Background Classical Music and Students' Behaviour during Classroom Instruction at a Private Secondary School in the Caribbean

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Abstract
The purpose of this grounded theory approach is to generate a substantive theory that explains the sociological and neurological influences of playing background classical music, during classroom instruction. This qualitative research, utilizing the epistemological assumption from a post-positivist perspective, was able to collect information from participants (n = 12) who responded to two research questions. These participants are teachers (n = 5) and students (n = 7). While each participant was involved in one semi-structured interview, five were involved in the focus group interview. Each interview was transcribed verbatim and uploaded in MAXQDA[10] for analysis. The results show that classical music plays a very significant role in reducing classroom indiscipline. It also indicated that a greater level of classroom indiscipline occurred after lunch, hence, the playing of classical music can bring a sense of calm. Of the five recommendations, the primary one emphasized the need for stronger teacher-student relationship.

Key words:
Behaviour, Classical music, Classroom instruction, Discipline, Management.

1. Introduction

1.1 Background Classical Music and School Discipline

Picken (2023) said that in 2006 across Tyne and Wear's Metro network the playing of classical music had positive results: 20% decrease in criminal damage and 25% decrease on assaults. Another initiative, in 2007, where classical music was played in a London underground transport system and after 18 month robberies dropped by 33%, assaults on staff were down 25%, and vandalism was down by 37%. Skentelbery (2024) posits that music inspired by Beethoven, Mozart, and Handel is being played at 35 train stations as a plan to avert loitering, vandalism, and graffiti.

Music can effect social change (Johansen, 2014). Many students who attend public schools display some form of disciplinary problems such as disruptive classroom behaviour, vandalism, bullying, and violence (Luiselli et al., 2005). These social issues can be addressed from a sociological and neurological perspective. Law and Ho (2009) postulated that, the intention of the background classical music is to cultivate a sense of discipline and industry. Therefore, the integration of background music during the delivery of instruction, at the secondary school level, is likely to change the status quo of students' behaviour. Jones (2007) concurred that music has a responsibility to the school's community and by extension, the society. This responsibility can begin with the integration of background classical music during classroom instruction at the secondary school level. Taylor and Rowe (2012) posit that background music is widely used in many public places like grocery stores, shopping malls, airports, waiting rooms at some offices, and a wide variety of other venues. Jones (2005) alluded to background music emanating from department stores, elevators, hospital wards, and in some classrooms. Generally, Picken (2023) said that when music is played in an environment, commuters are more likely to have an increased liking for that space. Moore (2007) said that music is a very powerful teaching tool because it appeals to the mind, body, and emotions.

The purpose of this grounded theory approach is to generate a substantive theory that explains the sociological and neurological influences of playing background classical music, during classroom instruction. White (1952) posits that music is often deviant but if properly employed it can elevate the thoughts, stimulate and uplift the soul, as well as to reduce rude and uncultivated behaviours. Johansen (2014) postulates that, social change is the process whereby differences are recognized in the lives of people as a result of consequences that are imposed as a means of regulating these changes. Many traditional disciplinary measures have been put in place to remedy blatant indiscipline. Some of these penalties include picking up litter in the playgrounds, weeding, tidying classrooms, removing graffiti, cleaning

dining halls, forfeit privileges, and reporting to school earlier (Express News, 2014). Way (2011) suggested that stricter disciplinary measures can lead to improvements in student behaviour. During the researcher's more than two decades combination as a teacher of both private and public secondary schools, many principals have tried a multiplicity of disciplinary strategies such as detention, suspension, manual after-school labour, community service, behavioural log books, contracts, and calling and inviting parents to visit the school, none of which seem to tackle the problem. It is this concern for addressing indiscipline that the researcher is adamant to implement background classical music, during classroom instruction. The literature reviewed did not unearth the playing of background classical music within the private school setting.

This study incorporated listening to background classical music during classroom instruction, because it was discovered from the review of related literature that music is therapeutic and can effect positive sociological and neurological changes in the lives of individuals. According to Sze and Yu (2004), "Music transcends a mere leisure activity and verbal counseling and fits into the realm of sophisticated cognitive, linguistic, social, and psychological treatments" (p. 2). It was found by Hallam et al., (2012) that, a wide range of social, emotional, cognitive, and health benefits can be attributed to engagement in some forms of music.

1.2 Therapeutic Music

Music is therapeutic (Clements-Cortes, 2012); it neutralizes negative feelings, increases stress tolerance level, and harmonizes inner peace (Sze & Yu, 2004). Barton and Hartwig (2012) concurred by saying that music has the power to heal, communicate, and affirm ourselves. Music therapy can reduce negative behaviours and promote positive behaviours in humans (Hitchen et al., 2010). There are many studies that highlighted the therapeutic nature of music on persons affected sociologically (Guillermo, 2010; Johansen, 2014; Henley et al., 2012; Law & Ho, 2009; Ho, 2011) and neurologically (Picazio et al., 2013; Horowitz, 2013; Nizamie & Tikka, 2014). There is also available medicinal music, which have the capacity to heal a wide range of neurological disorders (Lind, 2007). These studies have framed the foundation of the conceptual framework, in Figure 1 below.

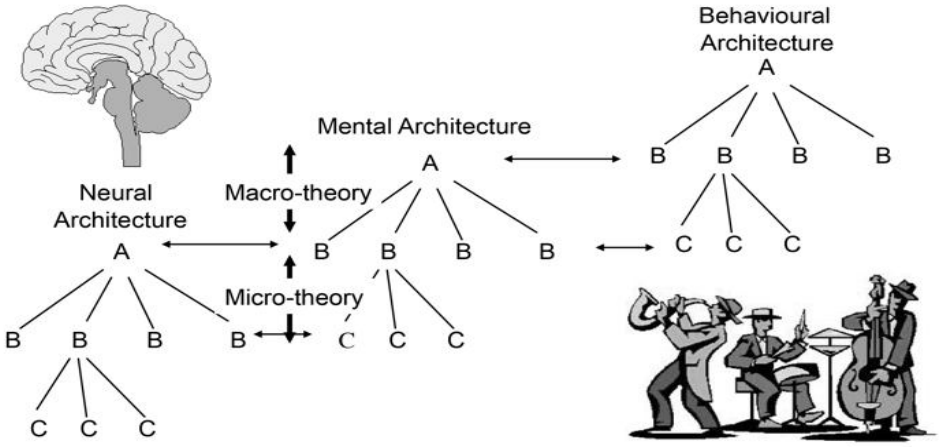

Figure 1. Showing the Connection between Neurologic Activity and Social Behaviour. The neural architecture, mental architecture, and behavioural architecture can be used to analyze the connection between neurologic activity and social behaviour. Each architecture has a point of assembly (A), of basic units (B's), that themselves can each be decomposed into constituent (C's). The basic units of the neural architecture are electrochemical circuits, the basic units of mental architecture are processes, and the basic units of behavioural architecture are the responses to the environment stimuli – listening to background classical music. Changes in each basic unit can be observed, whether these changes are electrochemical, information driven, or as a result of actions taking place within a physical or social context. Adapted from "What Do We Mean by the Meanings of Music?" by Philip J. Barnard, 2012, Empirical Musicology Review, 7(1-2), p. 70. Copyright 2012 by MRC Cognition and Brain Sciences Unit, Cambridge, UK.

1.3 Music in the Classroom

Music has benefits beyond the development of a range of musical skills (Kokotsaki & Hallam, 2011). Music intervention has been attracting the attention of many classroom practitioners (Moore, 2007). Johansen (2014) stated that music education, as with every other subject taught in schools can affect social change. Listening to music and active engagement were associated with social and emotional well-being (Hallam et al., 2012). When individuals begin to appreciate each other, there will be a diffusion of disagreements, arguments, and tension which can lead to social cohesion (Jones, 2005). Guillermo (2010) said that social change is unlikely if individuals do not develop the capacity to listen to music carefully and critically. On the other hand, Musliu et al., (2017) stated that students' short-term memory were better facilitated with no music condition than the distraction of relaxing music.

1.4 Music and Social Change

Music education changes the behaviour of people (Røyseng & Varkøy, 2014). Law and Ho (2009) state, that the power of music remains crucial for the cultivation of good characters in youths, and by extension the society. History has underscored the immense difficulties associated with enacting positive social change and it is always the youthful population that are most directly and adversely impacted (Claudet, 2011). Youths have placed immense value and meaning in the music they listen to. White (1985) posited that music is a cohesive agent that brings a large numbers of teenagers together. Popular music has widely appealed to many teenagers because it taps into the raw energies and social issues that are so important during this age (Moore, 2007). When society's positive value systems are intentionally promoted through music in schools, it encourages character development (Law & Ho, 2009). Ho (2011) mentioned too that in the traditional Chinese society, music is one of the four supportive pillars of social unity, morals, law, and politics. Music has proven to be very powerful, yet it has been seldom used in the education system as a means of social bonding.

1.5 Music and the Human Brain

Palmer (2006) postulated that, music does not exist in isolation from other curricular activities; it has influenced many facets of human existence. Boer et al., (2014) said that music engagement deeply influences emotions and activates many regions of the brain. Jones (2005) further explained that listening to music unites various parts of the brain into one large music-processing device. This explains the complex function of the brain when it is stimulated by the sounds of music. Picazio et al. (2013) state that, the human brain is primed for action, whenever music is heard. The human brain is a powerful communication agency that tells the other organs of our body how and when to respond to a stimulus. Music educators incessantly strive to develop students' ability to listen carefully because of its powerful influence on the brain (Bauer et al., 2012). Jones (2005) also supports the positive role of music in helping traumatized children manage their emotions, activate brain pathways, and learn new cognitive and emotional information.

1.6 Sociological Benefits of Music

Listening to music is associated with social and emotional well-being and this helps people to express themselves in meaningful ways (Hallam et al., 2012). Within the education system, students need to create an environment that is conducive for their learning. Phibion (2012) mentioned that, through the playing of music students' behaviours are shaped for the better. Sprick (2006) articulated that, students who have a sense of belongingness to school, are less likely to cause trouble. When students love their teachers, school, and their learning environment, they are less likely to exhibit indiscipline tendencies. There are instances where students seldom show tolerance for school and therefore, they engage in disruptive behaviours.

1.7 School Discipline

Inefficient and inadequate classroom management skills can lead to students' misbehaviour (Newley, 2011). The education system strives on dedicated educators who seek to make a positive difference in the lives of students, classroom behaviour among students, and within the community in which they find themselves. Barton and Hartwig (2012) opined that music has a transformative power by helping individuals understand who they are, other people, and their culture. Many of these misbehaviours have been documented in the news media. *Kaieteur News* (2009, May 31)

carried the caption, "*Schoolboy stabs classmate disappears*." Five years later the nature of the violence escalates. Kaieteur News (2014, November 07) reported an incident where a male student at a certain public school in the Caribbean region stabbed a female student in the palm of her hands with a pair of scissors because she refused to speak to him. Student discipline has always been a concern for teacher, administrators, and educators (Butchart & McEwan, 1998). These high incidences of school violence can cause classrooms to be unruly. Many schools have recognized the importance of developing programmes to address the level of indiscipline among students. Ward-Steinman (2011) alluded that many schools have great expectations for students' behaviour and they are building consistent programmes for behaviour management. Way (2011) posits that students who respect school authority and meaningfully support teacher-student relations usually have reduced amounts of disruptive behaviours.

2.0 Methodological Considerations

2.1 Population

This grounded theory approach is most appropriate since its main focus of this research is to generate a substantive theory grounded in the data collected (Merriam, 2009). It is important to note that all the participants have common characteristics (Creswell, 2013) - demonstrated a likeness for classical music for more than seven months. This research site has a population of 160 students, whose ages range from 11 - 18 years with approximately 38% boys and 62% girls, with 11 teachers occupying nine spacious classrooms. There is an average of 17 students per class. The majority of the students attending this school is expatriates, primarily from the Caribbean Islands while a few students are nationals of the 'B' and the 'U' Territories. The nationality of the students is shown in table 1 below.

Table 1

Analysis of Students' Nationality in Percentage

Name of Territories (pseudonym)	Percentages (%)
G	13
J	16
U	23
B	26
V	08
Other	14
Total	100

2.2 Sample and Sampling Procedure

Twelve participants were involved in this study: five teachers (approximately 42%) and seven students (approximately 58%). These Grade 12 students and their teachers came from various nationalities within the Caribbean region. They were purposively sampled based on their knowledge and interest in classical music, and their anticipated meaningful contribution to the development of a substantive grounded theory. Table 2 below shows the demographics of the participants.

Table 2

Showing the Demographics Information of the Participants

Names (Pseudonyms)	Gender	Nationality	Respondents
Steve	M	V	Students
Petersen	M	J	Students
Sigmond	M	V	Students
Angel	F	G	Students
Zan	F	V	Students
Ingrid	F	J	Students
Andrena	F	B	Students
Thomas	M	G	Teacher

Trechan	M	B	Teacher
Sharmaine	F	J	Teacher
Anna	F	M	Teacher
Perlia	F	B	Teacher

Note: There are seven students (approximately 58%) and five teachers (approximately 42%).

2.3 Data Collection Sources

The researcher utilized three main data collection sources (a) individual interviews, (b) focused group interviews, and (c) document analysis. The semi-structured individual and focused group interviews followed the protocol established. The document used in this research is the Student's Behavioural Assessment. These sources provided answers to the two research questions. For each research question, a combination of two data collection sources was used to triangulate the findings, simultaneously strengthening the validity of the research (Creswell, 2013). These data collection sources ensured a wide cross-section of views from the participants from which a substantive theory was generated. Immediately following the completion of each interview, (permission was given to audio record), the researcher reverted to the teachers' staff room to transcribe verbatim. This information was then saved on an external hard drive, according to date, time, and data source. These interviews were held twice weekly, until the point of information saturation was reached. The transcriptions were uploaded into MAXQDA[10] software for analysis.

2.4 Data Analysis Strategies

For the purpose of analyzing the qualitative data collected from interviews and documents for this study, MAXQDA[10] computer software was utilized. This software allowed for coding, identification of possible themes, and the generation of the substantive grounded theory.

2.5 Consistency and Credibility

The interviews were pilot tested to ensure that the results are consistent with the data collected (Merriam, 2009). Prolonged engagement with the participants, triangulation, and member checks were necessary components to ensure credibility of the findings (Creswell, 2013). The data sources used to answer the two research questions were placed in a triangulation matrix in Table 3 below.

Table 3

Research Questions and Methods of Answering in Triangulation Matrix

Research question	Ind. Teacher Interview	Ind. Student Interview	Stu. Focus Group	Documents.
Research question #1	√			√
Research question #2		√	√	

2.6 Ethical and Legal Issues

The researcher withheld the identity of the research site and participants from the general public. Permission was requested and granted to conduct the research. Each teacher as participant was given an informed consent forms seeking their willingness to participate in this study. All the students, who were identified as a potential participant, were given a consent form to be taken to their parent/legal guardian seeking permission to include their child in the research. Each participant was free to discontinue their participation at any time, without fear of victimization.

3.0 Results

To enable the development of a substantive grounded theory, Strauss and Corbin (1990), suggested three phases of coding: (a) open, (b) axial, and (c) selective coding. During the iterative process of simultaneously collecting and analyzing data, the researcher recognized the point of saturation, which suggested that there was no meaningful addition

to the information already collected (Creswell, 2013). In recognizing this point of saturation, the analysis of the data was placed in the first cycle of coding, known as open coding.

3.1 Open Coding

The initial categories and initial sub-categories are outlined in the open coding spread sheet in *Table 4* below. They are: (a) *listening to classical music,* (b) *music is extremely powerful,* (c) *types of behaviour,* (d) *lack of self-respect,* (e) *integrating the use of music,* (f) *therapeutic music,* (g) *classical music,* (h) *too much disruptions,* (i) *get more done, and* (j) *music influences behaviour.*

Table 4
Showing the Open Coding Spread sheet

Initial-categories	Initial sub-categories	Frequency
Listening to classical music	Classical music in literature classes	4
	Classical music was boring	4
	Listening to rap music	3
	Classical music at home and school	3
	Value of classical music	4
	We should listen to classical music	5
Music is extremely powerful	Lyrics of the music	7
	Mozart music	2
Types of behaviour	Controls behaviour	6
	Students behave well	3
	Reduces indisciplined behaviour	8
Lack of self-respect	Students lack discipline	7
	Students lack self-discipline	8
Integrating the use of music	Equilibraic music	2
	Distracting in a quiet classroom	5
	Played throughout the school	7
	Played in the classroom	7
	Playing of music	8
	Playing of classical music	5
Therapeutic music	Positive music	7
	Positive effect	8
	Particular moods	6
	Improves their moods	7
	Moods of the teacher	4
Classical music	More relaxing	8
	Tend to calm you down	9
	Environment that is already calm	3
	Calm them down	5
	Calming music	5
	Calming effect	7
	Classical music	8
Too much disruptions	After lunch	5
	Too much overall	8
	Teacher methodology	6
Get more done	I tend to be creative	4
	Completes tasks	4
	I am more productive	6

	Get more done in a shorter time	5
	Work for longer hours	4
	Stimulates the brain	4
Music influences behaviour	Music conveys a sense of focus	6
	Music affects every human being	3
	Impact behaviour	5
	Increases my focus	7
	More focus	5

Note: This spread sheet reveals 10 initial categories and 45 initial sub-categories.

3.2 Axial Coding

With further analysis of the open codes and the establishment of a meaningful relationship between the categories and sub-categories, the axial codes were formed (Charmaz, 2006). The axial coding phase unearthed four themes, shown in table 5 below.

Table 5

Themes established to answer the Research Questions

Research Questions	Themes	Merged Categories	Sum Frequencies
#1	*Powerful effects of music*	(a) music is extremely powerful, (b) type of behaviour, and (c) music influences behaviour	3
	Therapeutic nature of classical music	(a) therapeutic music, (b) classical music, and (c) get more done	3
#2	*Music and the school environment*	(a) listening to classical music and (b) integrating the use of music	2
	Disruptions during classroom instruction	(a) lack of self-respect and (b) too much disruptions	2

The relationship between the categories and sub-categories based on the responses collected from the participants were instrumental in a deeper understanding shown in *figure 2 below.*

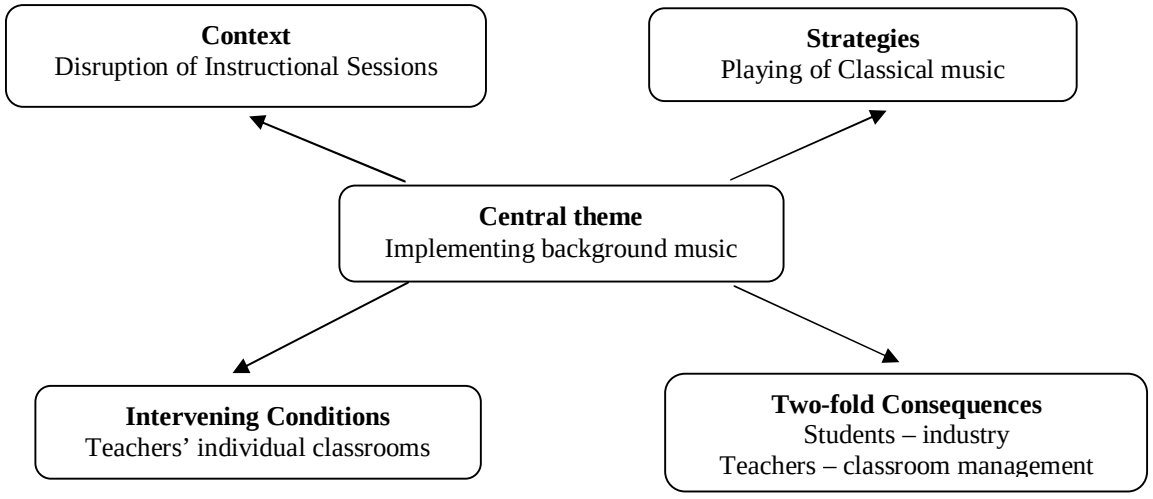

Figure 2. Axial coding paradigm/model (Creswell, 2013). The central theme *of the axial coding paradigm is the implementation of background classical music during classroom instruction. The need for such implementation came as a result of the* context *that created the need for the research. The component,* strategies, *include the playing of background classical music, and the need to improve classroom management skills. The* consequences of this background music plan *aimed at improving teacher's classroom management skills and students' classroom behaviour. The implementation of this music plan was seen as having a great impact on the* intervening conditions *of classroom teachers.*

3.3 Selective Coding: Substantive Grounded Theory Identified

A systematic analysis of this qualitative research generated the Substantive Grounded Theory: ***the intentional use of background classical music during classroom instruction, is a practice that is likely to reduce students' disruptive behaviours, foster academic grade-level maturity, and encourage the completion of tasks***. This suggests that teachers and students can have a more meaningful interactive engagement during instruction which can improve students' behaviours and help teachers in managing their time spent during the instructional sessions. *The general research question was,* "What is the theory that explains the process of sociological and neurological influences on the implementation of background classical music to reduce classroom indiscipline of secondary school age students at a private secondary school in Caribbean?" There were two qualitative research questions that guided this study.

3.4 Research Question #1

What role will secondary school teachers play in the process of implementing background classical music as a corrective measure for students' behavioural indiscipline during classroom instruction? The data sources used to answer this research question are: individual interview protocol and documents. The two major themes that were generated, that provided responses to this research question are: *powerful effects of music and therapeutic nature of classical music.*

Theme #1: Powerful effects of music

The respondents to research question #1, believe that music influences students' behaviour. Thomas said, "*The playing of classical music assists in the teaching and learning process. I believe that the playing of background classical music during classroom instruction, can stimulate the brain in positive ways and enhance memory.*" Adding to the discussion, Perlia postulated:

> *If students listen to rap music or love songs, it is likely that they may want to act out what they hear and may lead to certain types of misbehaviours. Instead, students should listen to instrumental and classical music because it can help them to relax. Classical music should be played both at home and school mainly for studying purposes.*

Sharmaine supported, "*Music is extremely powerful and it can influence both negative and positive behaviours. Some students come to school with issues [domestic] and music can make a difference in their behaviour*." However, the type of music is an equal consideration. Anna said during her interview:

> *The type of music has an effect on the behaviour of my students, because they tend to act out the messages that are portrayed. I get more tasks done when I listen to religious, classical, and contemporary music, but when I am studying, I listen to classical music.*

Getting more work done was supported by Trechan who said, "*Music influences students' emotions. When I listen to classical music for a prolonged length of time it improved my focus and mood, and I am more eager to complete my tasks."* Thomas in his response did not hesitate in voicing his passion for listening to a wide genre of classical music. He responded, "*I listen to nature songs, ambian noises, or classical music very frequently. I noticed that I get more work done in a shorter time when the Mozart and Bach music are played.*" Trechan added, "*As a result of the power of music, teachers can use it to their advantage as a managing tool for students' behaviour. This is critical in the secondary school environment where students' misbehaviour continues to affect teachers' classroom instruction.*"

Theme #2: Therapeutic nature of classical music.

The respondents supported the therapeutic nature of music. Thomas stated, "*Music [classical] has a calming effect on people. I believe it would have a positive effect on students especially after lunch, when most indiscipline behaviours are recorded*." Sharmaine shares the same trend of thought:

> *I play classical music during my Mathematics classes because it has a calming effect on my students and they appear to be more focused. Some of them [students] voice their preference for hip hop songs because they are faster paced. I can feel the calming effect of classical music, after a stressful day. I wish more students can appreciate listening to classical music.*

During the focus group interview, Perlia blurted out in a surprized tone, "*In my literature classes I play the four-season classical but many students voiced their dislike and disapproval of that type of music*." Thomas' contribution to the calming effect of classical music was articulated, "*Classical music played in the background can assist in the learning process; it has a calming effect on my students. Whatever triggers the indiscipline, especially during instruction, background classical music has a way of correcting it.*" Anna supported, "*I came from a musical family and I can tell you that classical music is soothing and it has a calming effect on the individual. This type of music can have a very good effect on my class*." Perlia alluded to the calming effect that classical music has on the students of her class. She said, "*The music [classical] can calm you down to a large extent so that the teacher is able to have more control of the students as well as proper management of the classroom*." Trechan who seemed to be very knowledgeable about the therapeutic nature of classical music stated:

> *Soothing music can help students to have a more focused mind set and this can prove to be very beneficial. I notice that I get more done in a shorter period of time and I am more productive when the Mozart and Bach are played.*

3.5 Research Question #2

How will the background classical music benefit students who display behavioural indiscipline during the classroom instruction? The data sources used to answer this research question are: individual interview protocol and focus groups. The two major themes that were generated from the data that provided responses for the research question are: music and the school environment and disruptions during classroom instruction.

Theme #1: Music and the school environment

Sigmond said:

> *For some time now, my teacher has been playing classical music during our literature classes but some students did not appreciate it. The truth is, it has helped greatly to reduce the amount of disruptions during our classes. I believe such music should not only be played during classroom instruction but throughout the school.*

This idea was supported by Zan who said, "*If the teacher has his/her own classroom he/she can create a conducive environment, through background music, that can bring out that positive effect in the lives of the students*." In some schools, teachers do not have their own classroom space and according to Ingrid, *it* [teachers not having their own classroom space] *is a disadvantage. If teachers had their own classrooms, they could have played classical music throughout the day. Students would have been entering into an environment that is already calm.*" Petersen shared his understanding of background music and the manner in which it should be played, when he said, "*Background music should not be played to distract students nor teachers, from the teaching and learning process. Such music should be played, to stimulate the mind, especially during classroom instruction*." As a student, Andrena often expressed concern about the current learning environment when she said, "*The same way some parents play this type of music in their homes, teachers can play it in their classroom, especially during instruction*." Steve shared his overall impression about the playing of classical music, he said, *"My impression about the playing of background music at my school is that it can prove to be very beneficial in the long run. I would definitely recommend it."*

Theme #2: Disruptions during classroom instruction

Angel believes that students must have respect for their teachers and being disciplined is one way to show that respect. She said, "*Classroom disruption has to do with the ability of the teacher to control his/her class. Some teachers are trained to do so while others are not. Therefore, they rely on mere experience.*" Zan emphasized:

> *Our teacher should divide the class into smaller groups, three or four students in a group, in order to have greater control of the class. She [our teacher] can use this opportunity for students to review their work or share their knowledge with each other. However, the teacher should continue to oversee and maintain the general discipline of the whole class.*

Ingrid believes that much of the classroom disruptions can be avoided, if teachers have smaller groups to manage. She mentioned:

> *This class is very large and some teachers find it challenging to control. If the classes were smaller, that would have made a huge difference or maybe teachers could have their individual classroom spaces rather than having three or four classes in the open auditorium.*

Petersen voiced that there are other factors that need to be considered that may contribute to classroom disruption. He said, "*The level of disruptions is a factor of the 'time of day' and the 'grade level of students'. This level of disruption is too much overall, but it is more pronounced after lunch in the lower grades*." In the focus group interview, Andrena supported the classroom idea when she responded, "*If teachers had their own classroom space it would be less challenging to create an atmosphere conducive to learning*." During the focus group interview, Steve tapped into the social element and benefit of small group teaching. He said, "*Teachers should encourage students to learn within the small group setting instead of individually or as a large class. The small groups allow students to interact and share freely with each other."* Sigmond clearly and passionately captured an over-arching view and the factors that may be held responsible for classroom disruption, when he said:

> *I think there are too much disruptions especially after lunch in a few lower secondary school grades. For these classes [grades] teachers need to prepare activities to keep the students engaged. This is especially important if you want to control the level of indiscipline in the classroom, particularly after lunch.*

Zan believes that admission is tied to misbehaviour. He said, "*Students should be carefully screened before they are admitted into the school. I think many of the indiscipline behaviours are inherited with the students we admit*."

4.0 Discussion

4.1 Discussion of Findings

The responses from teachers and students answered the two research questions and contributed meaningfully to the development of a substantive grounded theory.

Research question #1: What role will secondary school teachers play in the process of implementing background classical music as a corrective measure for students' behavioural indiscipline during classroom instruction? The study conducted by Funk (2013) revealed that teachers' strategies for dealing with undesirable behaviours vary depending on the behaviour. McKnight's (1998) research indicated that children were on-task 71% of the time during the classical music treatment, hence, classical music had a positive effect on children's on-task behaviour and can only have a positive effect on children's behaviour in general. Linsin (2009) also supported by saying that playing background classical music helps to create a conducive learning environment where tension and anxiety are reduced, making students less likely to misbehave. The research conducted by Zhang (2023) stated that listening to background classical music can sustain high school students' focus on attention-demanding task. In other words, the playing of background classical music showed higher efficiency in completing the given task.

4.2 Discussion of Findings

Research question #2: How will the background classical music benefit students who display behavioural indiscipline during the classroom instruction? The study conducted by Linsin (2009) supported that students' mind can be stimulated during instruction, when he said that teachers who play Mozart music on a regular basis, while students are doing math, can help with their concentration and attentiveness. Similarly, Picken (2023), supported by saying that classical music does not only tackle anti-social behaviour, but also causes one to feel less stressed and more relaxed. The findings by White (2007) found that with the implementation of background classical music in the classroom, students are more relaxed, motivated, and has the ability to stay on-task. Dinsmore (2003) posits that 93% of students interviewed in one study said music relaxed them and helped them stay on-task.

5.0 Conclusion

In conclusion, this grounded theory research has yielded a myriad of possibilities that if implemented will engineer a better classroom environment. This study was done because of a growing concern, largely among teachers, with respect to classroom indiscipline during instruction. The era has come for educators to make a difference in the lives of

students, using more non-traditional strategies, like playing classical music, instead of issuing suspensions and detentions. The findings of this research revealed that background music, played in the classrooms during instruction, can influence students' behaviour in predictable ways. Such implementation, as a therapeutic tool, within the school environment, can bring about positive social changes in the lives of students, at least in the lower grade levels after the lunch break. This study has shown that both students and teachers benefitted from the playing of background classical music during instruction.

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