
A STUDY ON THE CONCEPTUAL FRAMEWORK FOR APPRECIATIVE CHARACTER DEVELOPMENT THROUGH MUSIC APPRECIATION LEARNING

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Abstract

This study proposes a conceptual framework of appreciative character based on music appreciation learning, placing appreciative character as the main outcome of the learning process. This character is believed to foster critical awareness and positive attitudes towards beauty, diversity, and differences in social life. This study uses a descriptive-conceptual literature review to construct the proposed framework by synthesizing theories on intolerance, character education, virtue ethics, aesthetics, and music appreciation learning. The resulting conceptual framework offers a new perspective in responding to contemporary challenges in music education by expanding its epistemological foundation to include moral (character) and social dimensions. Within this framework, music appreciation learning is understood as an effort to cultivate moral virtues through mesos habits that include attention, repetition, and recognition in the process of music appreciation; while intellectual virtues are developed through systematic engagement with musical knowledge, including music theory, history, counterpoint, harmony, orchestration, composition, and related academic fields.

Keywords

Bullying, Appreciative Character, Intolerance, Music Appreciation Learning, Music Fanaticism.



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INTRODUCTION

During his tenure as Indonesia's Minister of Education from 2019 to 2024, Nadiem Anwar Makarim consistently campaigned against what he considered to be three major sins that still haunt the world of education in Indonesia. The three cardinal sins of education referred to are intolerance, bullying, and sexual violence (Napitupulu, 2023; Prabhari, 2022; Widyastuti, 2021). Various reports on these three cardinal sins of education prompted this study to highlight the cardinal sins of intolerance and bullying in particular. The prevalence of cases of intolerance and bullying, as reported by Aranditio (2023), Chairunnisa (2023), and Setiawan (2023), shows that the two are closely related. Intolerance (as a mental attitude) is often the main trigger of bullying (bad behavior) that occurs in schools and in society. Considering these various reports, it is appropriate not to view intolerance and bullying partially, but rather reciprocally. The meaning of reciprocity in this context can be traced through the thoughts of Lickona (2012a), namely: 1) how a person behaves will influence the way they think and feel; 2) how a person thinks will influence the way they feel and behave; 3) how a person feels about something will influence their behavior and thoughts. In other words, intolerance can trigger bullying and vice versa; bullying will trigger intolerance.

The issues of intolerance and bullying that concern the Minister of Education are not limited to the school domain. In the domain of music, intolerance and bullying can be identified as fanaticism with destructive implications. They can appear anywhere, whether in schools, communities, or the cyber world, through technological devices and digital networks.

Music, as an entity that is consumed, a medium of expression, and a space for human interaction, will never be free from intolerance and bullying. Fanaticism in the domain of music, as another face of intolerance, is just as bad as fanaticism in other domains, especially when it leads to the imposition of a belief using certain (destructive) powers, thereby obscuring the diverse facts of an interpretation (Martiam, 2013). In the domain of music, intolerance can be identified from the excessive fanaticism of a person or group of people towards idols, groups, styles, genres, categories, and even certain brands of musical instruments, which leads to bullying. The essence of this understanding can be traced through the thoughts of philosophers such as John Locke (1632-1704), who defined fanaticism that infects a person as another manifestation of intolerance (Marimaa, 2011). Meanwhile, George Santayana (1863-1952) explains that those exposed to fanaticism are people who redouble their efforts but forget the main goal they want to achieve (Skowronski, 2015). In other words, intolerance can blind a person's reasoning.

Destructive fanaticism in the domain of music in Indonesia can be found through a study of fanatical K-Pop (Korean Pop) fans, sometimes referred to as the Korean Wave, among Indonesian teenagers in recent years. In a study conducted by Ardis et al. (2021), for example, it was found that fanatical behavior in the phenomenon of fan wars among teenage female K-Pop fans contributed greatly to verbal aggression on social media. Meanwhile, a study by Rinata & Dewi (2019) shows that the behavior of fanatical K-Pop fans tends to reinterpret, disseminate information, and build knowledge related to their idols based only on narrow subjectivity, which often leads to fan wars. All findings in the study indicate the destructive implications of fanaticism, which can spread rapidly and widely due to the active use of social media among teenagers, which is also part of their current lifestyle. It is not surprising that the report released by Microsoft on February 11, 2021, regarding Indonesia's Digital Civility Index throughout 2020 is quite concerning. Based on a survey conducted in 32 countries, the level of civility of internet users (netizens) in Indonesia ranks 29th. The level of digital civility referred to by Microsoft is the behavior of netizens exploring the cyber world, including their habits on social media (both adults and teenagers); where Indonesian netizens are vulnerable to the spread of hoaxes, hate speech, discrimination, cyberbullying, incitement to hatred, fraud, pornography, recruitment for radical activities, and even the dissemination of personal data in an attempt to destroy someone's reputation (Mazrieva, 2021).

Microsoft's report on the Indonesian Digital Civility Index throughout 2020 does not explicitly state that Indonesian netizens have low civility, but it does describe Indonesian netizens as being rude when interacting in virtual spaces (Ekklesia, 2022). Regardless of the controversy, the Microsoft report serves as a stern warning for Indonesian netizens to improve and build their digital civility image at the global level.

As issues that are highlighted specifically, intolerance and bullying need to be criticized extensively through various scientific approaches, so that a variety of solutions can be offered to anticipate them. In this study, intolerance and bullying are approached through the perspectives of Music Education and General and Character Education. Both Music Education and General and Character Education have a similar orientation in terms of developing holistic human literacy that leads to the development of a person's virtuous character in society, as stated by Hartshorn (1955); Horn (1953); Koontz (1958); Putra et al., (2022).

Regarding intolerance and bullying, which are considered to be equivalent to destructive fanaticism in the domain of music, it is clear at this point that Music Education, as part of General and Character Education, can contribute to addressing these issues. One option that is believed to be appropriate for resolving the problems of intolerance and bullying in the domain of music is through music appreciation education. Music appreciation learning is assumed to be capable of building tolerant and appreciative individuals. This is certainly not intended to be limited to appreciating musical works alone, but also to produce tolerant and appreciative individuals who have the ability to practice these positive qualities in a social context.

At the higher education level, especially in the discipline of Music Education, music appreciation learning is presented as a course that aims to build students' sensitivity in listening, paying attention, understanding, and interpreting various musical works in depth. Generally, the implementation of music appreciation learning consists of discussions about musical elements and the characteristics of musical development reviewed based on their socio-historical context. This can be found in textbooks such as those written by Forney & Machlis (2011); Hardjana (2004); Kamien (2011); Miller (2017), which are commonly used as textbooks for music appreciation learning at the higher education level in Indonesia.

The lack of research that specifically highlights music appreciation learning to develop an appreciative character as a basis for fostering awareness of tolerance and anti-bullying has stimulated this study to obtain a complete conceptual framework. Several studies, such as Higgins (2018), highlight the relationship between music and ethics and the role of music in building social solidarity. However, these studies do not explicitly examine how the ethical values in question can be internalized. Liu (2018) emphasizes the importance of a multicultural perspective in teaching music appreciation, but does not focus on how this approach can shape a concrete and internalized appreciative character in students' social lives. Sutawi (2019) underlines the formation of characters such as sensitivity, creativity, and mutual respect through music ensemble activities at school. The limited study of how these characters develop, especially through music appreciation learning, is something that needs to be followed up on. Westerlund (2019) opens an important discussion on the integration of moral questions in an era of super-diversity, but there has not been much empirical research on how this is actually applied in music arts learning classes to shape students' moral attitudes through their own musical experiences. Meanwhile, the research by Thompson et al. (2023) provides a strong psychological framework regarding the determining factors of music

appreciation, but there is a lack of information on how these psychological aspects contribute to the development of positive character or social attitudes in students after participating in formal music appreciation learning programs at school.

As mentioned earlier, this study will offer a conceptual framework of appreciative character based on music appreciation learning, which will provide new contributions to both Music Education and General and Character Education. because it places appreciative character at the core of the learning process, which is believed to be capable of shaping critical awareness and positive attitudes towards perspectives of beauty, diversity, and various differences in the context of social life for individuals who have experienced music appreciation learning.

On the one hand, music appreciation learning is assumed to be able to prevent someone from destructive musical fanaticism so that they become tolerant and appreciative. In addition, axiomatically, when someone is tolerant, they are simultaneously moral. The essence of tolerance itself is essentially in line with the four categories of universal moral values identified by Lickona (2012a) as: 1) treating others well; 2) respecting life choices; 3) independence; 4) equality by upholding the basic values of humanity and self-respect. On the other hand, when someone becomes tolerant and appreciative, they are seen as having a virtuous character, which in this study is referred to as an “appreciative character.” An appreciative character is believed to be inherent in other virtuous qualities besides tolerance, the presence of which needs to be explored based on music appreciation learning. Its manifestation may not be limited to the aspect of appreciating musical works alone, but may also be practiced and applied in a social context. Therefore, this study will present a conceptual framework of appreciative character, in which music appreciation learning is seen as the foundation for developing the potential of the character in question. Furthermore, this study will intersect with the realm of normative ethics because it reflects moral issues that cannot be addressed only at the imperative level, but tend toward moral universality.

METHOD

This study employs a descriptive-conceptual literature review to develop a conceptual framework for appreciative character based on music appreciation learning. Data collection involved gathering information from various credible sources, including peer-reviewed journal articles (identified through searches on Scopus, Web of Science, and Google Scholar), academic books, and reputable online resources (Luft et al., 2022). Sources were selected based on their

relevance to the development of appreciative character, music appreciation learning, and Aristotle's virtue ethics; sources lacking empirical evidence or focusing on unrelated topics were excluded.

Data analysis utilized thematic analysis to identify key themes, concepts, and theories related to the research topic. These themes, along with the principles of Aristotle's virtue ethics, were then synthesized to construct a coherent conceptual framework. This framework integrates relevant theories of affective learning, moral development, and aesthetics, specifically focusing on how the cultivation of virtues, as described by Aristotle, contributes to the development of an appreciative character through music appreciation learning. The workflow for this study can be seen in the following figure:

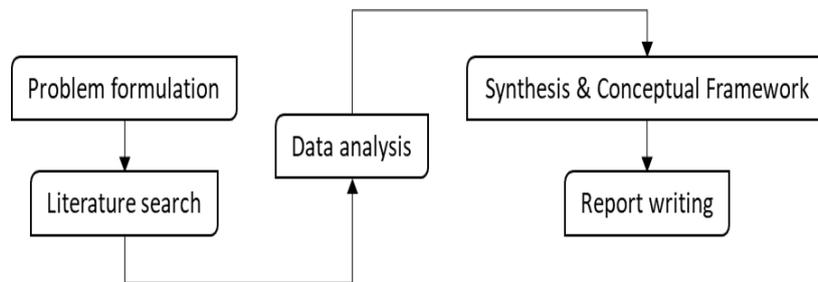


Figure 1. Workflow of the Study

FINDINGS AND DISCUSSION

Findings

Several findings obtained from selected concepts and theories as the basis for the conceptual framework of appreciative character based on music appreciation learning can be summarized and explained through the following tables:

Table 1. Fanaticism: Another Face of Intolerance

Source	Findings
Marimaa (2011)	Bad fanaticism is related to intolerance. Fanaticism involves extreme and closed beliefs towards other views. Fanaticism can appear in various forms and contexts. Recognizing the signs of fanaticism prevents conflict and violence caused by extreme attitudes.

Fanaticism is a universal phenomenon that can be found in almost every domain of human life. Expressions of fanaticism are generally negative and destructive, so it is not surprising that the English philosopher John Locke understood the term fanatic to refer to someone who is intolerant, which is one of the main meanings of the term fanatic today.

Fanaticism in its worst form is closely related to intolerance. Fanaticism often involves extreme beliefs and a closed mind to other views. A fanatic tends to believe that their ideology or beliefs are the only truth, making them intolerant of different views. In this context, fanaticism is seen as a form of active intolerance, where individuals or groups not only reject the views of others but also try to impose their beliefs on others (Marimaa, 2011). Understanding fanaticism and intolerance is key to creating a more tolerant and peaceful society. By understanding that fanaticism can arise in various forms and contexts, individuals will be better prepared to face the challenges it poses in order to create a more inclusive and tolerant society (Marimaa, 2011).

Table 2. Intolerance: The Narrow Door of Appreciation

Source	Findings
Hjerm et al. (2020)	Intolerance results from a lack of understanding and appreciation of differences. The inability of a person or group to appreciate differences can lead to intolerant behavior.
Verkuyten et al. (2020)	Prejudicial Intolerance: Intolerance based on negative prejudices against certain groups. Intuitive Intolerance: Intolerance arising from emotional and intuitive reactions to the practices or beliefs of other groups. Deliberative Intolerance: Intolerance involving rational judgment of practices or beliefs that are considered to violate moral principles.

Intolerance can arise when individuals or groups are unable to accept or respect existing differences, and can ultimately lead to prejudice and discrimination. Intolerance, understood as the opposite of tolerance, is measured in terms of acceptance, respect, and appreciation. The inability of a person or group to appreciate these differences can lead to intolerant behavior (Hjerm et al., 2020).

Different approaches are needed in terms of intervention and educating on the issue of intolerance. For example, to reduce prejudicial intolerance, efforts are needed to change prejudicial attitudes and increase open-mindedness; intuitive intolerance can be overcome by encouraging reflection and recognition of the rights of others; and to overcome deliberative intolerance, more in-depth discussions are needed on the moral values and principles underlying the rejection of certain practices (Verkuyten et al., 2020).

Table 3. Virtue Character

Source	Findings
Aristotle (2020)	Virtue ethics underlies the realization of virtue character, which includes moral excellence and intellectual excellence. Intellectual excellence provides true knowledge. Moral excellence enables a person to act well in accordance with knowledge in an appropriate and balanced manner.

Source	Findings
	<p>The practice of habituation is a very important foundation in building moral excellence.</p> <p>Moral excellence is a <i>mesos</i> that is able to hit the target precisely between two evils related to feelings and actions. One evil is excess, the other is deficiency.</p> <p>Intellectual excellence, which is closely related to moral excellence, is <i>phronesis</i>, as the key to directing <i>mesos</i>.</p>

Virtue ethics ultimately underlies the realization of virtuous character, which includes moral virtue and intellectual virtue. Moral virtue without intellectual virtue (*phronesis*) will result in moral actions that are unfocused and unwise. On the other hand, intellectual virtue without moral virtue loses its practical context, because even though someone knows what is right in theory, they may not be able to apply it in everyday life.

Therefore, what is claimed to be a virtuous character is the meeting of moral excellence and intellectual excellence in forming moral excellence that can only be realized when both function. Intellectual excellence provides correct knowledge, while moral excellence enables a person to act well in accordance with that knowledge in an appropriate and balanced manner.

Table 4. Appreciation: The Perspective of Subjective Well-Being

Source	Findings
Reddy (2023)	<p>Appreciation is defined as feelings and recognition of the value that is considered important/valuable to a person or thing.</p> <p>Appreciation is a form of awareness because it allows a person to take the time to recognize the various good things around them.</p>
Fagley (2018); Fagley & Adler (2012)	<p>The experience of appreciation improves mood and positive feelings from the stimulus of valued relationships or the nature of an existence, such as feelings of awe or wonder.</p> <p>Appreciation has qualities as a trait and a state, because each person has a different tendency to experience appreciation.</p> <p>Individuals who do not usually appreciate can still experience moments of appreciation, which are referred to as states of appreciation.</p> <p>Being appreciative is a form of expressing acts of appreciation.</p> <p>Being appreciative can increase subjective well-being, and when directed towards others, it can build positive social bonds.</p>

Appreciation is defined as a feeling and recognition of the value that is considered important/valuable in a person or thing. This is considered a form of awareness because appreciation allows a person to take the time to recognize the various good things around them. By appreciating something or someone, an individual shows recognition and gratitude that strengthens their belief in those good things (Reddy, 2023). The experience of appreciation improves mood and positive feelings from the stimulus of a valued relationship or the nature of an existence, such as feelings of

admiration or wonder (Fagley & Adler, 2012).

Appreciation has qualities as a trait and a state, which is believed because everyone has different tendencies in experiencing appreciation. Some people are naturally more appreciative than others, so appreciation is considered a disposition. Thus, individuals who do not usually appreciate can still experience moments of appreciation, which are referred to as states of appreciation. On the other hand, being appreciative is defined as the act of expressing appreciation (the act of appreciation). Being appreciative is known to increase subjective well-being, and when directed towards others, it can build positive social bonds (Fagley & Adler, 2012).

Table 5. Appreciation: Aesthetic Perspective

Source	Findings
Suryajaya (2016)	<p>Aesthetic appreciation occurs when a person projects their feelings onto the work of art they are appreciating (empathy or This state is referred to as empathy or <i>einfühlung</i>.</p> <p>Appreciation based on an aesthetic perspective has historically been associated with ethical views or moral issues (Plato, Aristotle, Cicero, and Smith).</p> <p>Shaftesbury believed that beauty does not necessarily correlate with usefulness, thus introducing the concept of disinterestedness.</p> <p>Hutcheson offered the principle of uniformity amidst variety, which can be translated as the principle of “uniformity in the midst of diversity.”</p> <p>de Crousaz pointed out that beauty is about the conformity between ideas and reality, not about the intensity of feelings. Beauty can be decided coolly through rational mechanisms without the involvement of emotional feelings.</p>
Sumardjo (2000)	<p>Absolutists are those who are close-minded and fanatical about certain aesthetic experiences and reject others.</p> <p>Relativists are open to new things outside their taste standards, because they can be adapted to diverse perspectives on art, which is a criterion for good taste in art.</p>

Aesthetic appreciation is a conscious process carried out by a person when faced with a work of art and attempting to understand it. Appreciating a work of art is defined as the process of interpreting the meaning contained within the work of art. Because the activity of art appreciation is a process of awareness, namely the recognition of artistic values, appreciation, and interpretation of meaning, it is advisable for a person to first familiarize themselves with the elements, structure, and form of the work of art being appreciated (Bahari, 2008).

Aesthetic appreciation is also understood as an active and creative process of understanding the values contained in a work of art in order to obtain an aesthetic experience of it (Feldman, 1967). According to John Dewey (1859-1952), aesthetic experience is an experience obtained through the process of appreciating a work of art (Bahari, 2008). In other words, aesthetic experience or artistic

experience is aimed at appreciation activities carried out by art critics, art recipients, or art appreciators.

Table 6. Music Appreciation Learning

Source	Findings
Sugiharto (2013)	Three stages of music appreciation: 1) Sensuous listening; 2) Affective listening; 3) Intellectual listening.
Miller (2017)	Four stages of music appreciation: 1) Passive listening; 2) Enjoyable listening; 3) Emotional listening; 4) Perceptive listening. Three obstacles to music appreciation: 1) Auditory difficulties; 2) The element of time; 3) Choices and prejudices.

True music appreciation is built on a solid intellectual understanding of musical works. Two criteria for appreciating music show that there is an emphasis on the involvement of the rational aspect in order to achieve a true experience of music appreciation. The first idea refers to this as “intellectual listening,” while the second idea refers to it as “perceptive listening.”

Table 7. Affective Learning Domain

Source	Findings
Gulzar (2021); Nafiati (2021)	Krathwohl's affective domain taxonomy hierarchy: 1) Receiving/Attending; 2) Responding; 3) Valuing; 4) Organizing; 5) Characterizing.

There are three domains in learning that are commonly understood as references for developing learning process outcomes. These three domains are known as the cognitive learning domain, the affective learning domain, and the psychomotor learning domain. The cognitive domain relates to thinking skills, the affective domain relates to social/emotional/feeling skills, while the psychomotor domain relates to physical/kinesthetic skills. All of these learning domains have a taxonomy or classification that is arranged hierarchically, starting from the simplest level to the most complex level (Wilson, 2025). Of the three learning domains, the affective domain is considered relevant when juxtaposed with music appreciation learning, which is assumed to develop an appreciative character in learners. The reason for this view is based on the consideration that the affective domain is a learning domain related to feelings, emotions, and social skills. The affective learning domain was first introduced by David Reading Krathwohl (1921-2016), an American educational psychologist. Krathwohl then developed a taxonomy of the affective learning domain and published it in 1964 (Wilson, 2025).

Discussion

The background of this study has explained that issues of intolerance and bullying do not occur solely within the school domain. In the music domain, intolerance and bullying can be identified as fanaticism with destructive implications. Several studies and information related to destructive fanaticism have been found through the phenomenon of fan wars among K-Pop fans that occurred in Indonesia in recent years. Fanatical music fans tend to defend the interests of their group and the figures they idolize by applying unbalanced moral standards. In other words, they find it difficult to accept individuals or groups that do not align with their views.

This inability to accept differing perspectives and the emphasis on prejudice can then trigger discrimination. Such phenomena associated with fanatical fans are known as a form of intolerance, which, in the study by Verkuyten et al. (2020) falls under prejudicial intolerance and intuitive intolerance. In their study, Verkuyten et al. (2020) state that to anticipate prejudicial intolerance, efforts are needed to change prejudiced attitudes and enhance open-mindedness, while intuitive intolerance can be addressed by encouraging reflection and recognition of others' rights.

These two aspects open-mindedness and recognition of others' rights—can serve as indicators when issues of intolerance arise. The claim that fanaticism is another face of intolerance can further be found in the study conducted by Marimaa (2011). In this study, it is explained that a fanatical person tends to believe that their ideology or belief is the most correct, which makes them intolerant of differing views. In this context, fanaticism can be seen as a form of active intolerance, where an individual or group not only rejects others' viewpoints but also seeks to impose their beliefs on others. Therefore, the English philosopher John Locke understood the term fanatic to refer to someone who is intolerant, which is one of the primary meanings of the term fanatic today. Considering that destructive fanaticism in the music domain is another face of intolerance, such issues cannot be adequately addressed merely by implementing deontological moral rules, such as through a set of obligations or specific regulations.

Nevertheless, fanaticism, as another face of intolerance that affects an individual or a group in the music domain, is generally driven by perspectives on taste in consuming music. Taste, as is commonly known, is a private matter and cannot be debated. However, when an individual's or a group's taste becomes a certain moral standard that others with different tastes are required to affirm, this then becomes a moral issue that needs to be reflected upon and re-understood. In this case, ethics finds its place in reflecting on this moral issue as practice. In the context of this study,

ethics is seen as playing a crucial role in critically reassessing certain moral standards as a human effort to organize life (the art of living) in a better and wiser way.

Ethics, which is also viewed as a framework in Character Education, opens opportunities for individuals or groups to become more aware of how to live wisely. Reflection on morality within the discussion of ethics allows individuals to understand what is right to think and what is good to do. Thus, in their daily lives, individuals do not merely engage in actions based solely on habits, tastes, or certain dogmas that are considered the only truth. Destructive fanaticism as a morality that shapes a fanatical character can be viewed as a form of bad character. This is then contrasted with virtuous character as its antithesis, which should be manifested by an individual through an understanding of certain ethics, and in this study, it is seen in line with Aristotle's virtue ethics. Virtue ethics offers habituation, education, and *mesos*. All three emphasize awareness in the realm of thought and action by applying moderation to address certain moral phenomena towards the formation of virtuous character.

Considering that destructive fanaticism intertwines with the music domain and is viewed as a form of bad character, the virtuous character, referring to Aristotle's virtue ethics, is subsequently conceptualized as an appreciative character, which is assumed to be developed based on music appreciation learning. The appreciative character derives its term from the root word appreciation, where appreciative is defined in relation to appreciation. Appreciation in the perspective of subjective well-being is defined as the recognition of the value and meaning of something, whether an event, a person, an action, or an object, as well as feeling a positive emotional connection to it. The experience of appreciation enhances mood and positive feelings from valued relational stimuli or the nature of an existence, such as feelings of admiration or wonder (Fagley & Adler, 2012). The study conducted by Fagley (2018); Fagley & Adler (2012) explains that aspects of appreciation that can be learned by everyone over time represent the quality of positive regard towards various things, such as gratitude, positive thinking, feeling positive, and doing positive things for those around them as part of nurturing social bonds.

Appreciation from an aesthetic perspective, on one hand, provides various views that emphasize openness and understanding of beauty, specifically referring to works of art, including music. Aesthetic appreciation can manifest because a responder projects their feelings into the artwork they are appreciating. This state is referred to as empathy (involving oneself in something) or *empathie*. Empathy in aesthetic appreciation can thus also be understood as the awareness of

opening oneself to what is being perceived, allowing an individual to project their feelings into the artwork or to involve themselves in the artwork. *Einfühlung* as a primary requirement in appreciation activities, therefore, becomes an important key that needs to be explored in music appreciation learning. Appreciation from an aesthetic perspective, in its historical journey, is known to be related to ethical views or moral issues.

It begins with the thought that beauty should align with truth and goodness, emphasizing a social function that should not be utilized solely for pleasure and entertainment but rather supports the development of moral virtues as seen in the views of Plato, Aristotle, Cicero, and John Adam Smith. This is followed by the thought that beauty is another face of goodness, as humans are inherently beings with moral senses that allow them to perceive both goodness and beauty. Such views are represented by the Earl of Shaftesbury and Francis Hutcheson, although both have their own arguments regarding an individual's aesthetic perception (Suryajaya, 2016).

Shaftesbury believes that beauty does not have to correlate directly with its utility, which leads him to introduce the concept of disinterestedness, where non-usefulness becomes the basis for an objective aesthetic judgment. Therefore, aesthetic judgments must require a sincere attitude; that is, not seeking personal gain, not pursuing utility, and being selfless from the responder (Suryajaya, 2016). Hutcheson offers the principle of uniformity amidst variety, which is translated as the principle of "uniformity in diversity." According to Hutcheson, this principle applies universally and exists in all forms of art. However, the facts on the ground show otherwise, as each person's taste, shaped by various socio-cultural factors, acts as a prejudice that influences their aesthetic judgments. This results in the aesthetic judgments—objective and sincere—from human artistic senses becoming flawed. Therefore, according to Hutcheson, if everyone could overcome their narrow self-interests and cultural horizons, then all people would agree on the beauty of various works of art (Suryajaya, 2016). Still related to the aesthetic perspective, Jean Pierre de Crousaz's view indicates that beauty is about the suitability between ideas and reality, rather than the intensity of feelings. Beauty can be determined coolly through rational mechanisms without emotional involvement. For this reason, de Crousaz's perspective on aesthetic perception is offered to address the issue of subjectivity in art (Suryajaya, 2016).

The final view regarding the aesthetic perspective provides insights into artistic taste represented by two groups: absolutists and relativists. Absolutists are those who are closed off and fanatical about certain aesthetic values. They will reject other aesthetic perspectives that do not align

with their taste standards. Relativists, on the other hand, can appreciate artistic values even if they do not match their own tastes. Relativists are open to new things beyond their taste standards because they are able to adjust to diverse perspectives, which serves as a criterion for those who possess good artistic taste. Based on the explanation regarding the two groups of individuals with artistic taste, destructive fanaticism as a form of bad character highlighted in this study aligns with the identity of absolutists, who possess closed and fanatical views towards certain aesthetic values.

In the discussion regarding music appreciation learning, it is known that music appreciation emphasizes the exploration of music as an art form from various perspectives, by providing a deeper understanding of the importance of music in human life. There are two views regarding the outcomes of music appreciation learning: the first view refers to it as “intellectual listening,” while the second view calls it “perceptive listening.” Both are seen as aligned in presenting ways to achieve a comprehensive level of music appreciation. They also provide an understanding that at the stage of true music appreciation, one should not be trapped in the realm of like/dislike or pleasant/unpleasant when appreciating music, but rather prioritize empathy or openness to gain a genuine understanding and enjoyment of music.

This illustrates that music appreciation learning always emphasizes the ability to moderate between feelings (affection) and knowledge (cognition), which aligns with *mesos* habituation and education in virtue ethics. This is also found in terms of attention, repetition, and recognition of the musical works being listened to, where various choices and prejudices need to be set aside when appreciating music. Music appreciation learning is further assumed to implicitly build a pattern of balance between an individual's actions and knowledge as practical wisdom (*phronesis*), which is highly solution-oriented when faced with moral phenomena such as destructive fanaticism that intertwines within the music domain. Building on the previous explanation, the appreciative character based on music appreciation learning is assumed to be developed because it presents a combination of *mesos* in the corridor of habituation and *phronesis* in the corridor of education. The three prerequisites, such as attention, repetition, and recognition, serve as the context for the *mesos* habituation of moral actions.

In the context of tolerance, prejudice becomes an obstacle to tolerating differences in views or choices. Similarly, choices and prejudices in music appreciation activities are known to be the most serious obstacles because, generally, people find it too easy to justify their likes and dislikes (taste) in responding to music, which ultimately limits and affects the development of their musical

experiences. In music appreciation learning, the ultimate goal is to develop the ability to listen to music perceptively or intellectually. This does not mean prioritizing rationality and disregarding emotions, as music inherently projects feelings into organized sounds (Bae, 2021; Lim, 2021; Sukmayadi et al., 2022).

Music appreciation learning emphasizes the distance between the music being responded to and the listener's emotions. This condition is realized by presenting a rational response or intellectual awareness towards the music being appreciated. In such a condition, biases in the form of likes or dislikes based on taste can be redirected into a quest to understand the music. Thus, in music appreciation learning, individuals are required to be open to accepting various types of music or to prioritize empathy in their appreciation. This means that by emphasizing empathy, one opens the door to appreciation. At this point, it becomes increasingly clear the role of rationality in music appreciation learning, which can be viewed as aligned with the fundamental principles of ethical education in the context of character development.

Moral virtues are acquired through habituation, while intellectual virtues are obtained through education. When these two virtues are combined, they manifest as a virtuous character. In the context of music appreciation learning, this virtuous character can be referred to as an appreciative character. Character is indeed aimed at being a praxis in life (moral actions or deeds), but the rational foundation for considering and distinguishing between good and bad, without relying on habits or dogmatic legitimacy, is the main basis for moral action. In Lickona's (2012b) definition, this is referred to as moral knowledge that is reciprocally applicable to feelings and moral actions. Meanwhile, in the view of Ryan & Bohlin (2003), it is referred to as knowledge of goodness, which is also reciprocally applicable to the state of loving and doing good.

Considering that music appreciation learning can build an individual's appreciative character and recalling that character is oriented towards praxis (attitudes and actions) that can be observed, it is necessary to target achievements in specific learning domains to assess the outcomes of such learning. In this case, the affective domain is viewed as relevant when aligned with music appreciation learning, which is assumed to be able to develop an appreciative character. The rationale for this view is based on the consideration that the affective domain is a learning domain related to feelings, emotions, and social abilities. Specifically, the affective domain encompasses feelings, values, appreciation, enthusiasm, motivation, and attitudes.

An individual's competence with good affective potential can be identified by their maturity of attitude in accordance with their age and development. This is reflected in daily behaviors during the learning process, both inside and outside the classroom. The affective learning domain is also known to consist of a hierarchy of affective achievement, including receiving, responding, appreciating, regulating, and characterizing as the highest levels, making these values an integral part of a person's character.

CONCLUSION

It is important to emphasize that character development through music education must be conducted holistically. This means that the educational curriculum should not only cover the technical and theoretical aspects of music but also integrate moral and ethical values. Through this study, the conceptual framework of appreciative character based on music appreciation learning offers a new perspective to address the challenges of music education in developing its epistemology that includes moral (character) and social dimensions. Music appreciation learning encompassing three domains of moral virtues can be habituated as a *mesos* specifically referring to the process of appreciating music, such as attention, repetition, and recognition of music. Meanwhile, the domain of intellectual virtues is represented through a set of knowledge regarding music, such as music theory, history, counterpoint, harmony, orchestration, music composition, and so on.

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