# Video lessons to support teachers in distance music learning

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**Ivana Pušić**
Osnovna škola Ivana Kozarca Županja
ivana.pusic@hotmail.com; ivana.pusic5@skole.hr
orcid.org/0000-0002-8386-2137

## Abstract

The purpose of this paper was to analyze video lessons created for teaching music culture and published on the YouTube channel "i-nastava" provided by the Ministry of Science and Education. The author analyzed video lessons published from September 7, 2020, to June 15, 2022, made for primary school grades four through eight. The research showed the following results: there are 117 published lessons; the number of views of each lesson can be associated with the pandemic situation and the week of the publication; the longest and shortest lessons differ by up to 30 minutes; each of the 28 analyzed lessons contains a listening activity; no lesson contains all six musical activities; and almost every lesson requires or suggests additional use of information and communication technology.

**Keywords:** COVID-19, distance learning, information and communication technology, musical activities, music culture, YouTube videos

## Introduction

There are several definitions of distance learning. When all of them are gathered, the following similarities are found: distance learning involves instructions that are held between the student and an instructor separated by time, place, or both (Moore,

Dickson-Deane & Galyen 2010). It can be held in various forms as well. For example, some programs are "self-paced" and offer computerized instructional courses or pre-recorded videos. On the other hand, some programs involve limited live e-mail communication with the instructor (Zhao et al., 2005). "Finally, there are also programs that are just like traditional face-to-face education in that there are scheduled class meetings and out-of-class office hours, except that these meetings take place in an online environment" (Zhao et al., 2005, 41-42). In the past, distance learning was used and became ubiquitous mainly in higher education in the United States. For instance, "in 2010, 29% of all higher education students were enrolled in at least one online course" (Kentnor, 2015, as cited in Blake, 2018, 1).

What about distance learning in Croatia? Kupres and Pašić (2007) connected the lack of distance learning programs in higher education and no interest in developing them with the fact that Croatia is a small country and has no need for them as bigger countries do. On the other hand, Aleksić-Maslać & Jeren (2000) recognized the need for implementing (then) information technologies in distance learning due to the lack of professors in universities who frequently had to travel from Zagreb to different towns to give a lecture.

Thanks to the Croatian Academic and Research Network (CARNet), the first interactive distance learning lecture in Croatia was held on January 23, 1997, by Ph. D. Hrvoje Bebić, professor at the Faculty of Electronics and Informatics in Zagreb, for students of the Faculty of Electrotechnical Science in the city of Osijek. The conclusion from the mentioned experimental videoconference was as follows: this way of learning can be easily adopted by both students and teachers because it combines the advantages of classical, face-to-face education with modern techniques (CARNet, 1997). It was somewhat expensive; however, the advantages were more substantial (Aleksić-Maslać & Jeren, 2000).

## Distance Learning During the COVID-19

In the very beginning of February 2020, with the outbreak of the COVID-19 pandemic, distance learning suddenly became the only possible model of learning, with Mongoliann schools being closed and Chinese schools being partially closed. One month later, on March 16, 2020, it became the only possible model of learning for 666,741,569 affected students at pre-primary, primary, and secondary levels of education in 109 countries. The mentioned numbers were even higher and were changing daily (UNESCO, n.d.).

Teachers were forced to modify teaching content and methods of work to meet the requirements of distance learning in a short period of time. The adaptation period to distance learning brought many difficulties for both teachers and students. For

example, 23% of Armenian teachers "had no computers in their homes" (UNESCO, 2020, 5), and only two-thirds of Brazil's "population have access to the internet" (UNESCO, 2020, 6). But, despite the difficulties mentioned, governments had taken necessary steps to ensure teachers were able to hold quality distance learning by providing much-needed computers, trainings, webinars, and other necessary tools (UNESCO, 2020).

When discussing how the pandemic affected Croatian education and its 598,802 students on March 16th and later (UNESCO, n.d.), it is necessary to first list some of the additions the curricular reform brought to school education when it started in 2016: 45000 microcomputers were bought for 6th grade primary school students; information technology became a compulsory subject in the 5th and 6th grades of primary school; textbooks and learning materials became digitalized; around 90000 tablets were given to students of the 5th and 7th grades of primary school; around 10000 tablets were given for use in lower primary school grades, and more than 50000 teachers have participated in *Loomen* trainings since the teacher training program began in 2018.

The success and benefits of the innovations listed above can be measured with the results of the online survey questionnaire on distance teaching and learning in the period from March 16 to April 2, 2020, which was filled out by 4139 teachers. The results show high satisfaction (95%) among teachers' performance of distance learning, high satisfaction (93%) with the equipment, and a positive opinion (87%) on the support they are getting from CARNet and the Ministry of Science and Education (MSE, 2020c).

Furthermore, the Ministry has taken additional steps to ensure the successful transformation to distance learning during the pandemic, such as providing students with SIM cards and 2GB of Internet per month, cooperating with the national television for lower primary students, and creating 15-minute videos for upper primary and secondary level students (MSE, 2020c). Towards the end of the school year, "on June 10th, the Ministry of Science and Education issued a proposal for an *Action plan for the Implementation of Distance Education*" (MSE, 2020b, par. 2), which included the continued making of video materials (MSE, 2020a).

Starting at the beginning of the following school year, 2020-2021, the Ministry of Science and Education, in cooperation with the Agency for Education, organized the production of video lessons on topics for weeks and months for each subject to provide support to teachers in conducting distance learning to make all content and learning available to all students. The sequence of video lesson topics for each subject is harmonized with the *Framework Annual Implementation Curricula* published on the Ministry's website (MSE, n.d.).

Music culture video lessons were produced every two weeks; one video covered the teaching material for two teaching hours. Video lessons for the 4th and 8th grades of primary school were made again in the school year 2021-2022 because of the new curricula for the mentioned grades.

## Distance Music Learning

According to the *Curriculum of Music Culture for Primary Schools and Music Art for Gymnasiums* (MSE, 2019), the basic educational values and general goals of education are created within the mentioned subjects. Therefore, the teaching of music encourages and improves the students' aesthetic development, encourages the student's creativity, develops the student's musical abilities and interests, develops the student's awareness of the preservation of historical and cultural heritage, and enables him to live in a multicultural world. All of the above takes place within three domains: *listening to and getting to know music* (domain A), *expression with and by music* (domain B), and *music in context* (domain C).

When it came to distance music learning during the COVID-19 pandemic, "teachers in general education schools focused online classes mainly on organizing active listening to music" (Šulentić Begić, Begić & Pečić, 2022, 345). Contrary to that, activities that belong to domain B – *singing* and *playing* – were almost impossible to perform due to the problem of sound synchronization. When questioning 1059 students, Jurkić Sviben & Jambrošić (2021) concluded that 63% of them did not sing in music culture classes during distance learning; a quarter sang and sent recordings; and only about 13% sang during a video call. The authors are aware that singing in a virtual environment cannot completely replace live singing or the quality learning of new songs. Regarding music theory and solfeggio, Slovenian teachers mostly focused on the activity *solfeggio* (93%), followed by theoretical knowledge (60%), and PIEL (*Performing and Interpretation of Examples from Music Literature*) (53%). Lastly, both *creating* and *listening* were included "in an extremely low proportion (6.6%)" (Zadnik, 2021, 290). Contrary to that, music education students "included all the planned activities in a more balanced way" (Zadnik, 2021, 290): PIEL (87.5%), *listening* (81%), *theoretical knowledge* (81%), *solfeggio* (75%), and *creating* (50%).

Distance music learning took place in many ways of communication: "text messages, e-mailing, using e-logs, as well as experimenting with a variety of applications and platforms designed for remote communication" (Kisiel, 2020, 7). For example, Adam & Metljak (2021) pointed out that Slovenian primary school music teachers used applications and platforms such as Zoom, Prezi, Skype, Google Apps (Site, Drive, Forms…), Padlet, Plickers, GarageBand, Singing Fingers, Backgammon, Metronome, Mentimeter, Acapella, and Chrome Music Lab for 24.1% more

than before the pandemic. Alongside YouTube and Google Drive that were used by Slovenian music theory and solfeggio teachers, music education students used Metronomeonline.com, SightReading Mastery, Musictheory.net, MuseScore, Glossary of Music Theory and Kahoot. The mentioned ICT tools were used by students for all previously mentioned music theory and solfeggio activities, mostly *listening* (87.5%). On the other hand, teachers used ICT tools only for *listening,* but to a much lesser extent (26.5%).

When it comes to using video lessons, it is significant to note that 87.5% of the students used the YouTube videos previously posted as the e-learning material, and only 26.5% of the teachers did the same. But both groups prepared and published their recordings to almost the same extent, except that students published video and teachers published only audio recordings (Zadnik, 2021). Offline video lessons were second on the list of the top three preferred methods of distance learning, with 23% of the 46 questioned Turkish music lecturers applying them (Akyürek, 2020). Indonesian teachers held virtual classes via Zoom and Google Meet platforms, but due to the inability of some of the students to join virtual classes because of high use of mobile data, it was also necessary to make videos and publish them on Google Drive and YouTube so that students could access them later (Octaviani, 2021).

There are several acknowledged drawbacks that come with distance learning: no professional equipment that supports recording music; difficulty in motivating students; reduced contact with parents and students; most of the information students received was from YouTube videos, textbooks, websites, and so on. Too much theoretical content is not in line with "the basic idea of developing musical sensitivity, building students' music skills, and increasing curiosity and interest in music" (Kisiel, 2020, 14). Lecturers admitted that they have mostly struggled with "not being able to master digital distance education programs adequately", as well as "sound frequency and sync problems in music applications", followed by "disconnection during online lessons" (Akyürek, 2020, 1805). Croatian music school students expressed their wishes for changes in distance learning: 13.4% of the 382 questioned students mentioned that they would like classes to be held via real-time video calls (and not just sending assignments or sharing audio or video with teachers); 3.9% said that they would like faster and more stable network connectivity and/or better sound; 1.8% of students want better and more detailed explanations in order to master certain tasks; and 1.6% suggested that teachers should create videos with explained materials (Mičija Palić, 2021). Turkish students also recognized drawbacks: 21 out of 24 reported problems they encountered during their applied courses. They were mostly internet connections, followed by the study environment, the lack of materials, as well as problems related to self-expressing and adapting to the system.

Only 11 students expressed problems with theoretical courses. In addition to the internet connection, some of the problems they faced were: "the lack of interest and attention to the courses by the students; more homework than before; not being able to understand the courses; and not communicating with the instructors" (Özer & Üstü, 2020, 565). Financial struggles caused by the pandemic were felt in the student population as well, as nearly half of the questioned Jordan music students expressed having financial difficulties "in gaining access to distance learning" (Nusiratt et al., 2022, 146) and as some Turkish piano students were not able to buy "a piano or a similar instrument" to be up to date with piano lessons (Ünlü, 2022, 360). Due to financial struggles, not all students had adequate equipment to join virtual classes, so Indonesian teachers met their students' needs by "leaving assignments at the school" (Octaviani, 2021, 148).

On the other hand, along with drawbacks, distance learning brought advantages as well. Music and Performing Arts students feel that distance learning gave them the opportunity "to use time efficiently, to study regularly, and to conduct research" (Özer & Üstü, 2020, 561). Along with having more time to play the piano in their home environment, the piano students reported feeling less anxious because they were able to play without the presence of others (Ünlü, 2022). Music teachers claim that through technology they "have advanced in the profession and improved their teaching" (Šimunović, 2021, 435), so it is not surprising that Šulentić Begić (2022) found that with the successful organization of distance learning, music teachers confirmed their competence and enthusiasm for music teaching in the field of music in the Republic of Croatia. The aforementioned would not be possible to such an extent without "a lifelong education of teachers in the context of digitalization and the many opportunities brought by the virtual world" (Šulentić Begić et al., 2022, 353).

## Method

The aim of this research was to analyze video lessons intended for teaching music culture in relation to the number of published lessons, duration, number of views, and content regarding musical activities *listening, singing, playing, musical games, musical creating,* and *movements with music,* as well as the use of ICT. For that purpose, the author analyzed published video lessons for music culture from the 4th to the 8th grade of primary school published on the YouTube channel "i-nastava" ("e-teaching"), created on September 7, 2020. To achieve this objective, the author set the following questions:

1. How many video lessons have been published for music culture from the 4th to the 8th grade of primary school?

2. Which video lesson has the most views?
3. Which video lesson has the fewest views?
4. Which video lesson is the longest?
5. Which video lesson is the shortest?
6. Do video lessons contain musical activities *listening, singing, playing, musical games, musical creating, and movements with music*?
7. Do video lessons require additional use of ICT?

To get answers to the first five questions, all video lessons regarding music culture from the 4th to the 8th grade of primary school posted on the channel "i-nastava" from September 7, 2020, to June 15, 2022, were analyzed. To get the answers to the sixth and final question, 28 video lessons from the mentioned channel were analyzed. All of the 28 video lessons were chosen intentionally, and those are the video lessons with the most and fewest views for each grade, as well as the video lessons with the longest and shortest duration for each grade.

## Results and Discussion

To answer the first research question, which is "How many video lessons have been published for music culture from the 4th to the 8th grade of primary school?", the obtained results were analyzed (Table 1).

**Table 1.** Number of published video lessons for music culture

| | 4th grade | 5th grade | 6th grade | 7th grade | 8th grade |
|---|---|---|---|---|---|
| 2020-2021 | 17 | 17 | 17 | 17 | 17 |
| 2021-2022 | 16 | / | / | / | 16 |

Looking at Table 1, it is obvious that, depending on the school year, the number of published video lessons is the same for each grade. It is important to note that video lessons made in the school year 2020-2021 were made from the 3rd to the 35th school week. Each video lesson was posted every two weeks and was made for two teaching hours, except for the video lesson for the 35th school week, which was made for only one teaching hour. The total number of video lessons made for the school year 2020-2021 is 85. As mentioned, video lessons for the 4th and 8th grades were made again in 2021-2022, because of the new curriculum. A total of 32 video lessons have been published for the 4th and 8th grades: 16 for the 4th and 16 for the 8th grade. That means that for the mentioned grades, there is one published video

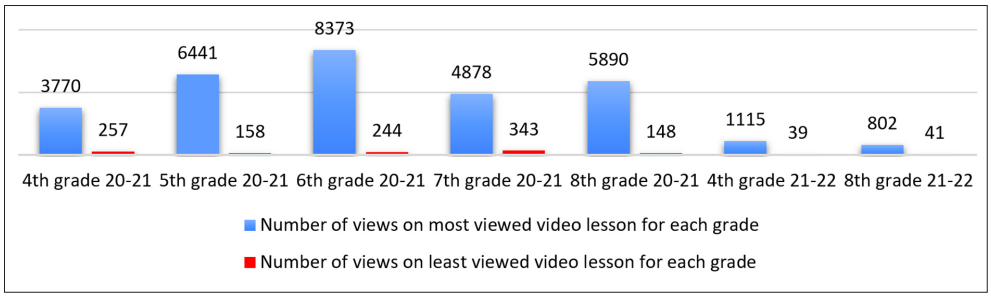


**Figure 1.** Number of views on most and least viewed video lesson for each grade

lesson less than in the previous school year because video lessons for the school year 2021-2022 were made from the 4th week of the school year. To answer the first research question, there are 117 published video lessons for music culture from the 4th to the 8th grade of primary school.

The next research questions are "Which video lesson has the most views?" and "Which video lesson has the fewest views?" For the purpose of answering these questions, all 117 published video lessons were analyzed. The obtained results are explained in Figure 1.

When comparing the most viewed video lessons for each grade (Figure 1), it is obvious that the most viewed one is for the 6th grade, named "Wind Instruments – Music Travels with the Breath 1", with 8373 views. It was made for the 17th week of the school year. The second most viewed video lesson is the one for the 5th grade, named "Fretted Instruments", with 6441 views, and it was made for the 23rd week. The next one, with 5890 views, is "Oratorio and Cantata", a video lesson made for the 8th grade and for the 13th week of the school year 2020-2021. With a little bit more than 1000 views less than the previously mentioned video lesson, totaling 4878, is the one for the 7th grade, named "Percussion". It was made for the 11th school week. The video lesson with 3770 views, "Hand in Hand, Rhythm and Melody", was made for the 4th week of the school year 2020-2021 for the 4th grade. The video lesson that is penultimate on this list but has the most views for the 4th grade of the school year 2021-2022 is "Types of Music and Their Role" and was made for the 4th week, with 1115 views. Finally, the video lesson with the most views for the 8th grade students from the mentioned school year, with 802 views, is "Old and Middle Ages", made for the 10th week. Even though the mentioned video lessons from the school year 2021-2022 are the ones with the most views, the reason the number of their total views is so low compared to the other video lessons with the most views is because of the date of the release and can be connected with the better pandemic situation as schools across the country were fully opened (UNESCO, n.d.).

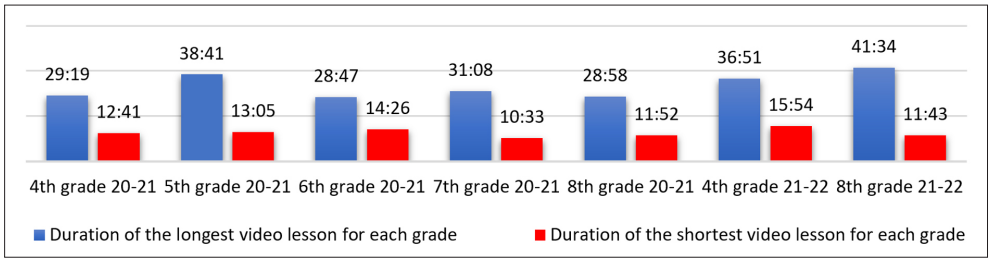


**Figure 2.** Duration of the longest and shortest video lessons for each grade

To sum up, the answer to the second research question is that the video lesson with the most views is "Wind instruments – Music travels with the breath 1". High views can be explained by the fact that the Ministry decided, because of both the pandemic situation and the earthquake that had happened in Petrinja on December 29, 2020, to shift all students from the 5th to the 8th grade of primary school and from the 1st to the 3rd grade of high school to distance learning, starting from January 18, which was the 17th school week (Kovačević, 2021). It is worth mentioning that other video lessons published for the same week but for different grades also have high views but are not the most viewed video lessons. For example, the video lesson "Operetta and Musical" is the second most viewed video lesson for the 8th grade of the school year 2020-2021, with 5481 views.

All of the published video lessons with the fewest number of views for the school year 2020-2021 are the ones made for the 35th school week, which is the last teaching week. The titles of video lessons from the 4th to the 8th grade for the mentioned school year are: "Musical Summer" with 257 views, "Musical Summer" with 158 views, "Music Loves Summer" with 244 views, "Musical Activities" with 343 views, and "The Rhythm of Summer" with 148 views. The published video lessons with the least amount of views for the school year 2021-2022 are "Musical games", for the 30th week with 39 views, and "Famous composers of the 20th and 21st centuries", for the 34th week with a total of 41 views. So, the answer to the third research question is that the video lesson with the fewest views is "Musical Games". Low views can be explained by the fact that it was published for the 30th school week, meaning that it was published at the end of the school year. When comparing the number of views on the most and least viewed video lessons, it is evident that they differ by up to 8334 views.

Following research questions “Which video lesson is the longest?” and “Which video lesson is the shortest?” required analyzing all 117 published video lessons as well. The obtained results are explained in Figure 2.

Figure 2 shows the duration of the longest and shortest video lessons for each grade, expressed in minutes and seconds. The video lesson that lasts the longest, not only in the 8th grade in 2021-2022 but out of all of them, is titled "20th Century Music – Classical, Popular and Jazz", and its duration is 41:34 minutes. The second-longest video lesson, with 38:41 minutes, is the one made for the 5th grade, titled "String Instruments." The third one, with a duration of 36:51 minutes, is the video lesson "Extracurricular Musical Activities,", published for the 4th grade in 2021-2022. The remaining four video lessons are almost equal in duration and are listed from the longest: "Orchestra" for the 7th grade; "Musical Families" for the 4th grade in 2020-2021; "Holiday Tones" for the 8th grade in 2020-2021; and the last one, with only 11 seconds less than the previous, is the one for the 6th grade, "Key to Key – Musical Magic 1". Altogether, when comparing the video lessons that last the longest in each grade, it can be seen that they differ by up to 13 minutes.

Video lessons that are the shortest in each grade are listed from the 4th grade in 2020-2021 to the 8th grade in 2021-2022, as seen in Figure 2 from left to right: "Music and Other Arts – Music Tells Stories", "Traditional Fretted Instruments", "All Colors of Traditional Performing Staff", "Musical Journey: Europe", "Musical Journey, Australia and Japan", "Melody" and "Holiday Music". So, the video lesson that is the shortest is the one made for 7th grade – "Musical Journey: Europe", with a duration of a total of 10:33 minutes.

Looking at Figure 2, it is noticeable that the longest and shortest video lessons differ by up to 30 minutes. It is important to know that starting from the school year 2020-2021, school directors were obliged to "enable the realization of block lessons (two or three consecutive classes of the same subject) for students of primary schools between the 5th and the 8th grades and secondary school students" (MSE, 2020d, 32). That means that students were supposed to have music culture every two weeks for a duration of 90 minutes. If, during distance learning, students receive a 10-minute video lesson as the only learning material, this means that they lack the remaining 80 minutes for the next two weeks. That said, depending on the duration of the video lessons, teachers should add more materials and activities.

To answer the sixth question "Do video lessons contain musical activities *listening, singing, playing, musical games, musical creating,* and *movements with music*?", and the final question "Do video lessons require additional use of ICT?", all 28 video lessons previously mentioned, that is, four video lessons for each grade, were analyzed.

**Table 2.** Musical activities and use of ICT in video lessons

| Grade | School year | Video lesson | Activities | ICT |
|---|---|---|---|---|
| 1. 4th | 2020-2021 | "Hand in Hand, Rhythm, and Melody" | listening, singing, playing, movements with music, musical games | + |
| 2. 4th | 2020-2021 | "Musical Summer" | listening | + |
| 3. 4th | 2020-2021 | "Musical Families" | listening | + |
| 4. 4th | 2020-2021 | "Music and Other Arts – Music Tells Stories" | listening | + |
| 5. 5th | 2020-2021 | "Fretted Instruments" | listening | + |
| 6. 5th | 2020-2021 | "Musical Summer" | listening | + |
| 7. 5th | 2020-2021 | "String Instruments" | listening | + |
| 8. 5th | 2020-2021 | "Traditional Fretted Instruments" | listening | + |
| 9. 6th | 2020-2021 | "Wind Instruments – Music Travels With the Breath 1" | listening | + |
| 10. 6th | 2020-2021 | "Music Loves Summer" | listening | + |
| 11. 6th | 2020-2021 | "Key to Key – Musical Magic 1" | listening, playing | + |
| 12. 6th | 2020-2021 | "All Colors of Traditional Performing Staff" | listening | + |
| 13. 7th | 2020-2021 | "Percussion" | listening, playing, musical creating | + |
| 14. 7th | 2020-2021 | "Musical Activities" | listening, singing, playing, movements with music, musical creating | + |
| 15. 7th | 2020-2021 | "Orchestra" | listening | + |
| 16. 7th | 2020-2021 | "Musical Journey: Europe" | listening | + |
| 17. 8th | 2020-2021 | "Oratorio and Cantata" | listening | + |
| 18. 8th | 2020-2021 | "The Rhythm of Summer" | listening, singing, playing, movements with music, musical creating | + |
| 19. 8th | 2020-2021 | "Holiday Tones"* | listening, singing | + |
| 20. 8th | 2020-2021 | "Musical Journey: Australia and Japan" | listening | + |

| Grade | School year | Video lesson | Activities | ICT |
|---|---|---|---|---|
| 21. 4th | 2021-2022 | "Types of Music and Their Role" | listening | + |
| 22. 4th | 2021-2022 | "Musical games" | listening, singing, movements with music, musical games | + |
| 23. 4th | 2021-2022 | "Extracurricular music activities" | listening | - |
| 24. 4th | 2021-2022 | "Melody"* | listening | + |
| 25. 8th | 2021-2022 | "Old and Middle Ages" | listening | + |
| 26. 8th | 2021-2022 | "Famous composers of the 20th and 21st centuries"* | listening | + |
| 27. 8th | 2021-2022 | "20th Century Music – Classical, Popular and Jazz" | listening, playing | + |
| 28. 8th | 2021-2022 | "Holiday Music" | listening | + |

Looking at Table 2, it is evident that out of the 28 video lessons, every one contains musical activity *listening*. Compared to *listening*, all other musical activities appear only a few times: *playing* six times; *singing* five times; *movements with music* four times; *musical creating* three times; and *musical games* two times. When observing the number of musical activities included in the video lessons, it is evident that 20 video lessons include only one activity, and that is *listening*. Three video lessons contain two activities: *listening* and *playing* or *singing*: "Key to Key – Musical Magic 1", "Holiday Tones", and "20th Century Music – Classical, Popular and Jazz". One video lesson contains three activities: *listening*, *playing*, and *musical creating*, and it is titled "Percussion". The video lesson "Musical Games" contains four activities: *listening*, *singing*, *movements with music*, and *music games*. Lastly, only three video lessons contain five activities, and the titles of those video lessons are: "Hand in Hand, Rhythm, and Melody", "Musical Activities", and "The Rhythm of Summer". No video lesson contains all six musical activities. The number of musical activities in video lessons supports previous findings that show that *singing* was not given the same attention as *listening* throughout music culture distance learning (Jurkić Sviben & Jambrošić, 2021; Šulentić Begić et al., 2022). Contrary to that, findings about music culture classes before distance learning show that, in fact, *listening* was neglected and *singing* was the main musical activity (Šulentić Begić & Begić, 2015; Šulentić Begić & Kujek, 2017; Šulentić Begić & Tomljanović 2014). Despite the time

dedicated to *singing* and *listening* in classes, students strongly prefer them (Dobrota & Obradović, 2012; Šulentić Begić, Begić & Pušić, 2020). It is important to keep in mind that *listening* is the only musical activity with the possibility of development on an aesthetic level (Šulentić Begić, 2010) as it provides benchmarks for aesthetic and critical perception of music and develops musical taste (MSE, 2019), so it is fair to assume that, by watching these video lessons during distance learning, students have enriched their critical competence towards music.

There are many purposes ICT is used for in the analyzed video lessons: to access quizzes, teaching boards, music laboratories, and karaoke, as well as to access more videos and teaching content. Platforms and applications students need to visit to access the mentioned content are: YouTube.com; ClassicForKids.com; LiveWorkSheets.com; Genial.ly; Wordwall.net; LearningApps.org; Menti.com; LinoIt.com; RecursiveArts.com; EdPuzzle.com; MusicLab.chromeexperimentscom; Fun-Karaoke.com; ArtsandCulture.google.com; InsideTheOrchestra.org; FemurDesign.com; and Canva.com. To make it easier for students to access content using mobile devices, authors added QR codes to their video lessons as well as links in the descriptions of their videos. Video lessons marked in Table 2 with "*" are the ones in which students are not required to but are free to access additional content, more precisely videos that authors have already included in their video lessons in case students want to inform themselves more about a certain lesson and because not all videos are included in full duration. That means that the only links that the descriptions of the video lessons "Holiday Tones", "Melody", and "Famous Composers of the 20th and 21st Centuries" contain are the ones from already included videos that students see when following the lessons. The remaining 24 video lessons also contain links to already included videos, but, unlike the mentioned video lessons, those have more additional content that is not optional but required to access. Every video lesson, except one -"Extracurricular Musical Activities", requires or suggests additional use of ICT; the description of the video lesson does not contain any additional links to already included videos. At the end of the lesson, students get the assignment to explore nearby extracurricular musical activities. The author did not suggest exploration had to be done on the internet, so it can be considered that ICT is neither required nor in any way suggested.

When comparing platforms and applications used by other teachers and students during the pandemic, a total of three of them are the same ones as in the analyzed video lessons: YouTube, Mentimeter, and Chrome Music Lab (Adam & Metljak, 2021; Zadnik, 2021). Previous research has shown that children are fond of computer-based musical activities (Panagiotakou & Pange, 2010), but it is necessary to first teach them how to properly use ICT (Aróstegui, 2010). The high presence of

additional use of ICT in video lessons shows that ICT is an unavoidable part of 21st century (distance) learning and that not all planned activities can be covered by looking at video lessons alone. Digital technology is a useful tool that can supplement regular classes, enable accessibility to diverse musical content, and modernize the entire learning process and teaching (MSE, 2019).

## Conclusion

This research shows the Ministry of Science and Education's support for music culture distance learning with a total of 117 video lessons published on the YouTube channel "i-nastava" from September 7, 2020, to June 15, 2022. The number of views of each video lesson can be connected to the pandemic situation and the week of its publication. For instance, the video lesson with the most views was published during a period when all schools in Croatia were closed due to the pandemic situation and the earthquake in Petrinja. On the other hand, all video lessons made for the latest, the 35th week of the school year 2020-2021, were the ones with the fewest views. The longest and shortest video lessons differ by up to 30 minutes, so when considering using video lessons for distance learning, teachers need to consider the duration and, if necessary, adapt, that is, add more activities, in order to reach a duration level that is the same or almost the same as face-to-face teaching. All 28 analyzed video lessons contain musical activity *listening*. All five other activities are included in the video lessons as well, but to a much lesser extent. When it comes to the number of musical activities in video lessons, it was concluded that no video lesson contains all six activities, and most video lessons contain only one musical activity – *listening*. As the only musical activity that provides the basis for aesthetic and musical taste, *listening* is the fundamental factor in developing a critical perception of music. Out of the 28 video lessons, 27 of them require or suggest additional use of ICT to access platforms and applications. The high presence of additional use of ICT in video lessons shows that it is a necessary tool for 21st century distance learning. That said, video lessons should be one of the ways teachers communicate with students in distance learning. Taking the obtained results into account, the author suggests expanding this research by questioning both the students and teachers who used music culture video lessons about their perspectives on students' development of aesthetic and musical taste and critical perception of music during distance learning.

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## Videolekcije kao podrška učiteljima u nastavi glazbe na daljinu

Cilj rada bio je analizirati videolekcije objavljene na YouTube kanalu „i-nastava", odobrenom od strane Ministarstva znanosti i obrazovanja, a namijenjene poučavanju predmeta Glazbena kultura. Autorica je analizirala videolekcije objavljene od 7. rujna 2020. do 15. lipnja 2022. namijenjene učenicima od 4. do 8. razreda općeobrazovne osnovne škole. Analizom su dobiveni sljedeći rezultati: objavljeno je 117 videolekcija, broj pregleda na videolekcijama može se objasniti pandemijskom situacijom i tjednom objavljivanja, trajanje najduže i najkraće videolekcije razlikuje se do 30 minuta, svaka od 28 analiziranih videolekcija sadrži aktivnost slušanja i gotovo svaka videolekcija zahtjeva ili predlaže dodatnu uporabu informacijsko-komunikacijske tehnologije.

**Ključne riječi:** COVID-19, glazbene aktivnosti, Glazbena kultura, informacijska i komunikacijska tehnologija, nastava na daljinu, YouTube videozapisi