

Liberty University

Musical Expressions Curriculum Applied Study

A Thesis Submitted to
the Faculty of the School of Music
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Master of Music Education

by

Nicole Turner

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Epigraph

A man whose life has been transformed by Christ cannot help but have his worldview show through.

- C.S. Lewis

Abstract

There is an increasing need for a music curriculum that not only guides students in creating, analyzing, performing, and arranging musical ideas, but also integrates a biblical perspective connecting students to themselves and their environments. This applied study measured the effectiveness of the first two units of the curriculum “Musical Expressions” as a guide for students in upper elementary education as they developed, organized, analyzed, and composed their own musical ideas while understanding the biblical implications of music. Guided by Eisner’s model of arts-based research, this applied artistic creative research study yielded quantitative data to identify student achievement in their ability to compose a four-measure composition using a specific criterion in the curriculum and evaluated student achievement in the biblical perspectives of music collecting qualitative data from personal student journals. Perspectives on student cognitive, spiritual, and emotional development during their intermediate elementary years have emerged as themes through exploration of a small body of existing literature, personal interviews, and supporting quantitative data. The comparison of both data methods revealed strengths and weaknesses of the “Musical Expressions” curriculum. Overall, the data conveyed success in the curriculum’s ability to guide students in composing a four-measure composition and gather insights on music from a Biblical perspective according to God’s character, creation, mankind, moral order, and purpose. This research provided insight to educators, curriculum developers, and spiritual leaders while fulfilling the need for a comprehensive music curriculum for Christian Schools.

Keywords: music education, music curriculum, biblical integration, “Musical Expressions,” private Christian education

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CHAPTER 1: INTRODUCTION

Background

The National Music Arts Standards for K-12 education concentrates on creating, performing, and responding while connecting students to themselves and their environments.¹ Per the anchor “creating,” students are expected to 1) generate and conceptualize artistic ideas and work, 2) organize and develop artistic ideas and work, and 3) refine and complete artistic work.² Maud Hickey and Peter Webster present research data concerning creativity in music education through composition. According to their research, some students with creative traits are “not conducive to maintaining quiet, orderly classrooms. In fact, it might be worth noting that the class troublemaker might also be the most creative student.”³ Music may be an outlet for these students.

Arranging and composition can be an individual or group effort. When students are positively engaged in learning together there is often a sense of collective enjoyable absorption or ‘meaningful coincidence.’⁴ In the context of group music-making this can manifest as enhanced synchronicity, social music interaction and musical meaning.⁵ Educators are recognizing the need for exemplary programs in which “both extrinsic and intrinsic benefits can

¹ “Tips for Success: Focusing on the Classroom, The 2014 Music Standards,” The Music Achievement Council, NAMM Foundation Website 2022, www.musicachievementcouncil.org

² Ibid.

³ Ibid.

⁴ J. Davidson, “Embracing Synchronicity,” *Jung Journal*, 10 no. 3, (2016): 90-96.

⁵ M. Lesaffre, P.J. Maes, & M. Leman, *The Routledge companion to embodied music interaction*, (Abingdon, UK: 2017),

be achieved through musical participation”⁶ such as individual and collaborative music composition in the music classroom.

Overview of the Curriculum

The curriculum “Musical Expressions” is a ten-week musical journey for upper elementary students designed as a tool for educating students in music composition, arranging, and the biblical perspectives of music according to God’s purposeful design. This applied study evaluated the effectiveness of the curriculum “Musical Expressions” through a collection of qualitative and quantitative data showing student outcomes after completing units one and two of the curriculum. This study evaluated the first four weeks of the curriculum and presented possible outcomes and opportunities for students based on the research.

The purpose of the curriculum “Musical Expressions” was to connect music fundamentals with composition and arranging in a praxial-social environment while connecting students to the biblical functions of music according to God’s nature, creation, humankind, moral order, and purpose.⁷ Each unit integrated Biblical principles in which students recorded their understanding of these principles in their field journals in response to a guided prompt.⁸ The units progressed while implementing Bloom’s taxonomy,⁹ beginning with prior knowledge of musical elements, knowledge of musical elements, comprehension of elements and foundations of composition, application (student’s composition), analysis (performing while revising, analyzing, and refining), synthesis (collectively arranging student compositions into a larger

⁶ McFerran K. & Croke, A, “Enabling tailored music programs in elementary schools: An Australian exemplar,” *Journal of Education and Training Studies*, 2 no. 4, (2014), 145

⁷ Christian Overman and Don Johnson, *Making the Connections: how to Put Biblical Worldview Integration into Practice*, (Puyallup, WA, The Biblical Worldview Institute. 2003), 1-16

⁸ See Appendix C: Journal Prompts

⁹ See Appendix G: Bloom’s Taxonomy Chart

musical work), and evaluation (personal and peer evaluations). Appendix A presents a chart of all four units and the unit objectives. The units focused on the following: Unit 1: Musical Perspective (listening and evaluating music); Unit 2: Musical Composition (creating and performing), Unit 3: Musical Arranging (evaluating and arranging), and Unit 4: Musical Performing (evaluating and performing). Only the first two units were evaluated in this research project.

Statement of the Problem

Although music curriculum for the intermediate elementary level may be sufficient for teaching music fundamentals, there is an expanding need for a curriculum focusing on composition and arranging. Concurrently, there is a significant need in private Christian education for a music curriculum in the application of music with a biblical perspective. Many Christian schools adopt curricula published by Christian publishing houses.¹⁰ The three most popular Christian school curriculum publishers are Abeka, BJU Press, and Purposeful Design.¹¹ Not one of these curriculum publishers offer a comprehensive music curriculum aligning with the National Standards and a Biblical integration.

Statement of the Purpose

There is a significant need in private Christian education for a music curriculum in the application of music with a biblical perspective. The curriculum “Musical Expressions” is a study on composition and arranging with a performance focus while examining music through a biblical perspective as it relates to the character of God, creation, mankind, moral order, and

¹⁰ Elizabeth Urbanowicz, “An Expert Synthesis of Christian School Curriculums and Guide for Teachers and Administrators,” *foundationworldview.com*, July 5, 2021, <https://foundationworldview.com/blog/christian-school-curriculum-guide-and-recommendations>

¹¹ *Ibid.*

purpose. The purpose of this applied study was to evaluate the effectiveness of the first two units of the curriculum “Musical Expressions” through a collection of qualitative and quantitative data comparing student outcomes pre-implementation and post-implementation of the curriculum.

Significance of the Study

This research provided insight to educators, school administrators, curriculum developers, and spiritual leaders while fulfilling the need for a comprehensive music curriculum for Christian schools. This study also presented an additional curriculum to aide music educators in the teaching of composition to upper elementary students. Christian school administrators and curriculum developers explored curriculum that provide opportunities for students to study high-level content embedded in a biblical perspective that will train up students in academics who are fully devoted in their faith. This study provided insight on effective and ineffective strategies for the integration of a biblical worldview in curriculum of all subject areas.

Research Questions

RQ1: Is there a difference in upper elementary student ability to compose, organize, analyze, and perform a four-measure musical idea pre- and post-implementation of the curriculum “Musical Expressions?”

The first question examined student achievement and their ability to compose a four-measure musical composition pre- and post-implementation of the curriculum “Musical Expressions.” Students must be able to develop their musical ideas, organize, analyze, and perform their own musical compositions. Prior to completing the curriculum, students composed a four-measure melody, organized their music, analyzed their musical composition, and performed. Quantitative data revealed students’ competence and ability according to the final composition rubric before completing the “Musical Expressions” curriculum. Students then

completed the first two units of the curriculum. After completing, the researcher assessed students on their ability to compose a four-measure melody, organize their music appropriately, and analyze their musical composition using the same final composition rubric. Data revealed a rise in student competence in musical composition, organizing musical ideas, and analysis of musical ideas after completing the curriculum in comparison to their prior knowledge.

RQ2: How effectively will students perceive the biblical implications of music as it relates to God's character, creation, mankind, moral order, and purpose post-implementation of the "Musical Expressions" curriculum?

The curriculum "Musical Expressions" integrated the biblical and spiritual implications of music as it related to God's character, creation, mankind, moral order, and purpose throughout each lesson and each unit. In each lesson, students responded to specific guided questions in their field journal. Qualitative data revealed emerging themes from students' field journals. The data compared to the biblical worldview integration rubric revealed students' understanding of the biblical perspectives of music and ultimately the success of the curriculum. The biblical worldview integration rubric presented the biblical and spiritual implications of music as it related to God's character, creation, mankind, moral order, and purpose according to the guidance of Christian Overman and Don Johnson¹² and determined student outcomes in their understanding on a scale of one to four. The combination of the qualitative and quantitative data revealed students understanding of music through a biblical and spiritual perspective and evaluated the curriculum's success in guiding students in their understanding.

¹² Christian Overman and Don Johnson, *Making the Connections: how to Put Biblical Worldview Integration into Practice*, 1-16

Definition of Terms

Biblical Perspective

Music education via a biblical perspective is the performing of music filtered through the nature of God and the purposes of His creation. Educators and Christian philosophers Don Johnson, Glenna Frederick, and Christian Overman expound on five general biblical truths in their comprehensive Biblical Worldview Integration Guide. These biblical truths include God (the nature, character, and role of God), Creation (what is made and sustained by God), Mankind (who and what humans are), Moral Order (moral behavior and responsibility), and Purpose (intention or meaning of all that exists).¹³ The biblical perspective of music is the study of these five biblical truths. The curriculum “Musical Expressions” aims to guide students in their understanding of the true purpose and function of music according to the five biblical truths. Qualitative and Quantitative data will evaluate the curriculum’s success in guiding students in the biblical perspective of applied music. Appendix H presents a full expository of the biblical perspective of music and the five biblical truths developed by educators Christian Philosophers Don Johnson, Glenna Frederick, and Christian Overman.

Summary

There is an increasing need for a music curriculum focusing on music composition and arrangement with a biblical integration for music instruction in Christian education. This applied study implementing both qualitative and quantitative data and a full literature review revealed the effectiveness of the curriculum “Musical Expressions” and its potential to guide students in

¹³ Christian Overman and Don Johnson, *Making the Connections: how to Put Biblical Worldview Integration into Practice*, 1-16

their development, creation, organization, and analysis of their musical ideas and perceive their personal connection to the biblical implications of music according to God's purposeful design.

This applied study evaluated the effectiveness of "Musical Expressions" through a literature review supporting the vitality of the curriculum and a mixed method approach to analyzing data. The literature review provided sufficient support of the curriculum including a study of effective approaches, pedagogies, and philosophies for music education, significant cognitive, emotional, physical, and psychological development of students at the upper elementary age group, and an exposition of a biblical worldview integration. This study also included both quantitative and qualitative data comparing student achievement pre- and post-implementation of the curriculum. This research examined the increasing need for a music curriculum that focuses on music composition and the biblical purposes of music in relation to God's character, creation, mankind, moral order, and purpose and evaluate the curriculum "Musical Expressions" as a possible solution to this need.

CHAPTER 2: LITERATURE REVIEW

This literature review supports the philosophy, methods, and pedagogy of the curriculum “Musical Expressions,” including the psychological, emotional, physical, and spiritual development of children in the upper elementary grades, approximately ages nine, ten, and eleven. The accumulative literature supports the design of the curriculum “Musical Expressions” and will aid in evaluating the curriculum’s success.

Praxialism in Music Education

David Elliot and Melissa Silverman believe teaching music is a praxial process, activating students to listen, appreciate, and analyze music but ultimately empowering students to create music. Their book *Music Matters* describes the praxial process of music education. They believe music is “person-and group-centered, not an abstract, esoteric work-centered art, but a people-centered artistic-social-cultural endeavor. Music is something people do for and with one another for a very wide range of human “goods, benefits, and values.”¹⁴ The praxial philosophy is multi-dimensional. The only dimension missing in this philosophy is the biblical dimension, which the curriculum “Musical Expressions” strives to include.

Elliott believes in “developing the musicianship and listenership of all music students through engaging in: performing-and-listening, improvising-and-listening, arranging-and-listening, conducting-and-listening, and listening to recordings and live performances.”¹⁵ One of the values of music education is to “balance or match between musicianship” and “the wide

¹⁴ David J. Elliot and Marissa Silverman, *Music Matters: A Philosophy of Music Education*, (New York: Oxford University Press, 2015), 84

¹⁵ David Elliott, trans., *Praxial Music Education: Reflections and Dialogues*. (New York: Oxford University Press, 2005)

range of cognitive-affective challenges involved in listening to or making music.”¹⁶ These philosophies are implemented in the curriculum “Musical Expressions.”

The curriculum “Music Expressions” assumes this praxial philosophy of education but more through the perspectives of Thomas Regelski. Regelski implements the praxial philosophy of music education with an action learning method.¹⁷ As defined by Regelski, “action learning is a teaching paradigm rooted in action theory. It applies that theory to get students “into action” musically by increasing or enhancing the typically limited musical choices with which they enter school, and by promoting the musical independence needed for musicking throughout life.”¹⁸ This theory assumes an applied form and is the distinction between teaching “as a professional praxis and the technician teaching.”¹⁹ The fundamental characteristics of action learning is based on action theories, intentionality from the action learning teacher, and pragmatic approaches to teaching and learning. Regelski believes “an action is not just any ‘behavior’ or ‘activity’” but that “an action is guided by intentionality: the meanings, values, and purposes that an agent ‘tries to’ achieve.”²⁰

Similarly, the article, “Music Education: Aesthetic or Praxial?,” Constantijn Coopman and Philip Alperson compare the two aesthetic and praxial philosophies and argues the need for both. They conclude that both praxial and aesthetic views of music education “can offer useful

¹⁶ David Elliott, trans., *Praxial Music Education: Reflections and Dialogues*. (New York: Oxford University Press, 2005)

¹⁷ Thomas Regelski, *Teaching General Music in Grades 4-8: A Cognitive Approach*, (New York, NY., Oxford University Press, 2004), 14

¹⁸ Ibid.

¹⁹ Ibid., 15

²⁰ Ibid., 14

insights into the nature of music.”²¹ Philip Alperson also argues against the explicit employment of the aesthetic philosophy in music education and leans towards a more praxial perspective. He defines a praxial construction of music education as a “music education program which aims to educate students about musical practice in its fullest sense.”²² Educators should include the “history and appreciation of musical works and their artist, but also the nature and significance of the skills and productive human activity that bring musical works into being.”²³ He advocates that “the results of a human action cannot be adequately understood without understanding the motives, intentions, and productive considerations of the agents who bring the works into being.”²⁴

The Aesthetic Philosophy of Music Education

The aesthetic philosophy of music education should be considered while students are learning to listen and analyze music especially their own musical ideas. Pentti Maattanen argues for the aesthetic philosophy of music education but not in Bennett Reimer’s definition. Rather, she draws on John Dewey’s definition of aesthetic approach to music education and argues that Reimer’s views are misguided.²⁵ She argues that Reimer sampled one feature from Dewey’s philosophy of “concept.” Reimer “uses a linguistic notion of concept” while Dewey implements

²¹ Constantijn Koopman, “Music Education: Aesthetic or Praxial?” *The Journal of Aesthetic Education*: Vol. 32, No. 3, University of Illinois Press, (Autumn 1998), pp. – 1-17

²² Philip Alperson, “What Should One Expect from a Philosophy of Music Education?” *The Journal of Aesthetic Education* Vol. 25, No. 3, University of Illinois Press, (Autumn, 1991)
https://www.jstor.org/stable/3333004?casa_token=SjY_Iz64Lm0AAAAA%3AdsNTAWKIPaatTvqMHWyXcEvxySENrj88PLSx7KUa1xriGQhMn8WczFdxjQ9iDDpckZQZivR4jLSCt9YGTmgRAMiVyJNZJ0BWld70FXM5P_8kq38pySc&seq=21#metadata_info_tab_contents

²³ Philip Alperson, “What Should One Expect from a Philosophy of Music Education?” 5

²⁴ Ibid.

²⁵ Pentti Maattanen, “Aesthetic Experience and Music Education,” *Philosophy of Music Education Review* Vol. 11, No. 1, (Spring 2003), <https://muse.jhu.edu/article/43659>

and an “operational” notion of “concept.” In this article, she argues for Dewey’s approach over Reimer’s.

Bennett Reimer is an advocate philosopher of the aesthetic approach for music education. He believes music educators should focus on two aspects of aesthetics in music: musical feeling, and musical cognition. Aesthetic education “yield(s) meaning(s) from structures of interrelated sounds and to transform words, images, ideas, emotions, and any other socially shared human values by incorporating them as meaningful aspects of musical structure.”²⁶ Aesthetic music education highlights the feelings music can produce in its listeners. It relies on the premise that listeners should experience the music. As Reimer states: “to experience a work of music aesthetically is a cognitive achievement in which the “emotions function cognitively: in organizing a world felt.”²⁷

Philosopher, educator, and musician, Thomas Regelski addresses music as an art (aesthetic view), music as an action (praxis) and music as a social act: multiple groups of people performing, listening, employing, and appreciating music together (social view in praxial philosophy).²⁸ He describes the need of both views in various ensembles, works and musical situations. Regelski incorporates supporting thoughts from other philosophers defending both views. He also addresses the important value of ethics in music education from the perspective of the performer, listener, the creator, the learner, and the teacher. Regelski’s perspectives on music education are a foundation to the curriculum “Musical Expressions” and adopts this philosophy of teaching music.

²⁶ Bennett Reimer, *Seeking the Significance of Music Education: Essays and Reflections*. (Lanham, MD: Roman and Littlefield Publishers, Inc., 2009)

²⁷ Ibid.

²⁸ Thomas Regelski, “Music, Music education and Institution Ideology: A Praxial Philosophy of Musical Sociality,” *MayDay Group*, Vol. 15. No. 2 (March 2016), http://act.maydaygroup.org/articles/Regelski15_2.pdf

Social Practices in Music Education

Thomas Turino, an ethnomusicologist, explores why it is that music and dance are so often at the center of humanity's most profound personal and social experiences. He advocates for the various fields of music (participatory, presentational performance, high fidelity music and studio audio art)²⁹, how music forms a person's identity, music and cultural cohorts, habits, and political views. Turino states, "people in societies around the world use music to create and express their emotional inner lives, to span the chasm between themselves and the divine, to woo lovers, to celebrate weddings, to sustain friendships and communities, to inspire mass political movements, and to help their babies fall asleep."³⁰ He believes "music is not a unitary art form, but rather that this term refers to fundamentally distinct types of level...musical participation and experience are valuable to the processes of personal and social integration that make us whole."³¹ Turino's philosophy of music as a participatory event that "adds value, joy, and excitement to life"³² is a foundational element of the curriculum "Musical Expressions."

When students are positively engaged in learning together there is often a sense of collective enjoyable absorption or "meaningful coincidence."³³ In the context of group music-making this can manifest as enhanced synchronicity, social music interaction and musical meaning.³⁴ Maud Hickey and Peter Webster present research data concerning creativity in music education through composition. Webster's model of creative thinking in music "outlines the

²⁹ Thomas Turino, *Music as Social Life: The Politics of Participation*, (Chicago, IL., University of Chicago Press, 2008), contents

³⁰ Ibid., 1

³¹ Ibid.

³² Ibid.

³³ J. Davidson, "Embracing Synchronicity," *Jung Journal*, 10.3, (2016): 90-96.

³⁴ M. Lesaffre, P.J. Maes, & M. Leman, *The Routledge companion to embodied music interaction*, Abingdon, UK (2017).

complex creative process, which begins with an idea or intention and ends with a creative product.”³⁵ Webster and Graham Wallas proposes four stages of creative thinking: preparation (asking questions, brainstorming, and preparing for the creative project), incubation (stepping away from the problem to think), illumination (a musical idea suddenly coming to mind), and verification (bringing the ideas together to try the creative project).³⁶ This process is best when guided by an educator or when students can work together socially to gain ideas from each other. Similarly, Keith Sawyer in his article “Group creativity: musical performance and collaboration,” discusses three themes on group creativity: improvisation, collaboration, and emergence.³⁷ Improvisation occurs in most forms of group creativity, the creativity happens in the movement of the encounter.” Collaboration involves all members contributing and emergence “refers to collective phenomena in which it is said, ‘the whole is greater than the sum of the parts.’”³⁸ This process gains insights into how “children are socialized into collective musical practices.”³⁹

Teaching Methods and Pedagogy in Music Education

Edwin Gordon’s Learning Theory

Edwin Gordon, a music educator, and music researcher is the founder of the learning method for music education. His music learning theory “outlines a process for learning music by explaining what students need to know at a particular level of learning to proceed sequentially in

³⁵ Maud Hickey and Peter Webster, “Creative Thinking in Music,” *Music Educators Journal* Vol. 88.1, (2001), 20, <https://www.jstor.org/stable/3399772>

³⁶ Ibid.

³⁷ R.K. Sawyer, “Group creativity: Musical performance and collaboration,” *Psychology of Music*, 34 no. 2 (2006): 148, <https://doi-org.ezproxy.liberty.edu/10.1177/0305735606061850>

³⁸ R.K. Sawyer, “Group creativity: Musical performance and collaboration,” 148

³⁹ Ibid., 162

stepwise motion and bridging movement to more advanced levels. It provides students with a foundation for understanding what they are learning when they are being taught to listen to and perform music.”⁴⁰ This theory is not a method or curriculum, but a sequential guide to teaching music for music achievement. His theory brings insight on how student’s learn music and how they innately think and speak musically and the educator’s role in supporting musical development in each student.

Although Gordon’s methods are a primary source for early childhood education, it is proved successful for students of all ages and music practices. Gordon’s research shows music as a language that is inherited down and learned culturally, socially, and through one’s environment. A student’s development in the early stages affects his or her musical abilities which differ from others based on experiences and innate musical capacities.⁴¹ Gordon’s learning theory appropriately equips music educators to evaluate the needs, determine learning targets for each student, and to ultimately differentiate instruction in the classroom. Constructed on audiation, music achievement, whole-part-whole learning, and music aptitude, Gordon’s theory validates cognitive, pragmatic, and praxial philosophies in music education. Gordon’s practical learning theory is applied in the curriculum “Musical Expressions” with an emphasis on audiation and whole-part-whole learning.

⁴⁰ Edwin Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory*, (Chicago: GIA Publications, 2018), 26, ProQuest E-Library

⁴¹ *Ibid.*, 3

Audiation

Research reveals audiation is critical for music achievement. “Sound itself is not music.”⁴² Audiation in Gordon’s terms is translating sounds in the mind to give those sounds meaning. The meaning one gives sound depends on the occasion and associations to a particular sound. “Sound becomes music only through audiation, when as with language, you translate the sounds in your mind to give them context.”⁴³ One must not confuse audiation with aural perception which are distinguished by time. Aural perception deals with the immediate sound heard while audition creates meaning on “delayed music events.”⁴⁴ Audiation is a process and develops through situational learning and events which is primarily developed between eighteen months and two years of age. Students can still be taught to audiate but, like learning a language, it is more difficult with age.⁴⁵

In musical performance and composition, audiation is employed to anticipate the sounds, the harmonics, the rhythm, and melodic patterns coming next. Audiation is thinking and speaking in musically as Gordon says, “audiation is to music as thought is to language.”⁴⁶ Gordon finds many students memorize music but are not able to sing back what they play on their instrument due to their incapacity to audiate due to a lack in opportunities to develop audiation as a young child. Audiation occurs in every musical practice: music listening, music performing, music creating, and music improvising. Gordon expounds in his theory how audiation is achieved in each practice and context of making music.

⁴² Edwin Gordon, *Learning Sequences in Music*, 3

⁴³ Edwin Gordon, “All About Audiation and Music Aptitudes,” *Music Educators Journal* 86, no 2. (1999), 43, <https://www.jstor.org/stable/3399589>

⁴⁴ Edwin Gordon, *Learning Sequences in Music*, 3

⁴⁵ *Ibid.*, 5

⁴⁶ Edwin Gordon, “All About Audiation and Music Aptitudes,” 42

Sequencing Instruction

The ordering of skills and content during learning sequence activities is based on Gordon's taxonomies.⁴⁷ Gordon's taxonomies begin with the division of discrimination learning and inference learning. Discrimination learning is primarily rote learning. The student learns by listening and imitating aurally and orally with verbal association, partial synthesis, symbolic association (reading, writing), and composite synthesis (reading, writing).⁴⁸ Inference learning is conceptual learning, during which the learner gives meaning to unfamiliar patterns based on the familiar patterns which he has learned at the discrimination levels.⁴⁹ During inference, the student makes aural, oral, symbolic, and verbal generalizations. The student demonstrates creativity and improvisation and theoretical understanding of music.⁵⁰ Gordon also provides taxonomic frameworks for sequencing the tonal and rhythm content that students learn as they progress through the various skills levels in learning sequence activities.⁵¹

Whole-Part-Whole Learning

Recent studies have shown a significance in whole and part learning, especially concerning auditory syllables and aural learning. Studies of incidental auditory or visual statistical learning suggest "as participants learn about wholes, they become insensitive to parts

⁴⁷ Scott C. Shuler, "A Critical Examination of the Contribution of Edwin Gordon's Music Learning Theory to the Music Education Profession," *Visions of Research in Music Education* 16 no 2 (2010): 6, <https://opencommons.uconn.edu/vrme/vol16/iss2/7>

⁴⁸ Scott C. Shuler, "A Critical Examination of the Contribution of Edwin Gordon's Music Learning Theory to the Music Education Profession," *Visions of Research in Music Education*

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid., 17

embedded within them.”⁵² Understanding wholes is a matter of learning the “internal structure” of the parts and how this structure contributes to the greater meaning of the whole.⁵³ Integrating new ideas with information already recognized and maintained “will be aid to the extent that the upcoming information can be anticipated.”⁵⁴

Gordon’s learning theory follows this whole-part-whole learning in a sequential manner to teach students how to anticipate and implement new knowledge to knowledge already known. This method guides students in using audiation to improvise and compose music. Gordon’s sequential guide delivers a concept in its entirety, then synthesizes the information partially in recognized contexts then comes back to review and solidify the whole concept. During the discrimination stage, students partially synthesis information on known material. In the inference stage, students demonstrate their ability to composite synthesis using audiation on unknown material.

Kodaly Method

Houlahan and Tacka equip music educators with skills and tools in applying the Kodály Method including a companion website with videos and lesson plans for implementation in the music room.⁵⁵ They provide resources for teachers for effective instruction and evaluation of student’s progress using applicable songs, movements, instrumentation, and systematic lessons plans. They strongly believe the Kodály Method initiates “students into the many aspects of

⁵² David C. Plaut and Anna K. Vande Velde, “Statistical learning of Parts and Wholes: A Neural Network Approach,” *Journal of Experimental Psychology: General* 140, No. 3 (2017), 318, <https://doi.org/10.1037/xge0000262>

⁵³ *Ibid.*, 329

⁵⁴ *Ibid.*, 333

⁵⁵ Micheál Houlahan and Philip Tacka, *Kodály Today: A Cognitive Approach to Music Education*, (New York: Oxford University Press, 2015)

music including performing, critical thinking, listening, creativity, and becoming stewards of their cultural heritage.”⁵⁶ The Kodaly method applies the solfege pitch ladder with hand signs that effectively teach students intervals and train the musical ear in relation to “do” as the major key tonal center or “la” as the minor key tonal center. This is effective as “do” is movable and the syllables can be moved to any key or tone center. The Kodaly method also implements a rhythm syllable system that trains the musical ear aesthetically and cognitively the sounds and durations of rhythm. “Musical Expressions” incorporates the Kodaly method for music literacy in Unit 1⁵⁷, teaching students music listening and analysis skills.

Orff Method

Lowell Mason, who established vocal music in the curriculum of the Boston Public Schools in 1938,⁵⁸ believed that “children ought to be taught to sing as they were taught to read.”⁵⁹ A little more than one hundred years later Carl Orff developed a different approach to pedagogy; one in which the student was present with musical problems and expected to improvise independent solutions. Music insight and independence were the result of this experimentation with all elements of music. The teacher’s guide to Exploring Orff⁶⁰ and Discovering Orff⁶¹ describes Orff pedagogy such as imitation. Including simultaneous imitation, remembered imitation, and overlapping imitation, exploration, literacy, and improvisation.⁶² The

⁵⁶ Micheál Houlahan and Philip Tacka, *Kodály Today: A Cognitive Approach to Music Education*

⁵⁷ See Appendix A

⁵⁸ Arvida Steen, *Exploring Orff: A Teacher’s Guide*, (New York, Schott Music Corporation, 1992), 5

⁵⁹ Ibid.

⁶⁰ Arvida Steen, *Exploring Orff: A Teacher’s Guide*, (New York, Schott Music Corporation, 1992), 5

⁶¹ Jane Frazee and Kent Kreuter. *Discovering Orff: A Curriculum for Music Teachers*. New York: Schott Music Corporation, 1987.

⁶² Ibid., 26-28

teacher's guide also includes examples in Orff's theory. Ostinato movement, melodic and rhythmic patterns "provide the basic accompaniment framework in Orff-Schulwerk."⁶³ "Orff knew that children find security in repetition."⁶⁴ "The Orff approach combines speech with movement and dance and places emphasis on improvisation. The advantage of this approach is the opportunity for children to be creative through elemental music-making."⁶⁵ Orff and the Orff-Schulwerk methods and theory are the foundational framework of the curriculum "Musical Expressions."

In the curriculum *Music Mind Games*,⁶⁶ Michiko Yurko focuses on educating children in K-8 in music literacy and applied skills through music games. Her approach to teaching children music literacy is with word association to musical sounds. Yurko's approach is engaging and fun for students. Teaching music through games not only connects students to the content and music but to each other. This curriculum also provides opportunities to learn the piano and compose their own music. All lessons are structured like a game providing fun and an optimal learning experience for students.

Eurhythmics

Similarly, Emile Jaques-Delcroze, music educator and composer of the early twentieth century "believed that his students should leave class filled with the joy found in music. Often, he referred to his lessons as "games" to make students less confined to their chairs or

⁶³ Jane Frazee and Kent Kreuter. *Discovering Orff: A Curriculum for Music Teachers*, 33

⁶⁴ Ibid.

⁶⁵ Martina Golding and Shelley Hannigan, "Juxtaposing teacher voices to explore upper primary school music teaching and learning," *Australian Journal of Music Education*, 53, no. 1 (2020), 18

⁶⁶ Michiko Yurko, *Music Mind Games: Revised Edition*, (Warner Bros. Publishing, Inc., Miami FL, 1992)

conventional methods.”⁶⁷ He believed that “treating students as individuals with individual needs resulted in more productive instruction and more musical pupils, thus sparking happiness and the desire to return to music class.”⁶⁸ Dalcroze advocated that “students should immerse themselves in music from the time they entered the music room to the time they left.”⁶⁹ Dalcroze taught through eurhythmics to create “numerous automatic actions and to ensure a complete muscular response”⁷⁰ and to “establish a sure relationship between mind and body,”⁷¹ rhythmic solfège and improvisation.⁷²

Multicultural

“Musical Expressions” is intentional in teaching multiculturalism through music. “Music education plays an important role in educating students to a crucial part of other cultures.”⁷³ “Multiculturalism assumes that the values of all students are sought and accepted and that the design and delivery of knowledge and skills are sensitive to their experiences, interests, and needs.”⁷⁴ These views and practical content provided in this article are important in creating a comprehensive curriculum for K-8 grades in Christian schools.

⁶⁷ Jason Jones, “Scaffolding the Dalcroze Approach,” *General Music Today* Vol. 32.1. National Association for Music Education (2018), 5, <https://journals-sagepub-com.ezproxy.liberty.edu/doi/pdf/10.1177/1048371318770821>

⁶⁸ Jason Jones, “Scaffolding the Dalcroze Approach,” 5

⁶⁹ Ibid.

⁷⁰ Emile Jaques-Dalcroze, *Méthode Jaques-Dalcroze: Première volume*, (The Jaques-Dalcroze method: Volume 1. Paris, France: Jobin & Cie. 1916)

⁷¹ Ibid.

⁷² Jason Jones, “Scaffolding the Dalcroze Approach,” 7

⁷³ Patricia Shehan Campbell, “Music Education in a Time of Cultural Transformation,” ProQuest: *Music Educators Journal*, Reston, VA. Vol. 89, Iss 1, (Sep. 2002), 27 <https://www-proquest-com.ezproxy.liberty.edu/docview/1107874?pq-origsite=summon>

⁷⁴ Patricia Shehan Campbell, “Music Education in a Time of Cultural Transformation,” 27

Ethnographer Jeff Titon collects ethnographic research of music from all over the world and various cultures and countries in his book *Worlds of Music: An Introduction to the Music of the World's Peoples*.⁷⁵ This book includes the history, current musical works from various cultures, a past examination of the traditional values and habits of various cultures, and a guide in understanding the connection of political and social movements and its effect on music in various cultures. It closely examines interviews and the field work of a group of ethnomusicologists with listening examples and participatory questions for application and review of the material. While Titon is the primary author, he also involves other ethnomusicologists and their studies with their permissions. This book evaluates several cultures and is a great resource for educating students on the musical cultures of the world and is a resource for multicultural material in the curriculum “Musical Expressions.”

Composition

Modern music education includes several domains of musical behavior: singing, playing instruments, listening to music, music, and movement, working with musical notation, and reflecting on listening and/or performance. Music composition can be added, but can also be considered as a derivative of the domains singing, playing instruments, and working with musical notation.⁷⁶ Studies show "a strong analogy can be made between text composition and music composition."⁷⁷ As in writing texts, in music composition students deal with “problems of expressing main ideas, sequencing, classification, and categorizing, and need special technical

⁷⁵ Jeff Todd Titon, *Worlds of Music: An Introduction to the Music of the World's Peoples*, MindTap Access. 6th ed 2017.

⁷⁶ Michel Hogenes, Bert van Oers, Rene’ F.W. Diekstra, Marcin Sklad, “The effects of music composition as a classroom activity on engagement in music education and academic and music achievement: A quasi-experimental study,” *International Journal of Music Education* Vol 34.1 (2016), 35

⁷⁷ *Ibid.*, 36

tools in order to become proficient as composers.”⁷⁸ Musical tools, like music notation, help them to acquire these intellectual competencies.⁷⁹ Prioritizing active music-making in music education demonstrates the belief “that all children are innately musical.”⁸⁰

Studies in Music Curriculum for Education

Gary Charles proposes a guide for music curriculum of the constituent elements of music for elementary music education. Gary concludes the musical elements should include “(1) Form, (2) Melody, (3) Harmony, (4) Form in Music, (5) Forms of Music, (6) Tempo, (7) Dynamics, and (8) Tone Color.”⁸¹ He also includes in his study “(1) the importance of perceptions (listening experiences) in development of musical concepts, (2) the role of the elementary chorus, (3) the study of instrumental music in the elementary school, and (4) musical education of gifted and of handicapped children.”

Similarly, in a quantitative study, Kabatas examines the behaviors of elementary students as they respond to various curriculums and pedagogy in elementary music. The research considers age, gender, involvement in extracurricular music activities, student academic success and other variables. It includes ensemble music, music theory, music history, music listening and other various music lessons and modes of teaching. The results determined students’ attitudes toward music education lessons were generally significant and gender and age did not result in a statistically significance difference. The study shows students attained greater achievement when

⁷⁸ Michel Hogenes, Bert van Oers, Rene’ F.W. Diekstra, Marcin Sklad, “The effects of music composition as a classroom activity on engagement in music education and academic and music achievement: A quasi-experimental study,” 36

⁷⁹ Ibid., 35

⁸⁰ Martina Golding and Shelley Hannigan, “Juxtaposing teacher voices to explore upper primary school music teaching and learning,” 18

⁸¹ Gary, Charles L., ED. “The Study of Music in the Elementary School – A Conceptual Approach”, *Music Educators National Conference, Washington, DC., (1967).*

given the opportunity to apply their knowledge and understanding on instruments.⁸²This study is important in guiding the development and evaluation of the curriculum Musical Expressions.

Intermediate Elementary Music Education Curriculum

Steppingstones to Curriculum by Harro Van Brummelen presents practical applications to a biblical path for curriculum developed for Christian schools. Brummelen defines curriculum as “the course of study in a school”⁸³ taking on the teachings of Montessori and Dewey that curriculum should include “not only course content but also teaching methods.” Brummelen incorporates implications such as defining aims in a curriculum, providing curriculum planning, Christian curriculum orientation, developing a Christian worldview in curriculum, modes of knowledge and layers of development.

Similarly, Thomas Regelski’s book *Teaching General Music in Grades 4-8: A Musicianship Approach*, discusses the important physical, psychological, cognitive, and social developmental changes that occur in students in grades four through eight (ages nine through fourteen) and the implications of these changes for instruction in a variety of school organizational formats.⁸⁴ Regelski states, “students who learn formal musicianship skills will have control over their musical action and choices for life. They gain this control by learning to read and notate music, by organizing musical ideas into meaningful wholes, and through practice listening to and comprehending evermore complexly organized music.”⁸⁵ He is an advocate for

⁸² Mustafa Kabatas, “Examination of the music lesson behavior of students studying at primary education level” *Educational Research and Reviews* (2021), 43, <https://files.eric.ed.gov/fulltext/EJ1288288.pdf>

⁸³ Harro Van Brummelen, *Steppingstones to Curriculum: A Biblical Path 2nd edition*, (Colorado Springs, CO., Purposeful Design Pub. 2002), 13

⁸⁴ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, (New York, NY. Oxford University Press Inc., 2004), 72

⁸⁵ Ibid.

action, praxial learning. The psychological and development implications he presents in chapter two, establish the foundation for the curriculum “Musical Expressions.” He states the transition from early childhood (K-3) to adolescent age (high school) is “critical as the first two years of life”⁸⁶ and has been called “transescence and encompasses the years just prior to pubescence (ages 9-10) through early adolescence (ages 13-14).”⁸⁷ “Transescence presents special developmental growth-tasks and school should help them meet those needs.”⁸⁸

Summary

“Musical Expressions” is founded on the philosophies of Thomas Regelski, Bennett Reimer, and David Elliot, and it employs the methods of Kodaly, Orff, Dalcroze, and Edwin Gordon. The curriculum fosters music as a social practice, providing opportunities for students to learn and practice music together, enhancing their understanding of music through the perspectives of their peers. This curriculum also guides students in the biblical perspectives of music according to God’s character, creation, mankind, moral order, and purpose. According to the literature presented in this review, the content and methods found in the curriculum “Musical Expressions” provided students in upper elementary and middle school with opportunities to explore, create, perform, and arrange music in ways that were cognitively, socially, and developmentally appropriate. This literature review supports the philosophy, methods, and pedagogy of the curriculum “Musical Expressions,” including the psychological, emotional, physical, and spiritual development of children in the upper elementary grades, approximately

⁸⁶ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, 29

⁸⁷ Ibid.

⁸⁸ Ibid.

ages nine, ten, and eleven. The accumulative literature supports the design of the curriculum “Musical Expressions” and aids in evaluating the curriculum’s success.

CHAPTER 3: METHODOLOGY OF THE PROJECT

This chapter will articulate the methods for research. It will define the research design, describe the participants, timeline of the research project, tools used for data analysis, and the research procedures. The chapter will conclude with outcomes and limitations.

Research Design

In their book *Research Design* John and David Creswell define a mixed method approach to research as the mixing or merging both qualitative and quantitative data.⁸⁹ This applied study employed the mixed method design which is the collection of both qualitative and quantitative data to scientifically study the practical effect of the curriculum “Musical Expressions.” The data collection process of this study occurred in five phases. First, the researcher administered the composition project pre- curriculum implementation. Second, the researcher taught the curriculum and analyzed emerging themes from qualitative data such as observations, interviews, and journals. Third, the researcher administered the same composition project to evaluate the curriculum and its ability to effectively guide student learning in musical composition. Fourth, after receiving consent from parents and participants, the researcher collected all data, charted the quantitative numbers which included measurable statistical data, and examined student journals and interviews revealing themes, which produced the qualitative data. Lastly, “the integration consisted of merging the results from both the qualitative and the quantitative findings.”⁹⁰ Using a joint display through triangulation, the merged data revealed a thorough investigation of the research questions.⁹¹

⁸⁹ John and David Creswell, *Research and Design Qualitative, Quantitative, and Mixed Method Approaches*, (Sage Publications, Inc., 2020. Kindle Edition.), 235

⁹⁰ *Ibid.*, 301

⁹¹ *Ibid.*, 301-302

Chad West established a schematic for mixed method designs for research in music education and found twenty-four “self-described music education mixed methods dissertations from 2001-2011.”⁹² He found “the triangulation design is the most common mixed method design found to date in music education dissertations.”⁹³ When a need exists to examine both qualitative and quantitative data “as a means of adding validity to a study, a researcher might use a triangulation design”⁹⁴ to “obtain different but complementary data on the same topic.”⁹⁵

The researcher and a team of teachers developed the curriculum “Musical Expressions” for their own Christian private school and applied it in their music program, testing it on their own students. A consent form was sent to parents prior to the publication of data. Student’s personal information was coded early in the research, and at no time was data traced to the student or family publicly. The researcher and team of teachers hypothesized this curriculum not only improved students’ knowledge of music literacy, music composition, arranging techniques and their ability to understand music through a biblical perspective but it may also be a tool for other private Christian schools or churches looking for a comprehensive music curriculum with a biblical perspective.

Qualitative data revealed the efficiency of the curriculum through student journals and the emerging themes from these journals. Students documented their responses to question prompts after each lesson.⁹⁶ Emerging themes from the journals compared to “Musical

⁹² Chad West, “First-Generation Mixed Methods Designs in Music Education: Establishing an Initial Schematic,” *Bulletin of the Council for Research in Music Education*, No. 199 (Winter 2014), 55, <https://www.jstor.org/stable/10.5406/bulcouresmusedu.199.0053>

⁹³ *Ibid.*, 57

⁹⁴ *Ibid.*, 55

⁹⁵ J.M. Morse, “Approaches to qualitative-quantitative methodological triangulation,” *Nursing Research*, 40.2, (1991), 122

⁹⁶ See Appendix C

Expressions” Biblical integration rubric evaluated the journal prompts and its success in educating students in the Biblical perspectives of music.⁹⁷ Quantitative data consisted of student composition scores pre- and post- implementation of the curriculum and the evaluation of these scores using a paired *t*-test. Data compared to “Musical Expressions” rubrics⁹⁸ and the Music National Standards of the Arts⁹⁹ will determine the success of the curriculum “Musical Expressions”. A full copy of the “Musical Expressions” teacher guide and student resources are provided in the Appendix. Following the collection, synthesis and evaluation of data, the qualitative and quantitative data was compared and analyzed using triangulation. The data triangulation revealed the efficiency of the curriculum in its ability to guide students in musical composition and an understanding of music from a Biblical perspective.

Participants

This study sampled students of the researcher in the fourth, and sixth grades, ranging between the ages nine through twelve, both male and female students from a private Christian elementary school in Renton, Washington of the United States. This school resides in Renton, which is the center of many suburb communities, outside the larger city of Seattle, Washington. The school began as a ministry from a local church and grew to a total population of five-hundred and fifty kindergarten prep through eighth grade students. The school continued to operate as an extension of the local church organization. It provided education from kindergarten prep to the eighth grade with a learning center on campus for children ages three months to five years.

⁹⁷ See Appendix D

⁹⁸ See Appendix D

⁹⁹ See Appendix F for National Music Standards

The sampled participants for this study were twenty-one fourth grade students out of the total seventy-nine population of fourth grade students, and three sixth grade students out of seventy-two sixth grade students for both the pre-curriculum implementation and post-curriculum implementation resulting in a total of twenty-four participants out of five hundred and fifty total student population. The participants were selected based on their school enrollment, age, availability, and parent consent. According to the National Standards of Music Education,¹⁰⁰ students in the fourth through sixth grades should have exposure to creating, arranging, and performing music. The content presented in “Musical Expressions” mirrors the standards presented in the National Standards for students in the fourth through sixth grades. Many fifth and sixth grade students were involved in other music classes at this school. This sampled group of students were selected based on availability in the school educational schedule and lack of involvement in the other music ensemble classes at this school.

Students from this study were raised in an economically middle- or upper-class family and have declared their belief in the Christian faith or are exposed the doctrine of Christianity. One hundred percent of the participants have declared they believe in the Christian faith, eighty percent of the participants attended church outside of the Christian school environment regularly and eighty-seven declared that Christianity is talked about in their homes. As this is a private Christian school, consecutive years of enrollment was considered in this research as many students came from various school backgrounds, therefore received various modes and methods of music education. Students enrolled at this school for two years or more received a consistent and high-quality music education. Students enrolled at this school for two years or less have either transferred from a public or private school or home schooled, therefore consistency and

¹⁰⁰ Appendix F: National Standards of Music Education for grades four and six

quality of music education was varied. Sixty-two percent of the student participants have been students at this school for three or more years. Thirty-seven students have only been enrolled at this school for two years or less. Thirteen percent of students were homeschooled prior to attending. Twenty-five percent transferred from a public school and seventeen percent transferred from a private school.

Researcher Positionality

As a music educator in the Christian schools, the researcher was invested in quality music education based on the national standards of music education with a strong and consistent biblical worldview integration. After much investigation, the researcher found a lack of music curriculum for elementary students with focus on musical composition, arrangement, and a biblical perspective integration. In response to the need for a curriculum fulfilling the national music standards for music and integrating biblical principles, the researcher developed the curriculum “Musical Expressions.” This project produced data for music educators in search of a curriculum with focus on composition and arrangement with a biblical perspective integration revealing appropriate and effective methods and modes of instruction in this content for upper elementary students.

Interpretive Framework

The researcher conducted this study with a social science pragmatic framework. Tashakkori and Teddlie identified pragmatism as one of the paradigms that provided an underlying philosophical framework for mixed methods research.¹⁰¹ As this applied study

¹⁰¹ Donna Mertens, *Research and Evaluation in Education and Psychology: Integrating Diversity with Quantitative, Qualitative, and Mixed Methods*. 5th ed., (Thousand Oaks, California: SAGE, 2020), 35, https://www.sagepub.com/sites/default/files/upm-binaries/29985_Chapter1.pdf

evaluated the curriculum “Musical Expressions,” the researcher actively employed methods of research that were most appropriate for the setting, content, and age group of the participants. The researcher examined the research problems then use “pluralistic approaches to derive knowledge about the problem”¹⁰² in the comparison and merging of both qualitative and quantitative data. The researcher detained the ethics of care to a high regard and consideration as the participants were minors and considered vulnerable. It was important to the researcher that participants’ developed their own conclusions on the biblical perspectives of music according to God’s character, creation, mankind, moral order, and purpose. At no time did the researcher force or impose personal beliefs, ideals, or standards on the participants.

Philosophical Assumptions

Each research question presented specific philosophical assumptions ontologically, epistemologically, and axiologically. The researcher assumed ontologically most students maintained a foundational knowledge of music theory including recognition of note values, durations, and the ability to recognize and perform simple rhythmic patterns based on the participants age and grade level. A student’s ability to compose, organize, analyze, and perform a four-measure musical idea depended on a student’s prior musical knowledge and abilities. The researcher did not assume all participants shared a similar faith background which affected research question two. The researcher understood participants’ understanding on the biblical implications of music according to God’s character, creation, mankind, moral order, and purpose varied prior to the research study.

¹⁰² John and David Creswell, *Research and Design Qualitative, Quantitative, and Mixed Method Approaches*, 29

Epistemologically, the researcher assumed participants' musical knowledge and abilities could be assessed and charted based on specific criteria. The researcher compared participants' musical compositions to a rubric stating a specific criterion that outlined the national music standards for this grade level. The comparisons presented quantitative data which revealed what can be known. The researcher also assumed themes emerged from participants' journals as they stated their understanding of music from a biblical perspective.

Axiologically, the researcher assumed each participant's prior musical, biblical, and spiritual knowledge and understanding was valuable in research. Simultaneously, variables that affected the research such as time limitations, the instruction of the curriculum including method, delivery, and feedback, and participants age and emotional development were important in the research.

Researcher's Role

The researcher assumed the role of the curriculum developer and instructor. Although a team of music instructors assisted in the curriculum development and instruction, the researcher remained the primary instructor. The researcher remained a familiar instructor to many of the participants, but not all. The researcher's role produced some biased assumptions to the study as the researcher was lead of the music program and primary instructor of music. The researcher developed a team to assist with the instruction and interviewing each participant.

Procedures

This project began with a selected group of fourth and sixth grade students. The selection of students was based on parent consent, and availability. The researcher began with the composition evaluation. Without any instruction, the researcher gave students the composition project which prompted them to compose a four-measure composition on the piano. The

researcher evaluated student's ability to compose a four-measure composition pre-curriculum implementation according to the composition rubric. Quantitative data captured students' competence in their ability to compose a four-measure musical composition pre-implementation of the Musical Expressions curriculum. Simultaneously, the researcher interviewed students on their biblical assumptions of music according to God's character, creation, mankind, moral order, and purpose. Emerging themes from the student interviews presented qualitative data on student's assumptions of music from a biblical perspective, pre-curriculum implementation.

Following the composition assignment pre- curriculum implementation, the instructors taught the same group of fourth and sixth grade students in the "Musical Expressions" curriculum, guiding students in the musical, spiritual, and biblical implications of a musical composition. The curriculum began with laying a foundation of the biblical perspectives according to God's character, creation, mankind, moral order, and purpose. The instructors guided students through the biblical perspectives in week one of the curriculum. Students explored each biblical perspective in work groups. They discovered their answers from the Bible, prompted by the biblical perspective student worksheets. Students presented the information discovered in their groups to the class. While each group presented, students recorded their findings and discoveries on the biblical perspectives in their journal, guided by a journal prompt.

During week two students learned about musical phrases and rhythmic patterns including instruction in multicultural music and music used for social experiences. Students journaled their discoveries on the biblical perspectives of musical order and patterns in relation to moral order. Following instruction, students composed their own four measure melody. The researcher and or instructor used the composition rubric to guide students and give feedback for improvement serving guide to develop student's skills and abilities.

The instructors guided students through the piano unit during week three. The students learned the piano keyboard, how to play basic songs on the keyboard, including multicultural folk tunes. The students journaled their discoveries on the biblical perspective of purpose, mankind, and creation in relation to playing an instrument. Students made connections between rhythmic and melodic patterns and documented their findings. After these explorative activities, students composed their own melody to the rhythms they composed in week three. In week four, students composed their melody and rehearsed their four-measure composition for performance. Students discovered musical composition in relation to the biblical perspective of creation and purpose and recorded their discoveries. Using the performance rubric, students, peers, and instructors provided feedback for growth and goal setting. The emerging themes from student journals present qualitative data for RQ2.

The researcher evaluated students' performance and documented their ability to compose and analyze a four-measure musical sentence. After completing their compositions, students journaled their discoveries on composition and the biblical perspective of purpose, God's character, and mankind. The remainder of the curriculum is not included in this research but provided students with the opportunity to perform their compositions and arrange their four-measure compositions with peers in the classroom. Together, as a class, students had the potential to arrange a larger musical work. Students potentially discovered the social aspect of music and how that relates to the biblical perspective of mankind and purpose. Students potentially documented their discoveries in their journals.

Data Collection Plan

The researcher first administered the composition assessment to students, pre-curriculum implementation. The researcher then assessed the students' compositions in accordance with the

composition rubric revealing students' abilities to compose a four-measure melody pre-curriculum implementation. The researcher gathered participants average score which is shown on the first column of the *t*-test displayed in chapter four. Participants scores were sorted for analysis by fourth and sixth grade level, students who had private music education outside of Renton Christian School, and students who have been a student at Renton Christian School for three or more years or two years or less. Simultaneously, and only after parental and student consent, the researcher interviewed participants gathering information on their biblical and spiritual background revealing participants who were professing or non-professing Christians, participants who were churched or non-churched, and participants who were students at the Christian school for three years or more or less than two years. The researcher analyzed themes within the interview responses.

After students completed units one and two of the curriculum, the researcher gathered the same participants composition projects post- curriculum implementation and assessed their work with the same composition rubric provided by the curriculum. The researcher compared the curriculum project data pre- and post- curriculum implementation using a paired *t*-test and organized the data to reveal similarities and differences according to student grade level, the impact of private music lessons outside of school, and the impact of student enrollment at Renton Christian School for more or less than two years. The researcher simultaneously collected participants' journal prompts and gathered emerging themes presented in the journals. The researcher compared the emerging themes with the BWI rubric from the "Musical Expressions" curriculum to evaluate the curriculum and its effectiveness in teaching music from a biblical perspective.

The strengths and weaknesses of the curriculum “Musical Expressions” were revealed in student achievement and outcomes. The researcher collected student journals and composition projects as data to analyze the effectiveness of the curriculum. Student journals revealed themes of their perceptions of music from a biblical perspective. After the completion of the composition assignment, the researcher compared student’s compositions to the final composition rubric. Student’s scores post-curriculum implementation compared to their own score pre-curriculum implementation revealed the success of the curriculum *Musical Expressions*.

Data Analysis

To address RQ1, the researcher collected data from a sample of student scores evaluating their ability to compose a four-measure melody pre- and post- curriculum implementation. With these data, the researcher conducted a paired samples t-test comparing the data and drawing conclusions. A paired t-test is a data analysis technique implemented to test the mean difference between pairs of measurements.¹⁰³ The test is conducted when data values are paired measurements and the distribution of differences between the paired measurements are normally distributed.¹⁰⁴ The researcher conducted the paired *t*-test on a paired *t*-test calculator tool.¹⁰⁵ The tenability of paired samples t-test results is dependent on three primary assumptions tests. These tests include outliers, assumption of normality, and assumption of equal variance.

¹⁰³ “Statistics Knowledge Portal: A free online introduction to statistics,” JMP Statistical Discovery LLC 2022, https://www.jmp.com/en_us/statistics-knowledge-portal/t-test/paired-t-test.html, Accessed May 8, 2022.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid., https://www.jmp.com/en_us/statistics-knowledge-portal/t-test/paired-t-test.html

Outliers

An outlier is an observation that is numerically distant from the rest of the data. When reviewing a box plot, an outlier is defined as a data point that is located outside the whiskers of the box plot.¹⁰⁶ The comparison of data pre- and post- curriculum implementation using a box whisker plot will evaluate the differences between the two sets of sampled data. If the median line of a box plot lies outside of the box of a comparison box plot, then there is likely to be a difference between the two groups. A Box and Whisker plot will display the analysis of outliers and disparity in data in chapter four.

Assumption of Normality

This assumption is the sampled tests are evenly distributed. The Kolmogorov-Smirnov test is used to determine whether a sample normally distributed. This test is widely used because many statistical tests and procedures assume that the data is normally distributed.¹⁰⁷ This test was imperative in this applied study considering the differences among participants and its effect on the data. The results of the Kolmogorov-Smirnov test are displayed in chapter four.

Assumption of Equal Variance

The assumption of equal variance assumes that different samples have the same variance, or inconsistency, even if they came from different populations. Levene's test assesses the assumption that variances of the population from which different samples are drawn are equal. It tests the null hypothesis that the population variances are equal. If the resulting p- value of

¹⁰⁶ "Box-plots," Simply Scholar Ltd, Accessed December 2, 2022. <https://www.simplypsychology.org/boxplots.html#:~:text=An%20outlier%20is%20an%20observation,whiskers%20of%20the%20box%20plot.>

¹⁰⁷ Zach, "What is the Assumption of Normality in Statistics?" Statology.org/assumption-of-normality, Last Modified March 17, 2021, <https://www.statology.org/assumption-of-normality/>

Levene's test is less than some critical value (typically 0.05), the obtained differences in sample variances are unlikely to have occurred based on random sampling. Thus, the null hypothesis of equal variances is rejected, and it is concluded that there is a difference between the variances in the population.¹⁰⁸ Levene's test results are displayed in chapter four.

RQ2 will require qualitative thematic analysis. The researcher collected student journals containing responses to questions concerning their ideas about doing and understanding music with a biblical perspective¹⁰⁹ then coded and extracted common themes from these responses' post- curriculum implementation. Coding is the process of labeling and organizing qualitative data to identify different themes and the relationships between them. The researcher evaluated the results to compare patterns and to generate new insights presented in short words and phrases derived from the data. The Delve tool served as an online aide in this coding and thematic process.¹¹⁰ The researcher then compared the post- curriculum implementation themes to the "biblical perspective student rubric"¹¹¹ to determine conclusions about student's biblical perspectives of music and the influence of the post- curriculum implementation.

Triangulation of data is "to use multiple methods, data sources, and researchers to enhance the validity of research findings."¹¹² The researcher employed data triangulation to present the qualitative data in RQ2 revealing student's progress in the curriculum including outliers, assumption of normality, and assumption of equal variance. The triangulation of data

¹⁰⁸ Ryan Dean Joe Crifo, "Levene's Test," <https://biotoolbox.binghamton.edu/Biostatistics/Biostatistics%20Student%20Tutorials/Levene%20Test/Levene.pdf>

¹⁰⁹ Appendix C

¹¹⁰ "How to do thematic analysis," <https://delvetool.com/blog/thematicanalysis>, Accessed May 8, 2022.

¹¹¹ Appendix D

¹¹² Uwe Flick, *The Sage Handbook of Qualitative Data Collection*, (London, SAGE Publications, Ltd., 2018), 228, <https://dx.doi.org/10.4135/9781526416070>

assumes variance faith, church background, and school enrollment. The data shows participants who are professing or non-professing Christians, church or un-churched, and participants in a Christian school for more or less than two years.

Data Synthesis

Both research questions present data revealing the validity of the curriculum Musical Expressions. Data presented from RQ1 reveal student's ability to compose a four-measure composition pre- and post- curriculum implementation. RQ2 present student's understandings and perceptions of music from a biblical perspective according to the character of God, creation, mankind, moral order, and purpose. Pre-curriculum data including student's compositions pre-curriculum implementation and student interviews are compared to evaluate student's abilities and understandings prior to the implementation of the curriculum. Post-curriculum data reveal students' ability to compose a four-measure melody after going through the "Musical Expressions" curriculum, along with assumptions of variation in the process of learning. This data compares with the qualitative data presented from RQ2; the themes presented in students' journals presenting their understanding of the Biblical implications of music. The comprehensive data post-curriculum implementation compare to the comprehensive data pre-curriculum implementation, revealing the success of the curriculum "Musical Expressions."

Credibility

The findings of this research accurately described reality in a Christian school setting. Private schools generally were allowed teach content at a higher level due to the intensive academic evaluation of each student and grade placement prior to enrollment. According to the national standards for music education, students in upper elementary school were expected to compose and arrange short rhythm and melody patterns. Arranging music collaboratively with

peers is a skill above standard.¹¹³ Private schools generally were free to educate students with faith-based material. Parents and students were aware and consent to the biblical integration in all subjects upon enrollment.

Transferability

This research could transfer to most Christian school settings. If implemented in a public-school setting, the curriculum would need to be modified to remove all biblical implications, discounting RQ2. However, the composition focus in the curriculum and research may appropriately transfer to any public school in upper elementary to middle school music instruction. This research may also transfer to a private church or home school setting.

Dependability

The data presented in this research was dependent upon the school setting and demographics, the participant's ages, the influence of participant's private or lack of private music education, and each participant's exposure in music education. If replicated, research would find multiple results depending on school demographics, school setting, instructional methods and procedures, and participant's music educational experience in and out of the school setting. This curriculum applied to varied settings with varied participants would yield varied results.

Confirmability

The researcher aimed to instruct students in the curriculum and gather data with an unbiased approach. All data assessments were compared and presented untainted in opinion, personal beliefs, or familiarity with students. The researcher created an instructional team to

¹¹³ Appendix F

deliver and work with students so data would not be tainted with a biased approach in instruction. Instruction was varied depending on the educator. Although the researcher was on the instructional team, other instructors assisted in the delivery and approach of instruction. This research does not aim to evaluate the delivery of instruction but the validity of the curriculum based on student achievement pre- and post- curriculum implementation.

Ethical Considerations

This project involved students who are minors, which required approval from the Institutional Review Board (IRB), and consent from each student participant and the respected parent(s) of each student participant. The researcher appropriately sought and gained approval from the IRB to move forward with research before data collection or analysis. The researcher presented the full research plan to parents and students via email and described how each participant will be included in the research, ensuring the withholding of all personal information of the school and participants. The researcher communicated to parents and students that results from test scores and interview questions will be included in the research data and will provide the interview questions for full review before consent. Parents completed a JotForm after viewing the research plan, providing consent or no consent for their child's participation in the research. Students only participated in the research data if parent consent was granted via JotForm submission. In addition to parent consent, the researcher received a verbal and written consent from each student before students were interviewed.

Limitations

Limitations to this study included time limitations and schedule influences. There was a time restraint on the duration of the curriculum. Students needed to transition on from the curriculum and begin their concert preparation which resulted in a rush to complete the

curriculum and research process in a timely manner. Schedule alterations included school assemblies and events cut down on instructional time with students. This affected the delivery of instruction and possibly research data. There were also limitations to conducting a paired samples t-test including variables during the experimentation, varied instructional methods of the curriculum, and varied feedback from the instructors. Although these limitations produced little effect, they still were considered before conducting the research and after while examining the results. This research provided insight to educators, curriculum developers, and spiritual leaders while fulfilling the need for a comprehensive music curriculum for Christian schools.

Summary

Although music curriculum for the intermediate elementary level may be significant in teaching music fundamentals, there is an expanding need for a curriculum focusing on composition and arranging. Consequently, there is a significant need in private Christian education for a music curriculum in the application of music with a biblical perspective. This applied study implementing a mixed methodology comprising both qualitative and quantitative data and a full literature review revealed the effectiveness of the curriculum *Musical Expressions* and its potential to guide students in their development, creation, organization, analysis, and performance of their musical ideas and to perceive their personal connection to the biblical implications of music according to God's purposeful design.

Suggestions for further study may include a deeper examination into the psychological, emotional, spiritual, and physical development of children ages nine through eleven and the implications of those developments on school curriculum. Also, a study that applies similar principles of Biblical integration in curriculum for other areas of the arts such as drama, musical theatre, and performing arts will supply depth in data for Christian curriculum for the arts.

Additionally, a study that applies similar principles of Biblical integration in curriculum for core subjects will also provide substantial data for Christian curriculum publishers and educators. The curriculum *Musical Expressions* potentially will prompt students to arrange their own and their peers' musical ideas into a larger orchestral work which will provide additional data in examination of the success of the curriculum. Further study of this *Musical Expressions* curriculum without the Biblical integration employed in public education will also provide a diverse perspective on music curriculum for upper elementary students.

CHAPTER 4: RESEARCH FINDINGS

Research Question One

The researcher performed a paired samples *t*-test on the student's composition test scores pre- and post- curriculum implementation. The researcher tested students' ability to compose a four-measure composition with clear antecedent and consequent phrasing, clear rhythmic and melodic motifs, and their ability to write their compositions on the staff using standardized musical notation pre-curriculum implementation. The researcher compared students' compositions with the composition rubric and scored each participant appropriately. Student's average scores ranged from 31% to 75 % pre-curriculum implementation, revealing a lack of prior knowledge and low prior understanding of composition. Table 4.1.0 depicts the students' average test scores pre- and post-curriculum implementation.

Table 4.1.0. Student average scores pre- curriculum implementation versus post- curriculum implementation

Participant	Pre Curriculum Implementation	Post Curriculum Implementation
A	62	75
B	31	56
C	43	75
D	31	75
E	43	81
F	43	68
G	37	31
H	56	81
I	56	62
J	56	87
K	50	87
L	75	100
M	37	31
N	56	43
O	37	43
P	31	43
Q	31	87
R	43	87
S	43	62
T	31	31
U	50	31
V	56	87
W	37	100
X	62	87

Results

After implementing the curriculum, the researcher and team of instructors tested students' ability to compose a four-measure composition with the same criteria as the pre-curriculum four-measure composition which included the assessment of clear antecedent and consequent phrasing, clear rhythmic and melodic motifs, and their ability to write their compositions on the staff using standardized musical notation pre-curriculum implementation. Students' average scores post-curriculum implementation ranged from 31% to 100% revealing most participants demonstrated an improved understanding and application of music composition but some did not. The researcher conducted a series of tests revealing statistical data evaluating the comparison of student scores pre- and post-curriculum implementation. These tests include a box-whiskers plot evaluating the assumption of outliers, a Kolmogorov-Smirnov test evaluating the assumption of normality, Levene's test evaluating the assumption of equal variance, and a *t*-pairing test.

Outliers

The Box-Whiskers Plot (Figure 4.2.0) reveals a low median in the pre- curriculum implementation (blue) and zero outliers. The post- curriculum implementation (red) reveals a higher median score peaking the top of the whiskers of the pre- curriculum implementation results, showing a significant difference in student test score post- curriculum implementation versus pre- curriculum implementation. A small portion of participants tested high enough post-curriculum implementation to surpass the outlier range of the pre- curriculum implementation test scores, revealing some participants surpassed the medium test score range post- curriculum implementation versus pre- curriculum implementation significantly. However, the quartiles reveal participants scored higher at a larger range in the pre-curriculum assessment and more

participants scored lower at a greater range in the post- curriculum assessment. Although the medium is higher in the post- curriculum assessment, there remained many participants who scored as low as the pre- curriculum assessment. There are no outliers revealed in both box plot tests.

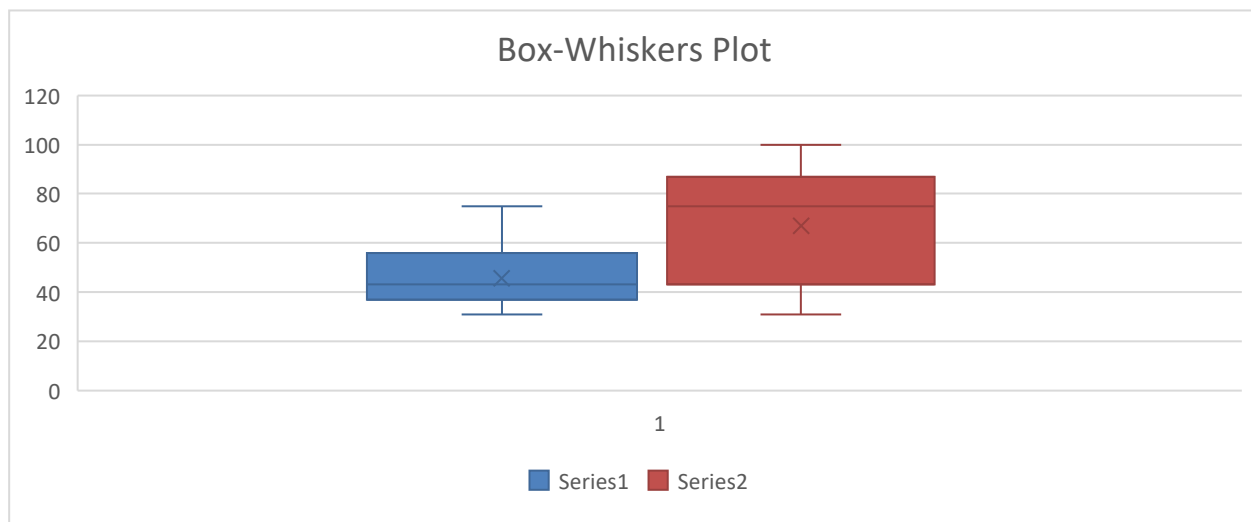


Figure 4.2.0. Box and whiskers plot - Blue showing pre- curriculum implementation. Red showing post- curriculum implementation

Table 4.1.1. Analysis of box plot pre- curriculum implementation. This table presents the data from the box-plot pre-curriculum implementation displaying zero outliers.

Analysis of Box Plot Pre- Curriculum Implementation	
Sample Size:	24
Median:	43
Minimum:	31
Maximum:	75
First Quartile:	37
Third Quartile:	56
Interquartile Range:	19
Outliers:	None

Table 4.1.2. Analysis of box plot post- curriculum implementation. This table presents the data from the box-plot post-curriculum implementation, also displaying zero outliers.

Analysis of Box Plot Post- Curriculum Implementation	
Sample Size:	24
Median:	75
Minimum:	31
Maximum:	100
First Quartile:	43
Third Quartile:	87
Interquartile Range:	44
Outliers:	None

Assumption of Normality

The Kolmogorov-Smirnov test determined whether the sample tests were normally distributed. The test confirmed the null hypothesis revealing both test distributions were normal. The test revealed a slight increase in the absolute and negative difference but a drop in the positive differences in the post- curriculum implementation versus the pre- curriculum implementation. Table 4.1.3 and Figure 4.2.1 illustrate the results from the data.

Table 4.1.3. Kolmogorov-Smirnov test to test the assumption of normality. The test reveals both test distributions were normal.

One-Sample Kolmogorov-Smirnov Test		Pre Curriculum Implementation	Post- Curriculum Implementation	
N		24	24	
Normal Parameters ^{a,b}	Mean	45.7083	67.0833	
	Std. Deviation	12.11711	23.07439	
Most Extreme Differences	Absolute	.172	.176	
	Positive	.172	.143	
	Negative	-.135	-.176	
Test Statistic		.172	.176	
Asymp. Sig. (2-tailed) ^c		.065	.053	
Monte Carlo Sig. (2-tailed) ^d	Sig.	.065	.052	
	99% Confidence Interval	Lower Bound	.058	.046
		Upper Bound	.071	.057

a. Test distribution is Normal.

b. Calculated from data.

c. Lilliefors Significance Correction.

d. Lilliefors' method based on 10000 Monte Carlo samples with starting seed 2000000.

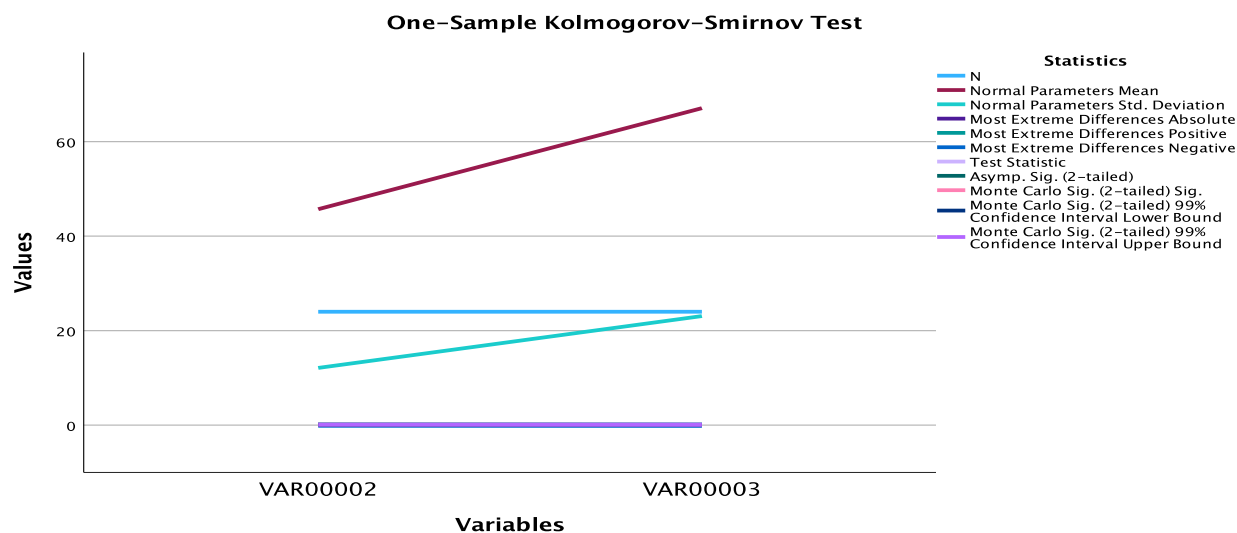


Figure 4.2.1. Line graph K-S test results

Assumption of Equal Variance

The assumption of equal variance assumes that different samples have the same variance, or inconsistency. Levene's test (See Table 4.1.4) assesses the assumption that variances of the population from which different samples are drawn are equal. After running a Levene test calculator,¹¹⁴ the researcher found the null hypothesis, stating that the samples are equal, was rejected. Results reveal $p = 0.000537$ which is less than .05, meaning the variances are significantly different from each other. Therefore, the null hypotheses were rejected. The population variance of each treatment was equal.

Table 4.1.4. Levene's test to test the assumption of equal variance

P= 0.000537
W=13.853245
HO Rejected
H ₀ : Population variance of each treatment are equal
H _a : H ₀ is false

¹¹⁴ "Levene test calculator," Accessed December 4, 2022.
<https://www.stepbystepsolutioncreator.com/st/leve>

Table 4.1.5 presents the results comparing pre- and post- implementation composition test scores via a paired t-test online calculator tool, GraphPad.¹¹⁵ The paired *t*-test determines whether the mean change for these pairs is significantly different from zero. The two-tailed P value is less than 0.0001. By conventional criteria, the difference is statically significant, confirming the alternative hypothesis which predicts the mean of the paired differences does not equal zero in the population and rejecting the null hypothesis which suggests the mean of the paired differences equals zero in the population.

Although the *p* value and group averages display positive changes in the posttest results, the standard deviation, which is the measurement of how dispersed the data are in relation to the mean, is larger in the posttest than the pretest, revealing many participants improved their test scores post-curriculum implementation but some participants did not, revealing a flaw in the curriculum implementation. The standard error of mean is also greater in the posttest, revealing the sample means are widely spread around the population. The sample may not closely represent the population as well as the pretest.

Table 4.1.5. Paired Samples t-test Results

Paired Samples <i>t</i> -test Results		
P value and statistical significance: The two-tailed $p < 0.0001$ By conventional criteria, this difference is statistically significant.		
Confidence interval: The mean of Group One minus Group Two equals -21.38 95% confidence interval of this difference: from -30.29 to -12.48		
Intermediate values used in calculations: $t = 4.9619$ $df = 23$ standard error of difference = 4.308		
Group	Pretest	Posttest
<i>M</i>	45.71	67.08
<i>SD</i>	12.12	23.07
<i>SEM</i>	2.47	4.71
<i>N</i>	24	24

¹¹⁵ GraphPad by Dotmatics, GraphPad Software, 2022. Accessed, November 25, 2025.
<https://www.graphpad.com/quickcalcs/ttest1/>

Variables in data

Although there is a significant increase in the average test scores post- curriculum implementation, many variables influenced the standard deviation and standard error of mean. Figure 4.2.2 presents an increase in post-curriculum implementation scores with the average scores at 60%. Figure 4.2.3 displays participants pre- and post- curriculum implementation scores individually.

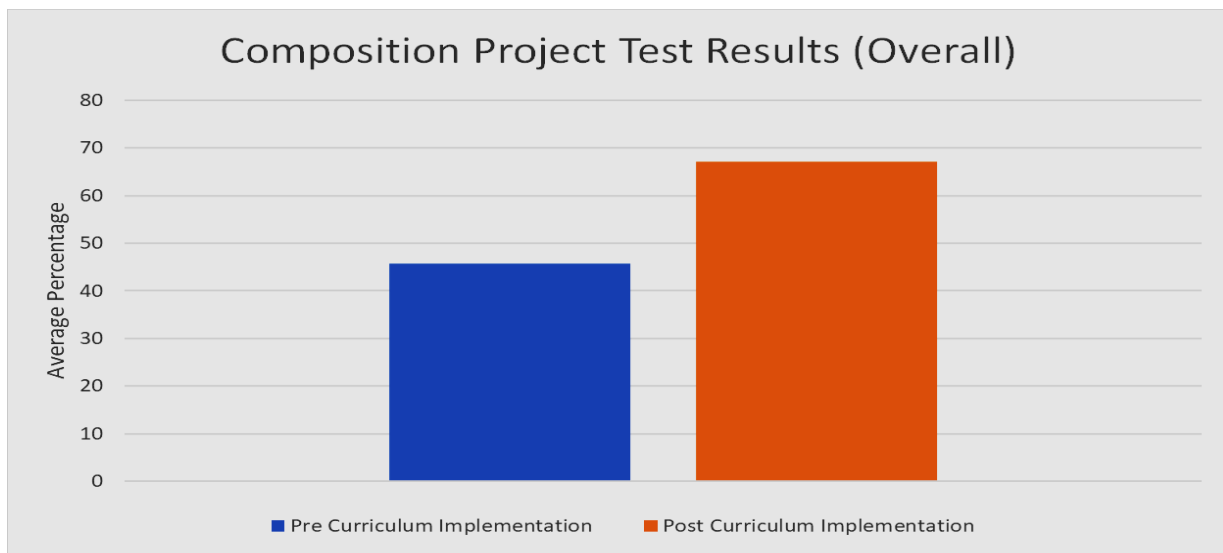


Figure 4.2.2. Average composition project test results pre-(blue) versus post- (orange)

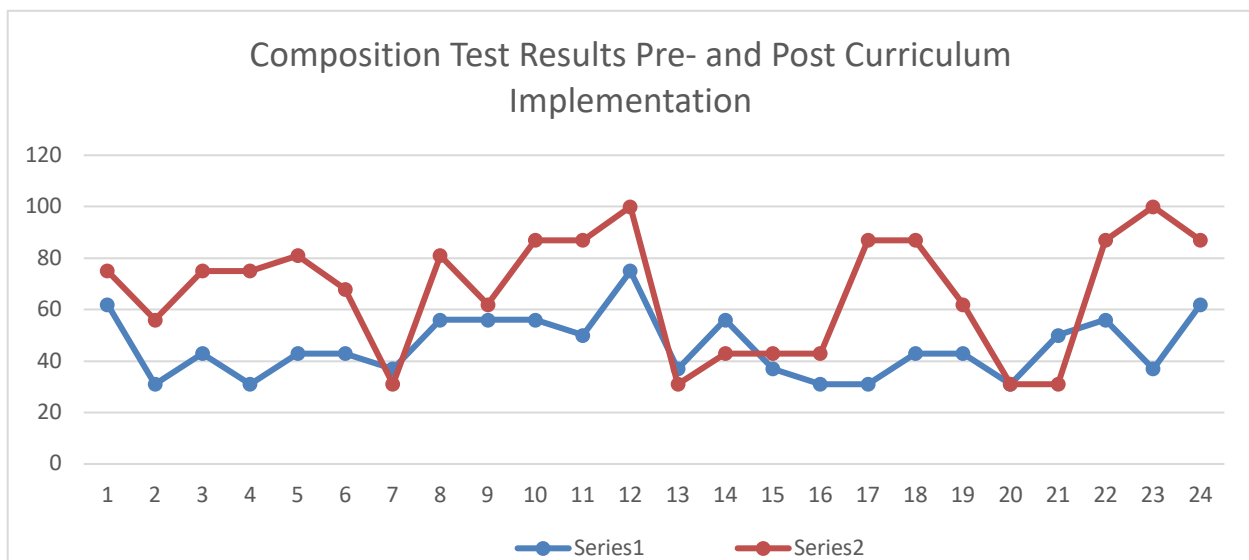


Figure 4.2.3. Individual composition project test results pre- (blue) post- (red) curriculum implementation

The variables effecting the data included grade level differences (fourth and sixth grade), enrollment years at the current private, Christian school, prior musical background including private music lessons outside of school, and most significantly, students who were absent from school and not able to complete their composition project post-curriculum implementation. A total of six participants out of twenty-four were absent from school during portions of the curriculum project, resulting in a loss of time for them to complete their final compositions. Participants 7, 13, 14, 15, 19, and 20 were not able to adequately complete their composition project. Each participant had most of their project completed, but not all components resulting in a lower score on their project.

Figure 4.2.4 displays the varied demographics of participants including variables such as grade level, years of enrollment at the current private Christian school, and participants prior musical knowledge due to music lessons outside of school and Figure 4.2.5 displays the participants' school demographics. Data showed most participants have attended the Renton Christian School for more than three years and a few groups of participants have experienced music lessons outside of school, most student have not participated in private music lessons outside of school. Additional comparison graphs between variables are located in Appendix K.

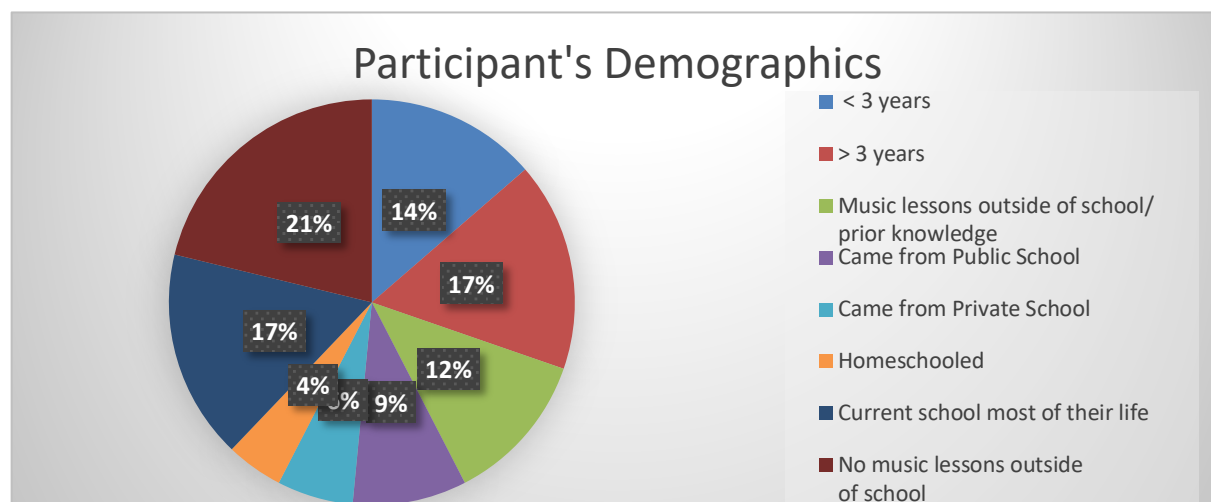


Figure 4.2.4. Participants' demographics presenting influential variables

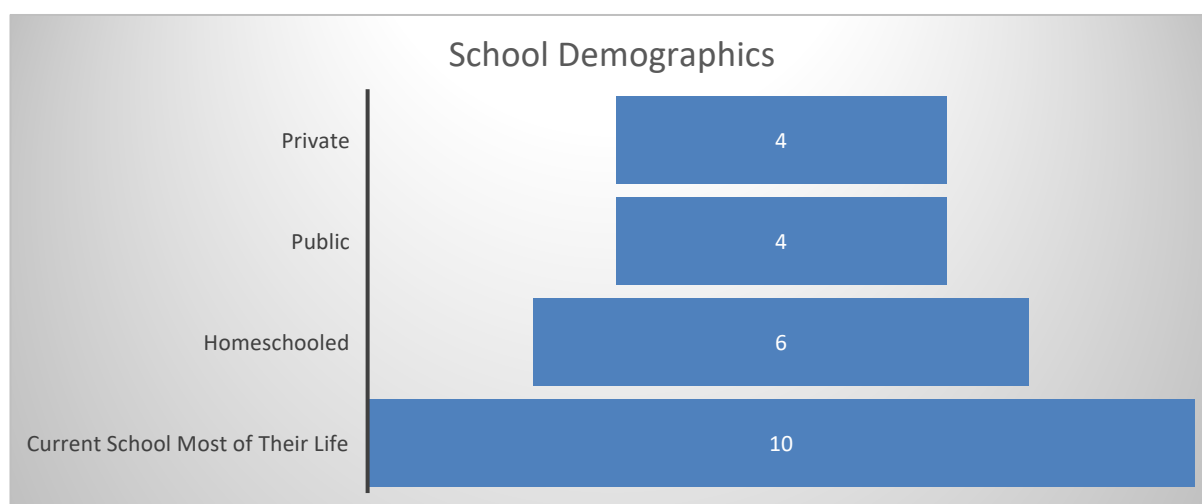


Figure 4.2.5. Participants' school demographics

The graphs located in Appendix K display chart comparisons of the variations in the data. Data reveal that the students in the sixth grade increased scores more than students in the fourth grade in all composition components. Data also revealed there was no significant increase of scores in students who have experienced prior music knowledge or music lessons outside of school. The participants seemed to improve equally alongside their peers despite prior musical knowledge. Students with enrollment at this current Christian school in Renton, for three years or more displayed higher scores in all components of the composition project.

Composition Project Categories of Evaluation

The composition project contained four categories of evaluation. Students were graded on the following: 1) all components of the assignment present, 2) music notation accuracy, 3) two antecedent and two consequent phrases are present and organized clearly, and 4) rhythm and melodic motifs are present and musical. Figure 4.2.6 displays the data by components of the composition project. Data displays an increase in all components except component one, which

evaluated the completion of the project. Chapter five will discuss the impacts of this data on the evaluation of the curriculum “Musical Expressions.”

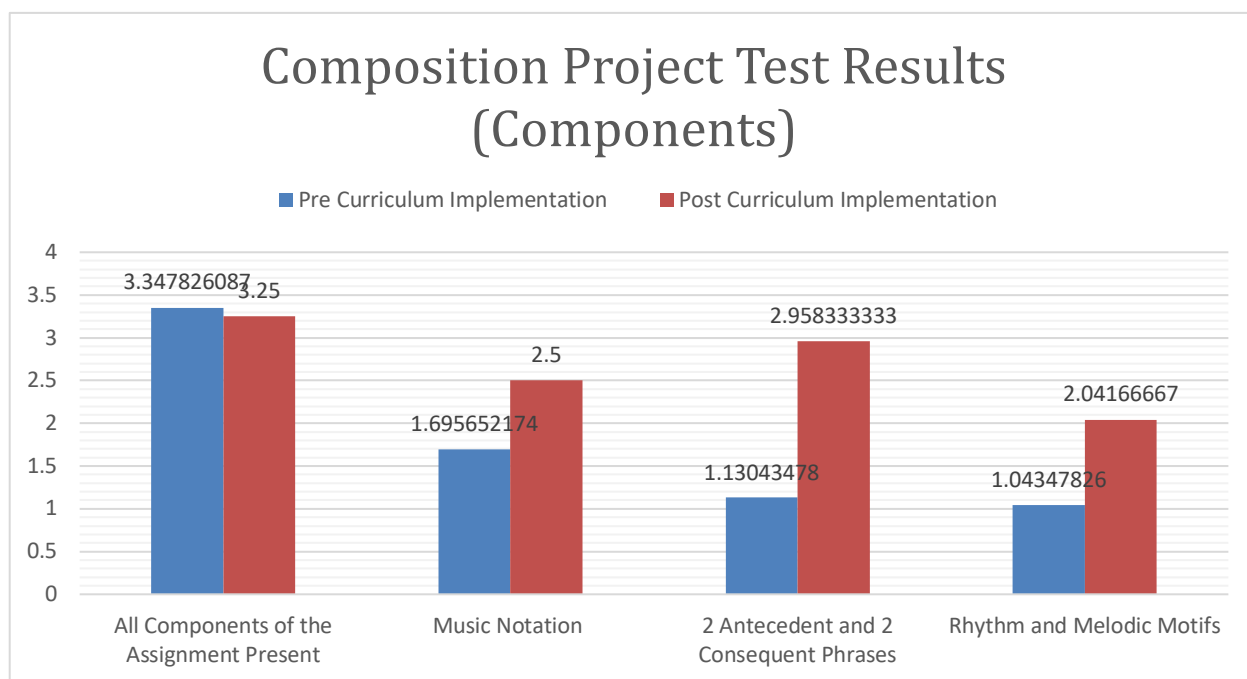


Figure 4.2.6. Composition components test results

Research Question Two

Student interviews revealed one hundred percent of participants have a founded faith in Jesus Christ as their Savior. Eighty percent of participants regularly attends church, eighty-seven percent talked about God and the Bible at home with their parents, and eighty seven percent of participants indicated they knew about Jesus at a young age. Figure 4.2.7 displays participants’ religious practices which impacted participants’ biblical worldview. Participants’ prior experience with religion influenced their perceptions of music from the biblical perspectives of God’s character, creation, mankind, moral order, and purpose. Participants’ prior religious practices also impacted data emerged from journal submissions.



Figure 4.2.7. Participants' religious practices out of 24 participants

Throughout the curriculum, students responded to journal prompts as they responded to the biblical implications of music. There was a total of five journal prompts in the *Musical Expressions* curriculum and this study evaluated participants responses in four out of five of the journals. Appendix C highlights an example of each journal prompt given to participants. Journal responses from each journal prompt presented common themes among the participants. This section will discuss the common themes in each journal, then will compare the themes in each journal to the journal response rubric. The themes presented in the journals compared to the rubric will evaluate the curriculum's ability to guide students in their understanding music through a biblical perspective.

Journal Prompt #1

An example of journal prompt #1 is located in Appendix C. The curriculum *Musical Expressions* began with a group exploratory project. Students were divided into five groups: God, creation, mankind, moral order, and purpose. Each group, guided by an exploratory worksheet, found answers about the Biblical implications of music straight from the Bible. The group recorded their findings, then presented their findings to the group. While each group

presented, their classmates recorded notes on their discoveries. After the presentations, student journaled about the Biblical perspectives of music from the perspectives of God’s character, creation, mankind, moral order, and purpose. Students were prompted to write one or two discoveries according to each of the five Biblical perspectives: God’s character, Creation, Mankind, Moral Order, and Purpose. Student journals reveal what they were able to learn during their group exploratory activity. Figures 4.2.8- 4.3.2 display the emerging themes from participants’ journals.

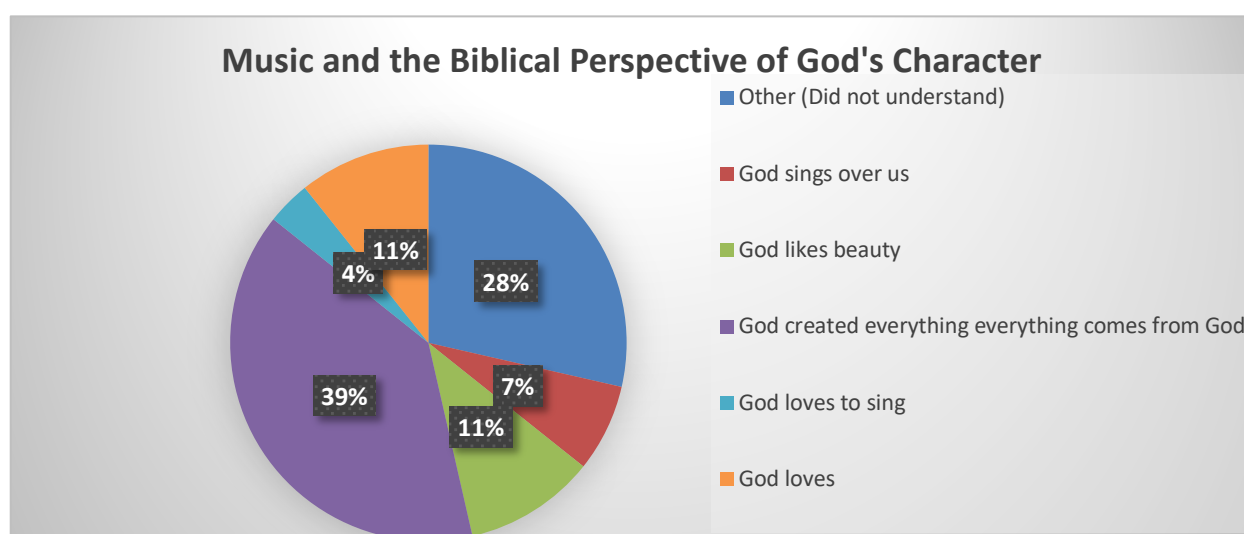


Figure 4.2.8. Music and the Biblical perspective of God’s character

Most participants indicated that music from the Biblical perspective of God’s character is that God created everything including sound, the materials to make sound, and man to manipulate materials to produce instruments and music. Others mentioned a variety of God’s attributes including God’s love for beauty, music, people, and His creation. According to the BWI journal prompt rubric stated in the *Musical Expressions* curriculum, most of the participants clearly understand music from the Biblical perspective of God’s character. There were a few participants who did not understand the Biblical perspective of God’s character and stated ideas that were not in congruent with the teaching.

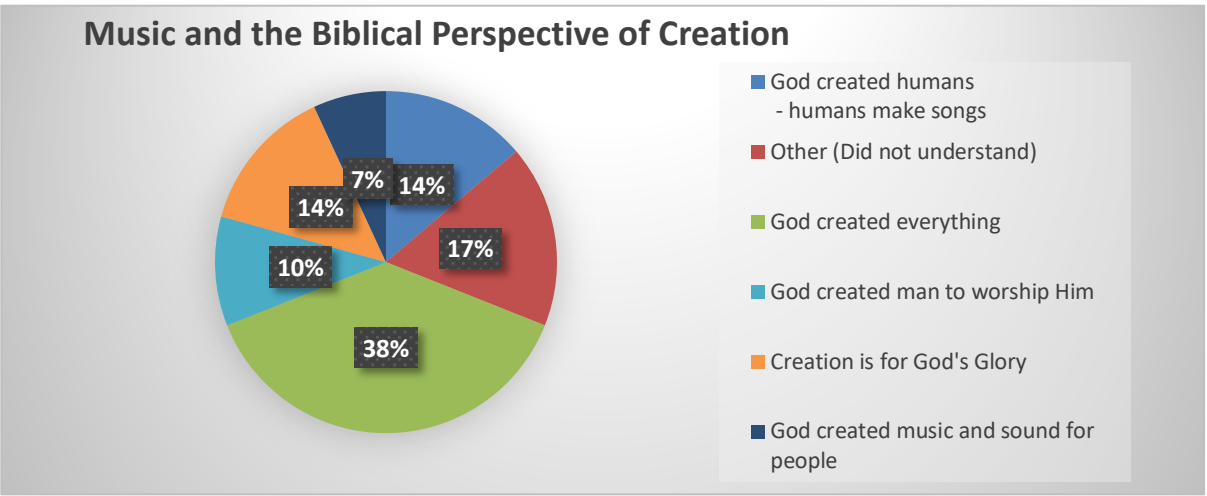


Figure 4.2.9. Music and the Biblical perspective of creation

Thirty-nine percent of participants stated that music from the Biblical perspective of creation is to know that everything created is by God. However, twenty-eight percent of participants did not fully understand this perspective of music from a Biblical perspective and gave answers contrary to the rubric. Participants excelled in their understanding of music from the Biblical perspectives of mankind stating a well-balanced variety of answers all found in the rubric. Student responses revealed that they understood that God created humans to make music and to worship God in everything.

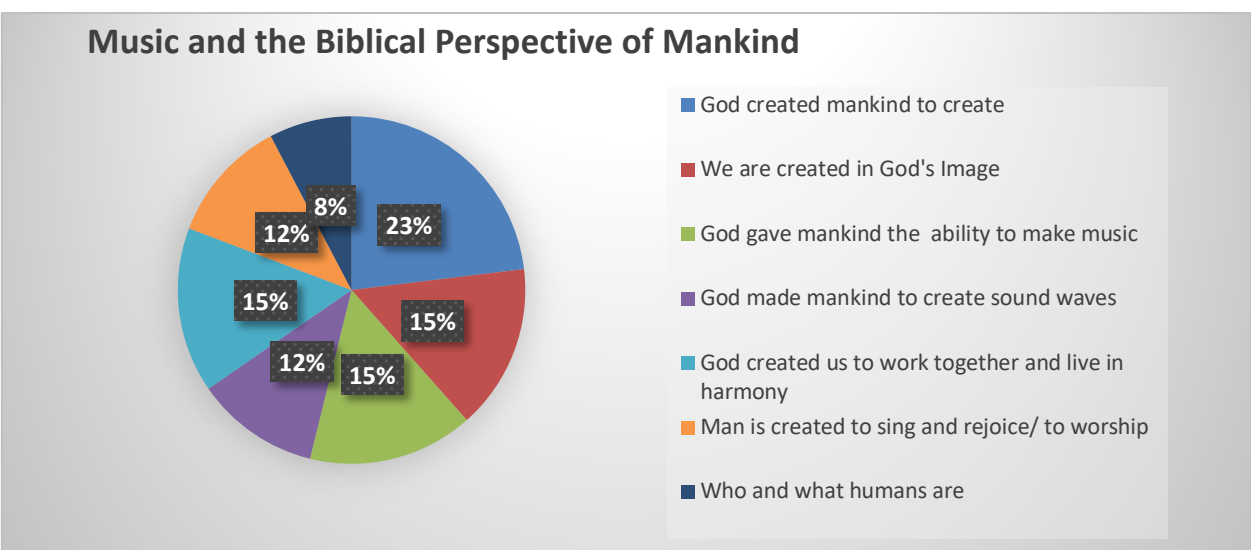


Figure 4.3.0. Music and the Biblical perspective of mankind

Similarly, participants demonstrated proficient knowledge of music from the perspective of mankind. They displayed understanding in their journals that man was made in God’s image. God is a creative God and has created man to also be creative in the likeness of God. Students also demonstrated a well-balanced understanding of music from the Biblical perspective of moral order. Themes from participant journal clearly expressed a foundational understanding. Music is pleasing to God and whatever a person does should be done to the best of their ability, while giving honor to God. Music should adhere to God’s standards of purity and honor.

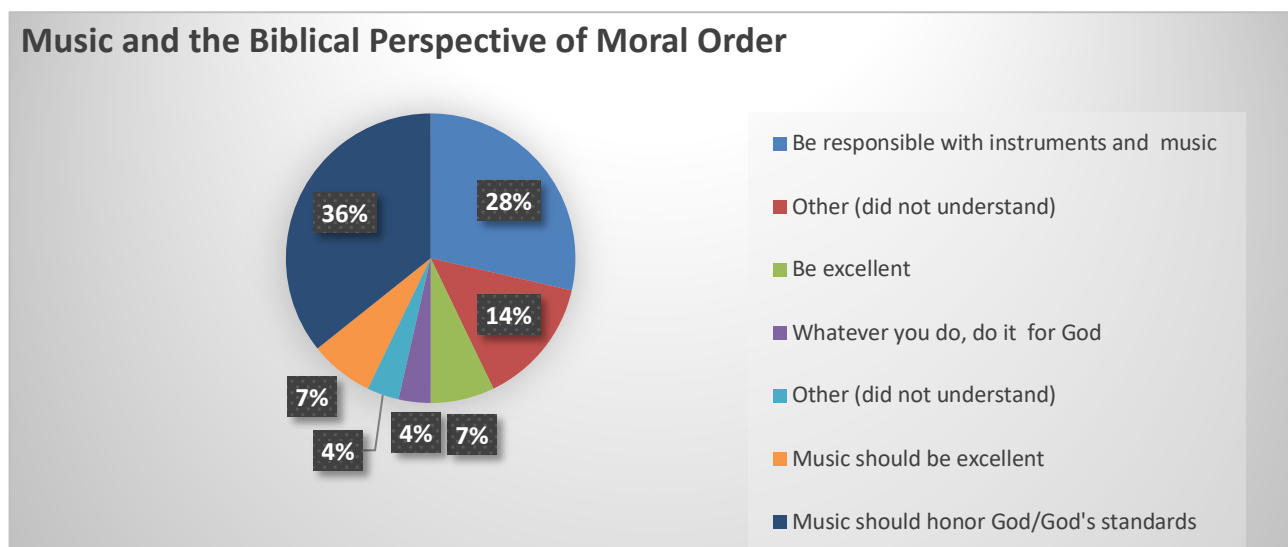


Figure 4.3.1. Music and the Biblical perspective of moral order

Music from a Biblical perspective of purpose shows a wide range of results. Seventy-five percent of participants mentioned ideas that were congruent to the “biblical worldview journal prompt rubric.” Twenty-five percent mentioned ideas that pointed to a lack of understanding on the purpose of music from a Biblical perspective. However, most students were excelling in their understanding but not all participants.

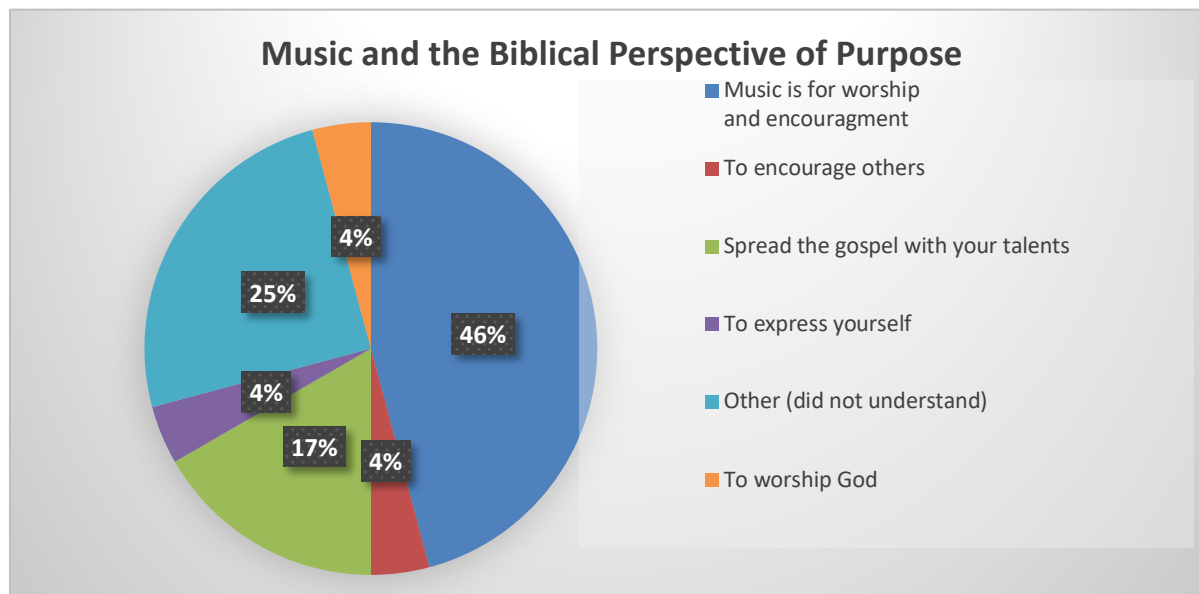


Figure 4.3.1. Music and the Biblical perspective of purpose

Journal Prompt #2

Journal prompt #2 presented personal questions for each participant to reflect on after hearing and discussion the perspectives of music from a Biblical perspective with their groups and class. This journal focused on life application questions such as “what does music look like in your life?” or “what is something you would like to change or a goal you would like to make with music in your life?” The themes presented in the data were varied but all reflected to an understanding of music from a Biblical perspective. The next three figures (4.3.3 – 4.3.5) illustrate the themes presented in the last three questions of the journal. Most participants indicated that music appears as worshiping and learning in their life. Many participants indicated a goal they have for their music life is to create music for God, learn and grow in their music skills, and to spread the Gospel and God’s Word through music. The last questions show that many students grew in their understanding of music through a Biblical perspective. They indicated that they believed music was a way people can serve God. See appendix K for additional charts displaying data from journal #2.

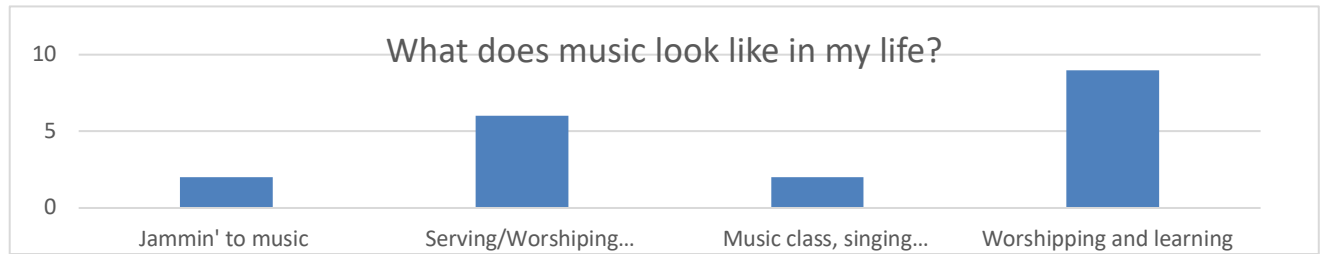


Figure 4.3.3. Journal #2 prompt question #1 results



Figure 4.3.4. Journal #2 prompt question #2 results

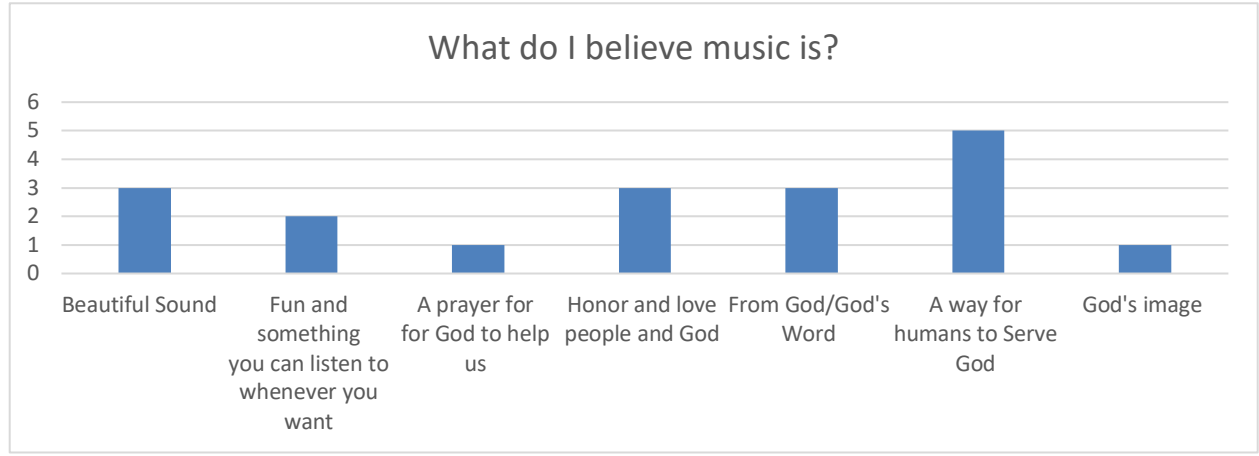


Figure 4.3.5. Journal #2 prompt question #3 results

Journal Prompt #4

After learning the piano keyboard, students journaled about how playing an instrument is a way to worship to God. Students discussed the playing in instrument from the biblical

perspectives of moral order, creation, purpose, mankind, and God’s character. Figure 4.3.6 reveals themes found in these journals. Most students indicated they can worship God on an instrument by writing music for God. Others indicated that the discipline of learning an instrument is a worship to Him and that they can write about God as a message to others. Figure 4.3.6 displays the common themes from the question “how does playing an instrument reflect the character of God?” Students responded with a variety of answers including that God creates so we should create as we are made in His image. Music is a form of communication to and from God and we can reflect the character of God through our music.

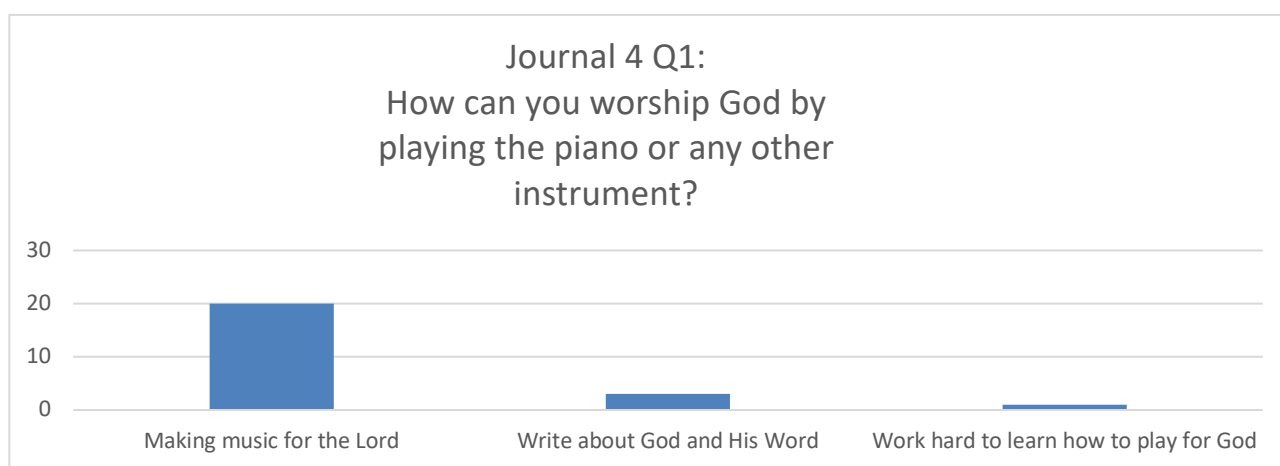


Figure 4.3.6. Journal prompt #4 question 1 response

Journal Prompt #5

The final journal prompt, Journal Prompt #5, served as an opportunity for participants to reflect on the entire project. Students were to write about what was easy or challenging and to reflect on how composing music relates to the Biblical perspectives of music. The principal theme from the student reflections was “composing is a worship to God.” Many participants discussed the fun experience, the purpose for music, and some even admitted it was challenging. The following Figures (Figure 4.3.7 and Figure 4.3.8) illustrate the common themes that emerged from the journal prompt.

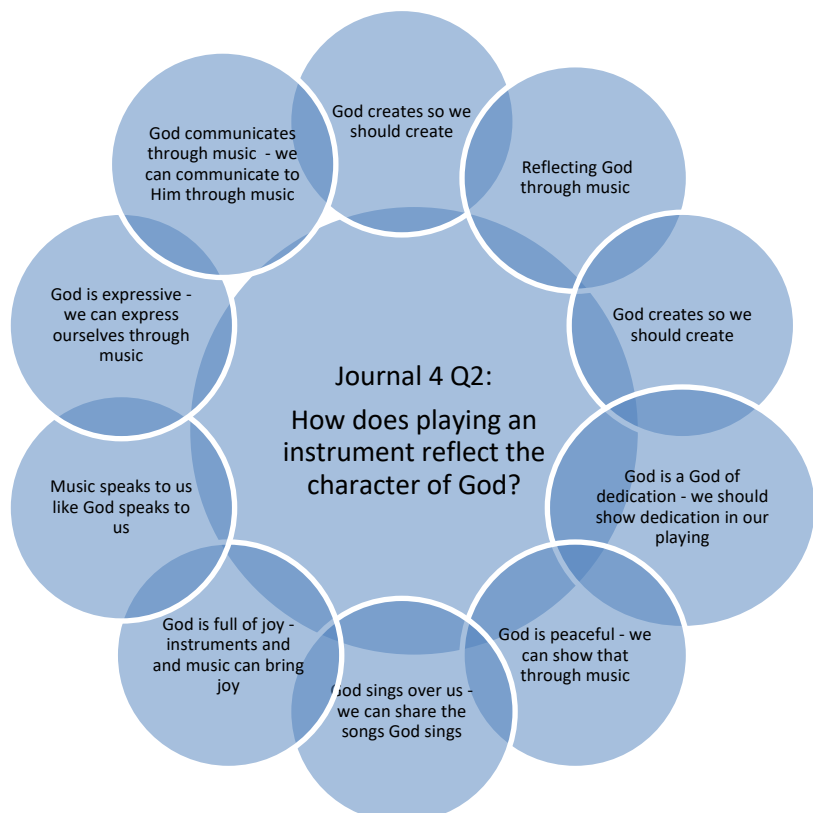


Figure 4.3.7. Journal prompt #5 question two participants' responses

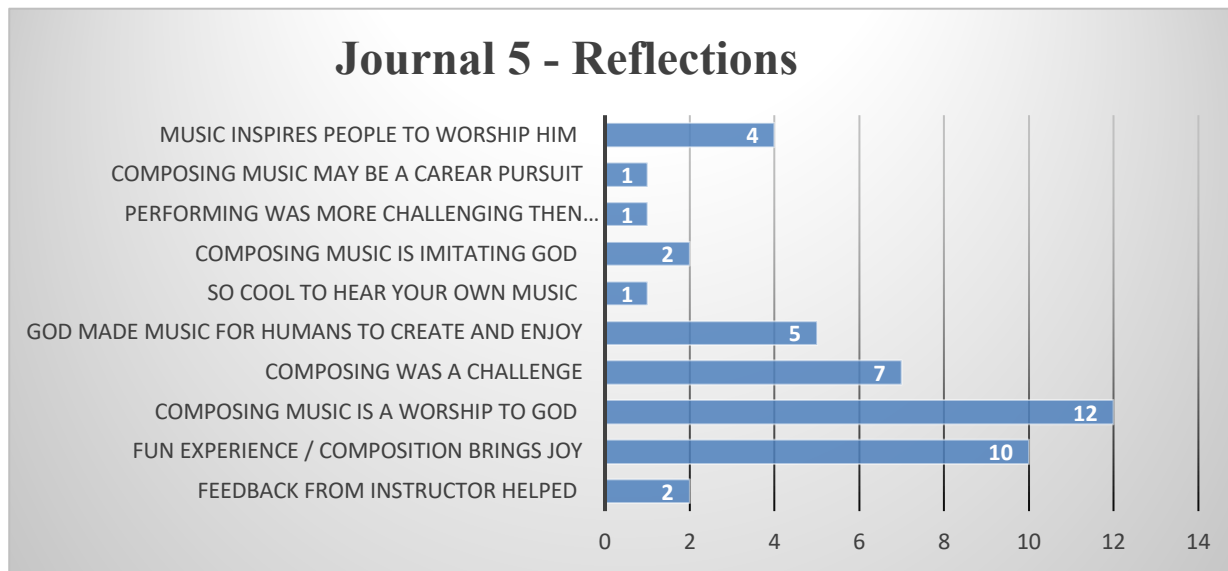


Figure 4.3.8. Journal prompt #5 participants' reflections on the Biblical perspectives of music

Journal Comparisons

The BWI journal prompt rubric of the *Musical Expressions* curriculum stated that students who “clearly express the biblical perspective of music according to either God,

Creation, Mankind, Moral Order, and Purpose in their journal response”¹¹⁶ excel above expectations. The emerging themes from all the twenty-four participants’ journals responses to the five journal prompts presented measurable data that students were either excelling or meeting standards in their perceptions of music from a Biblical perspective. Data revealed there were a few participants who did not meet the expectation; however, the data are not clear and does not present information as to why these participants needed improvement in this area.

Data Comparison

The quantitative data displayed an overall increase in students’ ability to compose a four-measure composition using antecedent and consequent phrasing, standard music notation, and rhythmic and melodic motifs. Students thrived in their ability to incorporate appropriate phrasing with a 50% increase of success according to their comparative test scores. Data also revealed an increase in participants’ ability to notate their music using standard music notation application of melodic and rhythmic motifs, both increasing 25% in comparison to the pre- curriculum implementation. However, there was a slight decrease in six out of twenty-four participants’ ability to provide all the components to the assignment. This can be attributed to students’ many absences from school and low-level class attendance throughout the duration of the study. The two tailed $p < 0.0001$ which is statistically significant, showed a vast improvement in composition test scores post curriculum implementation.

According to the BWI journal response rubric from the *Musical Expressions* curriculum, student journals and interviews conveyed overall excelled in their understanding of music from the biblical perspective of God’s character, creation, mankind, moral order, and purpose. The

¹¹⁶ *Musical Expressions* Curriculum

emerging themes from each of the journal responses revealed participants' competence in their biblical understanding of music. However, some improvement was needed in the perspective area of God's character and purpose.

The triangulation process of data comparison and interpretation revealed the curriculum "Musical Expressions" was effective in guiding students in composition and a Biblical perspective of music. The curriculum must improve in providing more time for students to successfully complete the project, guidance in rhythm and melodic motifs, and clear direction on the purpose of music from a biblical perspective.

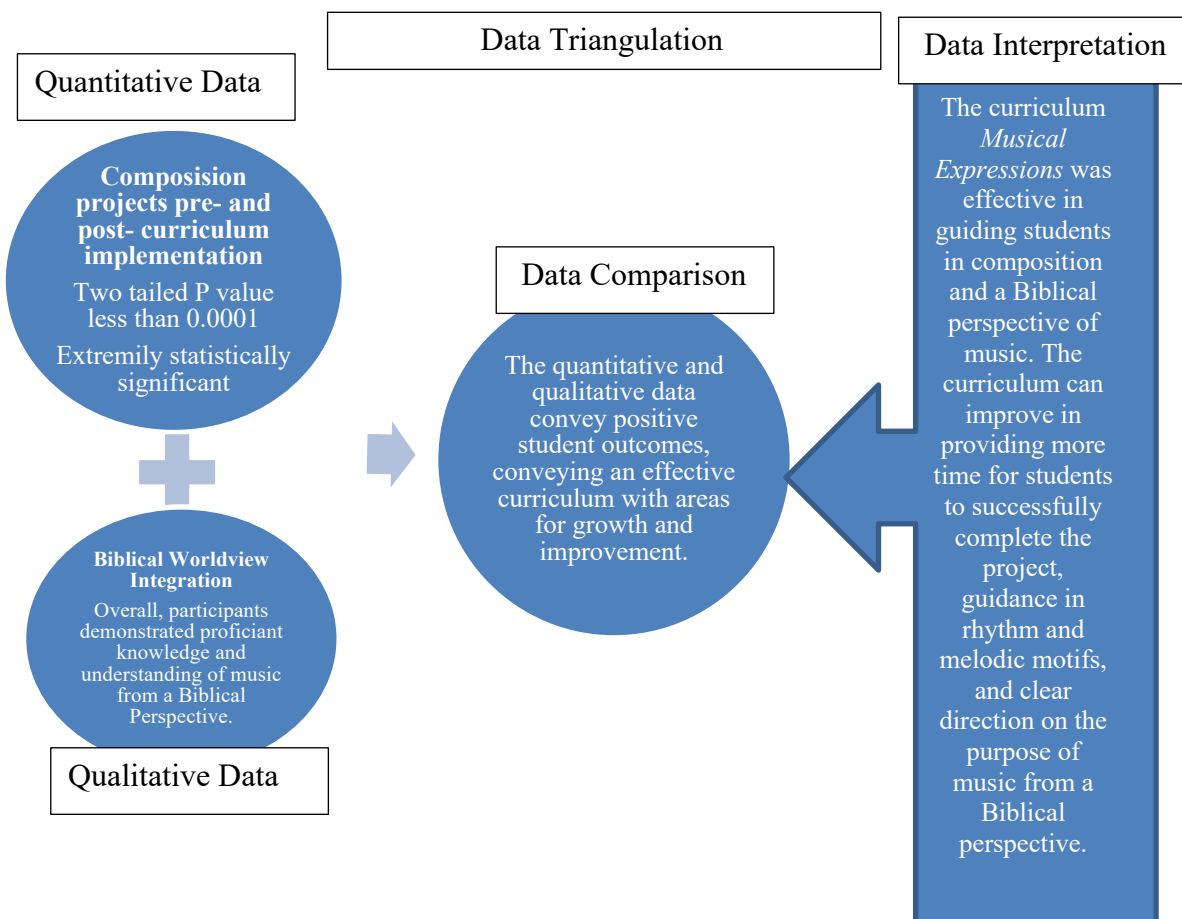


Figure 4.3.9. Data triangulation analysis and interpretation

CHAPTER 5: CONCLUSIONS

Data Synthesis

The comparison of both data methods revealed strengths and weaknesses of the “Musical Expressions” curriculum. Overall, the data conveyed success in the curriculum’s ability to guide students in composing a four-measure composition and gather insights on music from a Biblical perspective according to God’s character, creation, mankind, moral order, and purpose. The data also highlighted areas of improvement within the curriculum. Data revealed more time is needed for students to appropriately complete the curriculum and more focused attention needs to be given to guiding students in the composition of rhythmic and melodic motifs and patterns.

The sampled paired *t*-test, box-whiskers plot, Kolmogorov-Smirnov test, and Levene’s test revealed overall improvement in student test scores post-curriculum implementation. The data revealed the absence of outliers, it confirmed the assumption of normality, and revoked the null hypothesis of assumption of equal variance. The data revealed improvement in participant’s ability to compose a four-measure melody with evidence of antecedent and consequent phrasing post-curriculum implementation versus pre-curriculum implementation, appraising the “Musical Expressions” curriculum effective in that area.

The graphing of data according to the composition project components (see Figure 4.2.6) revealed a lack of attendance effected these students in their ability to demonstrate an accurate representation of their skills on their post- composition assessment. Composition project test results components revealed the “Musical Expressions” curriculum was effective in helping students grow in their abilities to compose two consequent and two antecedent phrases that were clear and musical. The data also revealed that the curriculum was weak and not effective in helping students compose clear and musical rhythmic and melodic motifs. Students who were

not able to complete their projects due to a school absence showed no to little improvement and in some cases a decrease in ability. According to the results presented in data, “Musical Expressions” was effective in teaching students how to compose a four-measure composition in phrasing and notation; however, it revealed the curriculum needed to improve on teaching students how to compose using rhythm and melodic motifs and patterns.

Demographically, students with enrollment at this current Christian school in Renton, for three years or more displayed higher scores in all components of the composition project, possibly revealing the rigor of the school’s music program in comparison to students who have only been enrolled for two years or less and coming from other schools in the area, displaying the rise in composition scores overall (See Figure 4.2.5). In the same way, all participants displayed an alignment of faith and confessed involvement in the Christian religion at some degree, which may have aided to the growth in their understanding of music through a Biblical perspective (See Figure 4.2.6).

This research provided insight to educators, school administrators, curriculum developers, and spiritual leaders while fulfilling the need for a comprehensive music curriculum for Christian schools. After minor revisions in content and instructional strategies, “Musical Expressions” curriculum may be an effective tool for Christian schools searching for music curriculum that will provide opportunities for students to study content that is embedded in a biblical perspective to train students in academics who are fully devoted in their faith. This study may even provide insight to schools seeking to integrate Biblical principles in all content areas.

Relationship of the Results to the Literature Review

The literature review supports the philosophy, methods, and pedagogy of the curriculum *Musical Expressions*, including the psychological, emotional, physical, and spiritual development

of children in the upper elementary grades, approximately ages nine, ten, and eleven. The accumulative literature supports the design of the curriculum *Musical Expressions* and serves as a guide in evaluating the curriculum's success. Three topics from the literature review directly relate to the results of this study: music philosophy including action learning theory and social practice, teaching methods and pedagogy, and intermediate elementary music education curriculum psychology.

Philosophies of Music Education

“Musical Expressions” adopts the Praxial music philosophy for music education and even more specifically, Thomas Regelski’s action learning theory and Thomas Turino’s studies on music as a social practice. The curriculum provided practical opportunities for students to actively participate in the doing of music. The praxial philosophy is activating students to listen, appreciate, and analyze music but ultimately empowering students to create music. It is a “person-and group-centered, not an abstract, esoteric work-centered art, but a people-centered artistic-social-cultural endeavor. Music is something people do for and with one another for a very wide range of human “goods, benefits, and values.”¹¹⁷

Thomas Regelski states, “students who learn formal musicianship skills will have control over their musical action and choices for life. They gain this control by learning to read and notate music, by organizing musical ideas into meaningful wholes, and through practice listening to and comprehending evermore complexly organized music.”¹¹⁸ He is an advocate for action, praxial learning especially for students between the ages nine and thirteen. Students in this age

¹¹⁷ David J. Elliot and Marissa Silverman, *Music Matters: A Philosophy of Music Education*, (New York: Oxford University Press, 2015), 84

¹¹⁸ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, 72

range are in transience which presents special developmental growth-tasks.¹¹⁹ Thomas Turino, stresses how music forms a person's identity, music and cultural cohorts, habits, and political views. Turino believes "music is not a unitary art form, but rather that this term refers to fundamentally distinct types of level...musical participation and experience are valuable to the processes of personal and social integration that make us whole."¹²⁰ Turino's philosophy of music as a participatory event that "adds value, joy, and excitement to life"¹²¹ is a foundational element of the curriculum Musical Expressions. The curriculum followed these philosophies in the instruction of the Biblical perspectives of music, musical phraseology, the piano, and composition.

Discovering The Biblical Perspectives of Music

Students first discovered the Biblical perspectives of music through an exploratory group activity. Students worked in groups, allowing opportunities for students to learn how to work in a social setting, applying their individual strength for the overall group goal. Together students collected insights on the Biblical perspectives of music then presented their information to the class. Students then individually spent time journaling their insights throughout the curriculum, analyzing the information learned and coming to their own conclusions about the topic.

Students' discoveries of the Biblical perspectives of music emerged in a collaborative exploratory process with their peers, guided by an instructor with more knowledge and experience in the topic. Students were challenged to arrive at their own conclusions and become experts on the topic when they presented and taught the learned material to their classmates.

¹¹⁹ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, 72

¹²⁰ Ibid.

¹²¹ Ibid.

Students not only improved in their Biblical perspectives of music but in their ability to work in a group, research, and synthesize new information, and present their information in an effective and clear manner. This praxial process agrees with the action learning theory and supports music as a social practice.

Understanding Musical Phrasing

Students discovered antecedent and consequent musical phrasing through exploratory activities in a group setting. Students first explored this type of phrasing with songs they knew well, drawing on prior knowledge which Regelski states is an aspect of “priming” the lesson.¹²² When teaching students in the adolescent age group, students need the priming of the lesson in which their interest is peaked and a feeling of excitement is connected to the new information they are about to learn. Students identified the phrasing, replicated it, and together performed the phrases demonstrating knowledge in the attributes of each phrase. Then students applied what they learned together about phrasing to their own individual rhythm and melodic compositions.

Regelski states it is important to apply melodic compositions to listening lessons and vice versa. “Aural skills developed in one type of lesson are cognitively strengthened when applied to a different praxis.”¹²³ Students then compared their individual compositions with the original phrases they learned from, identifying patterns and similarities. This group and individual discovery activity aligned with each of the identified philosophies of music education: praxial, action learning, and social practice.

¹²² Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, 56

¹²³ *Ibid.*, 83

Learning the Piano

Via their journals, participants showed that learning the piano was one of the highlights of this curriculum. Students enjoyed applying their skills on an instrument where they can demonstrate skills learned with family and friends. Students enjoyed the opportunity to learn an instrument that would be a musical skill they can carry with them into their future years. Regeski states the “amateur performance on instruments...deserves its own curricular focus... and is a social basis for a lifetime of amateur performance.”¹²⁴ “An action-based general music curriculum seeks to ‘turn on’ students to the pleasures of personal performance on social and recreational instruments.”¹²⁵

The importance of teaching students’ instruments for recreational performance is multifaceted. Praxial music education focuses on teaching students skills for practical application beyond their music educational career. Learning the piano is a skill students will maintain well beyond their music educational career. Basic skills such as recognizing the keys on the keyboard, understanding intervals and relationships between the notes, common musical patterns and songs, and a knowledge of traditional music literacy are skills students will maintain for years beyond their time in K-12 education.

Composition

“Musical Expressions” guided students through a strategic process in learning how to compose a four-measure musical composition. Students applied discoveries learned about musical phrasing and playing the piano in their compositions. Students also progressed through a process of feedback. The curriculum guided students in assessing their own work in comparison

¹²⁴ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, 213

¹²⁵ *Ibid.*, 213

with the composition rubric. Students also assessed a peer's composition, providing feedback to them for improvement. The instructors also provided feedback on ways to improve their compositions, application in transcribing their compositions using traditional music notation, and performing their compositions. This method is rooted in a praxial philosophy for music education. One of the values of music education is to "balance or match between musicianship" and "the wide range of cognitive-affective challenges involved in listening to or making music."¹²⁶ These philosophies are implemented in the curriculum "Musical Expressions" and the results of these philosophies are seen in the data showing students improvement in test scores following the implementation of the curriculum.

Teaching Methods and Pedagogy

"Musical Expressions" either utilized or was developed from the foundations or the methods and pedagogies indicated in the literature review. The curriculum specifically employed concepts from Gordon's learning theory, the Orff approach, and Dalcroze's eurythmics. Gordon's learning theory describes a process for sequencing information for optimal understanding and application. Gordon employs this with the whole-part-whole process of sequencing in curriculum. "Musical Expressions" expended this approach in teaching compositions and music from a Biblical perspective. First, students studied composition and music from a Biblical perspective from a larger perspective. They studied phrasing from songs they were familiar with then implemented the same concepts in their own compositions. In the same way, students studied music from a Biblical perspective in whole then deconstructed each part individually while applying it to their personal studies and drawing their own conclusions.

¹²⁶ David Elliott, trans., *Praxial Music Education: Reflections and Dialogues*. (New York: Oxford University Press, 2005)

Students ended their projects with the larger concepts in mind as they evaluated each other and summarized their learning.

“Musical Expressions” also engaged the Orff approach and employed eurhythmics from Dalcroze’s methods. Students actively participated in making music through imitation, exploration, and improvisation which directly stems from Carl Orff’s methods of teaching in music education. Students were guided in their compositions in that they could compose only using quarter note, two parried eighth notes, half note and quarter rest and they could only write using the first five notes in the key of G. Some students were given the option to write in the key of C rather than G, due to an instructor’s misinterpretation of the curriculum. Students employed these guides for their compositions. Students knew that a strong antecedent and consequent phrase would have a “G” or in some cases “C” as the ending note in the consequent phrase. This guide allowed students to improvise freely on the other available tones, knowing that their ending tone would end on the tonic pitch of the key center. Simplifying the composition tasks allowed students more freedom for expression and improvisation.

Students also participated in eurythmics as directed by Emile Jaques-Dalcroze. Dalcroze emphasized the association of body movement to learning rhythm and pitch. Students participated in this when learning rhythmic and melodic motifs and phrasing. Students imitated the rhythmic and melodic motifs in the song “Lion” by Elevation Worship as they learned antecedent and consequent phrasing. Guided by the curriculum, the instructor divided students into groups representing the different parts of phrases. Then students physically rearranged themselves to create an alternative phrase using alternative rhythmic and melodic patterns. This movement activity allowed students to musically understand rhythm and melodic motifs, phrasing, and eventually arranging through body and physical movements.

Intermediate Elementary Music Education Curriculum

Parts of intermediate elementary music education curriculum topics were discussed in the philosophies of music and action learning theory section. Studies in intermediate elementary music education curriculum show that students who have a sense of accomplishment and success in hard work generally enjoy the content more.¹²⁷ Qualitative data from journal response #2 revealed that students believed composing music is fun and music in students' lives look like worshipping and learning music (See Figures 4.3.3 and 4.3.5). This data reveals a connectivity between music curriculum and the practical application of music outside of the classroom is imperative. Student's may experience music differently when the classroom experiences are practical, which may prolong students' involvement in the making of music beyond K-12 music education.

Similarly, journal response #5 revealed most participants found music composition to be fun and that it brought them joy. (See Figure 4.3.8). When students are learning music that is practical, can transfer to their lives outside of their school life, and when they find a sense of accomplishment and success, students tend to find more joy in learning the content and participating in the activities. Action learning music curriculum may reach the students discussed in chapter one. According to Maud Hickey and Peter Webster, some students with creative traits are "not conducive to maintaining quiet, orderly classrooms. In fact, it might be worth noting that the class troublemaker might also be the most creative student."¹²⁸ Music may be an outlet for these students.

¹²⁷ Mustafa Kabatas, "Examination of the music lesson behavior of students studying at primary education level" 43

¹²⁸ Ibid.

“Musical Expressions” was intentional in providing those opportunities in its curriculum in its use of organizers, mastery learning, peer tutoring, self and peer evaluations, teacher feedback, active and exploratory learning, and real-life application. Regelski communicates that “students need to progressively learn to diagnose advanced organizer”¹²⁹ and that students in the adolescent years thrive on “mastery learning.” “This involves the need for each “stage” of a progressive sequence of learning to be “mastered”... before proceeding to the next step.”¹³⁰

Arranging and composition can be an individual or group effort. When students are positively engaged in learning together there is often a sense of collective enjoyable absorption or ‘meaningful coincidence.’¹³¹ In the context of group music-making this can manifest as enhanced synchronicity, social music interaction and musical meaning.¹³² Educators are recognizing the need for exemplary programs in which “both extrinsic and intrinsic benefits can be achieved through musical participation”¹³³ such as individual and collaborative music composition in the music classroom. The data from this applied study revealed a music curriculum providing opportunities for students to participate in active learning activities while interacting and collaborating with their peers while focused on a practical skill. These opportunities will produce a sense of fun, enjoyment, and meaning in a student’s life that may result in a lifetime of music making, and possibly touch their souls.

¹²⁹ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, 63

¹³⁰ Ibid.

¹³¹ J. Davidson, “Embracing Synchronicity,” *Jung Journal*, 10 no. 3, (2016): 90-96.

¹³² M. Lesaffre, P.J. Maes, & M. Leman, *The Routledge companion to embodied music interaction*, (Abingdon, UK: 2017),

¹³³ McFerran K. & Crooke, A, “Enabling tailored music programs in elementary schools: An Australian exemplar,” *Journal of Education and Training Studies*, 2 no. 4, (2014), 145

Limitations

Limitations to this study include time limitations, student absences from school, varied instructional techniques, and schedule effects. Data showed more time was needed for students to fully complete the curriculum. Many concepts in the curriculum are challenging for students in upper intermediate elementary school. The provided schedule in the curriculum was limiting and constraining to what was needed for full student achievement. More time could have been provided, although students participating in this study needed to transition on from this curriculum to begin concert preparations. Scheduling including school assemblies and events reduced instructional time with students. This affected the delivery of instruction and possibly research data. One option is to lengthen this curriculum out into two sections. Students could possibly revisit their composition after the concert season and continue with refining and performance. Another option is students could perform their compositions in concert, and a final option could be the arrangement and performance of student compositions could be performed in the end of the year concert. This would allow students to develop and develop their compositions, arrange their compositions into a larger orchestral work, and have an older group of students perform their compositions for an end of year concert.

There were also limitations to this study with the number of participants involved. The researcher only received twenty-four parental consent forms in a timely manner. The curriculum was instructed to over eighty students. While many of the participants were able to complete the journals, not all were able to complete their composition project due to school absences. Given more time for recruitment and completion of the project, the data may have yielded different results. There were also limitations to conducting a paired samples *t*-test including variables during the experimentation, varied instructional methods of the curriculum, and varied feedback

from the instructors. Although these limitations may produce little effect, they still should be considered before conducting the research.

Considerations For Future Studies

This study covered only the first two units of “Musical Expressions” curriculum. The next two units focused on performing and arranging student compositions. Suggestions for further study would be to follow the completion of the curriculum and study if students are able to arrange their individual compositions into a larger orchestral work. The researcher could examine this through a mixed study using both qualitative and quantitative data while continuing to collect student journals, the use of an external panel of musicians and music educators, and student test scores in arranging.

Researchers should also consider evaluating the specific strategies and methods of instruction to differentiate which methods and strategies directly had a positive or negative impact in student outcomes. This study could include differentiation of student learning, student progress or checkpoints in making connections throughout the duration of the curriculum, and Bloom’s Taxonomy of measurable verbs.

A final suggestion for further study is a comparison of methods of Biblical integration in other subject areas. Schools and institutions seeking to improve their approach for integrating Biblical principles may benefit from this study. A study which applies similar or contrasting methods to evaluate the integration of Biblical principles in content matter across other subject areas would yield pertinent data to help schools progress and improve in their Biblical integration plan.

Summary

Although music curriculum for the intermediate elementary level may be sufficient for teaching music fundamentals, there is an expanding need for a curriculum focusing on composition and arranging. Concurrently, there is a significant need in private Christian education for a music curriculum in the application of music with a biblical perspective. This research provides insight to educators, school administrators, curriculum developers, and spiritual leaders while fulfilling the need for a comprehensive music curriculum for Christian schools. Christian schools search for curriculum that will provide opportunities for students to study content that is embedded in a biblical perspective that will train students in academics who are fully devoted in their faith. This study provides insight on effective and ineffective strategies for the integration of a biblical worldview in curriculum of all subject areas.

The comparison of both data methods reveals strengths and weaknesses of the “Musical Expressions” curriculum. Overall, the data conveyed success in the curriculum’s ability to guide students in composing a four-measure composition and gather insights on music from a Biblical perspective according to God’s character, creation, mankind, moral order, and purpose. The data also highlighted areas of improvement within the curriculum and yielded areas for possible further study.

Overall, this research is to serve the larger music educational community and more specifically the music education for Christian schools. This work should inspire curriculum designers, instructors, administrators, and Christian educational leaders to provide opportunities for students to explore learning practically, expending action learning techniques and activities, with a praxial foundation that ultimately leads students to a Biblical foundation, and a deeper relationship with Christ.

APPENDIX A

Musical Expressions Curriculum Overview Statement

Purpose:

Musical Expressions is ten-week journey guiding students in a four-measure composition with a comprehensive understanding of rhythm, melody, and musical phrasing. Students will understand rhythm and melodic sequencing using motifs and patterns as well as the structure of a melodic phrase. Using their discoveries, students will identify the keys on the piano keyboard and demonstrate melodic intervals and phrases on the keyboard. By the end of this course, students will be able to compose a four-measure musical composition, perform their composition on the piano, and finally collaboratively arrange and perform a larger musical work with their peers. To challenge students, they will have the opportunity to scribe their original compositions and arrangements on Noteflight, a web-based notation software.

What makes Musical Expressions unique is the integration of biblical principles. Students will discover the biblical implications of music according to God's character, creation, mankind, moral order, and purpose. Throughout the curriculum, students will keep a journal, recording their understanding of biblical principles and making connections between their music composition and their God-given purpose to make music for God's glory and the encouragement of others.

Students will be assessed each week on the content learned through various formative and summative assessments. All rubrics, journal prompts, and resources are included in this teacher guide with detailed lesson plans and suggestions in making connections across cultures and opportunities for technology integration.

Happy Music Making!!!

Musical Expressions Curriculum Development Team

Curriculum Overview

Unit 1: Musical Perspective

(Weeks 1-2)

Unit Objectives:

Week 1:

- Students will examine the biblical implications of music as it relates to God's character, creation, moral order, and purposes.
- Students will prepare a presentation communicating the biblical implications of music as it relates to God's character, creation, moral order, and purposes to their peers.
- Students will report to their peers what they learned about music as it relates to God's character, creation, moral order, and purposes.
- Students will evaluate the biblical implications of music as it relates to God's character, creation, moral order, and purposes practically and how they can translate what they learned and demonstrate it in their own lives.

Week 2:

- Students will Recognize a musical sentence and the qualities that make up a musical sentence including melodic movement, antecedent and consequent phrases, melodic patterns, and form.
- Students will identify and perform the components of a musical phrase.
- Students will evaluate the biblical implications of music socially and culturally.

Unit 2: Musical Composition and Performance

(weeks 3-5)

Unit Objectives:

Week 3:

- Students will demonstrate their ability to compose their own rhythmic antecedent and consequent phrase.
- Students will identify the keys on the piano.
- Students will review music literacy using the 5-lined staff.
- Students will demonstrate their ability to play various songs on the piano keyboard.

Week 4:

- Compose a 4-measure musical composition on the piano using standard music notation with a clear musical form, musical sentence, organization, and expression.
- Self-evaluate compositions and evaluate peer's compositions.

Week 5:

- Perform original musical composition on the piano using standard music notation with accuracy and expression. All student performances will be recorded.
- Students will be able to evaluate their own performance and their peer's performances based on a performance rubric.
- Students will complete their journals, reflecting on the biblical implications to musical composition.

Unit 3: Musical Arranging (Not included in Research)

(weeks 6-8)

Weeks 6 through 8:

- Students will transfer their compositions on to Noteflight.
- Collaboratively arrange their own and their classmate's music compositions into a greater musical work.
- Choose instrumentation for arrangements.
- Practice performing the arrangement to peers.

Unit 4: Musical Performing (Not included in Research)

(weeks 9-10)

- Practice performing the arrangement to peers.
- Students will perform a collaborative original musical arrangement.
- Students will evaluate their own performance and the performance of their peers based on a performance rubric.

Scope and Sequence

Unit/Learning Outcomes	Content	Learning/Training Activity	Assessment	Standards
<p>Unit 1: Musical Perspective (Weeks 1-3) Unit Objectives:</p> <p><u>Week 1:</u></p> <ul style="list-style-type: none"> ○ Students will examine the biblical implications of music as it relates to God’s character, creation, moral order, and purposes. ○ Students will prepare a presentation communicating the biblical implications of music as it relates to God’s character, creation, moral order, and purposes to their peers. ○ Students will report to their peers what they learned about music as it relates to God’s character, creation, moral order, and purposes. 	<p><u>Week 1:</u></p> <ul style="list-style-type: none"> ● Reading: ● NIV Bible: John 1:3, Gen. 1:26, Zeph. 3:17, Exodus 25-28, Gen. 2:9, Ps. 19:1, Col. 1:16-17, Ex. 31:1-3, Ps. 33:2, 3 ● Content: God’s Character and Creation. - God is creator, God sings, God condones aesthetic decoration, God has interest in color variations and patterns - Creation is God’s handiwork: all things are held together by Christ, Humans are able to worship God through music, humans have been created with the ability to appreciate beauty. - Moral Order: Music is subject to God’s standards of excellence and goodness, it is good to sing to the Lord, there are fitting 	<p><u>Week 1:</u></p> <ul style="list-style-type: none"> ● Activity: Journal: Students will journal what they believe are the characteristics of God. ● Activity: Group Discovery: Students will be divided into 5 groups (God, Mankind, Creation, Moral Order, Purpose). Each group will answer the BWI perspective worksheet, create an artistic poster and plan a way to present the information they learned. ● Activity: Group presentations: At the end of the week, students will present their topic. They will share key two key points about their topic and dramatize the memory verse. <ul style="list-style-type: none"> ● Activity: Write a response in our journal: Write a three-sentence summary about the character of God and creation and 	<p><u>Week 1:</u></p> <ul style="list-style-type: none"> ● Assessment - Formative: Observe students during discussions ● Assessment - Summative: Group presentations. ● Assessment - Summative: Journals- student reflections and response questions. ● Assessment- Formative: Observe students during discussions ● Assessment - Summative: Group presentations. ● Assessment - Summative: Journals- student reflections and response questions. 	<p>Anchor 11 (connecting) “Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.” BWI: God’s Word gives instruction on how music should influence and be integrated in our lives.</p>

<ul style="list-style-type: none"> ○ Students will evaluate the biblical implications of music as it relates to God’s character, creation, moral order, and purposes practically and how they can translate what they learned and demonstrate it in their own lives. 	<p>times for music and dance.</p> <ul style="list-style-type: none"> - Purpose: Fulfilling the first commission includes ruling the works the Lord has made, including sound. Singing is designed by God as an outlet for joy and means for encouragement. - ● Group Presentations and Journal Response 	<p>how they relate to music.</p>		
<p><u>Week 2:</u></p> <ul style="list-style-type: none"> ○ Students will Recognize a musical sentence and the qualities that make up a musical sentence including melodic movement, antecedent and consequent phrases, melodic patterns, and form. ○ Students will identify and perform the components of a musical phrase. ○ Students will evaluate the biblical implications of music socially and culturally. 	<p><u>Week 2:</u></p> <p>Content:</p> <ol style="list-style-type: none"> 1. Establish student’s prior knowledge of musical notation. 2. Define a phrase in music. 3. Define antecedent and consequent phrase. 4. Identify and appropriately label antecedent and consequent phrase in a song. 5. Identify and dictate the rhythm patterns in the song. 6. Perform an antecedent and consequent phrase. 7. Arrange antecedent and consequent phrases 	<p><u>Week 2:</u></p> <ul style="list-style-type: none"> ● Activity: Review Game: We will play Jeopardy as a class with teams to review rhythm and note notation on the staff. ● Lesson Video on antecedent and consequent phrasing: https://www.youtube.com/watch?v=jdcQsoVcfio&t=8s ● Activity: Anticipatory set (fun): Relate a musical sentence to a conversation. Allow students to experiment in a silly way. Get in pairs – A student will sing a question while B student will answer. Explain that what they did was create a musical phrase and organized their phrase into a question answer form. ● Activity: Listening: Listen to the song “Lion” by Elevation 	<p><u>Week 2:</u></p> <ul style="list-style-type: none"> ● Assessment: Formative: Assess student’s music knowledge as we play a music review game. ● Assessment: Formative observations during group and class discussions. ● Assessment: Summative - Antecedent and Consequent Rhythm Assignment 	<p><u>Week 2:</u></p> <p>9 – Responding – Apply criteria to evaluate artistic work. (MU:Re9.1.4)</p> <p>MU:Pr4.2.4 4 – Performing – Demonstrate understanding of the structure and the elements of music.</p>

		<p>Worship. Identify the antecedent and consequent phrase.</p> <ul style="list-style-type: none"> • Activity: Class dictation: As a group, dictate the rhythm and label the parts of the phrase. • Activity: Writing/Worksheet: Complete the Musical Phrases worksheet where students will identify the phrases, label them, identify and write the rhythm patterns • Activity: Group musiking: Divide into groups of four, perform the rhythm patterns • Activity: Discussion: Discuss as a group and ask students to identify rhythm and melodic patterns in the A and B section. • Activity: Group Work: After students identify the patterns in each section, divide students into groups of four. One group will be the first A section, the second group the second A section, third group B and fourth group B. In groups, students will play the rhythm pattern and practice together. As a class, we will play the entire song as each group performs their section. • Activity: Group arranging challenge: Students arrange the song while placing the different sections in a 		
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		<p>different position of the song. Analyze: did that work? What was the challenge? Why didn't it work?</p> <ul style="list-style-type: none"> • Activity: Class dictation: Students dictate as a group the melody of the chorus using solfege syllables. "Lion" by Elevation Worship • Activity: Singing: Students sing the melody on solfege • Activity: Journal: Why is it important to have structure in our music? How does this need in our music relate to a biblical perspective? Does music look or sound the same in each culture? How is music social? How does multicultural and social music relate to a biblical perspective? 		
<p>Unit 2: Musical Composition (Weeks 3-6) Unit Objective:</p> <p><u>Week 3:</u></p> <ul style="list-style-type: none"> • Students will demonstrate their ability to compose their own rhythmic antecedent and consequent phrase. • Students will identify the keys on the piano. 	<p><u>Week 3:</u></p> <p>Content: Review antecedent and consequent phrases. - Create an original antecedent and consequent rhythm pattern using ta, titi, ta-a, and sh (quarter note, two eighth notes, half note and quarter rest)</p>	<p><u>Week 3:</u></p> <ul style="list-style-type: none"> • Activity: Rhythm composition. Students will compose a four-measure rhythm using their knowledge of antecedent and consequent phrases. 	<p><u>Week 3:</u></p> <ul style="list-style-type: none"> • Assessment: Summative - Student compositions: Students will show their knowledge and understanding in their own 4 measure rhythm compositions 	<p><u>Week 3:</u></p> <p>MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB</p>

<ul style="list-style-type: none"> • Students will review music literacy using the 5-lined staff. • Students will demonstrate their ability to play various songs on the piano keyboard. 	<ul style="list-style-type: none"> • Reading: Keys for the Kingdom Level A, page 11-17; 23-24 • Content: Introducing the black and white keys on the piano and understanding the organization of music notation: bar lines, measures, double bar lines. • Reading: Keys for the Kingdom book 1, page 34; 36-37 • Content: Review the staff and the notes on the staff. Play a song on the piano while reading notes on the treble staff. <p>Content: Identify the melodic and rhythmic motifs along with the antecedent and consequent phrase in the song “Good News! Chariot’s Coming!” on page 34 of Keys for the Kingdom book 1</p>	<ul style="list-style-type: none"> • Activity: Class Piano Lab: students each have half a piano to work on while we go through the content as a class (2 students at a piano). • Activity: Pair or individual Piano Lab: Students will practice what they learned. • Activity: Class Piano Lab: students each have half a piano to work on while we go through the content as a class (2 students at a piano). • Activity: Pair or individual Piano Lab: Students will practice what they learned. • Activity: Workbook: Together as a class, students will identify in their workbook the antecedent (circle) and consequent (box) phrase of the song “Good News! Chariot’s Coming” on page 34 of Keys for the Kingdom book 1. • Activity: Journal: Students will journal how playing the piano or any instrument is a worship to God. How does playing an instrument reflect the character of God? 	<p><u>Week 5:</u></p> <ul style="list-style-type: none"> • Assessment: Formative: observing students during piano lab sessions. • Assessment: Summative: Playing: With their partner, students will play one song they learned. • Assessment: Summative: QUIZ: Students will identify the white keys on the piano and identify the note names on the treble clef. (use “review no. 2” on page 36-37 in Keys for the Kingdom book 1.) • Assessment: Formative: Students will play a song on the piano while reading notes on the treble staff. • Assessment: Summative: Workbook Activity on page 34 of Keys to the Kingdom book 1. 	<p>and ABA forms that convey expressive intent.</p> <p>MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation , and dynamics.</p>
<p><u>Week 4:</u></p> <ul style="list-style-type: none"> • Compose a 4-measure musical 	<p><u>Week 4:</u></p> <ol style="list-style-type: none"> 1. Reading: NIV Bible NIV Bible: Ephesians 	<p><u>Week 4:</u></p> <ul style="list-style-type: none"> • Activity: Composition worksheet. Students will write their pre composed rhythm and add a melody 	<p><u>Week 4:</u></p> <ul style="list-style-type: none"> • Assessment: Formative: Composition 	<p><u>Week 4:</u></p> <p>MU:Cr1.1.6a Generate simple</p>

<p>composition on the piano using standard music notation with a clear musical form, musical sentence, organization, and expression.</p> <ul style="list-style-type: none"> • Self-evaluate compositions and evaluate peer's compositions. 	<p>5:19 – “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.”</p> <ul style="list-style-type: none"> • Content: Using the same rhythm patterns from week 4, students will compose a melody using prior knowledge of antecedent and consequent phrasing and melodic patterns on the piano and melodic and rhythmic motif on the piano. • Revise melodies for final draft. Practice for performance. 	<p>using letter names. Then students will rewrite their melody on the 5-line staff.</p> <ul style="list-style-type: none"> • Activity: Revise melodies for the final draft. • Activity: Practice for the performance. 	<p>Worksheet: As students are writing, guide students in their musical ideas. Mark up their draft for them to revise.</p> <ul style="list-style-type: none"> • Assessment: Formative: Self and Peer Evaluation. Students and one peer will evaluate their 4-measure composition draft compared to the rubric and give feedback for improvement. • Assessment: Summative: 4 measure music composition (written) 	<p>rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent. MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.</p>
<p><u>Week 5:</u></p> <ul style="list-style-type: none"> • Perform original musical composition on the piano using standard music notation with accuracy and expression. All student performances will be recorded. • Students will be able to evaluate their own performance and their peer's performances based on a 	<p><u>Week 5:</u></p> <ul style="list-style-type: none"> • Reading: NIV Bible: Ephesians 5:19 ERV “Encourage each other with psalms, hymns, and spiritual songs. Sing and make music in your hearts to the Lord.” • Content: Students will perform their 4 measure compositions on the piano with accuracy. 	<p><u>Week 5:</u></p> <ul style="list-style-type: none"> • Activity: Peer evaluation; Students will evaluate their peers on their musical composition and performance using the recording device on the electronic keyboards and will compare their playing skills to the rubric before the summative assessment. • Activity: Self-evaluation: Students will evaluate their own musical composition and performance using the recording device on 	<p><u>Week 5:</u></p> <ul style="list-style-type: none"> • Assessment: Formative: Observe students in their ability to be a great audience member and music listener. (move to after peer and self-evaluations) • Assessment: Formative: Peer and Self Evaluations using the playing assessment rubric. Give feedback on student's self-evaluations. 	<p><u>Week 5:</u> MU:Pr6.1.6a Perform the music with technical accuracy to convey the creator's intent.</p>

performance rubric.		<p>the electronic keyboards and will compare their playing skills to the rubric before the summative assessment.</p> <ul style="list-style-type: none"> • Activity: Performance: Students will perform their original musical composition. • Activity: Listening: Students will actively listen to their peers perform their compositions. • Activity: Peer evaluation; Students will evaluate their peers on their musical composition and performance using the recording device on the electronic keyboards and will compare their playing skills to the rubric. • Activity: Self-evaluation: Students will evaluate their own musical composition and performance using the recording device on the electronic keyboards and will compare their playing skills to the rubric. 	<ul style="list-style-type: none"> • Assessment: Formative: Observe students in their ability to be a great audience member and music listener. • Assessment: Summative: 4 measure music composition – performance 	
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Disclaimer: The following units are not included in the Musical Expressions curriculum project for research. However, the units are available for readers to view. This curriculum provides opportunities for students to arrange their compositions into a larger orchestral or musical work. The arrangement has potential to be sent to a city symphony or upper-class performing ensemble for performance.

<p>Unit 3: Musical Arranging (weeks 6-8) Week 6-8:</p> <ul style="list-style-type: none"> • Transfer student compositions to Noteflight. • Collaboratively arrange their own and their classmate’s music compositions into a greater musical work. • Choose instrumentation for arrangements. • Practice performing the arrangement to peers. 	<p><u>Week 6-8:</u></p> <ul style="list-style-type: none"> • BIBLE: Review Ephesians 5:19 in NIV and ERV translation. • Content: Students will evaluate their peer’s composition to create a larger musical work. • Students will learn how to use Noteflight using pre-created templates for more ease of use. (Have all student compositions pre-loaded into Noteflight. Keep originals saved for back up files while students work on arrangements.) • Reading: NIV Bible Psalm 33:3 “Sing to him a new song; play skillfully, and shout for joy.: • Students will practice for their final group performance. 	<p><u>Week 6-8:</u></p> <ul style="list-style-type: none"> • Activity: Class Reading: Arranging music. Understanding the objective. • Activity: Journal: Review Ephesians 5:19 and journal how their larger musical work is an encouragement to each other and to the Lord. • Activity: Lecture: Give a brief tutorial on how to use Noteflight. Students will use pre created templates for a more ease of use. • Activity: Group work: Divide the class into four groups. Using the “arranging rubric” each group will take a collection of 16 measures of student compositions and arrange the melodies to create a larger musical sentence; altering pitches if needed using Noteflight. • Activity: Class Collaboration: Each group will play their musical sentence (with guidance if needed). As a class they will decide the sequence and form for the musical work; making alterations if needed. • Activity: Class discussion: Students will discuss and defend why the musical alterations 	<p><u>Week 6-8</u></p> <ul style="list-style-type: none"> • Assessment: Formative: Group work • Assessment: Formative: Class Collaboration • Assessment: Formative: Class Discussion • Assessment: Formative: Self-Assessment: Using the “arranging rubric” allow students to self-assess if their 16-measure arrangement aligns with the rubric. Give feedback on student’s self-assessment. • Assessment: Summative: Evaluate student’s 16 measure arrangements based on the “arranging rubric”. 	
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		needed to be made for the entire piece to work.		
<p>Unit 4: Musical Performing (weeks 9-10)</p> <ul style="list-style-type: none"> Practice performing the arrangement to peers. Students will perform a collaborative original musical arrangement. Students will evaluate their own performance and the performance of their peers based on a performance rubric. 	<p><u>Week 9-10</u></p> <ul style="list-style-type: none"> Reading: NIV Bible: Ephesians 5:19 ERV “Encourage each other with psalms, hymns, and spiritual songs. Sing and make music in your hearts to the Lord.” Reading: NIV Bible Psalm 33:3 “Sing to him a new song; play skillfully, and shout for joy.: Content: Students will practice for their final group performance. Content: Students will perform their class arrangements to another class, a musician, and another music educator. 	<p><u>Week 9-10:</u></p> <ul style="list-style-type: none"> Activity: Class Discussion: Read the Bible verse for the week in the ERV translation and discuss how the ERV translation is different from the NIV translation from last week. Activity: Performance: Students will perform their final arrangement in front of other 4th grade classes and music professionals. Activity: Journal: Students will journal their experience composing and arranging the musical works and relate it to God’s purposes for music. Activity: Self and peer evaluation: students will evaluate their class on their performance and will evaluate the other 4th grade classes on their performances. 	<p><u>Week 9-10:</u></p> <ul style="list-style-type: none"> Assessment: Formative: Class Collaboration and Rehearsal Give students feedback as they rehearse for their final performance. Assessment: Formative: Self and Peer Evaluations. Following the final performances, students will assess their own class and another 4th grade class using the “arranging rubric”. Assessment: Summative: Final performance. Evaluate students as a class. Assessment: Summative: Journal. Evaluate student’s reflections of the entire project in their journals. 	

Lesson Plan Detail

Lesson Plan

Class: 4th Grade
Date: Week 1, Day 1 and Day 2

Lesson Title:	Music from a Biblical Perspective
Standard:	Anchor 11 (connecting) “Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.” BWI: God’s Word gives instruction on how music should influence and be integrated in our lives.
Objective:	Students will understand music from a biblical perspective as it relates to God, creation, mankind, moral order, and purpose.
Materials:	Student Journals, pencil, clipboard, presentation boards, coloring utensils
Attention Grabber: Prior Knowledge: Map/Activities	<p>Day 1:</p> <ol style="list-style-type: none"> 1. After welcoming student introduce that we will be starting a new curriculum that will teach us how to compose our own four measure melodies on the piano and will show us the biblical perspectives of music! 2. Discuss: What does the word “perspectives” mean. Ideas for perspective: looking from a different point of view like on a mountain versus in the thick of the woods. Looking through a new pair of glasses. 3. Explain that we are going to discover the bible’s perspectives of music. 4. Introduce the 5 topics of biblical perspective of music: God, Creation, Mankind, Moral Order, and Purpose 5. Go over the Biblical Worldview Worksheets and provide direction on assignment: Students will be divided into groups of five. Each group will have a reader, a writer, an artist, and a communicator. The readers will read the scriptures to each category. The writers will record the group’s answers, the artist will create a poster that illustrates what your group learned, the communicator will present what your group learned to the class. Everyone in the group will participate in coming up with the responses and answers. 6. Break students into groups of 5. Each group should have a bible, worksheet, poster, pencils, and art materials. 7. Give students 15 minutes to record answers and prep for their presentations. <p>Day 2:</p> <ol style="list-style-type: none"> 1. Introduce/Review: Review the 5 topics of biblical perspective of music: God, Creation, Mankind, Moral Order, and Purpose. 2. Pass out student journals – allow students to summarize what they learned from their group’s activity. 3. Allow students to get into groups and review how they are going to present their information. 4. Presentations: Each group will present their BWI topic. Students will take notes on what they are learning while they present. 5. Summarize: Students will complete their journal questions and summarize what they learned. 6. Introduce our new project: each student will be writing a 4 measure melody. Each student will play that melody and other fun simple melodies on the piano! Each student will take their composition and learn how to put it in an online music software called noteflight. Then, together as a class, we will take our 4 measure melodies and arrange them to be one larger musical work! As a class, you will pick which instruments you want to use to perform the piece. You will practice together and perform! This will be about a 10 week journey! 7. Music notation Review: Divide students into groups. Use the music review teachers guide to quiz students on music notation including rhythm, reading the musical staff and symbols. <p>Give the winning team a prize and class points.</p>
Assessment: Peer/Self/Summative /Formative	<p>Day 1: Exit ticket – What did you learn about music from your focused reading and group work?</p> <p>Day 2: Exit ticket – students turn in their journals.</p>

Lesson Plan
Class: 4th Grade and 6th Grade General Music
Date: Week 2 – Day 1 and Day 2

Lesson Title:	Phraseology 101
Standard:	9 – Responding – Apply criteria to evaluate artistic work. (MU:Re9.1.4) MU:Pr4.2.4 4 – Performing – Demonstrate understanding of the structure and the elements of music.
Objective:	<ol style="list-style-type: none"> 1. Students will be able to define a phrase in music 2. Students will be able to define antecedent and consequent phrase. 3. Students will be able to identify and appropriately label antecedent and consequent phrase in a song. 4. Students will be able to identify and dictate the rhythm patterns in a song. 5. Perform an antecedent and consequent phrase. 6. Arrange antecedent and consequent phrases.
Biblical Worldview Integration:	Moral Order: God is a God of order. “There is a time and a season for everything” Ecc. 3:3 - Art and music are subject to God’s standards of excellence and goodness (Col 3:3)
Materials:	Day 1: YouTube video (instructional on musical phrases), YouTube video (Lion by Elevation), Class whiteboard, Musical phrases worksheet, musical instruments Day 2: Student Test, pencils, whiteboards, erasers, whiteboard markers, materials for music review.
Attention Grabber: Prior Knowledge: Map/Activities	<p>Day 1:</p> <ul style="list-style-type: none"> • Welcome students – Sing welcome song. • Allow students to pick up rhythm sticks from under their chair. Teach them the rhythm of “Lion” chorus only by rote. Teach one phrase at a time. Ask students: which phrases are the same? Which are different? Can we dictate what the rhythm is on the board together? • As a class – dictate the rhythm of the chorus together – identify which phrases are the same, which are different. • Praise students for doing an amazing job at their dictation. Rhythm sticks back under their chairs. • Lesson Video on antecedent and consequent phrasing: https://www.youtube.com/watch?v=jdcQsoVcfio&t=8s • Activity: Anticipatory set (fun): Relate a musical sentence to a conversation. Allow students to experiment in a silly way. Get in pairs – A student will sing a question while B student will answer. Explain that what they did was create a musical phrase and organized their phrase into a question answer form. • Activity: Listening: Listen to the song “Lion” by Elevation Worship. Identify the antecedent and consequent phrase. <p>Link: https://www.youtube.com/watch?v=apZEYgTpZxM</p> <p>Play from beginning to 1:19. Point out when the chorus begins at :50.</p> <ul style="list-style-type: none"> • Moving: While students listen, allow them to demonstrate the different phrases with body movements or play along with their rhythm sticks. • BWI: Do you recognize the structure in the song? How does this relate to God? Does God have structure? Can you identify something structured that is important to God? Give an example of how God is structured. • Exit ticket (place tickets under student’s chair with pencils – define antecedent and consequent phrases. • Review and line up for the day! – Students hand in tickets on their way out the door. <p>Day 2:</p>

	<ol style="list-style-type: none"> 1. Welcome students and sing welcome song. Who remembers the song “Lion” from Elevation? Display the rhythm on the board. Invite students to pick up their rhythm sticks from under their chairs and play the rhythm together. 2. Activity: Writing/Worksheet: Complete the Musical Phrases worksheet where students will identify the phrases, label them, identify and write the rhythm patterns 3. Activity: Group musiking: Divide into groups of four, perform the rhythm patterns. 4. Activity: Discussion: Discuss as a group and ask students to identify rhythm and melodic patterns in the A and B section. Instruct students to write their rhythm pattern on the white board. 5. Activity: Group Work: After students identify the patterns in each section, divide students into groups of four. One group will be the first A section, the second group the second A section, third group B and fourth group B. In groups, students will play the rhythm pattern and practice together. As a class, we will play the entire song as each group performs their section. 6. Activity: Group arranging challenge: Students arrange the song while placing the different sections in a different position of the song. Analyze: did that work? What was the challenge? Why didn't it work? 7. Listen to the song “Yesu” by the African Children’s Choir. Link: https://www.youtube.com/watch?v=yELq6iHvk8I <p>How does this group worship the same? How do they worship different? Can you identify an antecedent or consequent phrase in the song? Teach a simple melodic phrase from the song by rote... can students identify the phrases? (teach the music from the beginning to 0:19.) Sing the first phrases (African words) on a “na” – sing the “Jesu” on the second phrase – identify same and different phrases.</p>
Assessment: Peer/Self/Summative /Formative	<p>Day 1: Exit ticket (place tickets under student’s chair with pencils – define antecedent and consequent phrases.</p> <p>Day 2: Musical Phrases worksheet (summative), Observation of paying and performing (formative).</p>

Lesson Plan

Class: 4th Grade and 6th Grade General Music

Date: Week 3 – Day 1 and 2

Lesson Title:	Day 1: Music Rhythm Composition and Piano Lesson 1 Day 2: Piano Lesson 2
Standard:	Day 1: MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent. Day 2: MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.
Objective:	<p>Day 1:</p> <ul style="list-style-type: none"> • Students will demonstrate their ability to compose their own rhythmic antecedent and consequent phrase. • Students will identify the keys on the piano. <p>Day 2:</p> <ul style="list-style-type: none"> • Students will review music literacy using the 5-lined treble staff. • Students will demonstrate their ability to play various songs on the piano keyboard.
Materials:	Day 1: Journal #3, Music Composition Worksheet, Pencil, Clipboard, Rhythm Sticks , Piano Notebooks Day 2: Piano Lab set up, piano notebooks and journals, pencils.

Attention Grabber: Prior Knowledge: Map/Activities	<p>Day 1:</p> <ol style="list-style-type: none"> 1. After welcoming students, instruct them to complete journal #3. 2. Pass out composition worksheets. Review antecedent and consequent phrasing. As a class, come up with some examples of rhythms in antecedent and consequent form in a four-measure rhythm composition. 3. Instruct students to compose their own four measure rhythm composition. 4. Collect compositions and hand out piano notebooks. 5. Introduce the piano keyboard. Allow students to identify the pattern in the black keys (groups of 3 and groups of 2). 6. Students will circle groups of 2 and put a square around groups of 3. 7. Show students how to find middle “d” – in-between the groups of 2. Students then should identify “c” and “e”, “d’s” neighboring keys. Students will write the names on their paper piano keyboards in their notebooks. 8. Show students how to find “f” and “b” using the visual of an animal cage or zoo. “F” for “front of the zoo” and “B” for “back of the zoo.” And in our zoo we have gorillas and ape’s. Direct students in labeling all the keys on the piano. 9. Review the note names of the keyboard together. <p>Day 2:</p> <ol style="list-style-type: none"> 1. Review the names of the notes on the keyboard. Peer assessment: Show the person next to you what the names of the keyboard are. Assess that your peer knows all the notes on the keyboard. 2. Review the notes of the treble staff. 3. Model, guide, and direct students as they practice pages. 34, 36, and 37 in “Keys for the Kingdom” piano guide. 4. Students will identify the antecedent and consequent phrases in the song “Good News! Chariot’s Comin” on page 34 of “Keys for the Kingdom.” 5. Activity: Journal #4: Students will journal how playing the piano or any instrument is a worship to God. How does playing an instrument reflect the character of God?
Assessment: Peer/Self/Summative /Formative	<p>Day 1: Exit ticket – Piano notebook – Name the Keys Day 2: Exit ticket – Piano notebook – identify antecedent and consequent phrases in the song “Good News! Chariot’s Comin’ and Journal #4.</p>

Lesson Plan

Class: 4th Grade and 6th Grade General Music

Date: Week 4 Day 1 and 2

Lesson Title:	Music Composition
Standard:	MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent. MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.
Objective:	<ul style="list-style-type: none"> • Compose a 4-measure musical composition on the piano using standard music notation with a clear musical form, musical sentence, organization, and expression. • Self-evaluate compositions and evaluate peer’s compositions.
Materials:	Piano Lab, Piano Notebooks, Composition Worksheets, Pencils, Clipboards, Composition Rubrics for peer and self evaluations, Instructor feedback

Attention Grabber: Prior Knowledge: Map/Activities	<p>Day 1:</p> <ol style="list-style-type: none"> 1. As a class review the names of the notes on the piano and the staff. 2. Pass out students' original rhythm compositions. 3. As a class, guide students in examples on how to add a melody using antecedent and consequent form to a pre composed rhythm. Guide students to begin and end on tonic. 4. Instruct students that we will be composing in the key of G and only using the first five tones in the key of G: G, A, B, C, and D. Students will play their compositions in G position. Students at more an advanced level may play in middle G position and use tones F#, E, middle d and middle c. 5. Give students 15 – 20 minutes to compose a melody to their rhythm. Students should first write the note names above or below their pre composed rhythm. The instructor will approve the melody and give feedback. Then students will be approved to transfer their melody on the treble staff. 6. Between classes, the instructor will evaluate student's melodies and give feedback for improvement. <p>Day 2:</p> <ol style="list-style-type: none"> 1. The instructor will pass back students' melodies with instructor feedback. 2. Students will use the entire class time to refine and improve their melodies with the instructor's continuous feedback. The instructor will provide feedback on phrasing, notation, and correct placement on the staff. 3. Peer Evaluation: Students will evaluate their peer's compositions and give feedback to their peer. Students will receive feedback from their peers on their own compositions.
Assessment: Peer/Self/Summative /Formative	<p>Day 1: Exit ticket – Student Compositions Day 2: Exit ticket – Student Compositions</p>

Lesson Plan
Class: 4th Grade and 6th Grade General Music
Date: Week 5 Day 1 and 2

Lesson Title:	Music Composition and Performance
Standard:	MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent. MU:Pr6.1.6a Perform the music with technical accuracy to convey the creator's intent. MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.
Objective:	<ul style="list-style-type: none"> • Perform original musical composition on the piano using standard music notation with accuracy and expression. All student performances will be recorded. • Students will be able to evaluate their own performance and their peer's performances based on a performance rubric.
Materials:	Piano Lab, Piano Notebooks, Composition Worksheets, Pencils, Clipboards, Performance Rubrics for self and peer evaluations.

Attention Grabber: Prior Knowledge: Map/Activities	<p>Day 1:</p> <ol style="list-style-type: none"> 1. Students will practice their compositions (5 min) 2. Activity: Peer evaluation; Students will evaluate their peers on their musical composition and performance using the recording device on the electronic keyboards and will compare their playing skills to the rubric before the summative assessment. 3. Activity: Self-evaluation: Students will evaluate their own musical composition and performance using the recording device on the electronic keyboards and will compare their playing skills to the rubric before the summative assessment. 4. Students will apply feedback from peers and instructor on their performance. <p>Day 2:</p> <ol style="list-style-type: none"> 1. Activity: Performance: Students will perform their original musical composition. 2. Activity: Listening: Students will actively listen to their peers perform their compositions. 3. Activity: Peer evaluation; Students will evaluate their peers on their musical composition and performance using the recording device on the electronic keyboards and will compare their playing skills to the rubric. 4. Activity: Self-evaluation: Students will evaluate their own musical composition and performance using the recording device on the electronic keyboards and will compare their playing skills to the rubric. 5. Students will complete Journal #5.
Assessment: Peer/Self/Summative /Formative	<p>Day 1: Exit ticket – Student Peer/self evaluations Day 2: Exit ticket – Student Performances and peer/self evaluations. Student Journals.</p>

Disclaimer: Lessons from weeks 6-10 are not included in this research project. Therefore, detailed lesson plans are not included in this appendix for review.

APPENDIX B

Student Worksheets and Activity Pages

Music from A Biblical Perspectives Worksheets

Music from a Biblical Perspective Student Worksheet (God)

Names: _____



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Date: _____ Class: _____

Group 1 Directions: Look up and read the bible verses listed below. Answer the questions from each verse. Fill in the blanks below as you summarize the information you learned. When all answers are complete, design a poster with your choice of words, pictures or both summarizing what you learned.

God:

The nature, character, and role of God

- 1. Read John 1:3** “In the beginning was the Word, and the Word was with God and the Word was God... All things were made through Him, and without Him nothing was made...”

Who was there in the beginning? _____ Who is the Word?

Through Whom was created all things? _____ Therefore, sound waves, which makes music, is created by _____ through _____ .
Nothing was made in the beginning without _____ .

- 2. Read Genesis 1:6...** “Then God said, “Let Us make man in Our image, according to Our likeness...”

_____ gives _____ the ability to create because _____ is made in the likeness of _____ .

- 3. Read. Zephaniah 3:17** “The Lord your God in your midst, the Mighty One, will save;... He will rejoice over you with singing.”

God will _____ over us with _____. Therefore, God _____.

4. **Skim over the chapters from Exodus 25 – 28.** Here you will find that God gave detailed instructions for the pattern of the tabernacle, including specific colors, patterns, textures, and materials. The garments of the priests were to be made “for glory and for beauty.”

_____ enjoys aesthetic _____ and beauty. There is beauty in music and sound. God enjoys _____.

God “has interest in color variations and patterns” God designed music for His pleasure (Genesis 2:9).

Summarize what you learned:

Sketch of poster:

Music from a Biblical Perspective Student Worksheet (Creation)



Date: _____ Class: _____

Group 2 Directions: Look up and read the bible verses listed below. Answer the questions from each verse. Fill in the blanks below as you summarize the information you learned. When all answers are complete, design a poster with your choice of words, pictures or both summarizing what you learned.

Creation: what is made and sustained by God

- a. Read: Psalms 19:1 “The material world is God’s handiwork which serves to glorify Him and to ‘speak’ to people about His existence”

_____ speaks to all people about _____. Music can speak to _____ about _____. Therefore, music is a tool to _____.

- b. Read Colossians 1:16-17 “All things were created through Him and for Him. And He is before all things, and in Him all things consist [hold together].

Soundwaves, light waves, color, and tone, like all other forms of matter, are held together by the power of Christ. It is through the power of Jesus Christ that sound waves _____. Sound waves were created _____ and for _____.

- c. Read Exodus 31:1-3 and Psalms 33:2- 3. What do these passages have in common?

Summarize what you learned:

Sketch of poster:

Music from a Biblical Perspective : Mankind



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Names:

Date: _____ Class: _____

Group 3 Directions: Look up and read the bible verses listed below. Answer the questions from each verse. Fill in the blanks below as you summarize the information you learned. When all answers are complete, design a poster with your choice of words, pictures or both summarizing what you learned.

Mankind: Who and what humans are.

1. Read the passage from Exodus 31:1-3. God spoke to Moses and told him He has filled him with _____ in wisdom, in understanding, in knowledge, and in all _____ . Workmanship is skill. The ability to form sound and to create music is a skill. God has given humans the ability to be skilled in _____ .
2. Read Psalms 33:2-3. “Sing to Him with the harp; make melody to him with an instrument of ten strings. Sing to Him a new song; play skillfully with a shout of joy.”

Humans are to worship God with _____. Humans should play _____ and sing _____ with a shout of _____ .

3. Read Genesis 2:9. God created humans to appreciate _____. Humans have the ability and the desire to love what is beautiful and pleasant to the sight and ear which includes the beauty in _____ .

Summarize what you learned:

Sketch of poster:

Music from a Biblical Perspective Student Worksheet (Moral Order)

Music from a Biblical Perspective



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Names: _____

Date: _____ Class: _____

Group 4 Directions: Look up and read the bible verses listed below. Answer the questions from each verse. Fill in the blanks below as you summarize the information you learned. When all answers are complete, design a poster with your choice of words, pictures or both summarizing what you learned.

Moral Order: Moral Behavior and Responsibility

- a. Read Colossians 3:23: “as with all the work of human hands, art and music are subject to God’s standards of excellence and goodness”

Music should be subject to God’s _____ and goodness _____.

Therefore, music should be pleasing to _____ and echo the heart of
_____ God.

- b. Read Psalm 92: 1: “It is a good thing to sing praises to the Lord.”

Music is _____ and should be used to _____. God loves it
when we _____.

- c. Read Proverbs 25:20.

There are fitting and fitting times for _____ and _____.

Name a few “fitting” or appropriate times for music and dance:

Summarize what you learned:

Sketch of poster:

Music from a Biblical Perspective Student Worksheet (Purpose)

Music from a Biblical Perspective



Date: _____ Class: _____

Group 5 Directions: Look up and read the bible verses listed below. Answer the questions from each verse. Fill in the blanks below as you summarize the information you learned. When all answers are complete, design a poster with your choice of words, pictures or both summarizing what you learned.

Purpose: Intention or meaning of all that exists.

- a. Read Genesis 1:26 – 28. The first commandment includes ruling over all the works the Lord has made. This includes sound, color, paint, and clay. Music is a tool God intends for us to _____.
- b. Read Psalms 8:5-6. What does God say about music?
- c. Read James 5:13. “Is anyone cheerful? Let him sing psalms.”
Singing is designed by _____ as an outlet for joy, and a means for instruction.
- d. Read Colossians 3:16 says, “Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.”

We sing to one _____ to _____ and _____ in
_____ with _____. Music should be an
encouragement to _____ and a worship to _____.

Summarize what you learned:

Sketch of poster:

Musical Phrases Worksheet

Musical Expressions
Lesson 1

Musical Phrases

Identifying Antecedent and Consequent Phrases

Name: _____ Class: _____ Date: _____

1. Circle the antecedent phrase. Put a box around the consequent phrase.
2. Label the phrases a, b, a, b'.

The musical notation shows two staves of music. The first staff has a box above the first measure and another box above the eighth measure. The second staff has a box above the first measure and another box above the eighth measure.

"Lion" by Elevation Worship

3. Write the rhythm pattern for each phrase below:

A:



B:



A:



B':



4. Which phrases are exactly the same?

5. Which phrases are very similar, but slightly different? How are they different?

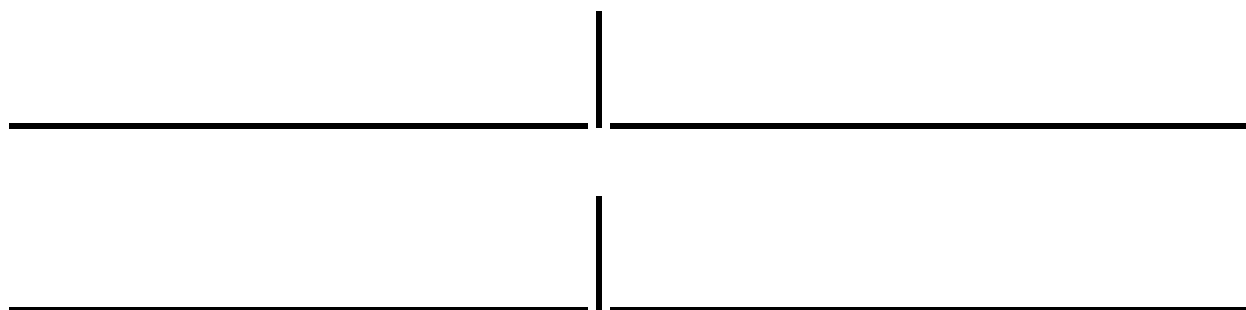
Composition Worksheet

Musical Expressions Final Composition Project

Let's Compose!!!

Name: _____ Class: _____ Date: _____

1. Write your 4-measure rhythm using quarter note, eighth notes, and quarter rest.



2. Using the keyboard, add a melody to your rhythm! Write the note names above your rhythm.
3. Write your final four-measure music composition on this staff:



4. Write the note names above the notes on the staff.
5. Play your compositions for the class!

APPENDIX C

Journal Response #1



Name: _____ Date: _____ Class: _____

Today, I explored music from a biblical perspective. I learned that I could look at music through 5 different lenses (point of view or perspective). I can look at music through the point of view of God's character, Creation, Mankind, Moral Order and Purpose. The Bible highlights music in each one of these perspectives.

This is what I learned.....

Music according to.....

God's character and intention (the nature, character and role of God)	Creation (what is made and sustained by God)
Mankind (who and what humans are)	Moral Order (moral behavior and responsibility)
Purpose (Intention or meaning of all that exists)	

Journal Response #2



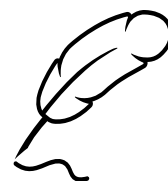
Name: _____ Class: _____ Date: _____

After hearing the presentations from my classmates, I learned....

My Response.....

1. Where did music come from?
2. What is the purpose of music?
3. What is God' intention and design for music?
4. What does music look like in my life?
5. Is there anything I want to change about how I use music in my life?
6. What do I believe music is?
7. Goal:

Journal Response #3



Name: _____ Class: _____ Date: _____

Journal:

1. Give an example of structure in music:
2. Give an example of structure from God's creation:
3. Does music look or sound the same in each culture?
4. How is music social?
5. How does multicultural and social music relate to a biblical perspective?

Journal Response #4



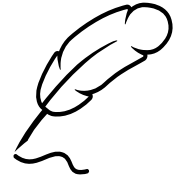
Name: _____ Class: _____ Date: _____

Journal:

How can you worship God by playing the piano or any other instrument?

How does playing an instrument reflect the character of God?

Journal Response #5



Name: _____ Class: _____ Date: _____

Journal:

Write a paragraph describing your experience composing your own melody. How does musical composition relate it to God's purposes for music?

APPENDIX D

BWI Group Presentation Rubric

1. **God:** God sings. God loves aesthetic decoration. God creates and is creative in nature. All things created were by the power of Jesus.
2. **Creation:** All things are created and sustained by the power of Christ. God made sound. Everything that has breath is created to worship.
3. **Mankind:** God created man to create. Man is made in God's image. God gave man authority over all things created. – take and have dominion. Mankind is created to make music.
4. **Moral Order:** There is a time and season for everything. God desires excellence. We are to play skillfully in worship to the Lord.
5. **Purpose:** The purpose of music is to worship God and to encourage others. Music is meant to admonish others and give praise to God.

	4 (Excelling above expectations)	3 (Meets Expectations)	2 (Needs Improvement)	1 (Needs Considerable Improvement)
Content	Students clearly express the biblical perspective of music according to either God, Creation, Mankind, Moral Order, and Purpose in their presentation. More than 2 attributes are mentioned without prompting.	Students mostly express the biblical perspective of music according to either God, Creation, Mankind, Moral Order, and Purpose in their presentation. Two of the attributes are presented with some prompting.	Students vaguely express the biblical perspective of music according to either God, Creation, Mankind, Moral Order, and Purpose in their presentation. One of the attributes are presented with prompting.	Students hardly express the biblical perspective of music according to either God, Creation, Mankind, Moral Order, and Purpose in their presentation. One or none of the attributes are presented with much prompting.
Creativity	Students present the information clearly and creatively with a skit, song, dance, picture, or clear verbal presentation. The presentation is unique and extremely well-done.	Students present the information creatively with a skit, song, dance, picture, or clear verbal presentation. The presentation is unique and well-done.	Students present the information creatively with a skit, song, dance, picture, or clear verbal presentation. The presentation could have been done well if students:	Students do not present information creatively with a skit, song, dance, picture, or clear verbal presentation. The presentation could have been done well if students:
Group Work	Students worked well together. Each took ownership in the presentation and group work. All students worked together to achieve the goal.	Students worked well together. Most took ownership in the presentation and group work. Most students worked together to achieve the goal.	Students somewhat worked together. Some or one took ownership in the presentation and group work. Some or one student(s) worked together to achieve the goal. Students need to improve in:	Students did not work well together. Some or one took ownership in the presentation and group work. Some or one student(s) worked together to achieve the goal. Students need to improve in:
Total:	/25 Comments:			

BWI Journal Response Prompt

1. **God:** God sings. God loves aesthetic decoration. God creates and is creative in nature. All things created were by the power of Jesus.
2. **Creation:** All things are created and sustained by the power of Christ. God made sound. Everything that has breath is created to worship.
3. **Mankind:** God created man to create. Man is made in God's image. God gave man authority over all things created. – take and have dominion. Mankind is created to make music.
4. **Moral Order:** There is a time and season for everything. God desires excellence. We are to play skillfully in worship to the Lord.
5. **Purpose:** The purpose of music is to worship God and to encourage others. Music is meant to admonish others and give praise to God.

Student: _____
 Journal # _____ Journal Focus: _____

4 (Excelling above expectations)	3 (Meets Expectations)	2 (Needs Improvement)	1 (Needs Considerable Improvement)
Students clearly express the biblical perspective of music according to either God, Creation, Mankind, Moral Order, and Purpose in their journal response. All to most attributes are present.	Students mostly express the biblical perspective of music according to either God, Creation, Mankind, Moral Order, and Purpose in their journal response. Most of the attributes are present.	Students vaguely express the biblical perspective of music according to either God, Creation, Mankind, Moral Order, and Purpose in their journal response. At least two of the attributes are present.	Students hardly express the biblical perspective of music according to either God, Creation, Mankind, Moral Order, and Purpose in their journal. One or none of the attributes are present.

Student Composition Rubric

Student: _____ Assignment: _____

	4 (Excelling above expectations)	3 (Meets Expectations)	2 (Needs Improvement)	1 (Needs Considerable Improvement)
Assignment	All components of the assignment present.	Most components of the assignment present.	Some components of the assignment present.	Some to no of components of the assignment present.
Notation	Musical notation is correct.	Most Musical notation is correct.	Some musical notation is correct.	Some to no musical notation is correct.
Phrasing	2 Antecedent and 2 Consequent phrases present and organized musically.	2 Antecedent and 2 Consequent phrases mostly present and organized musically.	2 Antecedent and 2 Consequent phrases vaguely present and organized musically.	2 Antecedent and 2 Consequent phrases barely present and organized musically.
Motif	Rhythm and melodic motif present and musical.	Rhythm and melodic motif mostly present and musical.	Rhythm and melodic motif vaguely present and musical.	Rhythm and melodic motif barely present and musical.
Feedback				
Total: /16				

Student Composition Self/Peer Assessment

Student: _____

Assignment: _____

Self/Peer: _____

	4 (Excelling above expectations)	3 (Meets Expectations)	2 (Needs Improvement)	1 (Needs Considerable Improvement)
Assignment	All components of the assignment present.	Most components of the assignment present.	Some components of the assignment present.	Some to no of components of the assignment present.
Notation	Musical notation is correct.	Most Musical notation is correct.	Some musical notation is correct.	Some to no musical notation is correct.
Phrasing	2 Antecedent and 2 Consequent phrases present and organized musically.	2 Antecedent and 2 Consequent phrases mostly present and organized musically.	2 Antecedent and 2 Consequent phrases vaguely present and organized musically.	2 Antecedent and 2 Consequent phrases barely present and organized musically.
Motif	Rhythm and melodic motif present and musical.	Rhythm and melodic motif mostly present and musical.	Rhythm and melodic motif vaguely present and musical.	Rhythm and melodic motif barely present and musical.
Feedback				
Total: /16				

Goals:	Meet:

Student Performance Rubric

Student: _____ Assignment: _____

	4 (Excelling above expectations)	3 (Meets Expectations)	2 (Needs Improvement)	1 (Needs Considerable Improvement)
Tempo	Performed with steady tempo throughout.	Mostly performed with steady tempo throughout.	Rarely performed with steady tempo throughout.	Performed with no steady tempo throughout.
Rhythm	Accurate and precise performance of rhythm and duration.	Rhythm and duration mostly performed with accuracy and precision.	Rhythm and duration rarely performed with accuracy and precision.	Rhythm and duration not performed with accuracy and precision.
Pitch	Accurate and precise performance of pitch.	Pitch mostly accurate and precise	Pitch rarely accurate and precise	Pitch not accurate and precise
Expression	Performed with great use of expression (if applicable)	Mostly performed with great use of expression (if applicable)	Rarely performed with great use of expression (if applicable)	Not performed with use of expression (if applicable)
Feedback				
Total: /16				

Student Performance Self/Peer Evaluation

Student: _____ Assignment: _____ Self/Peer: _____

	4 (Excelling above expectations)	3 (Meets Expectations)	2 (Needs Improvement)	1 (Needs Considerable Improvement)
Tempo	Performed with steady tempo throughout.	Mostly performed with steady tempo throughout.	Rarely performed with steady tempo throughout.	Performed with no steady tempo throughout.
Rhythm	Accurate and precise performance of rhythm and duration.	Rhythm and duration mostly performed with accuracy and precision.	Rhythm and duration rarely performed with accuracy and precision.	Rhythm and duration not performed with accuracy and precision.
Pitch	Accurate and precise performance of pitch.	Pitch mostly accurate and precise	Pitch rarely accurate and precise	Pitch not accurate and precise
Expression	Performed with great use of expression (if applicable)	Mostly performed with great use of expression (if applicable)	Rarely performed with great use of expression (if applicable)	Not performed with use of expression (if applicable)
Feedback				

Total: /16

Goals:	Meet:

APPENDIX F

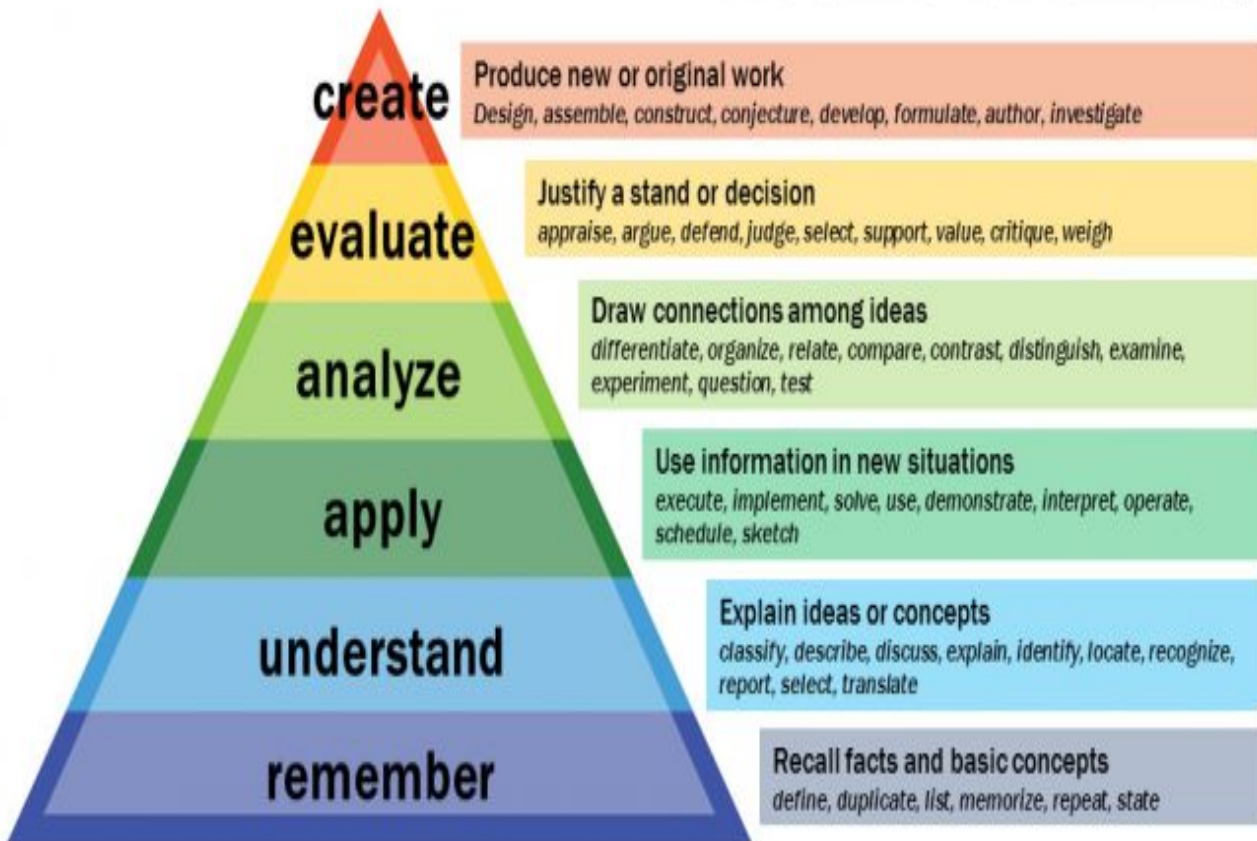
National Standards for Music Education in Creating, Performing, and Responding

<https://nafme.org/wp-content/uploads/2014/11/2014-Music-Standards-PK-8-Strand.pdf>

APPENDIX G

Bloom's Taxonomy

Bloom's Taxonomy



APPENDIX H

Music From a Biblical Perspective: 5 Biblical Truths

From Christian Overman and Don Johnson. *Making the Connections: how to Put Biblical Worldview Integration into Practice*. (Puyallup, WA, The Biblical Worldview Institute. 2003), 1-16

God: The nature, character, and role of God:

- a. Students will know that God created music [John 1:3 “In the beginning was the Word, and the Word was with God and the Word was God... All things were made through Him, and without Him nothing was made...] and has given humans the ability to create music [Genesis 1:26 The intended outcomes of this project
- b. God is the giver of the human ability to create. [Gen. 1:26 Then God said, “Let Us make man in Our image, according to Our likeness...”]
- c. God sings. [Zeph. 3:17 “The Lord your God in your midst, the Mighty One, will save;... He will rejoice over you with singing.]
- d. God condones aesthetic decoration [In Exodus 25 – 28; God gave detailed instructions for the pattern of the tabernacle, including specific colors, patterns, textures, and materials. The garments of the priests were to be made “for glory and for beauty.”]
- e. God “has interest in color variations and patterns”¹³⁴ God designed music for His pleasure (Genesis 2:9).

¹³⁴ Christian Overman and Don Johnson, *Making the Connections: how to Put Biblical Worldview Integration into Practice*, (Puyallup, WA, The Biblical Worldview Institute. 2003), 47

Creation (what is made and sustained by God),

- d. In connection with creation: Students will know “The material world is God’s handiwork which serves to glorify Him and to ‘speak’ to people about His existence”¹³⁵ (Psalms 19:1).
- e. “Soundwaves, light waves, color and tone, like all other forms of matter, are held together by the power of Christ.”¹³⁶ (Colossians 1:16 – 17, “All things were created through Him and for Him. And He is before all things, and in Him all things consist [hold together].

Mankind (who and what humans are)

- a. Humans are able to worship God through art and music. [Ex. 31:1-3: “Then the Lord spoke to Moses, saying “See, I have called by name Bezalel...and I have filled him with the Spirit of God, in wisdom, in understanding, in knowledge, and in all manner of workmanship...” Ps. 33:2, 3: “Sing to Him with the harp; make melody to him with an instrument of ten strings. Sing to Him a new song; play skillfully with a shout of joy.”
- f. Humans have been created with the ability to appreciate beauty.¹³⁷ [Gen. 2:9 And out of the ground the Lord God made every tree grow that is pleasant to the sight..].¹³⁸

Moral Order (moral behavior and responsibility)

¹³⁵ Christian Overman and Don Johnson, *Making the Connections: how to Put Biblical Worldview Integration into Practice*, (Puyallup, WA, The Biblical Worldview Institute. 2003), 47

¹³⁶ Ibid.

¹³⁷ Christian Overman and Don Johnson, *Making the Connections: how to Put Biblical Worldview Integration into Practice*, 48

¹³⁸ Christian Overman and Don Johnson, *Making the Connections: how to Put Biblical Worldview Integration into Practice*, 48

- d. Students will know “as with all the work of human hands, art and music are subject to God’s standards of excellence and goodness. (Col. 3:23)¹³⁹
- e. It is a good thing to sing praises to the Lord. (Ps. 92:1)¹⁴⁰
- f. There are fitting and fitting times for music and dance. (Prov. 25:20)¹⁴¹

Purpose (intention or meaning of all that exists).¹⁴²

- e. Fulfilling the First Commission (Gen. 1:26 – 28) includes ruling over all the works the Lord has made, including sound, color, paint, and clay. (Ps. 8:5-6)¹⁴³
- f. Singing is designed by God as an outlet for joy, and a means for instruction. (James 5:13 says, “Is anyone cheerful? Let him sing psalms.” Col. 3:16 says, “Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.”¹⁴⁴

¹³⁹ Christian Overman and Don Johnson, *Making the Connections: how to Put Biblical Worldview Integration into Practice*, 48

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

¹⁴² Christian Overman and Don Johnson, *Making the Connections: how to Put Biblical Worldview Integration into Practice*, (Puyallup, WA, The Biblical Worldview Institute. 2003), 1-16

¹⁴³ Ibid., 48

¹⁴⁴ Ibid., 48

APPENDIX J

Student Interview Questions

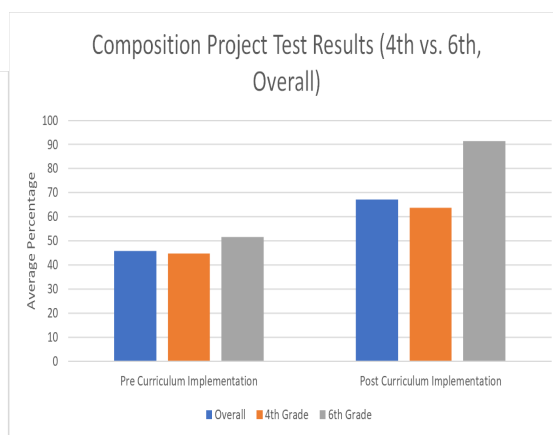
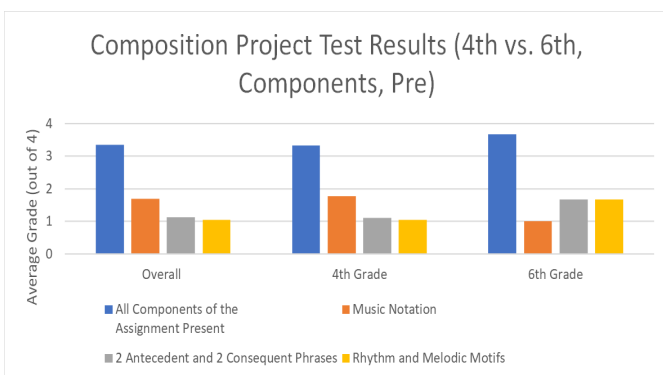
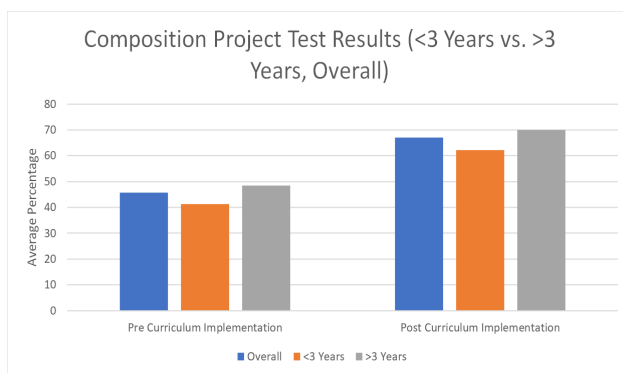
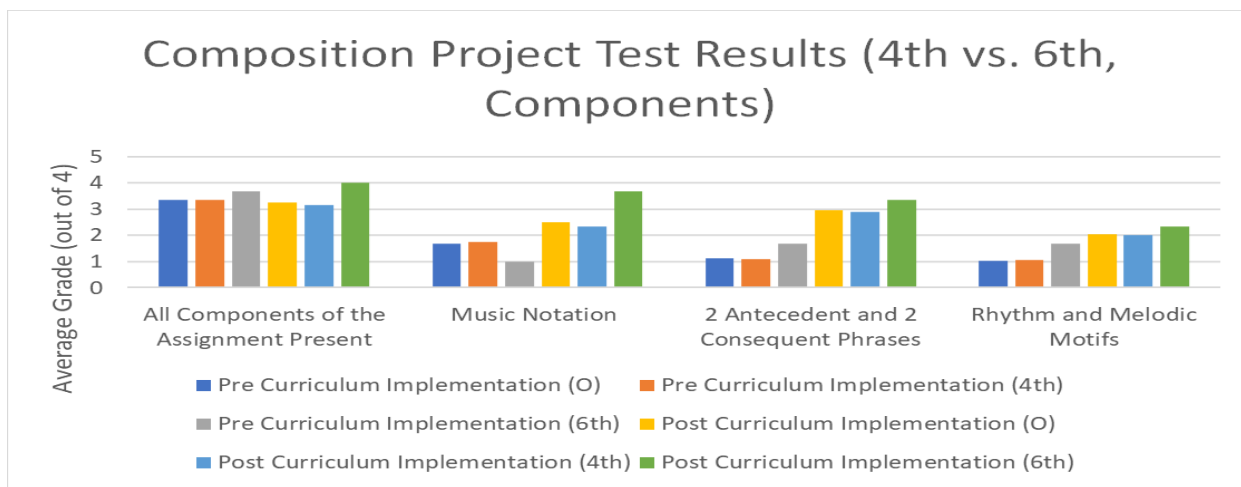
21 students in the 4th grade and 3 students in the 6th grade were asked the following questions to determine student's prior knowledge of the biblical perspectives of music pre-curriculum implementation and student's growth in their knowledge post-curriculum implementation.

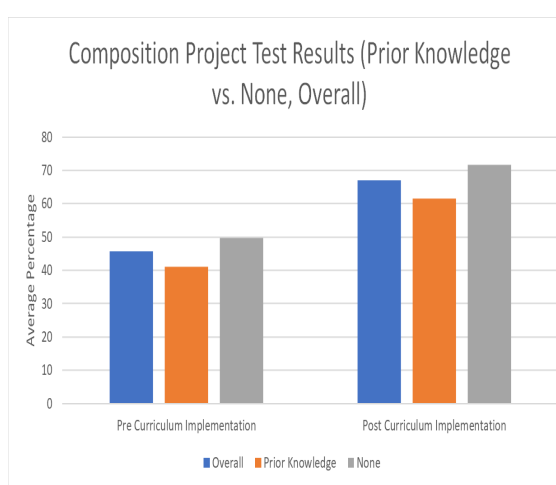
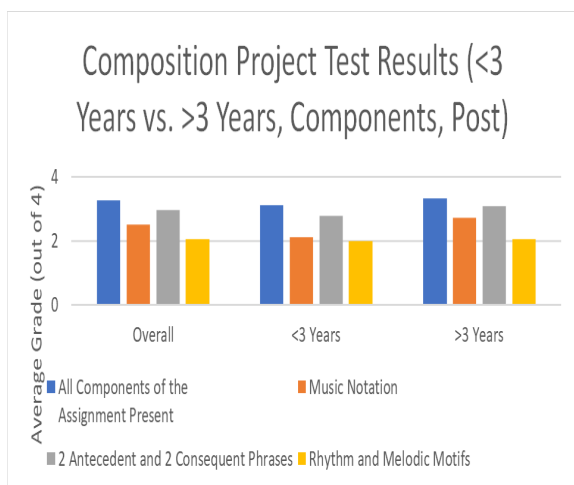
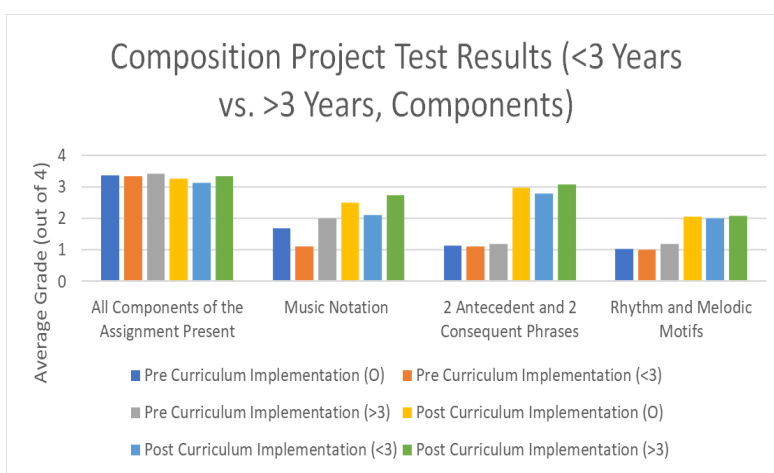
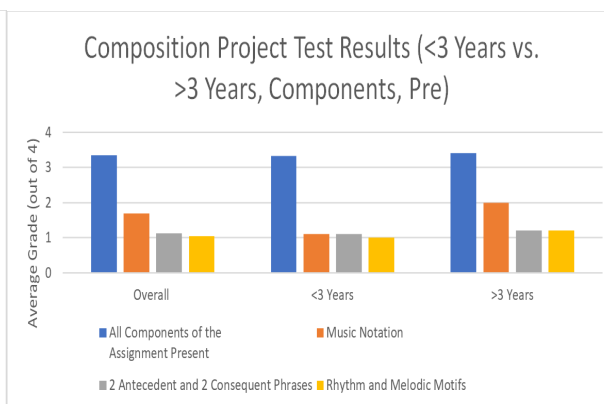
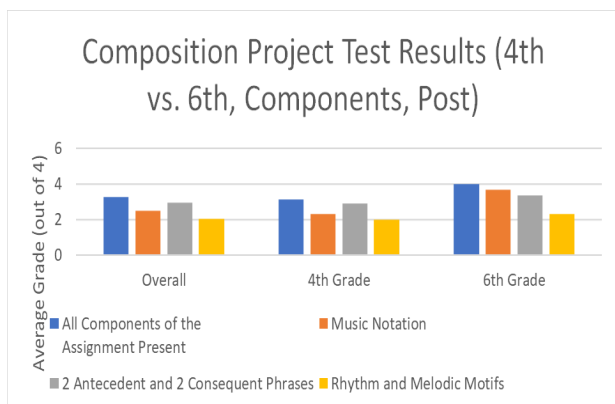
Students and parents of students represented completed and signed the consent form.

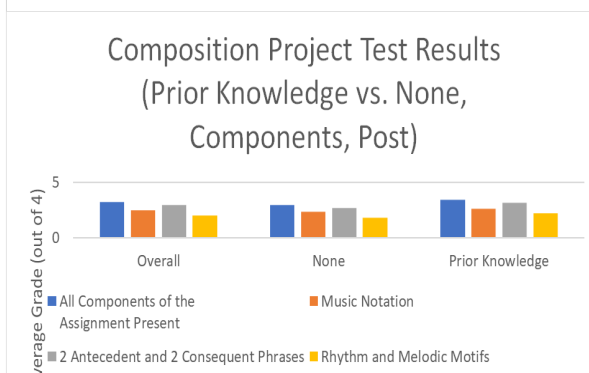
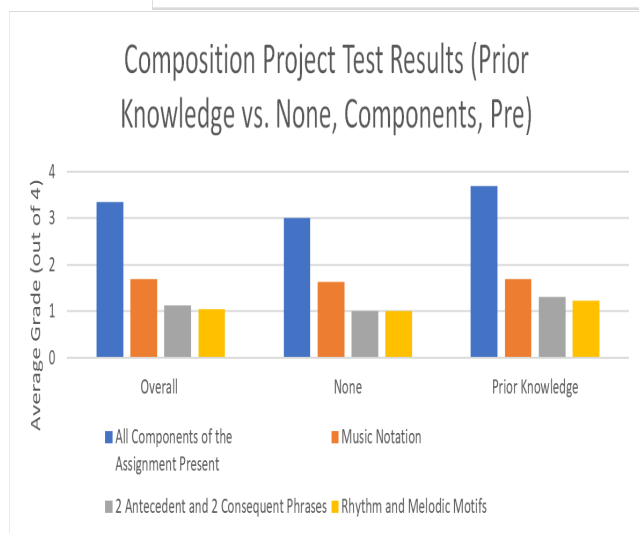
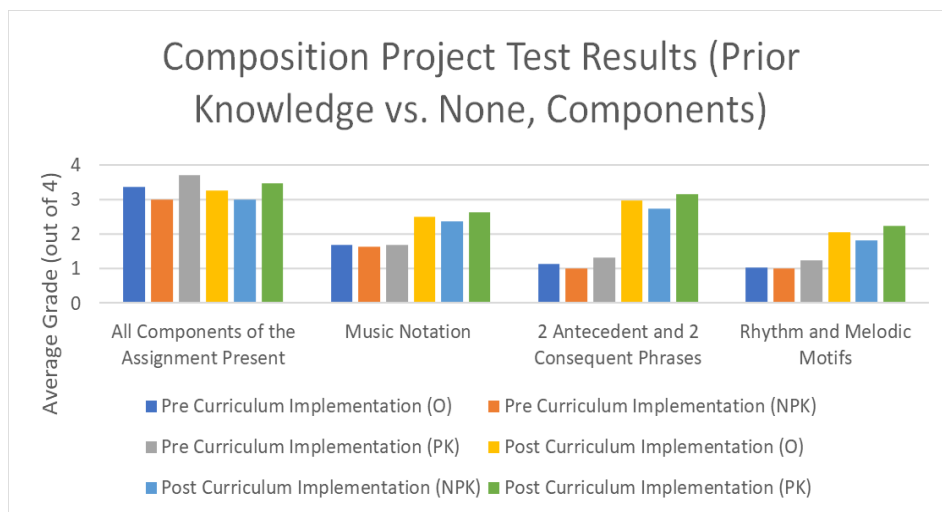
1. Have you confessed and do you believe in your heart that Jesus is Lord and forgives you of all sin?
2. Do you go to church outside of school?
3. Does your family talk about God at home?
4. When did you first hear about Jesus?
5. Do you believe God likes music and the arts?
6. Where do you think music came from?
7. How is music made?
8. Is there order in music?
9. Is being excellent and playing music skillfully important? Why?
10. What would you say is the purpose of music?
11. How long have you been a student at this school?
12. What school did you come from previously?
13. Do you take private music lessons outside of school?
14. Do you study and instrument outside of school?

APPENDIX K

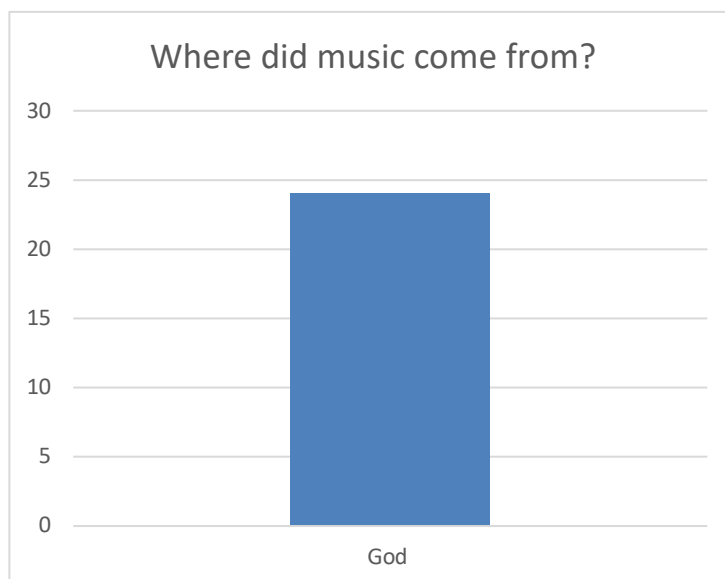
Additional Graphs and Charts for Data Display

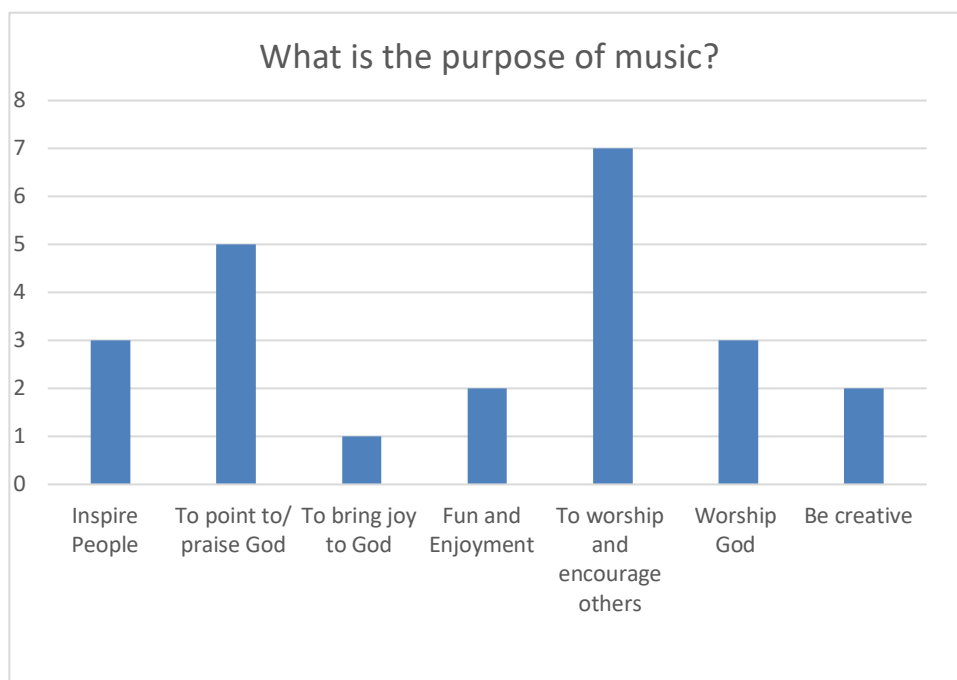






Journal 2: Additional Reponses:





APPENDIX L

IRB Approval

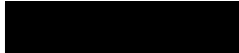
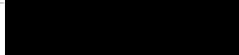
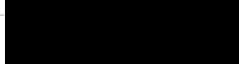
Date: 11-11-2022

IRB #: IRB-FY22-23-431
Title: Musical Expressions Curriculum Study
Creation Date: 10-15-2022
End Date:
Status: Approved
Principal Investigator: Nicole Turner
Review Board: Research Ethics Office
Sponsor:

Study History

Submission Type Initial	Review Type Expedited	Decision Approved
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Key Study Contacts

Member Nicole Turner	Role Principal Investigator	Contact 
Member Nicole Turner	Role Primary Contact	Contact 
Member Monica Taylor	Role Co-Principal Investigator	Contact 

Parental Consent

Title of the Project: Musical Expressions Curriculum Project

Principal Investigator: Nicole Turner, Graduate Student of the School of Music, Liberty University

Invitation to be Part of a Research Study

Your student is invited to participate in a research study. Participants must be between the ages of nine and thirteen and either in the fourth or sixth grade at the school selected for the study. Nicole Turner is in the final stretch of receiving her Master's in Music Education. This research project is the capstone of her studies. This is Mrs. Turner's twelfth year teaching music. Her musical and biblical knowledge and teaching experience qualify her for this research project. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to allow your student to take part in this research project.

What is the study about and why are we doing it?

The purpose of the study is to evaluate the success of the curriculum *Musical Expressions* through student outcomes. The curriculum *Musical Expressions* is written and developed by the researcher, Mrs. Turner, and focuses on music composition with a biblical integration. Currently, there is no known music curriculum published that focuses on music composition with a biblical integration. This study will bring new insight to music educators in Christian schools and Christian curriculum publishers.

What will participants be asked to do in this study?

If you agree to allow your student to be in this study, I will ask him or her to do the following:

1. Participate in an interview. These interview questions will reveal each student's prior knowledge and/or thoughts about the purpose and functions of music including music from a biblical perspective as it relates to God, creation, mankind, moral order, and purpose. The researcher will remain unbiased and will not prompt students to a "right" or "wrong" answer. This is to pre-evaluate students in their knowledge and ideas about music in connection to the Bible. Example questions are "What do you think the purpose of music is?" and "What do you think the Bible says about music?"
2. Compose a four-measure musical composition pre- and post-curriculum implementation. Students' compositions will be compared to a rubric. Students' test scores pre and post will be included as part of the study data.
3. Journal submissions. Students will keep a journal throughout the curriculum, documenting their discoveries. The researcher will draw out themes from students' collective journals.

If you choose not to grant permission for your child to participate in the research or if a student chooses not to participate in the study, the student will still participate in the curriculum, compose a melody, and learn the biblical implications about music, but their test scores and

journals will not be used for the research and they will not be interviewed. Students will still be graded and assessed on their performance throughout the curriculum.

How could participants or others benefit from this study?

The direct benefits participants should expect to receive from taking part in this study include a deeper understanding of the implications of music from a biblical perspective. Students will also be able to compose their own melody using the piano. They will also arrange their compositions with their peers to create a larger musical work. As a class, we may have the opportunity to submit our written compositions and arrangements to the Symphony. If we are selected, the Symphony will perform our student's arrangements at the annual link-up concert in March. Students' arrangements will not be included as study data; however, they may be a positive outcome and opportunity for this study.

Benefits to society include the first study known to implement a biblical integration in a music curriculum with a composition focus and a new generation of students with a deeper knowledge and understanding of music composition.

What risks might participants experience from being in this study?

The risks involved in this study are minimal, which means they are equal to the risks your student would encounter in everyday life.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records. Data collected as part of this study may be shared for use in future research studies or with other researchers. If data collected from the participants is shared, any information that could identify them, if applicable, will be removed before the data is shared.

- Participant responses will be kept confidential through the use of codes. Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.
- Interviews will be recorded in writing. Recordings will be stored on a password-locked computer for three years and then erased. Only the researcher will have access to these records.

What conflicts of interest exist in this study?

The researcher serves as a teacher at Renton Christian School. To limit potential or perceived conflicts a team of teachers will be involved in teaching the curriculum.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to allow your student to participate will not affect your or his or her current or future relations with Liberty University or

your school. If you decide to allow your student to participate, she or he is free to not answer any question or withdraw at any time without affecting those relationships.

What should be done if a participant wishes to withdraw from the study.

If you choose to withdraw your student from the study or your student chooses to withdraw, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw her or him or should your student choose to withdraw, data collected from your student will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Nicole Turner. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Monica Taylor, at [REDACTED].

Whom do you contact if you have questions about rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University

Your Consent

By signing this document, you are agreeing to allow your student to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to allow my student to participate in the study.

Printed Child's/Student's Name

Parent's Signature

Date

Child Assent to Participate in a Research Study

What is the name of the study and who is doing the study?

The name of the study is *Musical Expressions* curriculum project, and the person doing the study is Mrs. Turner. Mrs. Turner is asking students in the 4th and 6th grade general music class to participate in this study

Why is Mrs. Turner doing this study?

Mrs. Turner wants to know if the curriculum is successful in teaching students how to compose a four-measure melody and understand music from the bible's perspective.

Why am I being asked to be in this study?

You are being asked to be in this study because you are a student in the fourth or sixth grade general music class.

If I decide to be in the study, what will happen and how long will it take?

If you decide to be in this study, you will answer a few interview questions and participate in learning activities while we go through the curriculum. Your test scores from your composition project before the curriculum and after we go through the curriculum will be used in the data.

Do I have to be in this study?

No, you do not have to be in this study. If you want to be in this study, then tell the researcher. If you don't want to, it's OK to say no. The researcher will not be angry. You can say yes now and change your mind later. It's up to you.

What if I have a question?

You can ask questions any time. You can ask now. You can ask later. You can talk to the researcher. If you do not understand something, please ask the researcher to explain it to you again.

Signing your name below means that you want to be in the study.

Signature of Child/Witness

Date

Nicole Turner


Liberty University Institutional Review Board
 1971 University Blvd, Green Hall 2845, Lynchburg, VA 24515
 irb@liberty.edu

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