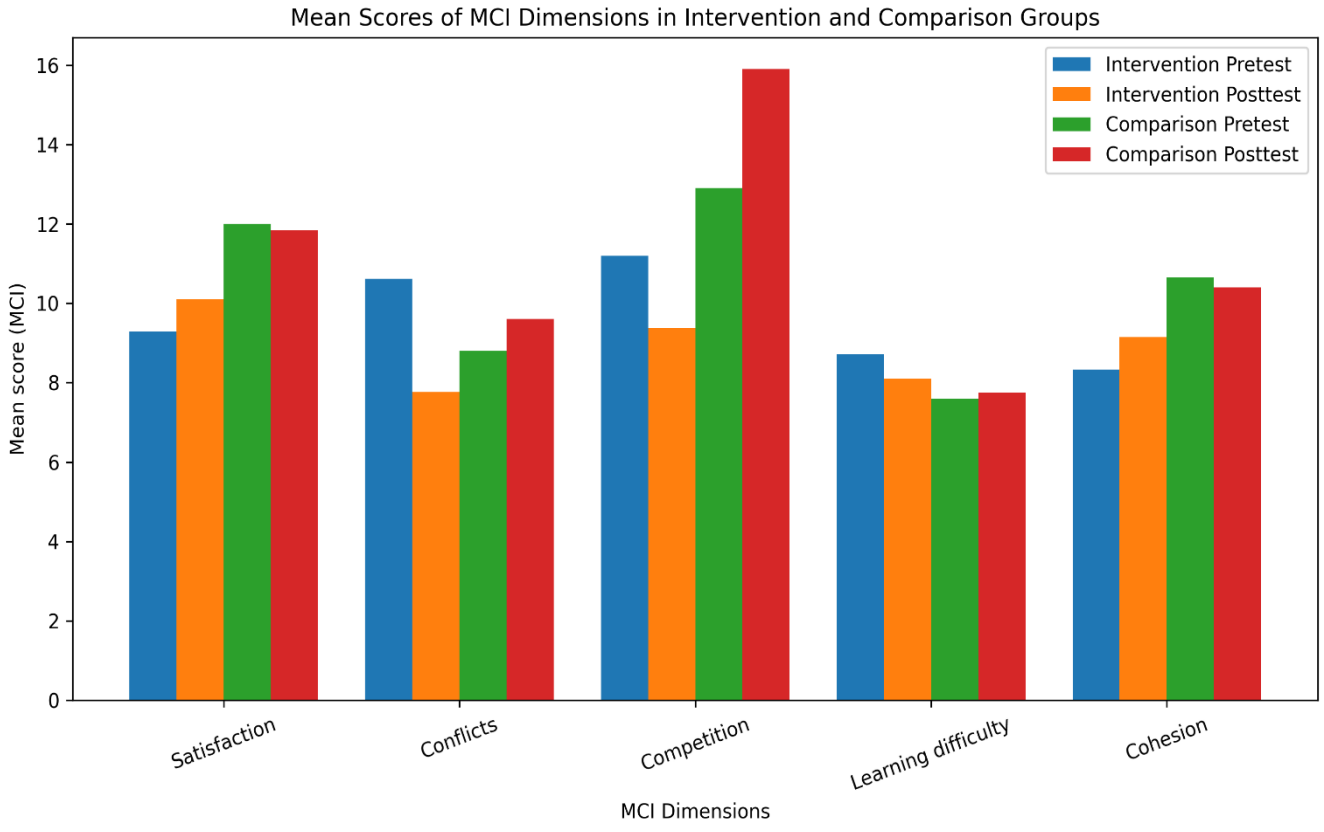

Figure 1: Mean scores of My Class Inventory (MCI) dimensions in intervention and comparison groups at pretest and posttest

Pre-test comparison

At the baseline measurement, differences between the intervention and comparison groups suggested a less favourable classroom climate in the intervention class in several dimensions.

The highest mean values in both classes were observed in the *Competition* dimension. The comparison group reported a slightly higher level of perceived competition (M = 12.90, SD = 3.11) than the intervention group (M = 11.20, SD = 3.34). A notable difference was observed in *Conflicts*, where the intervention group reported higher levels of conflict (M = 10.62, SD = 3.18) compared with the comparison group (M = 8.80, SD = 2.76). In the *Satisfaction* dimension, pupils in the comparison class reported higher satisfaction with classroom life (M = 12.00, SD = 3.05) than those in the intervention group (M = 9.29, SD = 3.27). Similarly, the *Cohesion* dimension showed higher scores in the comparison group (M = 10.65, SD = 3.08) than in the intervention group (M = 8.33, SD = 3.12), indicating stronger perceived peer relationships at baseline. Finally, in *Learning Difficulty*, the intervention group reported slightly higher perceived difficulty (M = 8.71, SD = 2.89) compared with the comparison group (M = 7.60, SD = 2.64). Overall, the baseline results indicate that the intervention group started the programme with a somewhat less favourable classroom climate, particularly in the domains of conflicts and cohesion.

Post-test comparison

Following the implementation of the music philetics programme, several improvements were observed in the intervention group.

The most notable changes occurred in *Conflicts* and *Competition*. For *Conflicts*, the intervention group reported a lower mean score (M = 7.76, SD = 2.74) compared with the comparison group (M = 9.60, SD = 2.98). An independent samples t-test indicated that this difference was statistically significant, t(39) = −2.05, p = .047. The effect size was moderate (g = 0.63).

Similarly, for *Competition*, the intervention group reported lower perceived competition (M = 9.38, SD = 3.02) compared with the comparison group (M = 15.90, SD = 3.44). This difference was also statistically significant, t(39) = −2.43, p < .05, with a moderate to large effect (g = 0.75).

Dimension	t	df	p	Hedges' g
Satisfaction	−1.79	39	.081	0.55
Conflicts	−2.05	39	.047	0.63
Competition	−2.43	39	.020	0.75
Learning difficulty	−0.41	39	.683	0.13
Cohesion	−1.30	39	.201	0.39

Table 2: Independent samples t-tests comparing intervention and comparison groups at posttest

Note: Effect sizes are reported as Hedges' g, which includes a small-sample correction. Intervention group *n* = 21; comparison group *n* = 20.

No statistically significant differences between groups were found in the remaining dimensions (*Satisfaction, Learning Difficulty, Cohesion*), although descriptive trends suggested slight improvements in satisfaction and cohesion within the intervention class.

Summary of results

In summary, the findings suggest that participation in the music philetics programme was associated with improvements in selected aspects of classroom social climate. In particular, pupils in the intervention class reported significantly lower levels of conflicts and competition compared with the comparison class after the intervention.

These changes correspond with the programme's emphasis on cooperative musical activities, shared rhythmic engagement, and reflective discussion of group experiences, which may contribute to improved peer interaction patterns within the classroom.

Discussion

The present study examined whether participation in a structured music philetics programme was associated with changes in classroom social climate among sixth-grade pupils. Using a non-equivalent groups pretest–posttest design, the findings indicated that pupils in the intervention class reported significantly lower levels of classroom conflicts and competitiveness at posttest compared with the comparison class. Descriptive trends further suggested improvements in classroom satisfaction and cohesion within the intervention group. Together, these results indicate that structured music philetics activities implemented within regular school lessons may contribute to more favourable patterns of peer interaction in the classroom.

One possible explanation for these changes relates to the social dynamics inherent in shared musical activity. As Hallam (2010) notes, musical engagement in group contexts requires coordination of attention, listening, turn-taking, and mutual adjustment between participants. These processes may support the development of cooperative interaction patterns and reduce antagonistic peer dynamics. Similarly, North and Hargreaves (2008) emphasise that music-making can create shared social experiences that strengthen interpersonal bonding and collective identity within groups. In classroom contexts, such processes may translate to a reduction in interpersonal conflict and competitive tension, which correspond to the dimensions of Conflicts and Competition measured in the My Class Inventory (Lašek & Mareš, 1991).

The findings may also be interpreted in light of the specific pedagogical framing of music philetics. In contrast to performance-oriented music education, music philetics emphasises experiential participation combined with reflective dialogue about the social and emotional meanings of shared musical experiences. According to Friedlová et al. (2020) and Holzer and Drlíčková (2012), reflective discussion following musical tasks allows pupils to articulate interpersonal experiences, recognise group dynamics, and connect these experiences with everyday classroom interactions. Kusý (2019) similarly argues that such reflective integration represents a central feature of music philetics, enabling musical experiences to support psychosocial learning rather than serving solely aesthetic or technical goals. In this sense, the reductions observed in classroom conflicts and competitiveness may reflect the combined influence of cooperative musical interaction and guided reflection on group processes.

Although statistically significant changes were observed primarily in the dimensions of conflicts and competition, descriptive trends in the present study also suggested improvements in classroom

satisfaction and cohesion within the intervention class. These dimensions are closely related to pupils' perceptions of belonging and relational safety in the classroom environment (Lašek & Mareš, 1991). Previous educational research suggests that repeated cooperative activities in group settings can gradually strengthen group cohesion and collective efficacy among pupils (Davies, 2005; Hallam, 2010). While the present study did not detect statistically significant between-group differences in these dimensions, the descriptive trends observed may indicate early shifts in relational dynamics that could potentially become more pronounced with longer or more intensive programme implementation.

The present findings are broadly consistent with previous research examining the social functions of music in educational settings. For example, Tierney, Krizman, and Kraus (2015) demonstrated that participation in group music activities can strengthen cooperative behaviours and communication among young people. Similarly, Tarr and Clough (2023) discuss how collaborative music-making in school contexts can contribute to improved social connectedness and emotional well-being among pupils. While these studies do not focus specifically on classroom climate measures such as the MCI, they provide complementary evidence suggesting that shared musical engagement can influence interpersonal dynamics within educational groups.

Taken together, the results of the present study suggest that music philetics may represent a promising educational approach for supporting positive classroom interaction patterns. By integrating cooperative musical activities with reflective dialogue, music philetics may offer a practical method for addressing relational dynamics within everyday school environments. At the same time, the quasi-experimental design of the study means that the findings should be interpreted cautiously. Without random assignment of pupils to groups, it is not possible to fully exclude alternative explanations related to pre-existing classroom differences. Nevertheless, the observed reductions in conflicts and competitiveness provide preliminary evidence that structured music philetics activities may support improvements in classroom social climate.

Limitations and recommendations for future research

Several limitations of the present study should be acknowledged. Firstly, the study employed a non-equivalent-group quasi-experimental design in which pupils were not randomly assigned to the intervention and comparison groups. As a result, pre-existing differences between the two classes cannot be fully excluded as alternative explanations for the observed outcomes. Although pretest measurements were used to document baseline classroom climate, randomised designs would provide stronger evidence regarding the causal effects of music philetics interventions.

Secondly, the relatively small sample size (n = 41) limits the generalisability of the findings and reduces statistical power. Future studies should therefore examine music philetics interventions across larger samples and multiple schools in order to assess the stability and reproducibility of the observed effects in different educational contexts.

Thirdly, classroom social climate was measured using the Czech–Slovak adaptation of the My Class Inventory (Lašek & Mareš, 1991). Although this instrument has been widely used in regional educational research and provides a clear operationalisation of classroom climate dimensions, it represents a measure developed several decades ago. Future research may benefit from combining

pupil self-report instruments with more recent classroom observation tools or teacher-report measures in order to obtain a more comprehensive assessment of classroom social climate.

Future research should also explore the long-term impact of music philetics programmes on classroom social climate and peer interaction patterns. Longitudinal designs would make it possible to determine whether improvements observed following short-term interventions persist over longer periods of time. In addition, further studies could examine how music philetics activities interact with factors such as age, classroom composition, or previous musical experience of pupils. Such research may help clarify under what conditions music-based classroom interventions are most effective in supporting positive social dynamics within school environments

Conclusion

The present study examined whether participation in a structured music philetics programme was associated with changes in classroom social climate among sixth-grade pupils. Using a non-equivalent groups pretest–posttest quasi-experimental design, the study compared an intervention class participating in a music philetics programme with a comparison class continuing regular school activities.

The results indicated that pupils in the intervention class reported significantly lower levels of classroom conflicts and competitiveness at posttest compared with pupils in the comparison class. Descriptive trends also suggested modest improvements in classroom satisfaction and cohesion within the intervention class. Together, these findings indicate that structured music philetics activities implemented within regular school lessons may contribute to more favourable peer interaction patterns and a more supportive classroom social climate.

These findings are consistent with the view that shared musical activities can facilitate cooperation, mutual listening, and coordinated interaction among pupils, thereby supporting constructive group processes within the classroom environment. By combining cooperative musical engagement with guided reflection on interpersonal experiences, music philetics may offer a practical educational approach for supporting relational learning and positive classroom dynamics.

Although the quasi-experimental design of the present study requires cautious interpretation of the results, the findings provide preliminary empirical support for the potential role of music philetics as a school-based approach to fostering a positive classroom social climate. Further research using larger samples and more rigorous experimental designs will be necessary to clarify the extent to which music philetics interventions can contribute to sustainable improvements in peer relationships and classroom functioning in diverse educational settings.

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Author contributions

Peter Kusý: Conceptualization; Methodology; Formal analysis; Writing – original draft; Writing – review & editing; Supervision; Project administration. Katarína Brisudová: Investigation; Methodology; Data curation; Writing – review & editing.

Artificial intelligence (AI) usage

Generative AI (ChatGPT, OpenAI) was used solely to assist with language editing, improving readability, and editorial refinement of the manuscript. All scientific content, methodological decisions, data analyses, interpretation of the findings, and the final manuscript were developed, verified, and approved by the authors.

Conflict of interest

The authors declare no conflicts of interest.

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Data availability statement

The data are not publicly available due to the nature of the study and the conditions of the research ethics approval, as they include data collected from minors.

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Ελληνική περίληψη | Greek abstract

Χρήση της μουσικής φιλητικής για τη βελτιστοποίηση του κοινωνικού κλίματος στην αίθουσα διδασκαλίας

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Περίληψη

Η μουσική φιλητική (music philetics) είναι μια προσέγγιση που εφαρμόζεται μέσα στην τάξη και αξιοποιεί δομημένες μουσικές δραστηριότητες για την υποστήριξη της κοινωνικοσυναισθηματικής μάθησης των μαθητών και της αλληλεπίδρασης μεταξύ συνομηλίκων. Αυτή η μελέτη εξέτασε κατά πόσον ένα δομημένο πρόγραμμα μουσικής φιλητικής συσχετίστηκε με αλλαγές στο κοινωνικό κλίμα της τάξης στο κατώτερο δευτεροβάθμιο επίπεδο ενός σλοβακικού δημοτικού σχολείου. Εφαρμόσαμε ένα ημιπειραματικό σχέδιο με σχέδιο προ-δοκιμασίας και μετα-δοκιμασίας σε μη ισοδύναμες ομάδες που συμμετείχαν δύο ολόκληρες τάξεις έκτης δημοτικού από ένα αγροτικό Σλοβακικό δημοτικό σχολείο (ομάδα παρέμβασης n = 21, ομάδα σύγκρισης n = 20). Το κλίμα της τάξης μετρήθηκε πριν και μετά το πρόγραμμα χρησιμοποιώντας το 'Φύλλο της Τάξης μου' [My Class Inventory (MCI)] (Lašek & Mareš, 1991), ένα εργαλείο 25 ερωτήσεων που καλύπτει την ικανοποίηση, τις συγκρούσεις, την ανταγωνιστικότητα, τις μαθησιακές δυσκολίες και τη συνοχή. Μετά από 15 συνεδρίες που παραδόθηκαν στο πλαίσιο των τακτικών μαθημάτων μουσικής εκπαίδευσης (45 λεπτά η καθεμία), η ομάδα παρέμβασης παρουσίασε μείωση στις βαθμολογίες σύγκρουσης και ανταγωνιστικότητας σε σχέση με την ομάδα σύγκρισης, παράλληλα με βελτιώσεις στην ικανοποίηση και τη συνοχή στην τάξη. Τα ευρήματα αυτής της μελέτης συζητούνται σε σχέση με τον πιθανό ρόλο των δομημένων προγραμμάτων διδασκαλίας με βάση τη μουσική στην τάξη για την υποστήριξη των καθημερινών σχέσεων μεταξύ συμμαθητών, ενώ αναγνωρίζονται παράλληλα οι μεθοδολογικοί περιορισμοί των μη τυχαιοποιημένων σχεδίων και των πολιτισμικά συγκεκριμένων μετρήσεων.

Λέξεις κλειδιά

μουσική φιλητική (music philetics), κοινωνικό κλίμα της τάξης, ημι-πειραματικό σχέδιο, το Φύλλο της Τάξης μου (My Class Inventory), σχολικά βασισμένο πρόγραμμα