Liberty University

School of Music

Creating Thinking Classrooms in Music Education:

Teacher and Student Perspectives of Twenty-First-Century Instruction

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by

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Abstract

Despite changes to provincial documents in British Columbia, many music educators still rely on traditional teaching methods. This convergent mixed methods case study aimed to understand student and teacher perspectives on twenty-first-century instruction in the music classroom, providing insights to enhance and enrich experiences in musical learning. Data were collected from thirty-one students in a singular grade nine to twelve instrumental band class through interviews, lesson journals, direct observations, surveys, student artifacts, field notes, and pre- and post-test measures. The study analyzed students' musical self-confidence inventories and examined the effects of a twenty-first-century student-centered curriculum over six weeks. This curriculum emphasized student compositions, improvisation, and musical interpretation, aligned with British Columbia's core competencies. The findings aim to contribute to the ongoing discourse on music education curricula and provide practical implications for educators seeking to implement a twenty-first-century curriculum and student-centered learning opportunities.

Keywords: Twenty-first-century instruction, student-centered learning, music curriculum, higher-order thinking skills.

Dedication

This work is dedicated to my loving family. It is the culmination of countless hours, late nights, and early mornings, all made worthwhile by your love and support. Leana, your unwavering belief in me has been my greatest strength. Seipha, you lifted my spirits when I felt down. The future is bright, and I am excited to share it with you.

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"The delicate balance of mentoring someone is not creating them in your own image, but giving them the opportunity to create themselves." — Steven Spielberg.

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Abbreviations

BC – British Columbia

C21 – Canadians for Twenty-First-Century Learning and Innovation

ELA – English Language Arts

HOTS – Higher Order Thinking Skills

IBL – Inquiry-Based Learning

MSCI – Music Self-Concept Inventory

NAfME – National Association for Music Education

OECD – Organization for Economic Co-operation and Development

P21 – Partnership for Twenty-First-Century Learning

PBL – Problem-Based Learning

SD23 – Central Okanagan School District #23

TBL – Task-Based Learning

ZPD – Zone of Proximal Development

Chapter One: Introduction

Background

In a traditional approach to music education, students are led through teacher-centered routines and lessons involving repeating notes, rhythms, and scales to recreate another person's music.[1] A teacher-centered approach provides groups of students with the skills needed to perform music; however, it does not necessarily teach students how to create or think about music independently. Even though curricular documents created by many provincial, state, and national bodies include learning goals of communication, critical thinking, and creative thinking, more work is needed inside music classrooms to include them. This study evaluates the benefits and challenges of incorporating twenty-first-century teaching philosophies in music education by including inquiry, problem, and task-based learning. Recognizing the lack of published work in this area for music education, this study provides concrete examples for future use that can empower future music educators to effect meaningful change in music education.

Historical Background

In Canada, the education system is controlled and monitored provincially, and change often reflects current political, social, and economic issues but can be influenced by other factors.[2] The first public school act in British Columbia (BC) occurred in 1872, and the most common courses of study in BC schools comprised the three R's (reading, writing, and

[1] Thomas Regelski, "Implications of Aesthetic versus Praxial Philosophies of Music for Curriculum Theory in Music Education," *Didacta Varia* 8, no. 1 (2003).

[2] Allan Anderson and Dennis F. Tupman, "Music Education in British Columbia," in *From Sea to Sea: Perspectives on Music Education in Canada* (London, Ontario: Western Libraries, The University of Western Ontario, 2007), 1–11.

arithmetic) and geography.[3] In 1925, Dr. Harold Putman, a senior inspector of schools in Ottawa, and Dr. George Weir, a professor of education at the University of British Columbia, conducted the Putman-Weir Survey, Canada's most comprehensive education survey at the time.[4] The Putman-Weir Survey made many educational suggestions, endorsing progressivism and recommending that instructional time be spent on health, physical education, home economics, manual training, fine arts, Canadian history, and music.[5] The survey's authors stressed the value of music to Canadians and recommended that it be prominent in Canadian schools.[6]

Weir later became the Minister of Education in BC and led the province through its first curriculum revision in 1936 with the help of Herbert King. King believed that "it is the function of the school, through carefully selected experiences, to stimulate, modify, and direct the growth of each pupil physically, mentally, morally, and socially, so that the continual enrichment of the individual's life and an improved society may result.[7]" The 1936 curriculum change was based on recommendations from the Putman-Weir survey, encouraging schools to have students prepare and present reports, learn by doing, discover through reading, and have discussions.[8] While the 1936 revision brought change through its philosophy, it was reported that music

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[3] Patrick A. Dunae, "Curriculum Development," *The Homeroom: Curriculum Development*, April 3, 2011, https://curric.library.uvic.ca/homeroom/content/topics/programs/curricd.htm.

[4] Patrick A. Dunae, "Putman-Weir Survey," *British Columbia History of Education Homeroom: Putman-Weir Survey*, April 3, 2011, https://curric.library.uvic.ca/homeroom/content/topics/statutes/pws.htm.

[5] Ibid.

[6] John Putman and George Weir, *Survey of the School System* (C.F. Banfield, 1925).

[7] Patrick A. Dunae, "Herbert Baxter King," *The Homeroom: Herbert Baxter King*, April 3, 2011, https://curric.library.uvic.ca/homeroom/content/topics/people/king.htm.

[8] Catherine A. Broom, "Power, Politics, Democracy and Reform: A Historical Review of Curriculum Reform, Academia and Government in British Columbia, Canada, 1920 to 2000," *Journal of Curriculum Studies* 48, no. 5 (August 14, 2015): 711–727, https://doi.org/10.1080/00220272.2015.1069402.

education remained the same, with teachers focusing on performance skills over music appreciation, using annual music competitions to motivate students.[9]

The second major curriculum change in BC occurred in the 1960s, when social issues, such as the Cold War and the space race, reinforced the need for education in society.[10] The progressive curriculum from 1936 created doubt in student university preparedness, leading to calls for change and another Royal Commission, the Chant Report.[11] In its 158 recommendations, the Chant Report described that the progressivist approach had done little to develop students' knowledge and learning. It recommended a return to more academic educational programming, focusing on the three R's.[12] In contrast, Neville Scarfe, Dean of Education at UBC, opposed the Chant Report, believing that schoolwork must be creative and adventurous.[13] However, even though there was concern, changes went forward in 1968 by the BC government, which followed the recommendations of the Chant Report.[14]

The third change in the BC curriculum occurred during the 1990s with the initiation of the BC Ministry of Education Year 2000 project.[15] The Year 2000 Project was developed based

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[9] Paul Green, Nancy Vogan, and Kenneth Bray, "School Music," *The Canadian Encyclopedia*, https://www.thecanadianencyclopedia.ca/en/article/school-music-emc.

[10] Catherine A. Broom, "Power, Politics, Democracy and Reform."

[11] Ibid.

[12] Ibid.

[13] Jerry Pirie, "Scarfe Hits Chant Report," *The Ubyssey* (Vancouver, BC, January 19, 1961), 44 edition; Vancouver School District, "VSB Archives & Heritage," *VSB Archives Heritage*, https://blogs.vsb.bc.ca/heritage/2019/11/15/7804/.

[14] Broom, "Power, Politics, Democracy and Reform."

[15] Roland Case, "Our Crude Handling of Educational Reforms: The Case of Curricular Integration," *Canadian Journal of Education / Revue canadienne de l'éducation* 19, no. 1 (1994): 80–93, https://doi.org/10.2307/1495308.

on the recommendations of another Royal Commission, which reported on the importance of nurturing the positive self-esteem of learners and empowering students.[16] The Year 2000 project was criticized for its lack of clear programming, policy practice, and implementation support during its execution.[17] A component of the Year 2000 project included curricular documents to support teachers for each subject. For music, this document included elements of rhythm, elements of melody, thoughts, self and community, and historical and cultural contexts.[18]

The most recent change in the BC curriculum occurred in 2016. This change came from the Ministry of Education and aimed to make education more relevant, engaging, and appropriate for a changing world.[19] The curriculum presented reduced the number of curricular standards. BC's redesigned curriculum introduced a framework centered on subject-based big ideas and cross-subject core competencies, hoping to create a more holistic framework for education.[20] In addition, subject-based provincial exams, taken in grades 10-12, were removed and replaced by new literacy and numeracy assessments prioritizing knowledge application.[21] Current curriculum documents published by the BC Ministry of Education have a few big ideas guiding teachers to

[16] Vaughn Palmer, "Blast from the Past: B.C. NDP Embraces Report Cards It Scrapped in the 1990s," *Vancouver Sun*, August 5, 2023, https://vancouversun.com/opinion/columnists/vaughn-palmer-blast-from-past-bc-ndp-embraces-report-cards-it-scrapped-in-the-1990s.

[17] Roland Case, "Our Crude Handling of Educational Reforms."

[18] Rodger J. Beatty, "The History and Development of Elementary Music Education in Canada: Curricular Perspectives," essay, in *From Sea to Sea: Perspectives on Music Education in Canada* (London, Ontario: Western Libraries, The University of Western Ontario, 2007), 1–22.

[19] Amelia Peterson, "Education Transformation in British Columbia," *Brookings*, https://www.brookings.edu/articles/education-transformation-in-british-columbia/.

[20] Ibid.

[21] Ibid.

encourage students to expand on the core competencies of communication, critical and creative thinking, and personal and social responsibilities.[22]

Sociological Background

Starting in elementary school, students are potentially exposed to the teaching methods of Orff, Kodaly, Dalcroze, Suzuki, or Gordon. While each technique approaches music education differently, these approaches ask students to think about music through imitation, exploration, improvisation, composition, and movement.[23] Students learn music from folk and traditional roots alongside classical Western music. Additionally, students are encouraged to create and explore music on their own, in their own way. This experiential classroom drastically differs from the music learning students experience in middle and high school band programs.

The current middle and high school music education model would be described as a traditional teacher-centered Western approach to music education focusing on skill development for performance. Students spend most of their time together as one group, and the teacher is a central figure in the music-making process. In this model, students' individual needs are often not met during class as the director is on the podium focusing on the whole band. Classrooms of this nature rely on guided learning, which cognitively focuses on the lowest level of Bloom's Taxonomy, remembering and understanding. For music classrooms to move forward in their practices, there needs to be a change in operation.

Music educators expect students to work and learn together in steps, starting in middle school band programs, where they become a homogeneous group. Students are led through

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[22] Amelia Peterson, “Education Transformation in British Columbia.”

[23] Natalie Sarrazin, “Music and the Child.” Music and the Child. Open SUNY Textbooks, https://milnepublishing.geneseo.edu/music-and-the-child/.

rigorous learning of notes, scales, and rhythms, focusing on notation, which is the key to creating music as a large group.[24] Music educators divide their efforts into performing rehearsed music, sight-reading, playing from memory, playing by ear, and improvising. [25] Among these categories, music educators allocate most of their teaching time to performing rehearsed music, sight-reading, and playing from memory. [26] They devote most instructional time to posture, instrument care, air/breathing techniques, rhythm accuracy, tone quality, pitch accuracy, note literacy, articulation, rhythm literacy, and tempo.[27] As a result, skills like style, expression, ear training, tonality, analytical listening, musical discrimination, conducting, form, composition, and improvisation tend to remain underdeveloped or taught as needed. [28]

Music classrooms should be looking to adopt practices that move beyond guided learning and provide students with experiential and action learning experiences, adopting a twenty-first-century philosophy of instruction involving inquiry, problem, and task-based activities that include playing games, role-playing, simulations, and creation. These activities actively encourage the students to think and explore music independently, much like the opportunities that students experience in elementary music classrooms.

Institutions and governing bodies such as the Organization for Economic Co-operation and Development (OECD) 2010 Nature of Learning, Partnership for 21st-Century Learning

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[24] Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach* (New York: Oxford University Press, 2004), 5.

[25] Gary E. McPherson “From Child to Musician: Skill Development during the Beginning Stages of Learning an Instrument.” *Psychology of Music* 33, no. 1 (January 2005): 5–35.

[26] Ibid.

[27] Laura Singletary, "Instructional Content and Frequency in the Beginning Band Setting: Defining the Fundamentals." Journal of Band Research 54, no. 1 (Fall, 2018): 49,68,70.

[28] Ibid.

(P21) 2016 Core Content Integration, National Association for Music Education (NAfME) 2014 revised music standards, and Canadian Provincial Governments, such as the 2016 revised curriculum in BC, have presented teachers with resources. These institutional bodies stress the importance of developing twenty-first-century students who can communicate, think critically and creatively, and know their personal and social responsibilities in all subject areas.[29] The 2016 BC redesigned curriculum adopted big ideas to allow teachers to focus on the essential concepts students must comprehend, which remain consistent across all subjects taught in BC public schools. This freedom of curriculum allows students to develop a sense of identity and community, challenging students' points of view and expanding their understanding of others, using the arts as a language to communicate.[30] Additionally, educators have the autonomy to explore different classroom learning methods since the big ideas are not attached to the content.

When educational practices shift to a student-centered model, students begin to experience learning in various ways with their peers during class while developing skills to become self-regulated learners. By giving students agency in their learning, educators gain the time to work one-on-one with students or in small groups, addressing instruction that might not happen regularly. Additionally, once organized structures are in place, there are clear benefits for student achievement and further development through peer mentoring.[31] The agency to choose and work with others provides avenues to stretch and develop all learners while recognizing the individual needs within the classroom.[32] This approach to music education creates stronger

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[29] Government of British Columbia, "BC's New Curriculum." *Arts Education 7 | Building Student Success - BC's New Curriculum*, 2017, curriculum.gov.bc.ca/curriculum/arts-education/7, 7.

[30] Ibid.

[31] Ibid., 6.

[32] Ibid.

communities and faster development of student abilities, allowing for a deeper understanding of music.

Researcher Background

When I first entered the field of education, like many new teachers, I initially adopted pedagogical approaches that mirrored the techniques used by my predecessors and the strategies I had observed successful teachers employing. My teaching primarily revolved around training students for performance, whether for a concert or a festival. During class sessions, I refined students' performances for these specific occasions, relying heavily on the prescribed repertoire for targeted theory lessons and playing assessments. Unfortunately, this instructional style did not facilitate the natural transfer of knowledge, and musical concepts often failed to connect from one musical piece to another. As my frustrations grew, I began incorporating a teaching method that heavily emphasized auditory and rote learning to expedite my students' preparation for performances. While my ensembles could execute the required tasks, I realized that my students were not developing a genuine understanding of music.

My initial music instruction approach shifted when I began teaching humanities, and I was responsible for teaching English Language Arts (ELA) and social studies. In this environment, I, as the teacher, was not the sole orchestrator of every learning moment. My role was to facilitate learning opportunities and exposure to essential skills, including reading, writing, analysis, and communication. I embraced the 2016 revised BC curriculum and OECD's learning principles to enhance my teaching and grasp of this new subject. As humanities were not my main teachable subject, I needed to build lessons that scaffolded the content to present the learning steps of the skills and provide students with the tools to grow, regardless of their

initial skill level. I dedicated time and effort to creating a safe space where students could take intellectual risks and regularly share their learning experiences with one another. [33]

The next step in changing my approach to education came from exploring how to engage students in deep thinking about their work. The work of maths teacher Peter Liljedahl helped me to be purposeful in the tasks I presented to students. His research served as a valuable reminder that students will strive to meet expectations and possess a natural desire for engagement and the ability to rise to meet challenges. I began assessing my work against Bloom's revised taxonomy to implement learning tasks, and I set a personal challenge to create opportunities for students to analyze, evaluate, and design. At first, this was hard because it was both new to me and my students. However, through practice, we both came to enjoy the challenge of thinking together.

As I developed and grew as a humanities teacher, I began to reflect on myself as a music teacher and compare the two learning environments. I believed that I created a safe space for students to take risks in both subject areas, but I was not providing risks for my students to take in the music classroom. I focused predominantly on the skills of performance recreation and did not allow students to develop holistic skills in music. I focused on the band as sections and did not provide opportunities for students to collaborate and learn from each other. Starting fresh in a new subject area resulted in having no preconceived notions or learning routines developed. I was willing to try new strategies and take risks in the humanities area. This research reflects my journey as an educator and the value I perceive in providing in-class opportunities for students to explore and develop as musicians.

[33] Hanna Dumont et al., "The Nature of Learning: Using Research to Inspire Practice." Innovative Learning Environments Projects. Organization for Economic Co-operation and Development, 3.

Statement of the Problem

A curriculum that only focuses on recreating music for performance and solely leans on lectures and drills is still predominant in how students experience music. This teacher-centered style does not provide students with opportunities to collaborate with others, make independent musical decisions, or create music independently. Curriculum changes, such as the revised 2016 curriculum in BC, ask educators to shift teaching practices. Instead of the previous content-driven curriculum, the emphasis is on putting the learners' needs at the forefront by facilitating student-centered learning opportunities and engaging students in open-ended opportunities to solve real-life problems.[34] A student-centered approach fosters a horizontal learning experience encompassing various skill levels, thus enabling all students to contribute meaningfully to assignments with multiple entry points.

While the traditional teacher-centered approach still holds a valuable role in music education as a homogeneous way to introduce skills and to work on and develop skills as a group, it is hard to assess the understanding of a single student. One fault of the current presentation of the music curriculum is that it does not provide opportunities for students to explore their personal identity and the identity of others within the music classroom, communicate their knowledge amongst each other, or engage in critical and creative processes. A shift towards a student-centered approach to music education could address these shortcomings.

Based on the revised curriculum put forth by the BC government in 2016, there is a need to study teacher and student perceptions and reactions to student-centered twenty-first-century

[34] Judy Halbert and Linda Kaser, *Leading Through Spirals of Inquiry: For Equity and Quality* (Winnipeg, MB: Portage and Main Press, 2022).

curriculum. As with any change in curriculum or instruction, it is important to assess the effectiveness of the change and identify aspects of a curriculum that work and areas that do not.[35] This study aimed to understand the effect of this change within a music class where instruction allows students to explore and work together to solve problems through various situations to demonstrate their learning and development as musicians. The curriculum needs to be comprehensive, provide means for reflection, goal setting, and self-improvement, and focus on the student's needs, not a reflection of the educator.[36]

Statement of the Purpose

This convergent mixed-methods case study aimed to understand perspectives from one instrumental music class and their teacher regarding twenty-first-century instruction in the music classroom. In a convergent mixed-methods design, both quantitative and qualitative data are concurrently analyzed separately and then integrated into the findings.[37] Qualitative data collection focused on the teacher's role as a facilitator of learning, reflections on learning tasks, field notes, and self-reported notes. Students provided additional insights through artifacts of their learning and an end-of-course survey. Quantitative data were collected through pre- and post-tests administered to students to assess whether there was a significant change in their self-concept as musicians due to curriculum adjustments. The self-concept inventory data helped determine if students' perceptions of themselves as musicians underwent notable changes during the six-week study.

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[35] Peter Wolf, Fred Evers, and Art Hill, *Handbook for Curriculum Assessment* (Guelph, Ont.: University of Guelph, 2006), 3.

[36] Ibid.

[37] John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE, 2018), 15.

The study focused on a purposive sample of thirty-one grade nine through twelve students over six weeks during the 2023/24 school year. The student participants comprised nine band nine students, thirteen band ten students, six band eleven students, and three band twelve students. Students in this band range from zero to five years of musical experience on their instrument, with 19 percent of this sample participating in an extracurricular jazz band and 19 percent participating in private lessons.

Significance of the Study

The theoretical significance at the heart of this study is to address a notable gap in student-centered music education research. Despite its rich history, music education has experienced limited advancements in the classroom environment since its inception. While student-centered learning approaches have gained widespread acceptance in various subject areas, their integration within the music classroom has remained relatively underexplored. As in other subject areas, there is a documented gap in defining the teacher's role in student-centered learning, professional development, and problem-solving literature and resources for the classroom.[38] This study attempted to bridge this gap by demonstrating how current music classrooms may effectively incorporate twenty-first-century pedagogies into instruction. By offering practical lesson examples, insights, strategies, and reflections from students and their teachers, this study potentially paves the way for redefining the future of music education, fostering a more student-centric approach that aligns with contemporary educational curricula.

[38] Peter Liljedahl and Jinfa Cai, "Empirical Research on Problem Solving and Problem Posing: A Look at the State of the Art," *ZDM – Mathematics Education* 53, no. 4 (2021): 723–735, https://doi.org/10.1007/s11858-021-01291-w, 725.

Qualitative Research Question

RQ1: What are the student and teacher perceptions regarding the benefits and challenges of incorporating twenty-first-century principles in the music classroom?

RQ2: What are the student and teacher perceptions of incorporating higher-order thinking skills tasks in music classrooms, encouraging students' abilities to create, analyze, and evaluate musical components?

Quantitative Research Question

RQ3: What is the relationship between students' musical self-concept before and after twenty-first-century student-centered learning?

H0: There exists no relationship between students' musical self-concept before and after twenty-first-century instruction.

Definition of Terms

Several terms are central to this study and remain relevant to the literature and research design. These terms are listed below.

1. *Twenty-first-century* skills are a set of skills considered essential for success in the modern world. These skills include critical thinking, problem-solving, creativity, collaboration, communication, digital literacy, and global awareness. There is a focus on innovation, adaptability, and lifelong learning alongside these skills.[39]

[39] Dumont et al. "The Nature of Learning: Using Research to Inspire Practice," 8-9.

2. *Core Competencies* encompass the desired intellectual, personal, and social skills that all students need to develop for success in life beyond school.[40] The province of British Columbia has identified three core competencies, communication, thinking, and personal and social responsibilities, as essential for all learners.[41]
3. *Student-centered* learning is an educational approach that prioritizes students' needs, interests, and active participation in their learning process. It fosters greater engagement, independence, and a deeper understanding of the subject.[42]
4. *Higher-order thinking skills* (HOTS) refer to cognitive processes that involve critical, analytical, and creative thinking. HOTS enables individuals to analyze, evaluate, and create new ideas or solutions beyond basic memorization or recall.[43]

Summary

This convergent mixed methods case study aimed to understand student and teacher perspectives of twenty-first-century instruction in the music classroom, providing additional understanding to enhance and enrich experiences in musical learning. The problem noted at the beginning of this study was that presentation methods in music education have not significantly changed since music education became a main component of education. This chapter of the report presented the historical, sociological, and research backgrounds; an introduction to the

[40] Government of British Columbia, "Enabling Innovation," *Education and Training*, https://www.bced.gov.bc.ca/irp/docs/ca_transformation.pdf, 2.

[41] Ibid.

[42] Dumont et al. "The Nature of Learning: Using Research to Inspire Practice," 5-7.

[43] Diah Latifah, Henry Virgan, and JL Hestyono Moeradi, "Critical Thinking as a Trigger of the Creativity of Teaching Music," *Proceedings of the International Conference on Arts and Design Education (ICADE 2018)* (2019), https://doi.org/10.2991/icade-18.2019.3, 11.

problem; the significance of the research; the purpose statement; the central research question; and definitions for this research.

Chapter Two: Literature Review

Overview

Traditional music education instructional time often follows behaviorist constructs that rely on teacher-centered whole-group instruction. The British Columbia (BC) 2016 redesigned curriculum was designed to be less prescriptive to provide teachers with more agency and promote the incorporation of twenty-first-century instruction. This literature review aims to define twenty-first-century learning and its connections to BC's Core Competencies. Specifically, the literature will examine twenty-first-century teaching methods and student-centered instructional strategies through constructivist classroom practices, identifying music-specific skills, exploring assignment creation using Bloom's taxonomy, and investigating student development through self-efficacy. By synthesizing the literature, the synergies between these ideas and how they support student learning about BC's core competencies ultimately contribute to a better understanding of twenty-first-century instructional methods in music education.

Theoretical Framework

A theoretical framework explains the relationships of the research explored within a study.[1] The theoretical framework for this study will be BC's Core Competencies from the province's 2016 redesigned curriculum. When first developed, the BC Ministry of Education recognized that an education system with twenty-first-century priorities must remove the barriers that limit teachers' ability to innovate and personalize learning based on student's needs and the

[1] Gary J. Burkholder et al., *Research Design and Methods: An Applied Guide for the Scholar-Practitioner* (Los Angeles: SAGE, 2020), 38.

community context.[2] A clear goal emerged through meeting and receiving feedback from all twelve regions in the province: a more flexible curriculum that prescribes less and enables more for both teachers and students.[3] The BC Ministry of Education recognized this in its stance that:

> Learning is truly a life-long endeavor. It happens along a continuum – not in separate educational programs. Intellectual development goes hand-in-hand with physical, social, and emotional development. No two children will develop in all four domains simultaneously, but there are generally accepted milestones. Many attributes of early learning can be fostered through life – curiosity, a sense of personal well-being, thinking and reasoning, creativity, and a zest for life and learning.[4]

While the BC Ministry of Education wanted to be less prescribed and more student-centric, learning standards still need to be presented for what students are expected to know, understand, and be able to do. The desire was to make the learning standards less rigorous and emphasize higher-order concepts over facts to enable deep learning.[5] The changes resulted in the creation of BC's Core Competencies, a set of intellectual, personal, social, and emotional proficiencies students need to succeed and engage in lifelong learning.[6] The three competency areas are Communication, Thinking, and Personal and Social Responsibilities (see Figure 2.1).

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[2] Government of British Columbia, "Enabling Innovation," *Education and Training*, https://www.bced.gov.bc.ca/irp/docs/ca_transformation.pdf, 2.

[3] Ibid.

[4] Government of British Columbia, *BC's Education Plan: British Columbia's Education Plan: Focus on Learning Update* (Ottawa, Ontario: Canadian Electronic Library, n.d.), 6.

[5] Government of British Columbia, "Enabling Innovation," 3.

[6] Government of British Columbia, "Core Competencies," *B.C. Curriculum*, https://curriculum.gov.bc.ca/competencies.

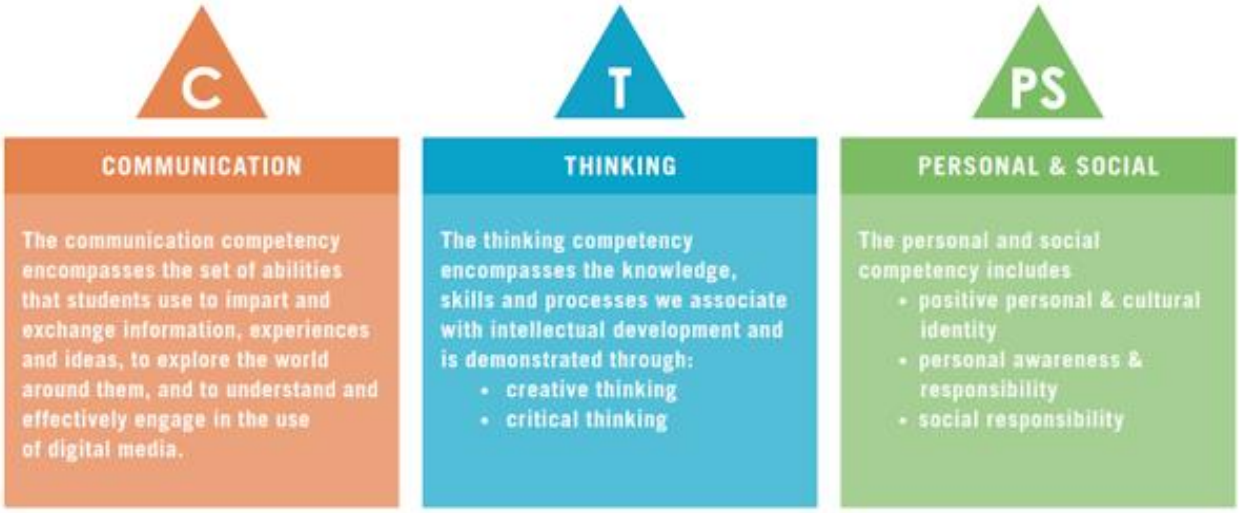

Figure 2.1. Defining British Columbia's Core Competencies. Government of British Columbia, "Core Competencies," https://curriculum.gov.bc.ca/competencies.

While the provincial goal was personalized learning, students needed a common base of foundational skills, and teachers needed a required body of content.[7] The core competencies provide stepping stones and flexibility for educators to help students "learn how to learn" and encourage educators to provide learning opportunities both in and out of the classroom.[8] A competency-based shift in curricular approach provides students multiple opportunities to develop and demonstrate their communication, thinking, and personal and social competencies in a subject area.

[7] Government of British Columbia, *BC's Education Plan: British Columbia's Education Plan*, 6.

[8] Ibid.

Core Competencies

Communication

Figure 2.2. Communication Competency. Source: University of British Columbia, "Featured Resources: Updated Core Competencies in the BC Curriculum," *Education Library*, https://education.library.ubc.ca/blog/featured-resources-updated-core-competencies-in-the-bc-curriculum/.

Communication is the knowledge, skill, and process of interacting with others, defined by two subcategories: communicating and collaborating (see Figure 2.2).[9] Students demonstrate their communication competency by sharing information, experiences, and ideas, and building a student's ability to communicate acts as a bridge between personal identity and the wider world.[10] Communicators intentionally use their skills to ensure understanding for their audiences in various contexts and for multiple purposes.[11] Collaborators focus on using skills and strategies to work collectively towards shared goals, recognizing the value of diverse perspectives, and promoting inclusive practices for mutual benefit and collective impact.[12]

[9] Government of British Columbia, "Core Competencies."

[10] Ibid.

[11] Ibid.

[12] Ibid.

Thinking

Figure 2.3. Thinking Competency. Source: University of British Columbia, "Featured Resources: Updated Core Competencies in the BC Curriculum," *Education Library*, https://education.library.ubc.ca/blog/featured-resources-updated-core-competencies-in-the-bc-curriculum/.

Looked for as top employment skills, the terms creative and critical thinking are often used in conjunction with problem-solving, cognitive engagement, higher-order thinking skills, and reasoning.[13] The thinking competency encompasses the knowledge, skills, and processes associated with intellectual development. The thinking competency is further explained through two subcategories: creative thinking and critical thinking (see Figure 2.3). Creative thinking is generating novel and innovative ideas, reflecting on their value, and turning them into reality.[14] The provincial profile of a thinker also describes creative thinkers as curious, open-minded, and comfortable with complexity.[15] Creative thinkers use imagination, inventiveness, resourcefulness, and flexibility and are willing to take risks to expand existing knowledge.[16]

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[13] Rebecca Stobaugh, *50 Strategies to Boost Cognitive Engagement: Creating a Thinking Culture in the Classroom* (Bloomington, IN: Solution Tree Press, 2019), 2.; Onur Topoğlu, "Critical Thinking and Music Education," *Procedia - Social and Behavioral Sciences* 116 (February 2014): 2252–2256, https://doi.org/10.1016/j.sbspro.2014.01.554.

[14] Government of British Columbia, "Core Competencies."

[15] Ibid.

[16] Ibid.

Critical thinkers are described as reflective thinkers. The thinking competency also involves assessing a student, self-assessing their thoughts and the thoughts of others, making judgments, analyzing options, and drawing conclusions.[17] To be a critical and reflective thinker, students must be analytical, open to questioning and challenging ideas, and use observations and experiences to solve problems and refine their thinking.[18] Critical thinkers do this by setting goals, making judgments, and continuously improving their thought processes.[19]

Personal and Social

Figure 2.4. Personal Social Competency. Source: University of British Columbia, "Featured Resources: Updated Core Competencies in the BC Curriculum," *Education Library*, https://education.library.ubc.ca/blog/featured-resources-updated-core-competencies-in-the-bc-curriculum/.

[17] Government of British Columbia, "Core Competencies."

[18] Ibid.

[19] Ibid.

Personal and social competency are broken into three subcategories: personal awareness and responsibility, positive personal and cultural identity, and social awareness and responsibility (see Figure 2.4).[20] A student's personal and social responsibilities are defined as abilities that relate to their identity in the world, both as individuals and as members of a community and society. Personal and social competencies relate to a student's ability to understand what they need as individuals, to understand and care about themselves and others, and to find their purpose in the world.[21] Personal awareness and responsibility focus on the link between personal and social well-being, ethical decision-making, and action. Students exhibit self-respect, persistence, and a sense of responsibility.[22] Positive personal and cultural identity means recognizing and appreciating the factors contributing to one's understanding of self, including family background, heritage, language, beliefs, and perspectives in a diverse society.[23]

Social awareness and responsibilities are gauged by recognizing and appreciating the connections among people and their natural environment, promoting respectful and caring interactions.[24] By building inclusive, safe, and welcoming spaces through social awareness and responsibility, students empathize with others, resolve conflicts peacefully, and maintain healthy

[20] University of British Columbia, "Featured Resources: Updated Core Competencies in the BC Curriculum."

[21] Government of British Columbia, "Core Competencies."

[22] Ibid.

[23] Ibid.

[24] Ibid.

relationships.[25] Students contribute to their well-being, communities, and world through these subcategories.[26]

Summary

Teachers in BC play a pivotal role in fostering students' communication, collaboration, critical thinking, creative thinking, and personal and social responsibility. To improve the current practice in music education by including twenty-first-century learning opportunities, aligning the BC's Core Competencies as the study's theoretical framework clearly defines the skills educators are expected to instill in students. The following research examines the links the core competencies have with twenty-first-century learning, constructivist classroom settings, higher-order thinking and learning tasks, and student efficacy. Additionally, this literature review examines skill development unique to music education, educational instructional structures, and classroom structures relevant to incorporating the core competencies in music education.

Related Literature

Twenty-First-Century Instruction

As observed from the introduction of public education, schools have been designed to prepare students for the expectations of the anticipated workforce.[27] Twenty-first-century teaching and learning is no different in its desire to prepare students with the skills that current and future employment requires. The term often used by employers is twenty-first-century skills. Twenty-first-century skills are often used interchangeably with soft, interdisciplinary, and

[25] Government of British Columbia, "Core Competencies."

[26] Ibid.

[27] Tara Ehrcke, "21st Century Learning Inc.," *Our Schools Our Selves* (February 12, 2013), 67.

transferable skills, which various groups use to relate knowledge transfer, skills, and attitudes necessary to succeed in the twenty-first century. Therefore, twenty-first-century learning and instruction must focus on integrating skills into the teaching of academic subjects.[28]

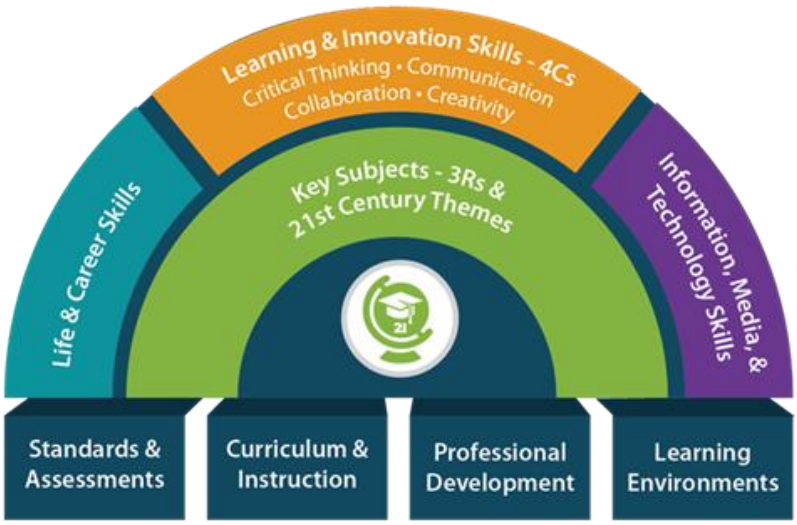

Figure 2.5. Framework for 21st Century Learning. Battelle for Kids, "Framework for 21st Century Learning - Battelle for Kids," *Battelle for Kids*, https://static.battelleforkids.org/documents/p21/P21_Framework_Brief.pdf.

One group promoting twenty-first-century learning is the Partnership for Twenty-First-Century Learning (P21). P21 was developed with input from educators, education experts, and business leaders to define and illustrate the skills, knowledge, expertise, and support systems students need to succeed in work, life, and citizenship.[29] The P21 framework is divided into four elements: key subjects; learning and innovation skills; information, media, and technology skills; and life and career skills (see Figure 2.5).[30] The supports woven into the P21 framework provide

[28] Partnership For 21st Century-Skills, *P21 Framework Definitions*, accessed February 19, 2024, https://files.eric.ed.gov/fulltext/ED519462.pdf, 1.

[29] Ibid.

[30] Ibid., 2.

educators with twenty-first-century standards, assessments, curriculum, instruction, learning environments, and professional development opportunities.[31]

P21 defines key subjects as English, reading or language arts, world languages, arts, mathematics, economics, science, geography, history, government, and civics.[32] These subjects are supported by interdisciplinary themes such as global awareness, financial, economic, business, entrepreneurial, civil, health, and environmental literacy.[33] Interdisciplinary themes encourage students to solve problems and think critically, recognize global implications, become lifelong learners, and build responsibility for long-term well-being through the curriculum.[34]

Further embedded within the P21 model is a focus on learning and innovation, information, media and technology skills, and life and career skills. P21 states the importance of students developing skills in creativity, working with others, reasoning, developing thinking systems, solving problems, and communicating clearly to prepare them for more complex life and work environments.[35] P21 recognizes that the twenty-first-century world is a media-driven and technology-infused environment and supports students through information and media literacy, which the framework encourages students to use digital media content and technology skills.[36] To best access a wide variety of information, students must learn how to access, manage, analyze, and manage information they find online or are presented through media.[37] Lastly,

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[31] Partnership For 21st Century-Skills, *P21 Framework Definitions*, 1.

[32] Ibid., 4.

[33] Ibid., 4-5.

[34] Ibid.

[35] Ibid. 5-6.

[36] Ibid., 7.

[37] Ibid.

support for teachers accessing P21 comes from twenty-first-century standards, assessments, curriculum, instruction, learning environments, and teacher professional development.[38] From these supports, teachers can provide students with holistic skill development using real-world examples through innovative curriculum and instruction.[39]

Another group with a framework for approaching twenty-first-century learning is the Organization for Economic Co-operation and Development (OECD), an international group with the primary objective of formulating policies to enhance quality of life.[40] The OECD generates evidence-based studies addressing social, economic, educational, and environmental challenges through collaborative research with governments, policymakers, and citizens.[41] As part of the innovative learning environment project, the OECD aims to provide knowledge to educational systems to design learning environments suitable for the twenty-first century.[42]

From its observations of learning in the twentieth century, the OECD noted significant changes in the educational landscape.[43] The organization suggests that education extends beyond formal settings such as classrooms to informal environments like sports fields, museums, and homes.[44] To cultivate lifelong learners, the OECD advocates prioritizing adaptive expertise,

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[38] Partnership For 21st Century-Skills, *P21 Framework Definitions*, 10-11.

[39] Ibid.

[40] Organisation for Economic Co-operation and Development, "About the OECD," *Organisation for Economic Co-Operation and Development*, accessed February 19, 2024, https://www.oecd.org/about/.

[41] Ibid.

[42] Hanna Dumont, David Istance, and Francisco Benavides, *The Nature of Learning Using Research to Inspire Practice: Practitioner Guide* (Paris: OECD Pub., 2012), 2.

[43] Ibid., 3.

[44] Ibid.

which is the capacity to flexibly apply knowledge and skills in diverse situations.[45] In pursuing this goal, the OECD proposes different instructional strategies that empower teachers to enhance student agency in educational decision-making. The first strategy is guided learning, where teachers control decisions regarding learning goals, strategies, and outcome assessments. Teachers handle feedback, judgments, and rewards in the guided learning stage.[46] The second strategy is action learning, which grants learners a more active role in defining learning objectives and fosters greater self-organization and self-planning.[47] Finally, experiential learning relinquishes control from teachers with no predetermined objectives. In the OECD model, learning emerges organically from student-chosen activities, offering autonomy in determining what is learned, the context, and the discovery process.[48] The OECD underscores the importance of integrating all three approaches, acknowledging the need for balance. The OECD approach allows for a structured and guided learning environment, creating more expressive outcomes.[49]

The OECD has researched student motivation, asserting that emotions are the primary gatekeepers to learning. According to their perspective, emotions and cognition operate collaboratively in the brain, influencing learning.[50] The OECD viewpoint is supported by evidence indicating positive emotions foster and enhance long-term recall.[51] In contrast, negative

[45] Dumont, Istance, and Benavides, *The Nature of Learning Using Research to Inspire Practice, 3*.

[46] Ibid.

[47] Ibid., 4.

[48] Ibid.

[49] Ibid.

[50] Ibid.

[51] Ibid., 5.

emotions can disrupt learning processes, resulting in limited or no recall of the learning event.[52] The OECD found that positive motivation significantly increases the likelihood of students engaging in deep learning. The OECD states that when students perceive stable links between their actions and achievements, feel competent in meeting expectations, value the subject matter with a clear sense of purpose, view the learning environment favorably, and experience positive emotions toward learning activities, students are more inclined to participate in the learning process actively.[53] Additionally, students exhibit greater persistence when they can manage their resources and contribute to determining their emotions' intensity, duration, and expression.[54] However, when students experience or have negative emotions, they will direct their attention away from learning.[55]

The OECD developed its seven principles of learning through extensive research (see Figure 2.6). These principles assert that learners should be positioned at the core of the learning experience, emphasizing the inherently social nature of learning. Teachers must recognize the integral role of emotions in the learning process and acknowledge individual differences among students. Lessons should offer opportunities to challenge and engage all students, while teachers should incorporate assessments for learning. Furthermore, there should be clear horizontal connections of skills across various learning domains.[56] By following these principles, the OECD advocates for preparing students as lifelong, self-directed learners possessing adaptive expertise.

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[52] Dumont, Istance, and Benavides, *The Nature of Learning Using Research to Inspire Practice,* 4.

[53] Ibid., 5.

[54] Ibid.

[55] Ibid.

[56] Ibid., 7.

This includes demonstrating twenty-first-century skills such as generating, processing, and sorting complex information, critical thinking, using evidence to make decisions, posing meaningful questions, fostering creativity, justifying and solving real-world problems, media literacy, and working collaboratively.[57]

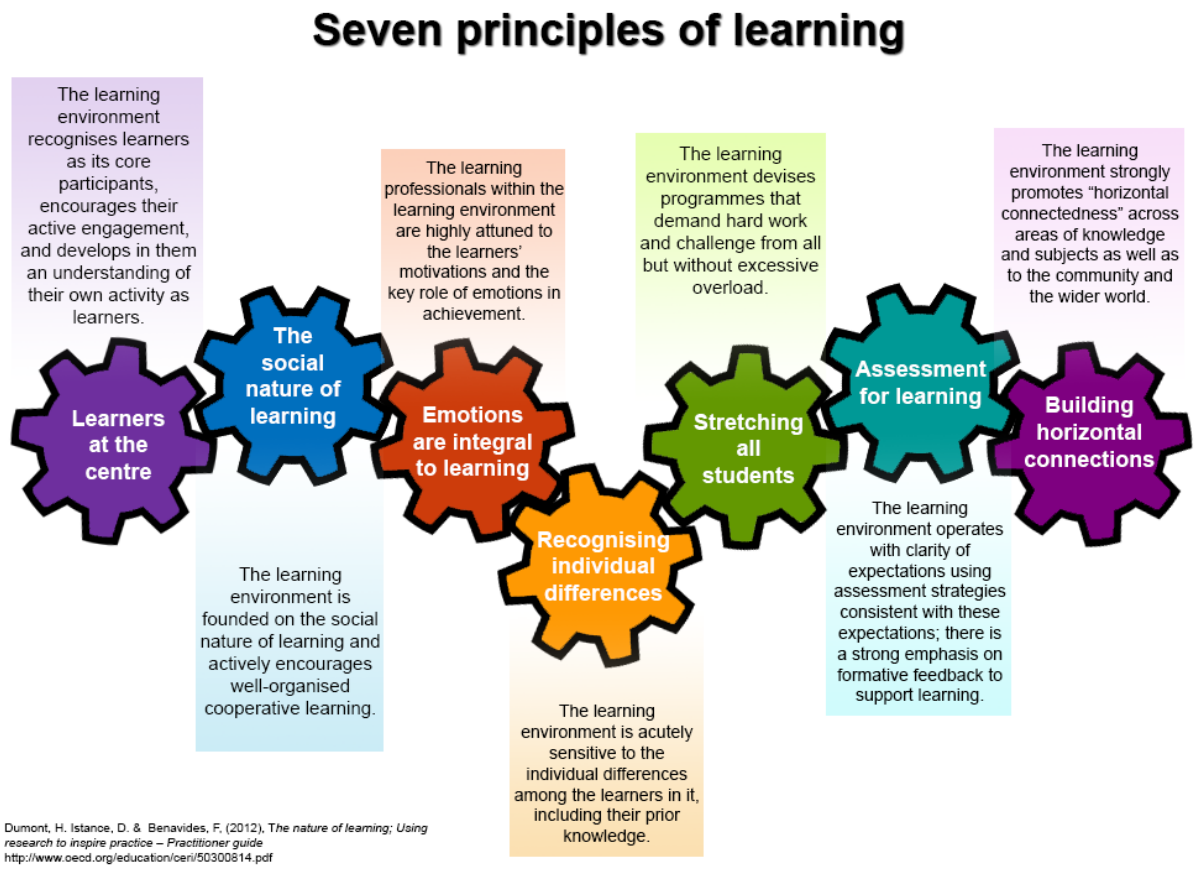

Figure 2.6. Seven Principals of Learning. Source: Dumont, Istance, and Benavides, *The Nature of Learning Using Research to Inspire Practice*.

Canadians for Twenty-First-Century Learning and Innovation (C21) is a third organization promoting twenty-first-century instruction. Founded in 2011, the goal of C21 is to "witness an accelerated pace of twenty-first-century competencies, instructional practices, and

[57] Dumont, Istance, and Benavides, *The Nature of Learning Using Research to Inspire Practice*, 8-9.

digital resources and services being integrated into Canada's learning systems.[58]" C21 suggests that for students to be successful in the twenty-first century, public education needs to focus on seven areas, or 7C's: creativity; innovation and entrepreneurship; critical thinking; collaboration; communication; character, culture, and ethical citizenship; and computer and digital technology.[59] In addition to the 7Cs, C21 focuses on the importance of literacy, science, and numeracy skills as prerequisites for success in the twenty-first century.[60]

C21 recognizes the traditional view of education where "teachers lead, and students follow; curriculum and course outlines are prescribed; teachers develop lesson plans emphasizing direct instruction; textbooks are a primary resource; and successful students replicate what they are taught.[61]" C21 challenges educational systems to be transformative by creating an educational and social experience involving students and teachers working together. The C21 transformative view extends to curriculum, assessment practice, resources, tools, and connections to the community.[62]

To create transformation within Canadian schools, C21 encourages modern instructional practices that integrate technology and harness the power of social media into their learning opportunities.[63] These types of learning activities need to be student-centered and supported by

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[58] Canadians for Twenty-First-Century Learning and Innovation, "About Us," *C21 Canada*, https://c21canada.org/about-us/.

[59] C21 CEO Academy, "Shifting Minds 3.0 Redefining the Learning Landscape in Canada," *C21 Research*, https://c21parentguide.wordpress.com/shifting-minds-3-0-redefining-the-learning-landscape-in-canada/.

[60] C21 CEO Academy, "Shifting Minds | C21 Canada," *C21 Research*, https://www.c21canada.org/wp-content/uploads/2012/11/Shifting-Minds-Revised.pdf, 17.

[61] C21 CEO Academy, "Shifting Minds 3.0 Redefining the Learning Landscape in Canada," 9.

[62] Ibid.

[63] Ibid., 17

extensions that go beyond the classroom.[64] Perhaps one of the biggest hurdles of C21's proposal is that information communication technologies may not be accessible in all areas for every learner.[65] C21 suggests that for learning to happen beyond the classroom, students need to have the ability to work and explore through cloud-based services.[66]

While these organizations have different origins, they share a common goal of broadening awareness for transformation in education. The constant focus of these organizations is on developing skills and students such as critical thinking, creativity, collaboration, communication, digital literacy, and adaptability. Each group recognizes that technology needs to be integrated into educational practices and that lifelong learners must be cultivated. Additionally, each group places a high value on interdisciplinary learning, acknowledging that skills and knowledge from various subjects are interconnected, which is essential for students to address real-world challenges.

Constructivism

Constructivism is a learning model that believes that learning happens through experiencing real-life activities, that learning is social, and that it encourages a student-centered approach to learning.[67] First developed by Jean Piaget, constructivism was expanded by others such as Lev Vygotsky and Jerome Bruner. Through a constructivist lens, suggestions for

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[64] C21 CEO Academy, "Shifting Minds | C21 Canada," 18.

[65] Ibid.

[66] Ibid.

[67] M. Givi Efgivia et al., "Analysis of Constructivism Learning Theory," *Advances in Social Science, Education and Humanities Research* (2021): 1–5, https://doi.org/10.2991/assehr.k.211020.032, 208; Satish Prakash Chand, "Constructivism in Education: Exploring the Contributions of Piaget, Vygotsky, and Bruner," *International Journal of Science and Research (IJSR)* 12, no. 7 (2023): 274–278, https://doi.org/10.21275/sr23630021800, 1.

recommendations for improving the researched practice solving the researched problem through connections from its theorists, concepts, and utilization in practice.[68]

Jean Piaget (1896-1980) contributed to constructivism by understanding cognitive development and the different stages in which children acquire information. He believed that most learning happens in the early stages of children's lives, from birth to twelve (after which children move into adolescence), because of children's interactions with objects in their environment.[69] Piaget's belief led to an understanding that learning was personalized through individual organization and adaptation of knowledge. In addition to examining how children learned, Piaget researched the role of the educator. He noted that the teacher's role is to influence students' experiences, as all knowledge is created from the learner's prior experience, regardless of instruction.[70] Piaget's work led to future developments in discovery-based learning, understanding children's readiness, acceptance of individual differences, and student-focused learning.[71]

Lev Vygotsky (1896-1934) made significant contributions to constructivism, particularly through his development of the concept of the zone of proximal development (ZPD). ZPD is a cognitive belief that describes a learner engaging in activities or problems slightly beyond their capability.[72] The ZPD framework also emphasizes the importance of social contexts to learning,

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[68] Bunnie L. Claxton and Kurt Y. Michael, *A Step-by-Step Guide to Conducting Applied Research in Education* (Dubuque, IA: Kendall Hunt Publishing Company, 2021), 53.

[69] Prakash Chand, "Constructivism in Education," 3.

[70] Ibid.

[71] Ibid., 3.

[72] Felicity Armstrong, "Chapter 1. Social Constructivism and Action Research: Transforming Teaching and Learning through Collaborative Practice," essay, in *Action Research for Inclusive Education: Participation and Democracy in Teaching and Learning* (Abingdon, Oxon: Routledge, 2019), 27; Jackie Wiggins, *Teaching for Musical Understanding* (Oxford: Oxford University Press, 2015), 13.

the opportunity and support teachers provide in education, and how intelligence comes from society, environment, and culture.[73] Vygotsky believed that knowledge generation is an active process powered through social contexts.[74] The essence of this process lies in a learner's ability to engage in problem-solving activities with assistance from teachers, peers, and the surrounding environment.[75]

Jerome Bruner (1915-2016) considered constructivism a learning theory that portrays learning as an active process in which learners construct new ideas or concepts based on their existing knowledge.[76] In agreement with both Piaget and Vygotsky, Bruner emphasized that learning is not a passive reception of information but rather an engaged and social process where learners actively generate new ideas and concepts through their prior knowledge. [77] He also stressed the importance of making learning relevant to the learner and grounded in theory. [78] Bruner's contribution to constructivism lies in his insights on the role of the teacher and instructional practices. He believed that teachers play a crucial role in the classroom by facilitating social interactions, inspiring students, and providing meaningful learning experiences.[79] Additionally, Bruner believed that instruction should be structured and scaffolded, aligned with students' experiences, and continually offered opportunities for exploration to build

[73] Efgivia et al., "Analysis of Constructivism Learning Theory," 209; Prakash Chand, "Constructivism in Education: Exploring the Contributions of Piaget, Vygotsky, and Bruner," 3.

[74] Prakash Chand, "Constructivism in Education," 3.

[75] Efgivia et al., "Analysis of Constructivism Learning Theory," 209.

[76] Prakash Chand, "Constructivism in Education," 3.

[77] Ibid., 2.

[78] Efgivia et al., "Analysis of Constructivism Learning Theory," 209.

[79] Prakash Chand, "Constructivism in Education," 3-4.

upon prior knowledge. [80] In this way, learners can construct their understanding and engage more deeply in learning.

Shively warns that "applying constructivist principles should not result in the creation of another rigid method of instruction, but rather a lens through which to examine one's classroom practice and make decisions about how learning and teaching should occur in the classroom.[81]" Constructivism creates conditions that encourage student participation in the learning process.[82] Since knowledge is formed from active interaction with the world, students construct meaning from knowledge, and their learning is reinforced and built upon through social activities.[83] Therefore, the constructivist classroom must be scaffolded, active, reflective, collaborative, inquiry-based, and continually evolving to the learner's needs.[84] The learner is central to a constructivist style of instruction, which provides the learner opportunities to work on their own, with peers, and with teacher support, engage in real-life problem-solving, interact directly with the subject matter, have an active role in the learning process, and be aware of the goals for the learning situation and themselves.[85] Lastly, the constructivist teacher needs to be mindful of their

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[80] Prakash Chand, "Constructivism in Education," 3-4.

[81] Joseph Shively, "Constructivism in Music Education," *Arts Education Policy Review* 116, no. 3 (2015): 128–136, https://doi.org/10.1080/10632913.2015.1011815, 129.

[82] Mahmoud Al-Weher, "The Effect of a Training Course Based on Constructivism on Student Teachers' Perceptions of the Teaching/Learning Process," *Asia-Pacific Journal of Teacher Education* 32, no. 2 (2004): 169–185, https://doi.org/10.1080/1359866042000248480.

[83] Richard Colwell and Peter R Webster, "Chapter 2: Construction of Music Learning," essay, in *MENC Handbook of Research on Music Learning* (New York, N.Y: Oxford University Press, 2011), 35–83, 36.

[84] Prakash Chand, "Constructivism in Education," 2; Meenu Dev, "Constructivist Approach Enhances the Learning: A Search of Reality," *Journal of Education and Practice* 7, no. 25 (2016): 59–62, 59.

[85] Wiggins, *Teaching for Musical Understanding*, 18.

own experiences, the learner's prior experiences, and the environment in which learning happens.[86]

Bloom's Taxonomy

In 1948, Benjamin Bloom (1913-1999) developed a classification system for educational goals, primarily aimed at evaluating student performance, known today as Bloom's Taxonomy.[87] Bloom's taxonomy categorizes how information is acquired across three domains: cognitive, affective, and psychomotor. The cognitive domain entails the recollection and recognition of knowledge. The affective domain involves the transformation of values, interests, and attitudes in learning. In contrast, the psychomotor domain focuses on developing and manipulating motor skills.[88] Although Bloom identified three domains at the outset of his work, most of his focus was on the cognitive domain, which he further classified into six categories: knowledge, comprehension, application, analysis, synthesis, and evaluation.[89]

Even though Bloom's system is referred to as a taxonomy, it is not a strictly hierarchical process, as it enables learners to navigate through the levels freely.[90] A taxonomy is achieved by

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[86] Karimova Umida, Akhmedova Dilora, and Ergashev Umar, "Constructivism in Teaching and Learning Process," *European Journal of Research and Reflection in Educational Sciences* 8, no. 3 (2020): 134–137., Al-Weher, "The Effect of a Training Course Based on Constructivism on Student Teachers' Perceptions of the Teaching/Learning Process."

[87] Heather Coffey, "Bloom's Taxonomy," *Academia.Edu*, https://www.academia.edu/12127523/Blooms_Taxonomy, 1; Wendell Hanna, "The New Bloom's Taxonomy: Implications for Music Education," *Arts Education Policy Review* 108, no. 4 (2007): 7–16, https://doi.org/10.3200/aepr.108.4.7-16, 8.

[88] Ibid.

[89] Jason Stayanchi, "Higher Order Thinking through Bloom's Taxonomy," *Kwansei Gakuin University Humanities Review* 22 (2017): 117–124, 118; Hanna, "The New Bloom's Taxonomy: Implications for Music Education," 8; Coffey, "Bloom's Taxonomy," 1.

[90] Stayanchi, "Higher Order Thinking through Bloom's Taxonomy," 118.

defining specific indicators for each category. Students progress from simple tasks such as recalling, memorizing, listing, and repeating information to more complex ones like classifying, interpreting, comparing, examining, and explaining. [91] Ultimately, they reach the highest levels of the taxonomy, where they defend, evaluate, and create something original (see Table 2.1).[92]

Table 2.1. Bloom's Original Taxonomy

Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Remember previously learned information.	Demonstrate an understanding of the facts	Apply knowledge to actual situations	Break down objects or ideas into simpler parts and find evidence to support generalizations.	Compile component ideas into a new whole or propose alternative solutions	Make and defend judgments based on internal evidence or external criteria

Source: UTICA Bloom's Taxonomy of Measurable Verbs, https://www.utica.edu/academic/Assessment/new/Blooms%20Taxonomy%20-%20Best.pdf.

One issue with Bloom's taxonomy was the terminology, which was rooted in the noun domain, whereas cognition and thinking are active processes.[93] To address the domain issue, revisions were made by Anderson and Krathwohl, who replaced the category titles with verbs and indicators with corresponding actions.[94] The revisions also led to categorizing categories to place them in order of complexity, which now follow as remembering, understanding, applying, analyzing, evaluating, and creating (see Table 2.2).[95]

Table 2.2. Bloom's Revised Taxonomy

[91] Hanna, "The New Bloom's Taxonomy: Implications for Music Education," 8; Coffey, "Bloom's Taxonomy," 1.

[92] Ibid.

[93] Stayanchi, "Higher Order Thinking through Bloom's Taxonomy," 119.

[93] Hanna, "The New Bloom's Taxonomy: Implications for Music Education," 9.

[94] Coffey, "Bloom's Taxonomy," 2.

[95] Ibid.

Remembering	Understanding	Applying	Analyzing	Evaluating	Creating
Recognizing	Interpreting	Implementing	Comparing	Checking	Designing
Listing	Exemplifying	Solving	Organizing	Hypothesizing	Constructing
Describing	Summarizing	Carrying Out	Deconstructing	Critiquing	Planning
Identifying	Inferring	Collecting	Attributing	Experimenting	Producing
Retrieving	Classifying	Using	Outlining	Judging	Inventing
Naming	Comparing	Showing	Structuring	Testing	Devising
Locating	Explaining	Executing	Integrating	Detecting	Making
Finding	Paraphrasing	Producing	Separate	Monitoring	

Source: UTICA *Blooms Revised Taxonomy of Measurable Verbs. https://www.utica.edu/academic/Assessment/new/Blooms%20Taxonomy%20-%20Best.pdf.*

Unlike the original taxonomy, the revised version is hierarchical, emphasizing the importance of structuring student learning stepwise.[96] The use of action verbs permits adjustments in complexity and promotes scaffolded activities.[97] Aligning action verbs to learning objectives, curriculum, and assessment allows teachers to be more articulate regarding a lesson's purpose and students' achievement.[98]

In current educational fields, there has been a focus on students acquiring twenty-first-century skills such as communication, collaboration, critical thinking, and creative thinking.[99] Bloom's revised taxonomy allows students to move past remembering and demonstrating their knowledge through higher-order thinking skills (HOTS).[100] Educators guide students through the

[96] Alina Zapalska et al., "Design of Assignments Using the 21st Century Bloom's Revised Taxonomy Model for Development of Critical Thinking Skills," *Problems and Perspectives in Management* 16, no. 2 (2018): 291–305, https://doi.org/10.21511/ppm.16(2).2018.27, 293.

[97] Ibid.

[98] Hanna, "The New Bloom's Taxonomy: Implications for Music Education," 9.

[99] Diah Latifah, Henry Virgan, and JL Hestyono Moeradi, "Critical Thinking as a Trigger of the Creativity of Teaching Music," *Proceedings of the International Conference on Arts and Design Education (ICADE 2018)* (2019), https://doi.org/10.2991/icade-18.2019.3, 11.

[100] Latifah, Virgan, and Moeradi, "Critical Thinking as a Trigger of the Creativity of Teaching Music," 11.

categories using thoughtful questioning to facilitate a process that engages students in HOTS. [101] Questions presented to students should be clear and linked to real-life problems so students can demonstrate their critical and creative thinking abilities.[102] Progressing students through HOTS nurtures their cognitive development, leading to a deeper understanding of the subject matter. They grasp the content and learn how to apply and analyze it effectively, honing the essential skills needed for success in the twenty-first century.

Self-Efficacy Theory

Self-efficacy refers to belief in one's ability to learn or perform actions at a specific level.[103] Albert Bandura (1925-2021) started research in self-efficacy to treat phobias through guided mastery, developing behaviors that allow individuals to persist through potentially stressful situations.[104] Self-efficacy is a key component of Bandura's larger social cognitive theory, which states that human functioning is influenced by three sets of factors: personal (cognitions, emotions), social/environmental (classroom, teacher praise), and behavioral (school attendance, homework completion). [105] These factors interact with and mutually influence each other, resulting in a complex relationship. [106]

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[101] Zapalska et al., "Design of Assignments Using the 21st Century Bloom's Revised Taxonomy Model for Development of Critical Thinking Skills," 293.

[102] Latifah, Virgan, and Moeradi, "Critical Thinking as a Trigger of the Creativity of Teaching Music," 11-12; Zapalska et al., "Design of Assignments Using the 21st Century Bloom's Revised Taxonomy Model for Development of Critical Thinking Skills," 294-296.

[103] Dale H. Schunk and Maria K. DiBenedetto, "Self-Efficacy and Human Motivation," *Advances in Motivation Science* (2021): 153–179, https://doi.org/10.1016/bs.adms.2020.10.001,154.

[104] Suzanne Graham, "Self-Efficacy and Language Learning – What It Is and What It Isn't," *The Language Learning Journal* 50, no. 2 (2022): 186–207, https://doi.org/10.1080/09571736.2022.2045679, 187.

[105] Graham, "Self-Efficacy and Language Learning – What It Is and What It Isn't," 187.

[106] Ibid., 187-188.

The study of self-efficacy in education started through three focus areas: motivation, self-regulation, and self-assessment. First, self-efficacy's motivational effects on student learning. Second, the reciprocal nature of personal, social, and behavioral factors, and self-efficacy's relationship with long-term learning and horizontal connections. In addition, self-efficacy is vital in determining motivation, as it indicates willingness to engage in activities, invest greater effort, persist longer, and remain resilient during challenging processes.[107]

The concept of self-regulation and student agency is central to the self-efficacy framework.[108] Bandura and Barry Zimmerman (1942-) developed self-regulation theory, which starts with self-efficacy in what they call the "forethought phase." In this phase, students set goals and plan out their performance stages. They act upon their strategies, which are then reflected upon personally and connected to the learning outcomes before starting the forethought phase again.[109] Another component of self-efficacy is student agency. The agency is created through building personal identity, fostering a sense of belonging, setting goals, and demonstrating mastery of subjects. [110]

Understanding one's strengths, weaknesses, and future goals is crucial to twenty-first-century learning. Empowering students with self-efficacy can positively influence their personal, social, and behavioral factors. Self-efficacy is vital in determining students' motivation, impacting their willingness to participate, invest effort, persevere, and display resilience.

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[107] Graham, "Self-Efficacy and Language Learning – What It Is and What It Isn't," 190.

[108] Ibid., 191.

[109] Ibid., 189.

[110] Shane Safir and Jamila Dugan, *Street Data: A Next-Generation Model for Equity, Pedagogy, and School Transformation* (S.l.: Sage Publications INC, 2021), 100-101.

Skills Developed Through Music Education

Performance

Historically, musicians were required to be multi-faceted in performing scored music, improvising, and composing.[111] Many authors, such as McPherson, Weidner, Regelski, and Goolsby, comment that the traditional music classroom generally consists of director-focused students performing in large ensembles.[112] Louth notes that even the physical space of the music classroom lends itself to a teacher-central focus.[113] Singletary sees performance in music education as the educator choosing the music and skills students develop, presented predominantly through sheet music and method books.[114] When examining instructional time, McPherson notes that music educators focus on performance skills to get students to play and reproduce repertoire from notation.[115]

Since performing rehearsed materials is the goal of the performance-driven music classroom, Louth noticed that most of the time was spent interpreting musical elements like

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[111] Carol S. Gould and Kenneth Keaton, "The Essential Role of Improvisation in Musical Performance," *The Journal of Aesthetics and Art Criticism* 58, no. 2 (2000): 143, https://doi.org/10.2307/432093, 143.

[112] Gary E. McPherson, "From Child to Musician: Skill Development during the Beginning Stages of Learning an Instrument," *Psychology of Music* 33, no. 1 (2005): 5–35, https://doi.org/10.1177/0305735605048012, 28; Brian Weidner, "Active Thinking, Not Just Active Doing, in the Ensemble Classroom," *NAfME*, https://nafme.org/blog/active-thinking-not-just-active-doing-in-the-ensemble-classroom/; Thomas Regelski, "Implications of Aesthetic versus Praxial Philosophies of Music for Curriculum Theory in Music Education," *Didacta Varia* 8, no. 1 (2003): 219–245, 227; Thomas W. Goolsby, "A Comparison of Expert and Novice Music Teachers' Preparing Identical Band Compositions: An Operational Replication," *Journal of Research in Music Education* 47, no. 2 (1999): 174–187, https://doi.org/10.2307/3345722.)

[113] Paul Louth, "Emphasis and Suggestion versus Musical Taxidermy: Neoliberal Contradictions, Music Education, and the Knowledge Economy," *Philosophy of Music Education Review* 28, no. 1 (2020): https://doi.org/10.2979/philmusieducrevi.28.1.06, 96.

[114] Laura Singletary, "Instructional Content and Frequency in the Beginning Band Setting: Defining the Fundamentals," *Journal of Band Research* 54, no. 1 (2018): 49–70, 49.

[115] McPherson, "From Child to Musician," 30; Regelski, "Implications of Aesthetic versus Praxial Philosophies," 227.

phrasing, articulation, or dynamics.[116] Regelski and Weidner agree that in a teacher-centered classroom, the educator is responsible for most of the thinking during music class.[117] In Singletary's study of time use in music classrooms, most of the time is spent on teacher-provided verbal instruction, with students having minimal opportunities for individual performance and student voice in the lesson.[118]

Documented teaching strategies of teacher-centered classrooms by Singletary and Goosby include lecturing, whole group performance, sectional performance, and teacher modeling.[119] The general focus of instruction is on posture, tone, air/breathing, articulation, tempo, dynamics, phrasing, intonation, blend, balance, style, expression, note, and rhythm accuracy.[120] While these skills are the foundation of performance, the traditional style of instruction fails to encourage critical thinking; instead, it prioritizes reproduction and concentrates solely on a single aspect of musical skill.

Improvisation

Gould and Keaton define improvisation as the spontaneous creation of music during performance, transcending the confines of written scores.[121] Improvisation involves students

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[116] Louth, "Emphasis and Suggestion versus Musical Taxidermy," 97.

[117] Weidner, "Active Thinking, Not Just Active Doing, in the Ensemble Classroom,"; Regelski, "Implications of Aesthetic versus Praxial Philosophies," 227.

[118] Laura Singletary, "Comparing Time Use and Teacher Behaviors in Beginning and Advanced Middle School Band Settings: An Exploratory Study," 53.

[119] Singletary, "Comparing Time Use and Teacher Behaviors in Beginning and Advanced Middle School Band Settings: An Exploratory Study," 53; Goolsby, "A Comparison of Expert and Novice Music Teachers' Preparing Identical Band Compositions," 182.

[120] Ibid.

[121] Gould and Keaton, "The Essential Role of Improvisation in Musical Performance," 144-145.

learning and knowing to go beyond what is written on the page and delving into the player's knowledge and intuition.[122] Gould and Keaton believe that teaching improvisation provides students with opportunities for independent thinking, exploration of performance formulas, and an exploration of expressiveness.[123] Improvisation introduces students to form, style, musical communication, imaginative exploration, and aural skills, according to Agrell, Gould, and Keaton.[124] Agrell believes it is important to develop students' improvisational skills consistently rather than having one-off lessons. Using improvisation skills, teachers can draw from historical and theoretical knowledge to support student learning.[125]

While improvisation is defined as spontaneous, Norgaard sees two prominent theoretical frameworks behind improvisation: stored patterns and learned rules.[126] Norgaard states that each musician has stored multiple patterns that a performer can draw on while playing.[127] Once the pattern is performed, the performer listens to the effectiveness of the pattern, moving forward to subsequent patterns.[128] In contrast, improvising through learned rules relies on the musician

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[122] Jeffrey Agrell, *Improvisation Games for Classical Musicians: A Collection of Musical Games with Suggestions for Use: For Performers, Instrumental Teachers, Music Students, Music Therapists, Bands, Orchestras, Choirs, Chamber Music Ensembles, Conductors, Composers, Pianists, Percussionists, and Everybody Else (Even Jazz Players!)* (Chicago: GIA Publications, Inc., 2019), 6.

[123] Gould and Keaton, "The Essential Role of Improvisation in Musical Performance," 146.

[124] Gould and Keaton, "The Essential Role of Improvisation in Musical Performance," 146-147; Agrell, *Improvisation Games for Classical Musicians*," 5.

[125] Agrell, *Improvisation Games for Classical Musicians,* 5, 11.

[126] Martin Norgaard, "Developing Musical Creativity through Improvisation in the Large Performance Classroom," *Music Educators Journal* 103, no. 3 (2017): 34–39, https://doi.org/10.1177/0027432116687025, 35.

[127] Norgaard, "Developing Musical Creativity through Improvisation in the Large Performance Classroom," 35.

[128] Ibid.

developing an understanding of harmony rules, guiding individual note choices.[129] Norgaard notes that while improvisation may appear spontaneous, a performer's use of patterns, harmonic knowledge, and following of harmonic rules will lead to the inevitable repetition of ideas.[130]

Barriers to incorporating improvisation into music education include time constraints, insufficient theoretical grounding, lack of experience, fear of mistakes, and concerns about reduced discipline.[131] Gould and Keaton suggest building confidence in students' abilities, which is important. Immersing students in creating and developing student improvisational fluency becomes a musical language that students can use over time.[132] Additionally, students need opportunities to remove themselves from sheet music to build their listening skills.[133] Agrell believes that games allow students to use skills they developed in traditional methods to improvise.[134] Games can be played in various group sizes, from whole class to pairs, and involve the teacher as a participant.[135] Importantly, Agrell and Norgaard stress the importance of students presenting two or three improvised concerts during the semester, connecting theoretical knowledge and practical application.[136] Norgaard suggests improvising opportunities for

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[129] Norgaard, "Developing Musical Creativity through Improvisation in the Large Performance Classroom," 35.

[130] Ibid.

[131] Jo Stijnen, Luc Nijs, and Peter Van Petegem, "Instrument Teachers' Practices, Beliefs, and Barriers Regarding Musical Creativity: Exploring the Creative Process of Interpretation," *International Journal of Music Education* (2023): 025576142311757, https://doi.org/10.1177/02557614231175777, 3.

[132] Gould and Keaton, "The Essential Role of Improvisation in Musical Performance," 146.

[133] Agrell, *Improvisation Games for Classical Musicians,* 33.

[134] Ibid., 5.

[135] Ibid.

[136] Ibid., 10.

students in real-time situations and developing a safe environment where students understand there is no chance for revision.[137]

Composition

Wilson defines music composition as the process of an artist recording what they have seen in the world for a future listener to consume.[138] From a learning perspective, composition allows students to explore and demonstrate musical knowledge. Wilson, Randles, and Sullivan see composition as a process where the student becomes responsible for rhythm, melodies, harmonies, meter, style, texture, and form.[139] Kaschub sees composition as an opportunity for teachers to work with students where they are at with the musical skills they possess.[140] While composition can be messy, Wendzich and Andrews see a high potential for students to become curious and push the boundaries of their learning through informal means.[141] Additionally, Kaschub sees composition develops students' skills in self-assessment, goal setting, problem-solving, and opportunities for group collaboration.[142] In conjunction, Agrell suggests scales are potential ways for students to begin accessing compositional skills. He suggests that students

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[137] Norgaard, "Developing Musical Creativity through Improvisation in the Large Performance Classroom," 36 and 39.

[138] Dana Wilson, "Guidelines for Coaching Student Composers," *Music Educators Journal* 88, no. 1 (2001): 28–33, https://doi.org/10.2307/3399774, 28.

[139] Wilson, "Guidelines for Coaching Student Composers," 29-31; Clint Randles and Mark Sullivan, "How Composers Approach Teaching Composition," *Music Educators Journal* 99, no. 3 (2013): 51–57, https://doi.org/10.1177/0027432112471398, 53-56.

[140] Michele Kaschub, *Composing Our Future: Preparing Music Educators to Teach Composition* (Oxford: Oxford Univ. Press, 2013), 114.

[141] Tessandra Wendzich and Bernard W Andrews, "Shifting the Music Education Paradigm: What Is Learned through Student/Teacher/Composer Collaborative Music Composition," *International Journal of Education and the Arts* 22, no. 4 (2021), https://doi.org/http://doi.org/10.26209/ijea22n4, 5.

[142] Kaschub, *Composing Our Future: Preparing Music Educators to Teach Composition*, 36.

progress from the linear process of scales by demonstrating their knowledge by developing melodies individually or as a small group.[143]

Kaschub describes the composition teacher as having aural skills, subject knowledge, and experience to help students develop musical ideas for student composition to be successful.[144] Teacher feedback is usually presented to students in the form of verbal feedback and presentation of ideas. Kaschub and Sullivan see feedback as a sounding board for problems and provide suggestions and reassurance to help students create what they want to hear.[145] For many educators, the feedback cycle may be the most daunting part. Wilson and Kaschub note that many educators believe they lack the ability to have such conversations, lack time, and the open-ended nature of how compositions are created.[146] Wilson suggests feeling more comfortable with compositions by personally attempting or being involved alongside students.[147] By trying a personal composition, the teacher demonstrates their process for creating music, encounters pitfalls students might encounter, and creates music that provides a group's strongest musician or section with the more difficult parts.[148] Grey suggests arranging a piece from the public domain;

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[143] Jeffrey Agrell. "The End of Scales: Journal of the International Horn Society." *The Horn Call* 47, no. 3 (05, 2017), 41-3.

[144] Ibid., 112.

[145] Randles and Sullivan, "How Composers Approach Teaching Composition," 52; Kaschub, *Composing Our Future: Preparing Music Educators to Teach Composition,* 109-110.

[146] Wilson, "Guidelines for Coaching Student Composers," 26; Kaschub, *Composing Our Future: Preparing Music Educators to Teach Composition*, 44.

[147] Wilson, "Guidelines for Coaching Student Composers," 33.

[148] Alyssa Grey, "Idea Bank: An Unconventional Classroom: Composing Music for the Students You Have," *Music Educators Journal* 107, no. 2 (December 2020): 11–13, https://doi.org/10.1177/0027432120976025, 11.

however, she suggests that one can also start composing by selecting a style and form and looking for ways to create variations, reharmonizations, and harmonic changes.[149]

Another suggestion for introducing composition is having a composer enter the classroom to work alongside a teacher and their students. From Wendzich and Andrews's study of the Making Music Project, students collaborated at various levels with a composer to write a scored piece for their band.[150] With support and guidance from both the composer and educator, students provided choices and samples for melodic, harmonic, rhythmic, or stylistic ideas.[151] Their study did notice a limitation for in-class composers based on composer availability, time frames, and space for students to explore and write ideas.[152]

Instructional Structures

Tasked-Based Learning

Tasked-based learning (TBL) is a language learning model developed by Prabhu in 1987.[153] Prabhu developed TBL on his belief that students may learn more effectively when their minds focus on a task rather than the language they are attempting to use.[154] Students engaging

[149] Grey, "Idea Bank: An Unconventional Classroom: Composing Music for the Students You Have," 12.

[150] Tessandra Wendzich and Bernard W. Andrews, "Through the Looking Glass: A Researcher's Perspectives on a Collaborative Music Composition Project," *International Journal of Music Education* 40, no. 1 (2021): 66–77, https://doi.org/10.1177/02557614211027248, 69.

[151] Ibid., 70.

[152] Ibid., 72.

[153] Jane Willis, "A Framework for Task-Based Learning," *TESOL Quarterly* 33, no. 1 (1999): 157, https://doi.org/10.2307/3588204, 157; Kagan Buyukkarci, "A Critical Analysis of Task-Based Learning," *Kastamonu Journal of Education* 17 (2009), 314.

[154] Kagan Buyukkarci, "A Critical Analysis of Task-Based Learning," *Kastamonu Journal of Education* 17 (2009): 313–320, 314.

in TBL use the task to direct, produce, understand, and interact with knowledge rather than manipulate it.[155] TBL lessons allow students to determine, discover, and use the language they need based on the task they are trying to complete.[156] Lastly, Willis and Buyukkarci stress that TBL tasks are related to experiences students might encounter outside of the classroom addressed through puzzles, games, or simulations.[157]

Willis suggests that TBL is not necessarily "synonymous with a traditional lesson" and is represented as a cycle.[158] Buyukkarci defines the teacher's role in TBL as selecting and sequencing tasks, preparing learners, raising their consciousness, and becoming a facilitator. The learner's role is defined as a group participant, monitor, risk-taker, and innovator. [159] A TBL task cycle starts with an introduction to the topic and task, followed by planning and reporting stages, and a focus on form through analysis and practice.[160] Karakoc, Bay, Willis, and Buyukkarci agree that every step of the task, from pre-task to analysis, has a purpose. The teacher leads revisions and addresses students' needs based on information gathered during the task.[161]

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[155] Buyukkarci, “A Critical Analysis of Task-Based Learning,” 314.

[156] Ibid.

[157] Willis, “A Framework for Task-Based Learning,” 162; Buyukkarci, “A Critical Analysis of Task-Based Learning,” 314.

[158] Willis, “A Framework for Task-Based Learning,” 163.

[159] Ibid.

[160] Berna Karakoc and Erdal Bay, “Opinions of the Teachers Related with the Positive and Negative Aspects of the Authentic Task-Based Approach in Foreign Language Education,” *Journal of Education and Learning* 5, no. 3 (2016): 166, https://doi.org/10.5539/jel.v5n3p166, 167; Willis, “A Framework for Task-Based Learning,” 158; Buyukkarci, “A Critical Analysis of Task-Based Learning,” 317.

[161] Ibid.

Pre-task components can begin in previous lessons or be assigned as homework.[162] The tasks within TBL can involve a mixture of written text, recorded data, or visual data based on learners' personal experiences.[163] The planning stage involves students preparing a short oral report and practicing what they will say, which they then report to the class.[164] Students and teachers then analyze the completed work, and based on the results, the teacher selects new areas of learning to address.[165]

Teachers designing an effective task for students must create a well-identified task that can be divided into sub-tasks, allowing for a connection to the real world and the exploration of multiple perspectives.[166] The task should foster high-level skills related to the subject matter and facilitate individual and cooperative learning within interdisciplinary spaces.[167] Karakoc and Bay suggest that tasks should be designed to be completed over a more extended period, allowing students to implement newly generated information.[168] To successfully implement TBL, the teacher must provide students with clear instructions, expectations of roles within the task, and assessment at the start.[169]

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[162] Willis, "A Framework for Task-Based Learning," 158.

[163] Ibid., 163.

[164] Buyukkarci, "A Critical Analysis of Task-Based Learning," 316.

[165] Ibid.

[166] Karakoc and Bay, "Opinions of the Teachers Related with the Positive and Negative Aspects of the Authentic Task-Based Approach in Foreign Language Education," 167.

[167] Ibid.

[168] Ibid.

[169] Karakoc and Bay, "Opinions of the Teachers Related with the Positive and Negative Aspects of the Authentic Task-Based Approach in Foreign Language Education," 167; David Carless, "Implementing Task-Based Learning with Young Learners," *ELT Journal* 56, no. 4 (2002): 389–396, https://doi.org/10.1093/elt/56.4.389, 391.

Karakoc and Bay suggest that TBL is an efficient method of motivating students while fostering permanent learning and cultivating a positive attitude toward the subject.[170] Willis believes that students learn better through taking part in meaning-oriented interaction and through students working together.[171] Through students having clear instructions and outcome expectations, an active role in the classroom, and an opportunity to apply what they have learned, Buyukkarci believes that assessment is more transparent and allows for more accessible peer assessment.[172]

Carless, Karakoc, and Bay noticed that teaching larger groups using a TBL approach poses several challenges. Carless explains that space limitations increase stress in individual communication, while time constraints make adequate preparation difficult as each class requires separate designing. [173] Additionally, Carless brings forth concerns that class size can affect an environment, such as noise and discipline issues.[174] Regarding a student's performance in TBL, Willis worries that TBL provides student fluency at the cost of accuracy, and Buyukkarci worries that assessment is influenced by a student's abilities or knowledge rather than what they have learned in class.[175]

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[170] Karakoc and Bay, "Opinions of the Teachers Related with the Positive and Negative Aspects of the Authentic Task-Based Approach in Foreign Language Education," 196.

[171] Willis, "A Framework for Task-Based Learning," 159.

[172] Buyukkarci, "A Critical Analysis of Task-Based Learning," 318.

[173] Carless, "Implementing Task-Based Learning with Young Learners," 390; Karakoc and Bay, "Opinions of the Teachers Related with the Positive and Negative Aspects of the Authentic Task-Based Approach in Foreign Language Education," 171.

[174] Carless, "Implementing Task-Based Learning with Young Learners," 390.

[175] Willis, "A Framework for Task-Based Learning," 159; Buyukkarci, "A Critical Analysis of Task-Based Learning," 319.

Problem-Based Learning

Problem-based learning (PBL) is an instructional approach developed at McMaster University in the mid-1960s. It presents students with real-world, open-ended challenges commonly used in science and mathematics.[176] The focus is on student-centered learning, self-directed inquiry, and integrating information from various sources.[177] PBL encourages creative thinking, problem-solving, and applying preexisting knowledge to complete projects.[178] By engaging students as active stakeholders in their learning, PBL aims to enhance their understanding of topics and increase their time actively thinking and collaborating in the classroom.[179]

PBL allows students to research and create solutions independently or with teacher support. Laprise suggests five factors when planning PBL: the learning goals, the students, encountering the problem, the essential issue, and the assessment.[180] When presenting PBL to students, there is disagreement on how many steps to include, as research varies between six to

[176] Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors* (San Francisco: Jossey-Bass, 2010), 187; Matheus Henrique da Fonsêca Barros and Maura Penna, "Problem-Based Learning (PBL) in Music Teacher Education," *International Journal of Music Education* (2022): 025576142211305, https://doi.org/10.1177/02557614221130526, 2-3; Richard Laprise, "What's the Problem? Exploring the Potential of Problem-Based Learning in an Ensemble Setting," *Music Educators Journal* 104, no. 4 (2018): 48–53, https://doi.org/10.1177/0027432118754636, 49.

[177] Nilson, *Teaching at Its Best*, 187; da Fonsêca Barros and Penna, "Problem-Based Learning (PBL) in Music Teacher Education," 3.

[178] da Fonsêca Barros and Penna, "Problem-Based Learning (PBL) in Music Teacher Education,"3; Richard Laprise, "What's the Problem? Exploring the Potential of Problem-Based Learning in an Ensemble Setting," 49.

[179] Laprise, "What's the Problem? Exploring the Potential of Problem-Based Learning in an Ensemble Setting," 49.

[180] Ibid.

ten steps.[181] The similarity in PBL research focuses on the action or characteristic the learner must take or demonstrate in each step. To start a PBL process in the classroom, teachers first introduce students to the problem and then gather and share facts in groups. Students then begin hypothesizing what new information is needed to solve the problem.[182] Students then conduct research, experiment, and create potential solutions, generating multiple options and advocating for what they believe to be the most promising.[183] Another commonality Nilson, da Fonsêca Barros, Penna, and Laprise noted is the importance of a well-prepared problem that engages students in HOTS, including multiple steps of Bloom's taxonomy.[184]

Nilson, da Fonsêca Barros, Penna, and Laprise state that PBL has been shown to enhance a wide range of important skills, including teamwork, project management, communication, emotional intelligence, critical thinking, analysis, conceptual understanding, self-direction, content knowledge application, clinical performance, metacognitive strategies, research skills, knowledge retention, decision making, and problem-solving.[185] In addition, a meta-analysis by Suparman, Juandi, and Tamur revealed that implementing PBL greatly enhances HOTS and critical and creative thinking in mathematics.[186] Laprise also highlights that students exploring a subject through PBL can gain a better understanding, particularly in music, as PBL offers in-

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[181] Nilson, *Teaching at Its Best*, 187-188; da Fonsêca Barros and Penna, "Problem-Based Learning (PBL) in Music Teacher Education," 3; Laprise, "What's the Problem? Exploring the Potential of Problem-Based Learning in an Ensemble Setting," 50-51.

[182] Ibid.

[183] Ibid.

[184] Ibid.

[185] Nilson, *Teaching at Its Best*, 190.

[186] S Suparman, D Juandi, and M Tamur, "Does Problem-Based Learning Enhance Students' Higher Order Thinking Skills in Mathematics Learning? A Systematic Review and Meta-Analysis," *2021 4th International Conference on Big Data and Education* (2021), https://doi.org/10.1145/3451400.3451408, 50.

depth discussions, thoughtful questioning, and the ability to connect past information to current assignments.[187] Laprise also connects PBL with the effective development of long-term skills and promotes teacher and student satisfaction.[188]

While PBL has proven benefits, Liljedahl and Cai note that teachers may be hesitant to incorporate PBL in the classrooms due to its unpredictability, experience, or personal comfort with problem-solving.[189] Other difficulties in implementing PBL are centered around facilitation due to the limited interactions with students, providing structure, and addressing students' prior knowledge.[190] There is a notable gap in available problem-solving prompts or questions. Liljedhal suggests that more emphasis should be placed on training teachers and providing resources to help them better pose questions, which may help many teachers take their first steps.[191] Laprise believes that PBL is not included in music education because it is feared that diverting time from a traditional setting may detract from the musical experience, as it differs from the conventional rehearsal model.[192] Additionally, the physical space being used for rehearsals might not be suitable, be too loud, or be disruptive to the school environment.[193]

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[187] Laprise, "What's the Problem? Exploring the Potential of Problem-Based Learning in an Ensemble Setting," 50.

[188] Ibid., 53.

[189] Peter Liljedahl and Jinfa Cai, "Empirical Research on Problem Solving and Problem Posing: A Look at the State of the Art," *ZDM – Mathematics Education* 53, no. 4 (2021): 723–735, https://doi.org/10.1007/s11858-021-01291-w, 725.

[190] Nilson, *Teaching at Its Best,* 190.

[191] Liljedahl and Cai, "Empirical Research on Problem Solving and Problem Posing," 731.

[192] Laprise, "What's the Problem? Exploring the Potential of Problem-Based Learning in an Ensemble Setting," 48-50.

[193] Ibid., 52.

Inquiry-Based Learning

Inquiry-based learning (IBL) is a student-centered process where students explore a research subject, identify a central research question, develop a strategy guided by anticipated results, and finally answer the central question with their findings.[194] Nilson stressed the instructor's role in facilitating an IBL approach, which involves providing students with training and feedback on their progress.[195] Inquiry involves students actively investigating open-ended questions or problems and using evidence-based reasoning and creative problem-solving to create conclusions.[196] Guido states that the inquiry aims to move students from general curiosity about a subject to having them think critically and creatively, encouraging the use of HOTS.[197]

There are four types of inquiry:

1. Confirmation inquiry, where students receive a question, its answer, and the method of finding the answer to build the process to reach the answer.
2. Structured inquiry, where students receive a question and a predetermined method to find the answer.
3. Guided inquiry, where students receive a question and design the process to find the answer.
4. Open inquiry, where students have time and support to develop individual questions, methods, and conclusions.[198]

Nilson believes that factors such as the student's age, experience with investigations, and the teacher's experience with the inquiry are determining factors when choosing a style of inquiry. The content in IBL can address various phenomena, controversies, theories, complex concepts,

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[194] Nilson, *Teaching at Its Best*, 175.

[195] Ibid.

[196] Marcus Guido, "What Is Inquiry-Based Learning: 7 Benefits & Strategies You Need to Know," *Prodigy Education*, https://www.prodigygame.com/main-en/blog/inquiry-based-learning-definition-benefits-strategies/, 1.

[197] Guido, "What Is Inquiry-Based Learning," 1.

[198] Ibid., 2.

processes, problems, or potential courses of action.[199] To foster effective IBL, Murdoch notes that the teacher must pose questions without a single correct answer and frame the questions around provocations and essential questions rather than generic topics.[200] Framing IBL this way establishes its value and curriculum connection while tuning into students' thinking and making it visible to support their learning journey.[201]

Murdoch defines IBL as a process of finding, sorting, and reflecting on researched information.[202] The finding out and sorting out stages involve students gathering and making sense of new information, followed by students reflecting on their learning and applying it to their lives. Finally, the students evaluate their strengths, weaknesses, and recommendations for future planning to ensure continuous improvement.[203] Guido believes that students benefit from IBL because it requires the use of diverse problem-solving techniques, reinforcement, curriculum content, demonstration of comprehension, self-motivation, and catering to individual learning needs.[204] Additionally, Murdoch believes that IBL fosters critical thinking by enabling students to explore connections between the subject matter and their experiences, community, or historical context.[205]

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[199] Nilson, *Teaching at Its Best*, 177-178.

[200] Kath Murdoch, "Inquiry Learning - Journeys Through the Thinking Process," *Teacher Learning Network* (2006): 32–34, 33.

[201] Ibid.

[202] Kath Murdoch, *The Power of Inquiry* (Northcote, Vic.: Seastar Education, 2015), 78-80.

[203] Murdoch, *The Power of Inquiry*, 78-80.

[204] Guido, "What Is Inquiry-Based Learning," 3-5.

[205] Murdoch, "Inquiry Learning - Journeys Through the Thinking Process," 33.

Nilson notes that IBL has limitations, the biggest being in terms of time to complete. Nilson notes the IBL process can be time-consuming, potentially extending up to two terms and taking away from the traditional method.[206] Nilson states additional concerns regarding IBL, such as students' ability to acquire foundational knowledge to think like experts through investigative techniques, necessitating a solid knowledge base.[207] Guido notes that due to inexperience with IBL, students might lack the skills to contribute, develop ideas, ask relevant questions, or effectively investigate a problem.[208] Guido also notes that issues with IBL could be compounded by teacher inexperience, incorrect inquiry methods, incorrectly bringing inquiry into the class, or presenting a problem that is too narrow in focus.[209]

Classroom Structures

Understanding the various learning structures teachers can establish is just one aspect of fostering student engagement and comprehension. Teaching involves students' actions within the classroom and the design and organization of the learning environment. The routines and structures teachers implement significantly influence how students engage with one another, their tasks, and their learning process. This section will explore classroom structures and their implementation within music education.

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[206] Nilson, *Teaching at Its Best*, 175.

[207] Ibid., 176.

[208] Guido, "What Is Inquiry-Based Learning," 6.

[209] Guido, "What Is Inquiry-Based Learning," 6; Murdoch, "Inquiry Learning - Journeys Through the Thinking Process," 33-34.

Thinking Classrooms

The approaches by Peter Liljedahl's Thinking Classrooms and Rebecca Stobaugh's Thinking Culture share many similarities. Both approaches aim to get students' brains more involved in the classroom. Liljedahl's work in thinking classrooms is based on his observation of student behaviors in mathematics. He noticed that when given a problem, 20 percent of students would attempt a problem, while the other 80 percent faked, stalled, slacked, or mimicked.[210] Stobaugh's focus on changing thinking cultures comes from the change in skills for employment, such as problem-solving, critical thinking, and creativity being ranked the most desirable.[211] Both authors provide steps to reduce teachers' time talking and increase students' thinking time.[212]

To promote thinking, Stobaugh suggests that teachers challenge students with learning tasks that are adjustable to their abilities. Thinking tasks need clear goals, immediate feedback, and a balance of challenge and ability.[213] The tasks presented to students must be complex enough to avoid boredom yet attainable to keep students from being frustrated.[214] The goal is to support students in a flow state by increasing the difficulty as they work through problems.[215]

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[210] Peter Liljedahl, *Building Thinking Classrooms in Mathematics, Grades K-12: 14 Teaching Practices for Enhancing Learning* (Thousand Oaks: Corwin, 2021), 8-11.

[211] Stobaugh, *50 Strategies to Boost Cognitive Engagement*, 2.

[212] Liljedahl, *Building Thinking Classrooms in Mathematics*, 14; Stobaugh, *50 Strategies to Boost Cognitive Engagement*, 7-8.

[213] Stobaugh, *50 Strategies to Boost Cognitive Engagement*, 129.

[214] Liljedahl, *Building Thinking Classrooms in Mathematics*, 148-150; Stobaugh, *50 Strategies to Boost Cognitive Engagement*, 129.

[215] Ibid.

A vital element of both thinking classroom structures is the importance of students working together and using the classroom space differently than usual. Stobaugh's suggestions are based on the activities; however, Liljedahl suggests having students work in three randomized groups. He determined that frequently randomizing groups of all students to work in environments that had redundancy and diversity.[216] Liljedahl noticed that groups of two struggled more than groups of three, and groups of four devolved into groups of three plus one or two and two.[217] The randomization ensured that students would have the opportunity to work with various students in the classroom, gaining diverse perspectives while having redundancy in language, interests, experiences, and knowledge.[218]

When facilitating collaborative opportunities within the classroom space, Liljedahl suggests having students work on non-permanent vertical surfaces and only providing students with one writing utensil.[219] One writing utensil forces the group to work together, and group members cannot wander off independently or have too many ideas shared at once. Non-permanent surfaces permit students to put ideas down without worrying about a mistake, and standing brings students together while also making them more visible for the teacher to monitor.[220] Having students work on vertical surfaces allows the teacher to scan the work completed by students easily.[221]

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[216] Liljedahl, *Building Thinking Classrooms in Mathematics*, 44.

[217] Ibid.

[218] Ibid.

[219] Ibid., 67.

[220] Ibid., 61-64.

[221] Ibid., 62.

Through sharing different thinking activities, Stobaugh does not have as precise group suggestions as Liljedahl. She does, however, have suggestions for classroom arrangement. Stobaugh suggests different zones defining the classroom space for students to participate in learning activities. Stobaugh suggests campfires, where the classroom and students are arranged around a circle; waterholes, where students have small group spaces for collaboration; and caves, spaces for students to reflect and study individually.[222]

Action Learning

Learning through doing or learning through praxis is described as action learning. Action learning was first discussed in the 1960s and refers to learning experiences that duplicate real life outside of school.[223] Action learning is realized through apprenticeships, practicums, internships, or games.[224] Actional learning focuses on transferring knowledge through scaffolding skills through a spiral curriculum where study, practice, drills, and memorization are not the final products but stepping stones to HOTS tasks.[225] Action learning promotes knowing in action rather than knowing out of context.[226]

Lesson plans in action curricula involve three dimensions to building curriculum: a praxis dimension, a competency dimension, and an attitude dimension. The praxis dimension focuses

[222] Stobaugh, *50 Strategies to Boost Cognitive Engagement*, 136.

[223] Thomas Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach* (New York: Oxford University Press, 2004), 15.

[224] Ibid.

[225] Regelski, *Teaching General Music in Grades 4-8*, 18.

[226] Ibid., 19.

on the skills that will be learned or the skills students need to learn to complete future tasks.[227] The competency dimension defines the skills students "can do" based on the new instruction.[228] Lastly, the attitude dimension describes the pleasure, effectiveness, and interests inspired by the instruction.[229]

Conclusion

The purpose of this convergent mixed methods case study is to enhance the practices of music educators by integrating more student-centered instruction, focusing on incorporating the core competencies outlined by the BC Government. Currently, conventional music education tends to rely on teacher-centered instruction, which may not foster the development of twenty-first-century skills as desired by the 2016 redesigned curriculum. While teacher-led performance-based classes are commonly perceived as necessary for imparting information to students in large group settings, proven alternatives from other subject areas allow students to have agency in their learning, warranting attention in class time allocation.

Exploring various instructional strategies within the educational context, particularly emphasizing communication, critical thinking, and personal and social development, provides valuable insights into effective pedagogical practices for the twenty-first century. Drawing from theories such as constructivism, Bloom's taxonomy, and self-efficacy theory, educators can seamlessly discern methods to integrate core competencies into their teaching approaches. Integrating multiple theories fosters the development of performance skills and enriches student

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[227] Thomas Regelski, *Curriculum Philosophy and Theory for Music Education Praxis* (New York: Oxford University Press, 2021), 140.

[228] Ibid., 141.

[229] Ibid.

performance, improvisation, composition, and critical listening abilities. Classroom structures play a pivotal role in establishing conducive learning environments, with the concept of "thinking classrooms" underscoring the importance of cultivating critical thinking and problem-solving skills. These classrooms benefit from instructional structures such as task-based, problem-based, and inquiry-based learning, which offer dynamic approaches to engage students actively in the learning process.

The literature highlights the unique nature of education and the diverse strategies available to educators across all subject areas. By incorporating insights from various disciplines, music teachers have the potential to nurture holistic development among both educators and students. Through integrating core competencies, instructional strategies, and music education, educators can craft enriching learning experiences that empower students to thrive in the complexities of the twenty-first century.

Chapter Three: Methodology

Introduction

The purpose of this convergent mixed methods case study aimed to understand the perspectives of both students and their teachers on implementing twenty-first-century instruction in the music classroom. Utilizing a mixed methods approach allowed for the comprehensive exploration of this subject by collecting qualitative and quantitative data. Data from various sources was integrated to identify converging insights across these two data types, with equal priority given to qualitative and quantitative data. Qualitative research gathered data concerning the teacher's role as a facilitator of learning, reflections on learning tasks, and self-reported field notes. Additional qualitative insights were collected from students, drawing upon their learning experiences, classroom observations, and responses from an end-of-course survey. Complementing the qualitative data, quantitative data were obtained through pre-and post-tests to assess changes in students' music self-concept, identifying any significant shifts in how students perceive themselves as musicians as a result of the study.

Design

This convergent mixed methods case study aimed to identify the effects of twenty-first-century instruction. Understanding the effectiveness of curriculum and instruction involves more than gathering test results; it also affects the human element of education. To be as comprehensive as possible, this case study collected qualitative and quantitative data that were analyzed separately and then merged to provide a thorough interpretation of the results.[1] A case

[1] John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE, 2018), 15.

study is a research method that examines a phenomenon within a real-life context or setting.[2] Typically, case studies focus on a specific, well-defined space and time frame to narrow down the scope of the study.[3] Through in-depth data collection from various sources, such as observations, interviews, documents, and reports, case studies provide a comprehensive and detailed exploration of the phenomenon under investigation.[4] As this is an extensive process, multiple types of data collection are utilized.[5] The results of a case study equip readers with a thorough understanding of the specific case in question, enabling them to extract identified principles and apply them to other cases or situations, thereby achieving transferability.[6]

This case study, which investigates students' and teachers' perspectives on twenty-first-century instruction, offers a clear and focused objective for the research. The study was designed to be conducted over six weeks within a specific high school, involving thirty-one high school music students and their teacher, making it a well-bounded case. Additionally, using qualitative and quantitative data collection methods utilized by teacher interviews, field notes, observations, student-created artifacts, student surveys, and a pre-post-test music self-concept inventory allows for holistic study analysis. With its defined purpose, clearly outlined parameters, and thorough data collection methods, a case study is a suitable research approach for this study.

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[2] John Creswell and Cheryl Poth, *Qualitative Inquiry and Research Design: Choosing among Five Approaches* (SAGE PUBLICATIONS INC, 2007), 97.

[3] Gary J. Burkholder et al., *Research Design and Methods: An Applied Guide for the Scholar-Practitioner* (Los Angeles: SAGE, 2020), 245; Creswell and Creswell, *Research Design, 14-15;* Creswell and Poth, *Qualitative Inquiry and Research Design*, 98.

[4] Ibid, 246.

[5] Creswell and Poth, *Qualitative Inquiry and Research Design*, 101

[6] Ibid., 97.

Qualitative Research Question

RQ1: What are the student and teacher perceptions regarding the benefits and challenges of incorporating twenty-first-century principles in the music classroom?

RQ2: What are the student and teacher perceptions of incorporating higher-order thinking skills tasks in music classrooms, encouraging students' abilities to create, analyze, and evaluate musical components?

Quantitative Research Question

RQ3: What is the relationship between students' musical self-concept before and after twenty-first-century student-centered learning?

H0: There exists no relationship between students' musical self-concept before and after twenty-first-century instruction.

Participants and Setting

Setting

The study site is a high school within School District 23 Central Okanagan (SD23). SD23 is BC's fifth largest school district, with 24,000 students attending forty-six schools: thirty-two elementary schools, eight middle schools, five secondary schools, and one alternative school.[7] The school of study is a grade 9-12 school with a population of over 1700. With an instrumental 9-12 concert band program of thirty-one students, a guitar program of sixty students, a musical theater program of sixty students between cast, crew, and pit orchestra, a concert choir program of twenty-three students, a commercial music program of ninety students, a jazz program of

[7] School District 23, "About Us" (Central Okanagan School District 23, n.d.), http://sd23.bc.ca/DistrictInfo/aboutus/Pages/default.aspx#/=.

sixteen students, and ten students who participate in jazz combos. This case study focuses on the thirty-one instrumental grade 9-12 band students who receive instruction in one timetabled class (see Table 3.1).

Due to extremely cold weather, a water main connected to the study site's band room burst, flooding the band room resulting in extensive renovations. The instrumental music class was moved to the school forum for its classes. The forum is a collaborative space at the front of the school that serves as a cafeteria, small theater stage, and snack shop. The forum is open to the school's second floor, allowing students from other classes to observe from above. The forum has moveable half picnic tables on wheels and a rolling whiteboard shared with the communal space. Due to this change of location, students are responsible for moving all equipment, such as stands, percussion, and amps, to the forum daily for each class and are exposed to the daily commotion that exists with being in a public space.

Sample

A purposive sample was employed in this case study, as the teacher at the study displayed interest in the results of twenty-first-century learning instruction. The sample consisted of one teacher and all students in the study site's concert band music program. For this study, the number of student participants was thirty-one. The sample included nine band nine students, thirteen band ten students, six band eleven students, and three band twelve students (see Table 3.1).

Population

Teacher Participant

The music educator in the study holds a bachelor's degree in jazz studies (performance), a bachelor's degree in education, and a Master of Music in music education. The educator taught internationally in England, in another school district in BC, and other schools within SD23. He has been the teacher at the study site since 2018. In addition to music classes, the educator has been responsible for teaching social studies and careers.[8]

As a colleague of the researcher, the music educator was interested in the work being done by the researcher during the researcher's doctoral studies. The music educator expressed a desire to challenge and explore new areas of teaching to improve and keep their teaching practice sharp. He expressed an interest in trying new methods, recognizing that his current actions provide results but might not be the whole story of music education.[9]

In the class profile, which the music educator completed before the study, he describes the current students as eager, respectful, and loving of music (see Appendix E). He notes that having a grade 9-12 group makes finding appropriate repertoire challenging, and many students lack self-confidence. The goals for this group of students were to be more aware of their function within a band, develop basic theoretical knowledge, and focus on concepts like rhythms and tuning.

[8] Music Educator, interviewed by the researcher, Kelowna, BC, January 19, 2024.

[9] Music Educator, interview.

Student Population

Table 3.1. Student Population

	Band 9	Band 10	Band 11	Band 12	Total
Flutes	1	2	1	0	4
Clarinet	1	1	2	0	4
Bass Clarinet	1	1	0	0	2
Alto Saxophone	0	2	0	0	2
Trumpet	1	2	0	1	4
French Horn	0	0	1	1	2
Trombone	1	1	0	1	3
Baritone	0	1	0	0	1
Tuba	1	0	0	0	0
Electric Guitar	1	0	0	0	1
Electric Bass	1	1	0	0	2
Upright Bass	1	0	1	0	2
Percussion	0	2	1	0	3
Total Students	9	13	6	3	31

The grade nine students of this group make up 29 percent of the band. This group's instrumentation includes one flute, one clarinet, one bass clarinet, trumpet, trombone, tuba, electric guitar, electric bass, and upright bass. Six students are in their second or more year of band, while four are in their first year of music programming. None of the grade nine students participate in the afterschool jazz band. Three have previously taken private lessons, and two are currently enrolled in private lessons. Six students are fluent in other instruments, mainly piano or guitar.

The grade ten students make up 42 percent of the band. This group's instrumentation includes two flutes, one clarinet, one bass clarinet, two alto saxophones, two trumpets, one trombone, one baritone, one electric bass, and two percussionists. Three of these students participate in the after-school jazz band. Of this population, only one student has previously taken private lessons and is currently enrolled. Nine students are fluent in other instruments, mainly piano or guitar, but also secondary instrumental band instruments.

The grade eleven students make up 19 percent of the band. This group's instrumentation includes one flute, two clarinets, one French horn, one upright bass, and one percussionist. One of these students participates in the after-school jazz band. None of this population has taken or is currently enrolled in private lessons. This population indicated that they only perform with their band class instrument.

The grade twelve students make up 10 percent of the band. This group's instrumentation includes one trumpet, French horn, and trombone. Two of these students participate in the after-school jazz band. None of this population have taken or are currently enrolled in private lessons. This population indicated that they only perform with their band class instrument.

Researcher’s Role

The researcher observed music classrooms silently, without interacting with students during this study. The researcher's role was to observe the classroom environment, note student reactions to the lessons, and observe how students collaborated on assignments. Although the researcher is an SD23 employee and a music educator, the researcher works at a different school and did not influence students' assessments or grades during the study.

Procedures

The high school site was chosen based on the music teacher's interest in participating and the location of the researcher's place of work. After completing the doctoral thesis approval process (see Appendix A.1), the Liberty University Institutional Review Board (IRB) conditionally approved the study after reviewing the purpose, significance, potential benefits, methodology, instrumentation, data collection, sampling, data analysis, and research timeline (see Appendix A.2). An application was then submitted to SD23 for review. Upon approval from SD23 (see Appendix A.3), the music educator was provided the teacher recruitment and music teacher concert documentation (see Appendix B.1 and B.2). A joint meeting with the study site principal and study site music educator secured the study site. Joint parent and student recruitment letters (see Appendix B.3) and parental opt-out forms (see Appendix B.4) were provided to the students participating in the study. On behalf of the researcher, the music educator emailed parents the recruitment and opt-out form to ensure the information was communicated to families. Of the thirty-one students in the study, zero students opted out.

Data Collection

The data collection process for this convergent mixed methods case study employed a variety of evidence sources. Qualitative data was collected through interviews, lesson journals, direct observations, surveys, student artifacts, and field notes. Additional quantitative data were used in the pre-and post-test procedures to analyze students' musical self-confidence inventory. The study site utilized Google Classroom as a learning management system, making it a convenient tool for collecting student data during this case study. For surveys to be an instrument for data collection, they must be valid and reliable; therefore, interactions with each group,

student, and educator within the case study received its protocols to uphold the integrity of the process.[10]

Qualitative Data

Interviews

Interviews with the music educator were divided into structured and informal categories. The structured interviews occurred in person, one conducted before the study began and another at the study's conclusion. The structured pre-study interview discussion aimed to establish the music educator's perspectives on music education and assess his perceptions of the student's abilities, comfort level, and assumptions regarding the study. In contrast, the structured post-study interview focused on reflecting on the entire study process, highlighting any unexpected findings, challenges faced, observations made, and suggestions for improvements (see Appendix C.4).

Twenty-first-century learning prioritizes a student-centered approach, resulting in learning tasks aligned with students' needs and developmental steps. To achieve this, weekly informal conversations between the educator and the researcher were scheduled, but they also occurred whenever necessary. These conversations primarily centered around the direction and progress of the instruction and discussed the upcoming steps. This interaction provided the instructor with valuable opportunities for professional dialogue with the researcher. These conversations served as a platform for exchanging ideas, receiving support, and discussing strategies related to the case study (see Appendix C.4).

[10] Gary J. Burkholder et al., *Research Design and Methods,* 251.

Whenever possible, interviews were conducted in person and following observations. However, in instances where in-person meetings were not feasible, interviews were conducted via Zoom. The interview conversations were recorded through audio recordings, and the researcher took additional notes during these sessions.

Lesson Journal

A series of lessons for the study was shared with the teacher in hardcopies and through Google Suites using a shared document (see Appendix D). While the initial lesson outline was provided to the teacher, he was encouraged to make adaptations and modifications to accommodate his students' specific needs and teaching space. Throughout the study, the researcher documented any changes, adaptations, or additions to the lessons. Additionally, after each lesson, the educator recorded brief reflections on his thoughts regarding the lesson, the activities conducted, and the student's progress. Given that these lessons were implemented across multiple grade levels, these reflections provided valuable insights into the various tools and strategies the educator found effective for different grade groups, which could be compared to student perspectives.

Field Notes

Data from weekly observations were collected by observing students' behavior, engagement, and participation in the activities presented to them. To minimize disruptions to the classroom flow, the researcher arrived early and refrained from conversing with the music educator during these observations. [11] This approach was adopted to minimize any interference with the regular classroom teaching moments as much as possible. The researcher documented

[11] Creswell and Creswell, *Research Design*, 93.

behavioral patterns and engagement levels during these observations, noting any noteworthy occurrences. These observations were then compared with the data collected from surveys.

Additionally, while in the classroom, the researcher actively listened and recorded students' learning statements. These included observations of how students collaborated during learning tasks, the strategies they employed to solve problems, and how they communicated their thought processes. These documented observations and statements were later used for thematic analysis.

Student Artifact

The music educator collected and assessed student assignments through Google Classroom, to which the researcher was provided access. These assignments encompassed a variety of artifacts, including written assignments, quizzes, and composition drafts. The collection of artifacts presents a data source directly connecting to the participant's thoughts, behaviors, and voice.[12] Alongside these summative assessments, students also engaged in self-assessment activities for the assignments, which included reflective questions (see Appendix D.3).

[12] Shane Safir and Jamila Dugan, *Street Data: A Next-Generation Model for Equity, Pedagogy, and School Transformation* (S.l.: SAGE PUBLICATIONS INC, 2021), 62.

Quantitative Data

Instruments

Music Self-Concept Inventory

The Music Self-Concept Inventory (MSCI) was administered to understand students' perceptions of their abilities. The MSCI was developed to address influencing factors for students, such as participation, persistence, achievement, and attainment.[13] In 1978, Svengalis developed the first self-concept in the music idiom through 36 dichotomous yes/no questions. This test attained a reliability of (ρ_{kr21} = .84).[14] In developing a plan for adult learners, Hash created new statements and appropriate sub-scales.[15] Each statement of the Hash MSCI is rated on a 5-point Likert scale (1 = strongly disagree, 2 = disagree, 3 = somewhat disagree/agree, 4 = agree, 5 = strongly agree), which resulted in a total score of 13 to 65 and individual subscales scores in factor one and two of 5 to 25 and factor 3 – 3-15.[16] The Hash MSCI shows validity with the reliability of α = .96.[17] Dr. Hash and the Liberty University IRB (see Appendix A.2 and A.4) approved using the MSCI for this study.

The MSCI was offered to all thirty-one students in the study sample. Before taking part in the inventory, students completed a demographic survey collecting information related to instrumentation and involvement in extracurricular music activities. The researcher and music

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[13] Phillip M. Hash, "Development and Validation of a Music Self-Concept Inventory for College Students," *Journal of Research in Music Education* 65, no. 2 (2017): 203-218.

[14] Ibid.

[15] Ibid.

[16] Ibid.

[17] Ibid.

educator administered the MSCI, which required approximately five to ten minutes. The researcher synthesized and recorded the data.

Pre-Test

The MSCI was turned into a two-page Google Form survey to collect the needed pre-study data. Page one used five questions to collect the demographic knowledge required for the study, while page two was the thirteen-question MSCI survey (see Appendix B.2). The survey was posted on Google Classroom; students used their cellphones to complete it, which required five to ten minutes to administer.

Study

During the six-week study period, the instructor guided the students through lessons based on twenty-first-style instruction. Students participated in student-centered learning assignments and were assigned HOTS learning experiences (see Appendix D). The researcher documented student engagement, participation, and learning samples through the study in a field notes journal. Transcriptions were later uploaded to Delve, and a codebook was developed to analyze related and conflicting themes.[18]

Post-Test

Students completed a post-test of the MSCI process at the end of the six-week study. The first page consisted of a thirteen-question MSCI survey. Page two was an eleven-question post-study survey, including three Likert-like questions and eight written response questions (see Appendix C.2 and C.3). The researcher created the post-study survey through Google Forms and

[18] Creswell and Creswell, *Research Design,* 186.

distributed it to students through Google Classroom. As there was an opportunity for long-form feedback, students were provided laptops to complete both survey sections, which took fifteen to twenty minutes to administer.

Security

G-suites

G-suites is an instructional tool utilized by SD23 staff and students. Google for Education operates secure servers owned by school districts and monitored by district administrators.[19] Google has assured educational institutions using their platform that they comply with rigorous standards such as the Family Educational Rights and Privacy Act and the Children's Online Privacy Protection Act.[20] Google does not sell information to third parties or assume customer data ownership within Google Workspaces.[21] These protections and student familiarity with G-suites make it an ideal collection platform for surveys and student-created products. For the duration of the study, the researcher was added as an instructor to the students' Google Classrooms, allowing access to student work, observing the teacher's posting of assignments, and posting survey data.

Interviews

All interviews with the music educator were recorded using Zoom to facilitate ease of transportation and recording capabilities. To protect the privacy of all participants, no names

[19] Google for Education, "Privacy & Security Center," *Google for Education* (Google, n.d.), https://edu.google.com/why-google/privacy-security/.

[20] Ibid.

[21] Ibid.

were published in this study. Field notes were collected to provide a commentary on student behavior during the interview (see Appendix F). To ensure secure storage, audio was downloaded and saved on an external USB drive, with exclusive access granted to the researcher through password protection and encryption of the audio file folders. All recordings were transcribed using the Otter.ai software platform, with each transcription reviewed against the original recording for accuracy and corrected when necessary.

Data Analysis

Qualitative

The qualitative data collected in this study explored student and teacher perceptions regarding the benefits and challenges of incorporating twenty-first-century learning and to understand how students and their teachers perceive the impact of incorporating HOTS in music classrooms.

Thematic Analysis

The thematic analysis began with a review of the transcripts to gain a deep understanding of the data, the context in which the participants' perspectives were presented, and to become familiar with the collected data. Transcriptions were first coded using a deductive process based on the research questions, literature review, and theoretical framework.[22] For research question one, codes were centralized around twenty-first-century learning principles such as collaboration, communication, and thinking skills. For research question two, codes were developed to capture how HOTS impacted participants. A second round of coding was then conducted using an

[22] Burkholder et al., *Research Design and Methods*, 100.

inductive approach. The researcher created inductive codes, identifying themes not initially anticipated in the data.[23] The codes created through the inductive approach utilized an in vivo approach to capture the participants' language. This developed a more holistic understanding of the participant's perspectives, emotions, and values of the participants.[24]

Once deductive and inductive coding was complete, themes were reviewed to eliminate redundancy and overlap.[25] After this review, codes were grouped into themes to summarize the benefits and challenges of twenty-first-century principles in music classrooms and the impact of HOTS tasks. Themes were then analyzed into three groups: expected codes/themes, surprising codes/themes, and unusual codes/themes to ensure that diverse perspectives were presented.[26]

Finally, the themes were employed to create a narrative summary of the data collected. This narrative summarized the key findings related to each research question, providing insights into students' and teachers' perceptions of incorporating twenty-first-century principles (**RQ1**) and the impact of HOTS on students' musical abilities (**RQ2**).

Quantitative

The quantitative data collected in this study examined the relationship between students' musical self-concept when provided with twenty-first-century student-centered instruction. This relationship was examined through a paired *t*-test.

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[23] Burkholder et al., *Research Design and Methods*, 101.

[24] Ibid., 100-102.

[25] Creswell and Creswell, *Research Design,* 197.

[26] Ibid.

_t_-test

This study examined the impact of twenty-first-century instructional methods on students' self-concept as musicians. A paired *t*-test compares the means between two related groups on the same dependent variable.[27] The *t*-test is the best option for comparing the mean scores of students' pre-and post-test results on the MSCI. The independent variable in this study is the change in instruction; the dependent variable is the student's self-concept as a musician at the beginning and end of the study.

When using a paired *t*-test, four assumptions help ensure the accuracy and validity of the results. They are:

1. Continuous Scale: The dependent variable should be measured continuously.
2. Matched Pairs: Two categorical matched pairs are needed, indicating that the same subjects are present in both groups.
3. Outliers: There should be no significant differences in the two related groups, as outliers can negatively impact the paired *t*-test.
4. Normal Distribution: The differences in the dependent variable between the two related groups should be approximately normally distributed.[28]

These assumptions are essential to the reliability and validity of the paired t-test results.

This study meets these assumptions as the dependent variable, students' self-concept scores as measured by the MSCI, are collected in a pre-and post-test by the researcher. The data for this study was collected through pre-and post-test MSCI assessments administered via Google Forms and distributed on Google Classroom, maintaining the integrity between the two data collection points. Data were then imported into Jeffrey's Amazing Statistics Program (JASP), and a preliminary outlier analysis was conducted between students' pre- post-test scores.

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[27] Leard Statistics, "Dependent *t*-Test Using SPSS Statistics," *Dependent t-Test in SPSS Statistics*, https://statistics.laerd.com/spss-tutorials/dependent-t-test-using-spss-statistics.php.

[28] Ibid.

Any significant outliers were identified and assessed to determine whether they resulted from data entry errors or were valid data points. If necessary, sensitivity analyses or data transformations were applied to address outliers. Using JASP, a Shapiro-Wilk test for normality was conducted before observations were completed.

Summary

This convergent mixed-methods case study utilizes both qualitative and quantitative data collection techniques to explore the perspectives of students and teachers regarding twenty-first-century instruction in the music classroom. Over six weeks, a purposive sample comprising thirty-one students and their music teacher participated in the study. The research methodology involved conducting weekly interviews, gathering field notes, obtaining self-reported notes from the music educator, collecting student assignments/assessments, and administering pre- and post-test surveys to students. Qualitative data collection aimed to elucidate the sample's viewpoints on integrating twenty-first-century educational principles and student-centered learning tasks, employing HOTS. Additionally, students completed pre- and post-test MSCI to gauge any shifts in their self-concept as musicians throughout the study in response to the implemented curriculum.

Chapter Four: Lesson Summaries

Introduction

To comprehensively evaluate the participants' perspectives, it was necessary to incorporate data gathered throughout the day-to-day progression of the six-week study. This chapter is dedicated to presenting the lived experiences of student participants and their teacher encountered during the research. The findings in this chapter include summaries derived from self-reported data provided by the music educator, observations recorded in field notes by the researcher, analyses of student assignments, and insights gleaned from weekly interviews. Through these diverse sources of information, a nuanced understanding of the study's unfolding narrative and its influence on students and the music educator.

Pre-Study

The week before the start of the study, the researcher met with the participating music educator. During this meeting, the researcher presented the music educator with a binder complete with the lesson sequence, lesson plans, and resources. Digital documents that could be personalized or needed adjustment based on the student sample were provided to the music educator via Google Drive. The music educator also completed a class profile to highlight the strengths and stretches of the students (see Appendix E).

The researcher then met with the potential student participants during their band class. In this meeting, the researcher reviewed the joint recruitment and parental opt-out form and answered the student's questions regarding the study (see Appendix B.3 and B.4). The music educator, on behalf of the researcher, emailed parents with the parental recruitment and opt-out form to ensure that parents were notified.

Lesson Sequence

Each lesson in the study was designed to progressively provide students with the vocabulary, skills, and confidence to complete the culminating composition project. Each lesson was designed to adjust the daily routine of the band class, requiring the music educator and students in the study to think of their music class differently (see Table 4.1). Each lesson was designed to leave room for repertoire preparation, though the lessons focused on the skills being approached. Due to funding and employment constraints, the researcher could only observe six of the thirteen lessons; data collection for the other seven lessons relied on self-reported data from the music educator and student's documents.

Table 4.1. Lesson Sequence

Week	Lesson #	Lesson Title	Observed	Appendix #
1	1	Introducing Vocabulary Through Performance Actions		D.1
1	2	Scale Degrees and Analyzing Melodies	*	D.2
2	3	Building Rhythms Practice		D.3
2	4	Building a Melody from a Poem	*	D.4
3	5	Musical Styles Through Performance		D.5
3	6	Engaging in Active Listening	*	D.6
4	7	Form and Melodic Exploration	*	D.7
4	8	Building Chords		D.8
5	9	Composing With Cells	*	D.9
5	10	Writing a Harmony		D.10
5	11	Repertoire/Student Work Block		D.11
6	12	Repertoire/Student Work Block		D.12
6	13	Perform/Assess Student Compositions	*	D.13

Week One

Lesson One

Lesson one introduced students to vocabulary and rehearsed them via small method book-style melodic lines to focus on how each music vocabulary word is performed. The music educators rehearsed students with music that was easy for them to perform; however, they were instead challenged by thinking of how they would perform the melodic lines (see Appendix D.1). The music educator noticed that, at first, the students were less willing to volunteer contributions to the activity but were engaged and flexible in navigating the activity. The task used “Frere Jacques” to work on solo, soli, and tutti, mainly utilizing one and two-bar solos and soli. The music educator noted, "At first, my lead players volunteered to perform, but then students who would not normally volunteer or do not actively participate wanted a turn to take a solo.” This resulted in the lesson lasting longer than expected, with less time for concert repertoire. Even with less time focused on repertoire, the music educator appeared happy to see a variety of students participating.

Lesson Two

The second lesson was the first of six observations by the researcher. This lesson occurred in the afternoon. Due to the flood in the school's band room, students rehearsed in a different location, resulted in equipment being moved across the school to the rehearsal space. This was accomplished efficiently and as a group, resulting in the band being ready to participate five minutes into the period. However, the temporary rehearsal space is a communal area referred to as the forum, which is a collaborative space at the front of the school that serves as a cafeteria, small theater stage, and snack shop. The forum is open to the school's second floor, allowing students from other classes to observe from above. On this day, students from the

leadership class were working on a Chinese New Year mural, a science class was testing paper airplane designs, the fire-fighting dual-credit program completed full-suited demonstrations, and teams participating in a basketball tournament walked through the space to the school gym. Even though the space for making music was set up in five minutes, it was not conducive for teaching for the first twenty minutes of the block.

The second lesson was scheduled to start with a quiz on the terminology presented in the last class. However, the music educator felt that reinforcing the terms with students was needed instead. The music educator used callouts and raised hands to generate answers. Most of the group raised their hand at least once to share an answer. After reviewing the vocabulary from the last class, the music educator used a routine warm-up with which the students were familiar, ending on a concert B-flat Major scale, and then transitioned to the "Song Analysis Worksheet" (see Appendix D.2). After performing each piece, the music educator demonstrated how notes and scale degrees paired with the key center of each song. In this process, the music educator spoke very technically, which resulted in multiple explanations of the concept. This task had mixed reviews, with some students struggling to get started while others found the task easy. This process was repeated for each of the three parts of the "Song Analysis Worksheet." The music teacher was very busy during student work, constantly responding to students who needed help. Even though there was space to move, students stayed in their traditional row set-up. Students who understood finished their work quickly and then disengaged from the class to become engaged with their cell phones. Since there was a need for multiple explanations of the task, it required the remainder of the class time. Due to the music educator being engaged with students, the lesson's closing felt rushed, with assignments not being collected for assessment and feedback.

The researcher circulated throughout the group during the instructional time, observing students' progress. While recording notes at a side table in the forum, the researcher was approached by two percussionists who do not play the glockenspiel and requested help. As the music educator was busy, the researcher answered questions from the students, ultimately adapting their assignment by writing in note names and having the percussionist complete the scale degrees. Instead of the percussionist completing part three of the assignment, they were tasked with writing a percussion accompaniment. Additionally, given the situation, the researcher helped return the equipment to storage.

Week One Debrief

The week one debrief focused on the music educator as a facilitator. By the end of lesson two, the music educator felt exhausted, recognizing that the facilitating teaching style was quite different from usual. One area of discussion was focused on student mentors, as one of the student-centered ideologies includes the concept of student leaders. Through discussion, the music educator realized that since he had not asked students to assume this new role in the classroom environment, they might not think to participate that way. It was felt that engaging the older students as mentors was essential to help make time available for the music educator to work one-on-one with the students who needed assistance.

The second topic in the debrief focused on instruction. As most of the previous theory presented to the students was based on the necessity of performance and learning a piece, the music educator struggled with how much instruction was required to get the students working. The researcher suggested that the music educator provide enough content to get students working, as the goal is to have more time to interact with the content. In the case of song

analysis, the researcher suggested using the analogy that the musical lines are “codes for the students to crack” as a potential strategy to engage students in the work.

The last topic of discussion focused on the use of space. A possible benefit to being in a different rehearsal space is the readily available tables and collaboration space. Being a new space, this is something that the music educator had considered but did not implement but wanted to utilize in future lessons. The different use of space could allow for easier collaboration that traditional row seating might not offer.

Week Two

Lesson Three

In lesson three, students explored developing melodies by starting with rhythms. The lesson started with students completing a melody quiz, which took five minutes. To help students compose melodies, the teacher provided students with short descriptive sentences and tasked students with defining the word's syllabic values; then, based on parameters established by the music educator, students placed a rhythmic value for each syllable in the word (see Appendix D.3). The second step in this task was to create a short melody using the constructed rhythms. The music educator assigned students to small groups of three to complete the task. Some groups chose to work independently of each other, checking in when needed, and others collaborated more closely. Students who decided to work independently completed more of the assignment and showed a strong comprehension of the skills the task was asking of them. The music educator noted that this organizational change resulted in him running around less and being able to focus on students who needed assistance. Due to the students having a performance in the following two evenings, time was spent on repertoire, resulting in most students only completing the first two examples of the task. Additionally, the composing warm-up scheduled for this class

was postponed to lesson four. At the end of the lesson, the music educator collected the assignment for formative assessment.

Of the twenty-five assignments the researcher reviewed, students demonstrated a good understanding of the assignment. Students could consistently break down words into syllables and assign rhythmic values to them. Additionally, seven students exhibited proficiency in music notation by incorporating a clef, a time signature, and a key signature into their compositions while appropriately using bar lines to separate rhythmic values. One student included all these elements except for a clef. However, six students only used bar lines to separate their rhythms, and nine students solely utilized rhythmic values in their assignments. Assuming most students worked in common time, they were generally successful in creating correct rhythmic values, with challenges occurring when attempting more complex rhythms. Without being present to observe this lesson, it is hard to assess if collaboration significantly influenced students' success on this assignment. Furthermore, the students utilized a wide range of rhythmic values, suggesting that more precise expectations or guidance regarding rhythmic values may have been beneficial.

Lesson Four

The researcher observed lesson four, which occurred in the morning. Due to the concert the previous evening, morning jazz rehearsals had been canceled. The overall atmosphere in the school was much calmer; the students could move through the halls and set up before the class started, resulting in class starting on time without any issues. The students appeared tired from the evening before but also in good spirits from their performance. The class began with a review and discussion of the concert.

Lesson four marked the beginning of the student composition project. Students completed the composing vocabulary quiz, which took seven minutes to administer with the class recording and an average score of ten out of fourteen. Students then warmed up using the composition warm-up (see Appendix D.4). The music educator provided students with a set of rhythmic values from which to choose. Students then selected rhythms by calling suggestions while the music educator recorded the suggested rhythms on the board. Next, students chose scale degrees by calling the numbers one to seven. These numbers were placed below the student-created rhythms. The exercise intentionally omitted a time signature and bar lines. Students were provided with the following rhythm options: two eighth notes, quarter note, half note, quarter rest, and half rest, and worked in the key of concert B flat. The first student chose a single eighth note, which resulted in a consistently off-beat and technically challenging rhythmic phrase. Regarding scale tones, students predominantly chose the leading tone for 85 percent of the notes, understanding and enjoying the humor in the music educator's frustration.

Students struggled with the compositional warm up rhythms and tonality when it was time to perform. Despite the music educator conducting with a single downbeat to establish precise timing, the group's performance did not improve. It was evident that the music teacher was frustrated with having a composition that was difficult to perform and sounded unconventional and uninteresting. However, these student choices led to a rich discussion. When students complained about the composition, the music educator reminded them it was their decision. Subsequently, the music educator demonstrated how to make rhythmic changes by introducing a time signature and ensuring appropriate beats. Students were then provided with the opportunity to revise their notes and rhythms independently, suggesting modifications that

the band then performed. After each modification, a short conversation was had regarding the composed melodic line until the students were happy with the sound.

Next, students were given the composition assignment outline, a handout with poems for inspiration, and a manuscript paper. Students were then given the rest of the class time to develop rhythms based on their chosen poem and construct a melodic line. During the task instructions, students were not given clear outlines for rhythmic choices or key centers; the music educator noticed individual students struggling and engaged them in one-on-one conversations to provide guidance. Many students chose to select poems outside of the provided choices based on familiarity, enjoyment, or pre-existing rhythmic ideas, which was encouraged by the music educator. Most students were independently focused, making excellent progress. However, most students focused on writing and did not take time to perform any of their ideas. The percussion section was challenged with writing a trio with no glockenspiel instead of a melodic composition. As students were not finished by the end of class, the composition was assigned as homework to be collected at the beginning of lesson five for formative feedback from the music educator.

Week Two Debrief

Week two debrief focused on the composing warm-up, the composing poem assignment, and elements of next week's lessons. The music educator noted that allowing the potential for offbeat and complicated rhythms made for a challenging first run-through of this activity. He appreciated how this activity prompted the students to think creatively and encouraged them to unleash their sense of humor. The music educator also observed how the compositional warm-up set the students up for success with the upcoming poem assignment, teaching them to work through problems and discover solutions. The students initially approached problem-solving

logically, first addressing rhythmic concerns and then melodic issues, and ultimately, they wanted to incorporate stylistic elements such as dynamics into their compositions. The music educator noted that this warm-up could be easily integrated into daily warm-ups, mainly when introducing new key centers or focusing on specific rhythmic values.

Regarding the composition assignment, the music educator reflected that most of his clarification questions with students revolved around expectations. He acknowledged that a more precise explanation of expectations could have been provided. The music educator felt that a more scaffolded approach to the assignment would have benefitted the younger and less experienced students. Overall, he expressed excitement at the creative output of his lower-level versus high-level band students while recognizing the need for additional support for the grade nine students to ensure their success.

Week Three

Lesson Five

In lesson five, students defined terms for performing musical styles. To start the class, students completed a transcription quiz, which took ten minutes to administer. After the quiz, students used their normal warm-up book, "I recommend." Students performed songs with which they were familiar but employed varying tempos, articulations, and dynamics. The educator described the process as "incredibly fun," as students enjoyed hearing pieces they knew well in very different ways. The educator noted that the task provided opportunities to discuss styles related to tempos and style.

After warm-ups, the music educator informed students they would work on a small ensemble trio. To prepare, students discussed performance expectations and expectations for a

peer review rubric. Students then divided themselves into groups of their choosing. The music educator noted that some students chose their groups by instrument to include a low, middle, and high voice (e.g., trumpet, French horn, and string bass). In contrast, others chose their friends, resulting in groups of similar untraditional compositions (e.g., two electric basses and a clarinet). The music was selected from the Garner Ensemble Project, an online resource on banddirectortalkshop.com.[1] The music is arranged progressively from easy to difficult, providing duets, trios, and quartets. The educator selected based on grade level and provided music to the group that best fit their abilities.

Lesson Six

The researcher observed lesson six, which occurred in the afternoon. The overall school atmosphere was much calmer than the last afternoon lesson observed. Due to the student population congregating in the forum before the start of class, it was hard for the music educator to give instructions at the beginning of class time. There was no formal warm-up, which was a different routine for students. As the music educator wanted students to warm up with their trio, some students got into working with their groups before class started, and others milled about, needing encouragement to find their group members and rehearse.

The learning task for this class was for students to perform their trios, incorporating musical elements into their performance. Once all students were present, the music educator instructed them that they had twenty minutes to warm up and rehearse. Initially, most groups were cramped together in the large space the forum provides, but with encouragement from the

[1] Band Directors Talk Shop, "The Garner Ensemble Project (Free, Printable Duettino Alternatos)," *Band Directors Talk Shop*, https://banddirectorstalkshop.com/the-garner-ensemble-project-free-printable-duettino-alternatos/.

music educator, students began to spread out and focus effectively. Of the nine groups, only one accessed their musical notation terms and actively referenced them in their musical choices. Two groups utilized metronomes to keep time, while multiple groups relied on one member clapping but not playing to maintain rhythm. Although most groups discussed how they wanted their performance to sound, they did not take the time to document stylistic or dynamic choices in their music.

After twenty minutes, the nine groups were organized into three groups of three, and student assessment forms were distributed. Although a brief reminder about the indicator sheet was given, there was no discussion about what criteria to consider when evaluating performance. While two of the three groups were highly engaged, offering constructive feedback and actively listening to each other, one group struggled to be productive. Most groups adhered to a triangular formation during their performances, with one of the performers arranging themselves with their back facing the audience while the other six students listened. However, it was difficult to discern the performers' nuances due to spatial constraints when multiple groups performed simultaneously. Overall, given the time frame, the students demonstrated moderate proficiency in playing the correct notes and rhythms, but many neglected to incorporate articulations and dynamics into their performances. The group that struggled had one group completely unprepared and unable to provide a performance and two groups moderately prepared and able to perform their piece satisfactorily. The peer and self-assessment required the remainder of the class period.

The rubric portion of the student peer assessment provided fairly accurate evaluations of the performances. Students were adept at indicating the quality of a performance on a scale. However, there was a need for improvement in articulating performance strengths and providing

performance suggestions. While many students recognized that dynamics, articulations, or shaping are essential aspects of a performance, most did not suggest how or where to incorporate them. Although many groups engaged in small debriefs after their performances, discussing these details, they were not consistently documented for the assessment. The most common areas where groups received lower marks were balance, expression, and steady beat.

The self-reflection data closely mirrored the observed data regarding group dynamics. Six groups rated their collaboration highly, whereas the three groups that struggled on performance day acknowledged difficulties working together. In terms of self-reported music skills, students were allowed to select multiple skills, resulting in every skill being selected at least once (see Table 4.2). Tempo, rhythm accuracy, and ensemble precision emerged as the most frequently selected categories. However, while many students highlighted the challenging categories during reflection, they often did not elaborate on their specific difficulties, such as their abilities, actions, or behaviors contributing to those challenges. Some of the issues mentioned by students included having to count themselves in, challenges posed by the performance environment, the complexity of the piece given the time frame, and the limited time available to learn the music. As for student takeaways, common themes included the realization that practicing with others is more challenging than practicing alone, understanding the importance of time management in learning music, and difficulty sight-reading.

Table 4.2. Students Self-reported Challenging Musical Skills from Small Ensemble Performance

Term	Occurrence	Term	Occurrence	Term	Occurrence
Intonation	2	Rhythm Accuracy	10	Phrasing	6
Tone Quality	1	Note Accuracy	4	Dynamic	4
Breathing	7	Tempo	10	Ensemble Precision	9
Articulation	4	Interpretation/style	4	Balance and Blend	6

Note: Data were collected from 25 student self-reflections. Students were permitted to choose multiple responses.

Week Three Debrief

The week three debrief focused on the student's trio process and student performance. The biggest issue discussed was the student's ability to hear each other while rehearsing and performing. The educator reflected that spacing students with more mobile instruments to other parts of the school would have been more beneficial. Spreading out could cause issues with potential behavior choices or disruptions to the different classes. However, it was agreed that there needs to be trust in what the students are doing, and it could be a privilege that is lost if not dealt with appropriately. The educator's only complaint during the process was his inability to hear each group perform. Since the groups performed asynchronously, it was hard for him to assess each group. One option discussed involved having groups perform in a "waterfall," with a slight pause between one group's performance and the next. The waterfall approach would allow the educator to hear each group's performance and the students to listen to every student perform.

Based on student feedback, the choice of music, timeframe, and peer feedback were topics of conversation. Traditionally, playing tests at the study site focus on the music performed for concerts or festivals. The educator provides the expectations of how to articulate, what

tempo, and how rhythms are performed. The trio assignment deviated from the students' normality, resulting in students struggling with rhythm accuracy, tempo, and ensemble precision in the given timeframe. Time and difficulty were two variables identified. Since this was the students' first performance in a small ensemble, many did not discuss or take many stylistic opportunities. The researcher suggested it may have been ideal for providing students with a less technical piece, allowing them to learn it faster and incorporate more stylistic ideas. The short timeframe was also identified as a variable that could be extended or provided multiple performance opportunities for the same trio. Through various opportunities, students would have the ability to incorporate others' ideas and feedback, adjusting and hopefully improving their performance.

The last topic of conversation centered around student feedback. Most students completed the rubric for the performances they listened to. The peer assessment showed that students knew what was wrong but struggled to articulate it or provide group suggestions. The educator noted that modeling that language and having students practice this in a large group setting would be a way to build student vocabulary.

Week Four

Lesson Seven

The researcher observed this lesson, which took place in the morning. The jazz band had a morning rehearsal, resulting in the percussion, chairs, and stands being set up fifteen minutes before the start of class. After morning acknowledgments, the educator handed out music, and the students independently completed a “one-two-three-four” warm-up. One consisted of students playing long tones, two were students practicing articulating, three were students playing long tones, and four consisted of students playing scales. During this warm-up, students

chose notes and rhythms independent of each other, choosing which would fit the range and ability of the individual.

At the end of the warm-up, the educator refocused the group by having them play “Frere Jacques” by rote, referencing scale tones. He had students suggest ways to manipulate the melody, such as layering and rounds, activating their thinking. The music educator then transitioned to work on “Tobacco Lullaby.” This portion of the lesson started with an educator-led discussion about the traditional purposes of tobacco. While some student responses were offbeat or “silly” initially, the conversation, through prompting from the music educator and student suggestions, led to the understanding and uses of tobacco as a sacred plant in Canadian aboriginal cultures. Additionally, a short discussion about what music from aboriginal cultures sounds like was had, with students commenting on the importance of drumming. After the conversation, students were given time to play through each of the melodic lines of “Tobacco Lullaby.” Then, the students were tasked with creating cells that could be potential components of the group composition. Students were encouraged to reference their musical terms, break into small groups, and test ideas.

Initially, students were confused about the overall goal of the task. During the time provided to build cells, students worked silently and independently in the time provided. The music educator met with individual students who needed clarification. Most students worked through a whole composition, not smaller singular cells. The time spent writing was done in silence, with students working individually and not breaking into small groups or asking others to hear what ideas might look like. With twenty minutes left in class, the educator started by asking for suggestions on how to start the song. The senior students were the first to share ideas, which were documented by the music educator on a whiteboard at the front of the class (see

Figure 4.1). After a cell was suggested, students performed the cell and made adjustments based on student feedback. After the first cell was documented and performed, the group appeared to grasp the end goal better, and the second cell took less time to put together. Since there was not enough time to finish the whole song, students were tasked with coming and preparing cells to share for the next week.

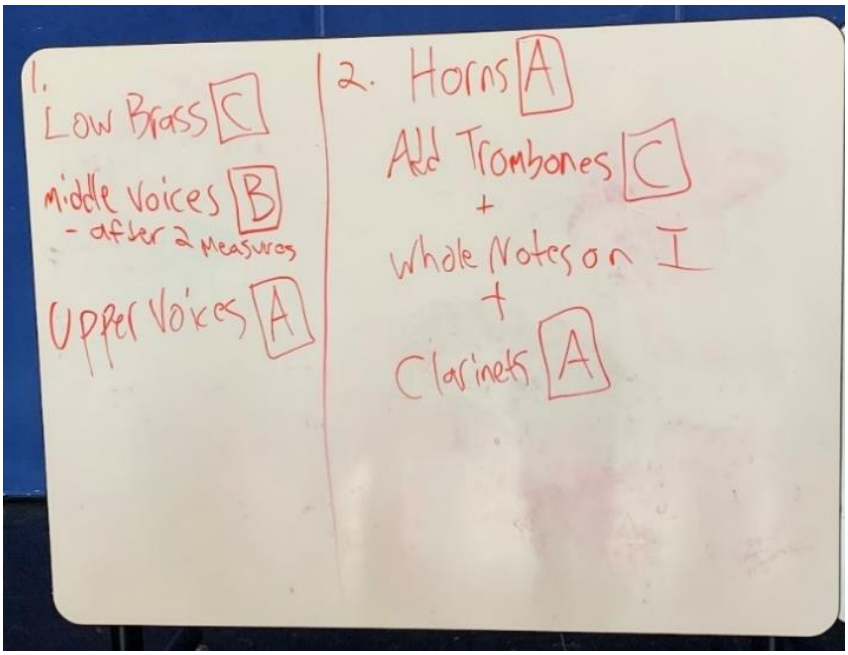


Figure 4.1. Students' lesson seven cells for "Tobacco Lullaby."

Lesson Eight

In lesson eight, students focused on how chords are built from scales. The music educator used a piano for this lesson to let students hear what was being discussed. Working in the key of Bb, students started by playing the concert scale and were guided on how to stack scale tones to make chords. Students then used those chords to build two chord progressions, ii-V-I and IV, V, I, vi (see Appendix D.8). Using these chord progressions, students explored voice leading by navigating the progressions by playing the notes within the chord progression with the least movement of notes and rearranging which instrumental voices played which chord tone.

Students discussed which instrument groups sounded best, and the educator described the voices and played them back to the students on the piano. Additionally, using the IV, V, I, vi chord progression, the educator gave students the rhythms by rote to “Viva la Vida” by Coldplay as a task for them to play through. The educator reported that the students enjoyed this connection to music they were familiar with. This task took about twenty minutes to complete. The remainder of the class was spent on festival repertoire.

Week Four Debrief

The week four debrief focused on the group compositional process of “Tobacco Lullaby.” Through the compositional process of lesson seven, it was observed that some students did not perform a note on their instrument in the thirty to forty-five minutes of class. This was due to students writing silently and the suggested cells not involving their instruments. During the debrief, the importance of parameters and being willing to stop the group to encourage them to try different strategies was discussed. It was agreed that having students write might not have been the best approach to discovering how to mix and match the melodies of the pieces. Potential strategies were breaking students into small groups to play with ideas, giving shorter writing and playing times, and stopping the process to shift instructions to help students.

Sharing cells with a larger group was a topic of discussion. The music educator expressed it was hard to balance the many voices while getting ideas from as many students as possible. Strategies such as providing a timeframe for students to write their cells on the whiteboard or having students hand in ideas for cells in Google Classroom, which the educator could then vet, were discussed as potential strategies. Having students create and document in front of their peers would hold them accountable for musical decisions, allowing the director to lead discussions while having students hand in cells to Google Classroom, which presents an option

that allows for independent thinking and choice. The educator was unsure of the best option but recognized the process needed to be faster to keep students more engaged, and he needed to be aware of what instruments were playing.

Week Five

Lesson Nine

The researcher observed this lesson, which took place in the afternoon. The overall atmosphere in the school was equal to the last afternoon lesson observed in the sense that the congregating population was in the forum before class started, making it hard for the music educator to give instructions. However, once students were seated, they were instructed to complete a one-two-three-four warm-up while the educator returned past quizzes and assignments with feedback. At the end of the warm-up, students completed the chord builder quiz.

The objective for lesson nine was to complete the group composition of "Tobacco Lullaby." The process started by reviewing the cells composed in lesson seven and performing through them. This review was challenging as it required students to navigate performing the music differently than normal, and it asked them to think about their past experiences. However, after a second run-through, students regained their memory of the piece. Then, the music educator began to take suggestions for new cells. This process went faster than lesson seven, and students were keen to try new ideas and configurations. The music educator did an excellent job of helping students navigate what worked and what did not while recording student ideas on the whiteboards for the whole class to see (see Figure 4.2). He also provided timely suggestions when students seemed stuck or were attempting an idea that was not ideal. This was most evident when students could not agree on how to end the piece. Due to time constraints and

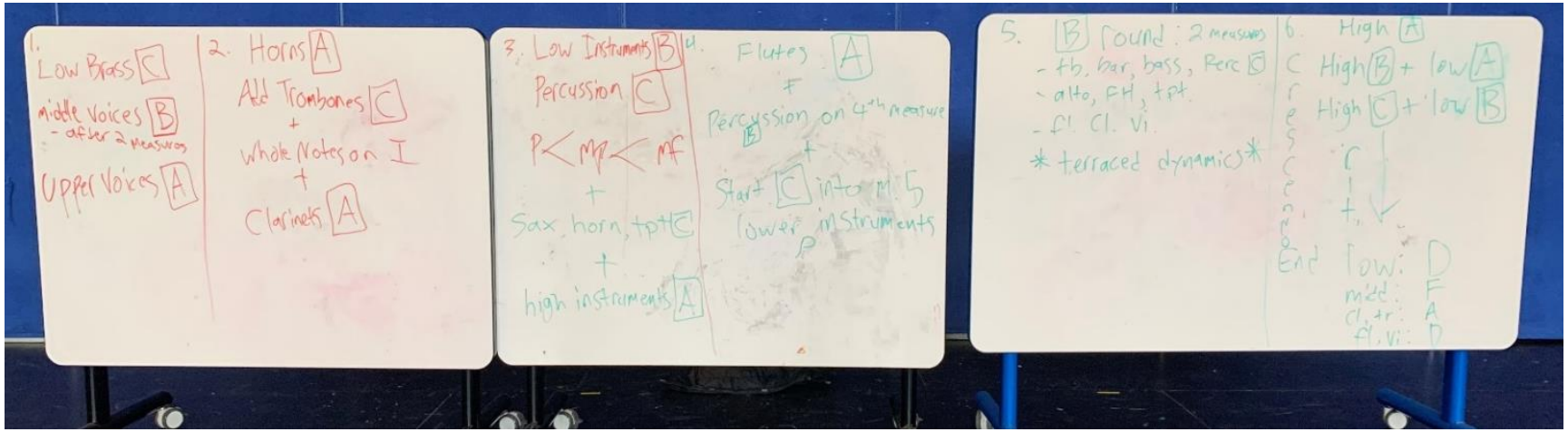
disagreements about what to do, the educator decided how to arrange the ending, explaining his choice to the group.

Students then performed their whole composition. The music educator stood behind the whiteboards, directing students through the cells. As he moved along the whiteboards, he cued groups and made gestures for dynamic markings. Some transitions were harder than others as they involved more intricate parts, which caused a stop and restart. Once the group managed to perform the whole piece, a few adjustments were discussed, and the class ended with students performing the entire piece.

Lessons Ten and Eleven

In lessons ten and eleven, students worked on their compositions. The planned lesson ten had students completing the “Harmony Builder” worksheet, but the music educator decided that the best use of time was for students to have the most time to work on their compositions. The class was at varying completion points, with some students completing their compositions while others still needed to write down their ideas. The music educator opened with a small check-in, and then students worked in the capacity they needed to. The music educator reported that most students were on task, rehearsing, or writing. Those who needed assistance worked one-on-one with the music educator.

This week, the school's musical theater evening performances took place. The music educator and many students participated in the pit orchestra for the event, which ran for five nights. The music educator reflected that in previous years, rehearsals during the week of the musical were flat and challenging due to the commitment to evening playing and the required energy level of the performances. The music educator enjoyed the different flow the composition assignment provided.



Cell 1	Cell 2	Cell 3	Cell 4	Cell 5	Cell 6
Low Brass C Middle Voices B - join after 2 bars Upper Voices A	Horns A Add TB C + Whole notes on I + Clarinets A	Low instruments B Percussion C *p<mp<mf* + Sax, Horn, Tpt C + High Instruments A	Flutes A + Perc. on 4th measure + Start C into M5 lower instruments *p*	B Round: 2 measures - Tb, bar, bass, percussion C - Alto, flute, trumpet - flt, cl, vi *terraced dynamics*	C R E S E N D O High voices A High B + Low A High C + Low B R I T Chord: (Concert) Low: D Mid: F Clar/Tpt: A Flt, vi: D

Figure 4.2. Students' original and transcribed lesson nine cells for "Tobacco Lullaby."

Week Five Debrief

The week five debrief focused on the “Tobacco Lullaby” compositional process, the student compositional process, and the upcoming lesson thirteen small ensemble performances. Having debriefed and better understood the goal for composing a piece with his group, the music educator was happy with completing a whole composition with his students. He enjoyed discussing, performing, and interacting with the music that his students were in charge of creating during the process. He felt unsure about making decisions for the band in their compositional process. However, the researcher reminded him that he is also part of the group, meaning he should collaborate and guide the process.

When discussing the individual compositions, the music educator stated he enjoyed working more directly with individual students and small groups through the compositional process. He noticed there needed to be a balance between helping and guiding students versus doing their work. The music educator was also impressed with students' previously learned knowledge and their intrinsic musical intuition. Strategies for helping facilitate the small projects centered around guiding students effectively, how to ask questions that lead students to choices they make, and situations where direct answers can help build better understanding for struggling students, especially if it can dispel a lack of confidence or frustration.

The forum where students are currently holding class is less than ideal for a safe performance opportunity due to its openness and volume of student traffic, and due to issues with the first small ensemble performance, potential strategies were discussed for a successful performance. The conversation focused on different performance setups, how many groups to prepare at one time, and if everyone would hear each group. The music educator settled on using the corner of the forum, allowing the students to listen to create an audience for the performers.

The corner would allow three groups to be seated and perform in one round. Lastly, organization strategies were suggested to help keep track of where students were with their compositions and which students performed on each composition.

Week Six

Lesson Twelve

Lesson twelve was similar to lessons ten and eleven. Students had autonomy over their time; however, the expectation was that they worked on the performance aspects of the compositions. Before this lesson, the music educator shared a document with students via Google Classroom to help organize compositions and performers. Most students were on task, trying to finish their compositions.

Lesson Thirteen

The researcher observed this lesson, which took place in the morning. Today was an early dismissal day, resulting in shorter class times. The music educator requested extra time from the scheduled academic classes paired with the band class to create a more relaxed timeframe. Students helped set up a small stage with theatre-like seating in the corner of the forum. Students were given little time to warm up before the first group performed. There was evident nervous energy among the students setting up the performance space. Sixteen of the potential twenty-seven student compositions were performed: one solo, twelve duets, two trios, and one quartet. Before performing, each group was expected to introduce themselves and explain the poem they used for the composition. At the end of the performance, the music educator gave feedback and highlighted compositional or performance strengths. Students listening were responsible for completing a peer assessment.

The students used a variety of compositional elements that had been addressed in prior lessons. Multiple compositions used call-and-response, ABA form, layering of ideas, and ostinatos. Compositions stayed in familiar keys, ranging from concert Eb, Bb, and F. One student wrote in 6/4 time, and one was in 3/4 time; otherwise, the other compositions were in common time. Some highlights from the performances were:

1. A percussion trio written by all three members of the percussion section featuring drum switching and syncopated rhythms from all three members.
2. Many groups utilized instrument ranges to create different timbres and unique sounds.
3. A quartet, which was more of a trio accompanied by a piano, with a complicated AB form.
4. A clarinet and bass duet titled Mosquito utilized trills to emulate mosquitoes and a walking bass line to represent a hiker.
5. A trombone and bass duet utilized ascending and descending lines in counterpoint, creating moments of tension and release.

The compositions were impressive under the given timeframe; however, the performances were not polished and needed more rehearsing. Often, the composer was the most proficient performer in the group. The short time frame and unsure nature of how the song should sound were vocalized as reasons for not having parts down as the performer left the performance area. Only one performer got onto the stage and then succumbed to stage fright, refusing to perform, citing that their composition was incomplete. Even though the correct setup for the performance was chosen, a small group of non-music students were loudly setting up tables and folding clothes, displaying lost and found items, and the culinary class was conducting cash register training. This created a somewhat chaotic atmosphere for these performances.

The student self-reflection data was more in-depth than the self-reflection completed in lesson six. Students added more insights into the process of preparing for a performance. In this reflection, students were also more critical of their group members. Most groups worked well together, but students were clear when group members were not prepared. Students were again

allowed to select multiple skills for the self-reported challenging music skills; this time, articulation and interpretation/style were not selected (see Table 4.3). Tempo, rhythm accuracy, balance/bland, and note accuracy were the most frequently selected categories. The peer reflection portion was also filled out with more in-depth information. Students listening articulated enjoyment and improvements from what they heard more clearly, expanding on what they enjoyed and did not enjoy. Comments included terms from the musical vocabulary, style vocabulary, and highlighting compositional choices. The potential suggestions section provided valid statements for improvement, but like the first peer assessment, students did not go into depth or provide suggestions to help improve the issue.

Table 4.3. Students Self-reported Challenging Musical Skills from Student Composition Performance

Term	Occurrence	Term	Occurrence	Term	Occurrence
Intonation	1	Rhythm Accuracy	6	Phrasing	2
Tone Quality	2	Note Accuracy	5	Dynamic	3
Breathing	2	Tempo	10	Ensemble Precision	2
Articulation	0	Interpretation/style	0	Balance and Blend	5

Note: Data were collected from 17 student self-reflections. Students were permitted to choose multiple responses.

Music Self Concept Inventory

Data collection for the Music Self Concept Inventory (MSCI) was completed through Google Forms and made available to students through Google Classroom. Students were provided time to complete the survey during school hours as part of their English class, which is paired with the band in the schedule to allow for the band class to be linear. Some students who were away completed the Google Form on their own time. The music educator helped with

reminding students to complete the form. Twenty-seven of thirty-one students completed the pre-test survey, and twenty-five of the thirty-one completed the post-test survey.

Chapter Five: Results

Introduction

This convergent mixed methods case study aimed to understand student and teacher perspectives on twenty-first-century instruction in the music classroom. The redesigned 2016 British Columbia (BC) curriculum incorporates and focuses on the core competencies, communication, critical and creative thinking, and student's personal and social responsibilities that need to be reflected in music education. This case study examined a twenty-first-century approach throughout thirteen lessons over six weeks. In the lessons, students were led through purposeful theory lessons, collaborative tasks, and compositional assignments, progressing students toward a performance of independent compositional creation. The case study gathered perspectives on the benefits and challenges of incorporating twenty-first-century instruction, how incorporating higher-order thinking skills (HOTS) promotes the BC core competencies, and whether there is a relationship between how students perceive their musical self-concept when provided with a student-centered music curriculum. Data and perceptions were gained and collected through a pre-and post-test Music Self Concept Inventory (MSCI), teacher interviews, observed field notes, and an end-of-study student survey.

In this chapter, the MSCI data were analyzed first to determine if significant relationships existed between students' self-concept from the start to the end of the six-week study. Then, each subcategory of the MSCI was analyzed to determine if there were significant relationships between the students' self-concept in each subcategory. Data from student and teacher perspectives on various learning tasks were synthesized. Finally, a final summary of the findings was presented.

Music Self-Competency Inventory Results

Overall MSCI Results

Twenty-seven students completed the pre-test MSCI, and twenty-five completed the post-test MSCI. Once the data were cleaned, a paired sample t-test was run on a sample of twenty-three students who participated in the study to determine if there was a statistically significant mean difference between students' MSCI scores before and after the six-week study.

The overall results from the paired-sample *t*-test revealed no significant relationship between the pre-test and post-test measurements for the MSCI. The *t*-statistic obtained was 0.534, with 22 degrees of freedom $t\ (22) = 0.534$, $p = 0.599$, indicating weak evidence against the null hypothesis (see Table 5.1). The mean post-test score was not significantly different from the mean pre-test score, with a mean difference of 0.522 and a 95 percent confidence interval for the mean difference ranging from -1.506 to 2.549. These results suggest no significant improvement or deterioration following the six-week instruction.

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Completing the MSCI would result in potential scores between 13 and 65 points. The mean pre-test score for this sample was 51.261, with a standard deviation of 5.110, and the mean post-test score was slightly lower at 50.739, with a standard deviation of 5.268. The standard

error for the pre-test was 1.065, and for the post-test, it was 1.098. The coefficient of variation for the pre-test was 0.100, and for the post-test, it was 0.104 (See Table 5.2). Six students showed a considerable decrease of five or more points in their MSCI scores (-6, -6, -7, -8, and -11), while three students reported a considerable increase of five or more points in their MSCI scores (+6, +6, +9). Throughout the rest of the sample, eleven students reported an increase in post-test scores, ten reported a decrease in post-test scores, and two reported identical post-test MSCI scores (see Figure 5.1).

Table 5.1. MSCI Paired *t*-test results.

							95% CI for Mean Difference	
Pre-Test	**Post-Test**	***t***	***df***	***p***	**Mean Difference**	**SE Difference**	**Lower**	**Upper**
Overall	- Overall	0.534	22	0.599	0.522	0.978	-1.506	2.549
Factor 1	- Factor 1	0.361	22	0.721	0.174	0.481	-0.825	1.172
Factor 2	- Factor 2	0.983	22	0.336	0.478	0.486	-0.531	1.487
Factor 3	- Factor 3	-0.327	22	0.747	-0.130	0.399	-0.958	0.697

Table 5.2. MSCI Paired *t*-test Descriptives.

	N	***M***	***SD***	***SE***	**Coefficient of variation**
Pre-Test	23	51.261	5.110	1.065	0.100
Post-Test	23	50.739	5.268	1.098	0.104
Factor 1 Pre-Test	23	18.478	2.761	0.576	0.149
Factor 1 Post-Test	23	18.304	2.721	0.567	0.149
Factor 2 Pre-Test	23	21.783	2.194	0.458	0.101
Factor 2 Post-Test	23	21.304	2.494	0.520	0.117
Factor 3 Pre-Test	23	11.000	1.624	0.339	0.148
Factor 3 Post-Test	23	11.130	2.029	0.423	0.182

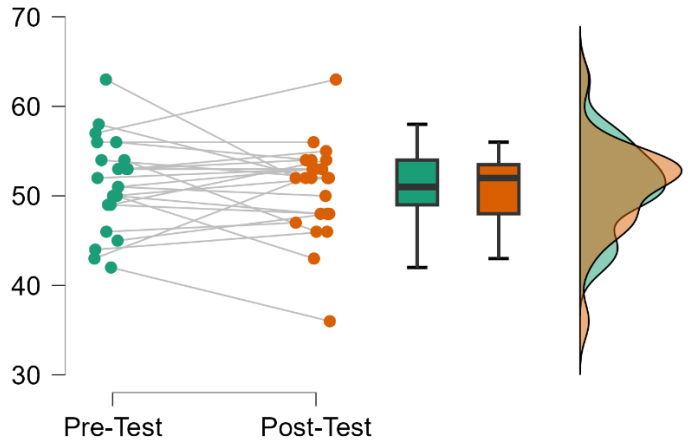

Figure 5.1. MSCI Overall Results paired scatter, box, and density plots.

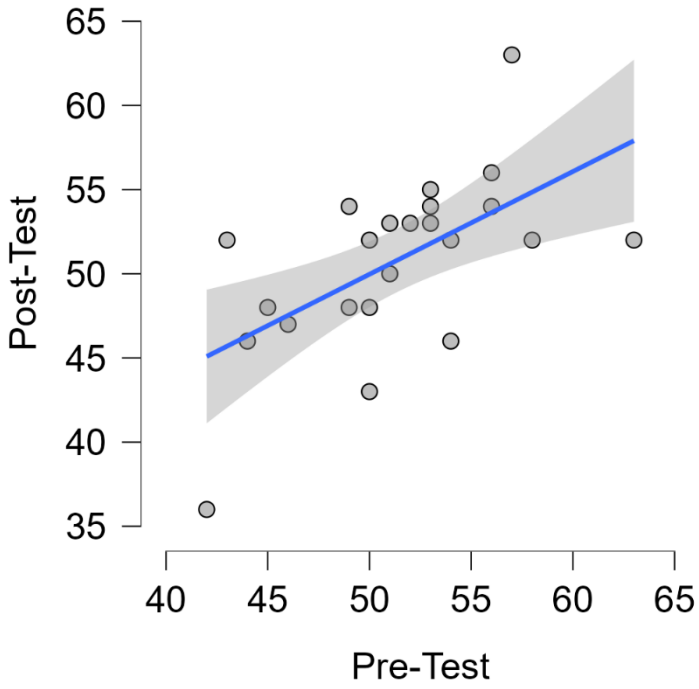

Figure 5.2. MSCI Overall Results scatter plot with regression line

MSCI Subcategory 1

Subcategory 1 corresponds to the support or recognition a student receives from others, correlating to questions 6, 8, 9, 10, and 13 of the MSCI. The results from the paired-sample *t*-test revealed no significant relationship between the pre-test and post-test measurements for subcategory 1 of the MSCI. The *t*-statistic obtained was 0.361, with 22 degrees of freedom $t\ (22) = 0.361$, $p = 0.721$, indicating weak evidence against the null hypothesis. The mean post-test score was not significantly different from the mean pre-test score, with a mean difference of 0.174 and a 95% confidence interval for the mean difference ranging from -0.825 to 1.172. These results suggest no significant improvement or deterioration following the six-week instruction (see Figure 5.3).

Subcategory 1 of the MSCI would give students a potential score between 5 and 25 points. The mean pre-test score was 18.478, with a standard deviation of 2.761, and the mean post-test mean was slightly lower at 18.304, with a standard deviation of 2.721. The standard error for the pre-test was 0.5765, and for the post-test, it was 0.567. The coefficient of variation for the pre-test and post-test was 0.149. Four students showed at least a three-point decrease in their subcategory 1 MSCI scores (-3, -4, -4, and -4), while two reported a three-point increase in their subcategory 1 MSCI scores (+3 and +3). Eleven students reported an increase, nine reported a decrease, and three students' scores remained the same in their mean subcategory 1 MSCI scores (see Figure 5.3).

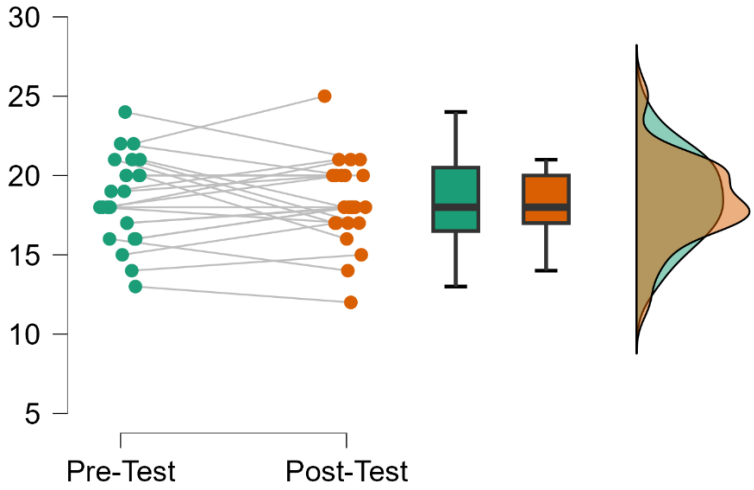

Figure 5.3. MSCI Subcategory 1: Support or recognition a student receives from others.

MSCI Subcategory 2

Subcategory 2 corresponds with a student's interest or desire in music, correlating to questions 1, 4, 5, 7, and 12 of the MSCI. The results from the paired-sample *t*-test revealed no significant relationship between the pre-test and post-test measurements for factor 1 of the MSCI. The *t*-statistic obtained was 0.983, with 22 degrees of freedom $t\ (22) = 0.983$, $p = 0.336$, indicating weak evidence against the null hypothesis. The mean post-test score was not significantly different from the mean pre-test score, with a mean difference of 0.478 and a 95% confidence interval for the mean difference ranging from -0.531 to 1.487. These results suggest no significant improvement or deterioration following the six-week instruction (see Figure 5.4).

Subcategory 2 of the MSCI would result in a score between 5 and 25 points. The mean pre-test score was 21.783, with a standard deviation of 2.194, and the mean post-test was slightly lower at 21.304, with a standard deviation of 2.494. The standard error for the pre-test was 0.458, and for the post-test, it was 0.520. The coefficient of variation for the pre-test and post-test is 0.101, and for the post-test, it was 0.117. Five students showed at least a three-point decrease in their subcategory 2 MSCI scores (-3, -3, -3, -3, and -4), while two students reported a three-point

increase in their subcategory 2 MSCI scores (+3 and +5). Sixteen students reported neutral, slight increases or decreases in their subcategory 2 pre-and post-test MSCI scores. Six students reported an increase, ten reported a decrease, and seven students' scores remained the same in their mean subcategory 2 MSCI scores (see Figure 5.4).

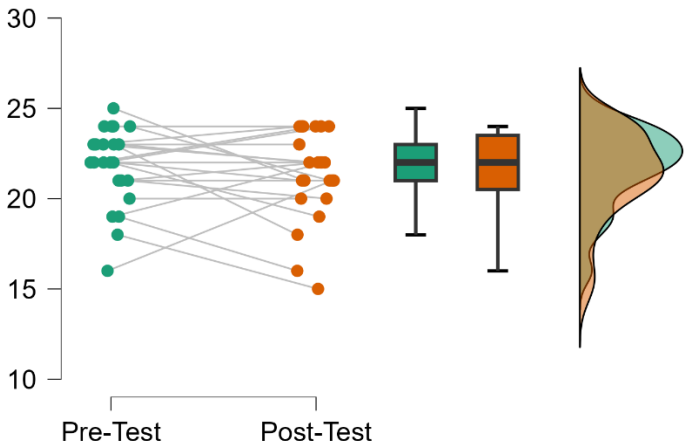

Figure 5.4. MSCI Subcategory 2: Student's interest or desire in music.

MSCI Subcategory 3

Subcategory 3 corresponds to a student's perception of their musical ability, correlating to questions 2, 3, and 11 of the MSCI. The results from the paired-sample *t*-test revealed no significant relationship between the pre-test and post-test measurements for subcategory 3 of the MSCI. The *t*-statistic obtained was -0.327, with 22 degrees of freedom $t\ (22) = -0.327$, $p = 0.747$, indicating weak evidence against the null hypothesis. The mean post-test score was not significantly different from the mean pre-test score, with a mean difference of -0.130 and a 95% confidence interval for the mean difference ranging from -0.958 to 0.697. These results suggest no significant improvement or deterioration following the six-week instruction (see Figure 5.5).

Subcategory 3 of the MSCI would result in a score between 3 and 15 points. The mean pre-test score was 11.000, with a standard deviation of 1.624, and the mean post-test was slightly higher at 11.130, with a standard deviation of 2.029. The standard error for the pre-test was 0.339, and for the post-test, it was 0.423. The coefficient of variation for the pre-test and post-test was 0.148, and for the post-test, it was 0.182. Two students showed at least a three-point decrease in their subcategory 3 MSCI scores (-4 and -5), while one reported a three-point increase in their subcategory 3 MSCI scores. Twelve students reported an increase, seven reported a decrease, and four students' scores remained the same in their mean subcategory 3 MSCI scores (see Figure 5.5).

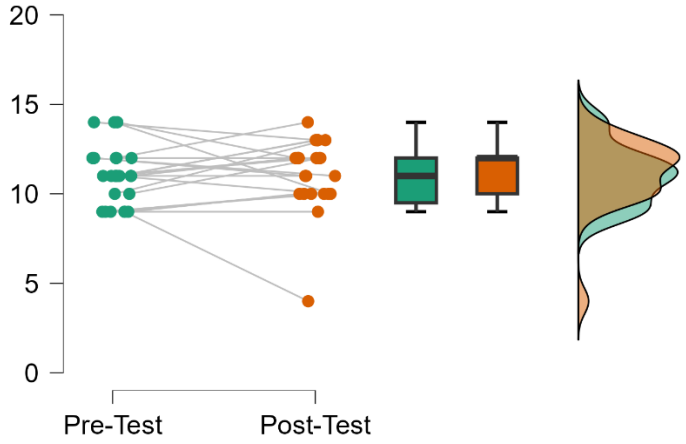

Figure 5.5. MSCI Subcategory 3: Student's perception of their musical ability.

Overall MSCI Implications

The overall findings and examination of the three subcategories of the MSCI pre-and post-test data suggest no significant improvement or deterioration of student MSCI scores following the six-week instruction, as indicated by paired-sample *t*-tests. While individual student cases showed that in each category, there were more increases in student scores than reported decreases, the statistical analysis revealed that these changes were not statistically significant. The *p*-values obtained from the *t*-tests indicate weak evidence against the null

hypothesis that there is no relationship between students' musical self-concept over six weeks when provided with twenty-first-century instruction. Therefore, based on the data, the null hypothesis is accepted.

Student and Teacher Perspectives

Qualitative data were collected through a variety of methods during the six-week study. The researcher attended the study site weekly to observe lessons, keeping field notes on the instruction, student reactions, learning environment, and any interventions by the researcher. As the researcher was not present for every lesson, weekly conversations with the music educator gave perspectives on what students completed and how the music educator felt classes were from the teaching standpoint. Additionally, the music educator and the researcher met weekly to exchange ideas, receive support, and discuss strategies related to the study. Chapter 4 summarized these lived experiences of the six-week study. Lastly, twenty-five student perspectives were collected through an end-of-study survey comprised of twelve questions: three 5-point Likert scale questions (1 = strongly disagree, 2 = disagree, 3 = somewhat disagree/agree, 4 = agree, 5 = strongly agree), and nine long answer responses (see Appendix C.3). This survey was administered to students through Google Classroom and was completed through Google Forms. Student responses were collected and then organized into themes for interpretation. The themes collected from this survey were used to show the students' voices of the potential benefits and challenges of incorporating twenty-first-century principles and how scaffolded learning tasks improve students' ability to create, analyze, and evaluate musical components.

The goal of the thirteen lessons through the six-week study was to guide students through progressive learning tasks that would prepare them for the final task of composing their piece of music. These tasks were designed to help students progress and apply HOTS while supporting

BC's core competencies. The learning tasks included theory lessons, vocabulary building, small ensemble performances, and compositional exercises, which are often not consistently used in music education. The thematic analysis of the qualitative data will look at perspectives of enjoyment and engagement, challenges and obstacles, feedback and collaboration, and suggestions for improvement based on the tasks, researcher observations, and experience of the students and their teacher over the six-week study period.

Learning Tasks

Before this study, performing music for concerts and festivals was the predominant use of class time at the study site. The music educator had used theory lessons only as practical or in-the-moment lessons to explain what was happening in performed music and was not consistently approached during class time.[1] By participating in the study, the music educator looked forward to learning new skills and looking for ways to break his class's traditional sit-down, warm-up, and play-your-tunes routine. He also reflected that his current approach did not provide students with the whole story of a music experience, and he felt stuck in a robotic routine.[2]

Vocabulary Building

The vocabulary building tasks (see Chapter 4; lessons 1 and 5) introduced students to terms related to making music and musical styles. While learning the terminology, students kept notes to help them remember and define the terms (see Appendix D.1 and D.5). These vocabulary tasks aimed to introduce students to the vocabulary that would help them as they progressed through the learning tasks. As students worked through the music with the vocabulary

[1] Music Educator, interview by researcher, Kelowna, B.C. January 19, 2024.

[2] Ibid.

lessons, the music educator provided prompts and actions to get students to converse and engage with what they were performing.

The first vocabulary building task focused on terms incorporated with music-making. The vocabulary was chosen to help students understand compositional styles, different song components, and some examples of chords and cadences (see Appendix D.1). The music educator reflected that this process took longer than anticipated, as students were highly engaged.[3] The music educator was surprised to find that when working through solos and soli, the desire to take a solo or form a small group was contagious, and students who would not usually want to play alone volunteered to perform.[4] At the end of the study survey, one student stated, “I think it is important for me to learn musical terms as I know very few.”

The second vocabulary-building task focused on musical styles and stylistic choices, including dynamics, tempo, and articulations. In contrast to the first vocabulary builder selections from the band's regular warm-up book, *I Recommend* by James D. Ployhar; this choice allowed students more time to focus on the styles discussed rather than sight-reading. The music educator noted that the students enjoyed playing material they knew differently. The educator reported that the group enjoyed incorporating different dynamics and performing pieces they knew well in different tempos.[5]

[3] Music Educator, interview by researcher, Kelowna, B.C. February 2, 2024.

[4] Ibid.

[5] Ibid.

Theory Tasks

The theory-based learning tasks guided students through analyzing and transposing melodies through scale degrees, building chords, and creating harmonies (see Chapter 4, lessons 2, 8, and 10). For each learning task, students were guided through a lecture-style lesson with accompanying worksheets, performance opportunities, and follow-up quizzes to check for understanding (see Appendix D.2, D.8, and D.10). The purpose of each theory task was to scaffold the needed skills for students to write their compositions. It was hoped that much of the material in these lessons would be reviewed for the students. However, the approach would hopefully differ from what students had experienced before gaining a new perspective theory being completed during the tasks.

The second lesson of the study focused on scale degrees, analyzing, and transposing melodies. It was designed to be interactive, with students doing small writing portions paired with small playing portions. Having students play the theory provides a quick way to assess if students have completed the work correctly in a group setting. As the study sample was a mixed-grade class, it was also hoped that students would work collaboratively to help each other. During the lesson implementation, the students who understood the task completed the work quickly and disengaged from the activity. As they were not instructed to help other students or put into collaborative groups by the music educator for these activities, helping others was not a built-in routine. This resulted in the activity lasting longer than anticipated and varying levels of engagement.

As students had been working with scales for the past lessons, the next progression to help them towards their compositions was lesson eight, building chords. The music educator noticed that some students did not connect during the lesson but utilized a piano to discuss root

position and voice leading. Once students reached the progression point, they could play through the provided chord progressions, attempt voice leading, and play the chords through different rhythms. The music educator said they enjoyed hearing and discussing which instruments sounded best on what parts of the chords.[6]

The building harmony lesson was scheduled for lesson ten. This lesson allowed students to explore which notes they think sound best to complement melodic lines by performing them as a large ensemble or as a small group. However, this task was not completed in this study, as the music educator thought it best for students to have more time for their compositions.

Theory Tasks Reflections

Table 5.3. Student response to, "The theory lessons I completed during this study helped me better understand music."

N	Strongly Disagree	Disagree	Somewhat Disagree/Agree	Agree	Strongly Agree
25	0	16%	36%	44%	4%

Students were asked if the theory lesson completed during the study helped them better understand music. Of the twenty-five respondents, 48 percent reported a better understanding of music from the learning tasks completed (see Table 5.3). The written feedback from students demonstrated the varied opinions about the theory assignments. Some students enjoyed the process, stating, "I liked learning about theory. I just wish we had spent more time on it because I would have liked to learn more about it." Other students did not enjoy the assignments but saw value in the work, "I was not fond of most of them (theory assignments), but the transposition

[6] Music Educator, interview by researcher, Kelowna, B.C. February 26, 2024

assignments, as much as they made me wanna rip my hair out, helped me understand music better and gave me a new skill." Other students did not enjoy the experience, stating, "I didn't find it (the theory) enjoyable. I found that I didn't learn much as this wasn't something I was interested in, and I'd prefer to play more with my instrument and not sit around a lot," or "It was mostly a review of theory. So, I found it uninteresting and repetitive."

Regarding the overall structure, one student reflected that "it was a good structure for people who don't know the material." In contrast, other students felt the theory "did not meet many students at their level. Going over basic concepts is good for grade 9s and some 10s, but I felt like much of it to be review and sludge content." This was supported by a student who believed that theory "should have been taught earlier within a music program… believing that most of this stuff has already been taught or should have already been taught." However, another student in the group was grateful for the opportunity because they "definitely needed to learn some theory as I haven't really had a chance to learn it before." Regarding the timing of the study, one student found the "sudden change from what was normally done" a difficult transition, and another noted that the change was difficult with the winter concert and the school musical falling within the study.

Students were also asked for suggestions. The most common suggestion was to play their repertoire more and spread the lessons over the year or for extended periods. One student reflected, "it felt like the theory lessons were crammed into each lesson and were supposed to remember everything from a fifteen-minute lesson." One student suggested that an effort should be made to "integrate the theory with the pieces being performed." Another suggestion was to "make the assignments more fun and give students a bit more room for creative freedom," while

another student suggested "introducing collaborative assignments to help students bounce off each other."

Small Ensemble Tasks

The small ensemble performance tasks (see Chapter Four, lessons 5, 6, and 10-13) transitioned students from a large ensemble to a small group. When preparing for these tasks, students were expected to interpret and add needed music styling, as these were not printed on the music provided or student-created compositions (See Appendix D.5, D.6, and D.10-D.13). When performing with other students, their classmates would assess their performance based on criteria provided in the performance rubric. The goal of the small ensembles was for students to discuss what music should sound like and for the audience to pick up on the performance styles that were being performed.

The music educator selected music from the Garner Ensemble Project, a free online small ensemble catalog published by the Band Director Talk Shop, that technically challenged students, adding another layer to the preparation process. [7] Regarding the time for performances, the rehearsal space provided a less-than-ideal venue for small ensemble performances. Due to the open space, no proper stage was set, and there was no discussion regarding how small ensembles should be set up to perform. The space also caused problems for hearing the individual performers.

Most student performances were technically sound, playing the correct notes and rhythms; however, only one group took the time to document and perform articulations and

[7] Band Directors Talk Shop, "The Garner Ensemble Project (Free, Printable Duettino Alternatos)," *Band Directors Talk Shop*, https://banddirectorstalkshop.com/the-garner-ensemble-project-free-printable-duettino-alternatos/.

dynamics. The student feedback completed in this assignment accurately evaluated the performance based on the observed performances. One aspect of the peer assessment that was lacking was the students' ability to provide written feedback to the performing groups. This could have been due to students having face-to-face conversations with the groups at the end of their performances.

Small Ensemble Task Reflection

Table 5.4. Student responses to, “Playing with my classmates in small ensembles improved my skills as a musician.”

N	Strongly Disagree	Disagree	Somewhat Disagree/Agree	Agree	Strongly Agree
25	0	8%	44%	48%	0

When asked if playing with classmates in small ensembles improved their skills as a musician, 48 percent of the twenty-five respondents reported that working in a group helped improve their skills (see Table 5.4). One student stated that playing in small groups “was a pretty cool idea, and I would like more opportunities to do this.” Another student reflected that “everyone had varying skill levels, so when we were put into groups, not everybody had the same understanding of the assignments. The performance aspect did, however, allow me to learn how important communication is.” Additionally, it was stated, “I actually really enjoyed working with others, and I think it was helpful to get ideas of what other people like and to hear all of our ideas together” and “that we all had different ideas, and we collaborated to make one big thing that we all agreed on.” Other students noticed the small group performances offered opportunities to “listen more to others that we can't hear, and it was cool to see different

perspectives on piece making and rhythms while being able to hear how you sound since it is easier when you are in a small group of your peers."

Some students noted they "didn't end up working well with their peers, as they do not like group projects and don't want to play in small groups because they don't like standing out." Many other students reflected that they preferred to play in a larger group, which they believed provided more complexity, support, and less anxiety. Additionally, students felt that group placement is important and that they would like to be with people who make them "feel comfortable and are easy to play with." One student reflected that small group performance is "useful for one's musical abilities, but I don't like it. Mostly because I don't like playing out in front of people and having them hear me super clearly, but I know it's a useful skill."

When asked for suggestions, one student suggested a gradual introduction to allow students more time to perform comfortably with others and in small groups. Another suggested that students should be able to select their group members. Many students also wanted more time to prepare. Overall, most students had positive reflections on this portion of the study.

Composition Tasks

Students completed three compositional tasks (see Chapter Four, lessons 3, 4, 7, and 9), providing smaller composition creation opportunities before the final compositional assignment. The tasks helped students pair notes with rhythms and provided opportunities for feedback on compositional structures from their peers and the music educator (see Appendix D.3, D.4, D.7, and D.9).

In lesson 3, students were tasked with breaking down syllables of descriptive phrases and providing each syllable with a rhythmic value, successfully showing what student capabilities. Out of the twenty-five assignments reviewed by the researcher, students generally understood the

assignment instructions well. They could consistently break down words into syllables and assign rhythmic values to them. The music educator provided feedback and suggestions on student assignments.

Students completed a group composition of “Tobacco Lullaby” in lessons 7 and 9. The researcher composed “Tobacco Lullaby” in the style of Jodie Blackshaw’s “Thirteen Moons.” “Tobacco Lullaby” is written in a Dorian mode, providing performers with three eight-bar melodic lines that work in conjunction with each other. The song was written in connection with the Canadian First people's use of tobacco as a sacred medicine (see Appendix D.7). The goal of the compositional process for the students is to decide the order of the melodic lines, who will play which parts, and finally, to add musical styles such as articulations and dynamics to the piece. Each decision is captured in a cell, which could be considered a rehearsal marker in a traditional chart. Students can be given opportunities to work in small groups to hear how the combinations of these sounds work together. In lesson 7, the music educator directed and collected ideas from the students. The students chose to work independently in this process. When given time to think about cells, students stayed in their traditional seating arrangement and did not perform their ideas. The music educator took a beginning-to-end approach, attempting to collect the cells in order of performance. With lots of encouragement from the music educator, only a few students were willing to share ideas. The ideas shared only had a small group of instruments performing. Most students appeared disengaged from the process because they were not playing or contributing to the composition. In total, two cells were composed over an hour-long period.

Leading to lesson 9, the music educator encouraged students to think about different cell combinations, asking that cells be composed as homework. The time and preparation between

lessons 7 and 9 improved students' desire to share ideas. The music educator did an excellent job posing questions to give students clarity, and the students were more willing to share and build on each other's ideas. Many of their ideas involved the previously learned musical and stylistic vocabulary. While the music educator allowed students to guide the conversation, he did make some decisions for the group based on time and musical understanding. By the end of class, students created a complete and documented composition of "Tobacco Lullaby." The cells were documented on rolling whiteboard tables. The director stood behind the whiteboard, cueing cells, instrument groups, and musical elements when performing. While performing, students were focused on the gestures and actions of the music educator.

Students began their individual composition assignment in lesson four, which involved building a melody from a poem. Students would have three weeks before the compositions would be rehearsed and performed in small ensembles in lessons 10-13. Starting this task early provided students time to write and get feedback from the music educator. To reinforce the process, the music educator showed students how to compose with rhythms as a whole group by getting rhythmic suggestions from the band and then adding scale tones to the rhythms in a composing warmup. Then, demonstrate how to add a time signature and key signature, creating a small composition. Hopefully, students create something imperfect, leading to a discussion of how to play what is composed, which is important. This was the case in this study, where the students suggested the leading tone multiple times in their short composition, creating something they labeled "boring" and "hard to listen to." The music educator then helped guide students through how to make the line more enjoyable. He noted that he enjoyed the thinking, energy, and

active nature of this warm-up with his students and saw it as something that could be added as a regular warm-up.[8]

To help students start the compositional process, they were provided thirteen poems but encouraged to choose poems of their own interest. Students could choose parts of poems to turn into a melody or use lines to inspire their compositions. Students were informed that the melody they created would branch further through the six-week study and be the basis for the final composition assignment. The music educator did not provide clear grade-by-grade expectations, choosing to check in one-on-one with students to build parameters.[9] He allowed all students to complete the assignment using a duet, trio, or quartet arrangement. In the initial forty-five minutes, students were provided for composing during class time; no students played any of their work, and there was no noise and very little collaboration between students. No formal check-in dates were set, which created a struggle for the music educator to collect assignments for feedback. Not arranging students into groups did not help facilitate the final performances.

In lessons 10-12, students were provided dedicated time to finalize their compositions, arrange them, and conduct rehearsals. Some students used digital music composition tools such as Noteflight or Musescore. At the mid-point of the study, approximately half of the students had submitted their compositions for evaluation by the music educator. As the performance date approached, various levels of preparedness were evident among the students. While the majority of students had completed compositions, many lacked sufficient rehearsal. Collaborative attempts were observed, with some groups opting for collective composition while others focused on individual efforts or tailored pieces for specific instruments. Students enlisted peers

[8] Music Educator, interview by researcher, Kelowna, B.C. February 8, 2024.

[9] Ibid.

to perform their compositions, involving specific individuals in multiple performances. The compositions showed the acquisition of skills necessary to craft short ensemble pieces throughout the six-week study. However, the successful execution of performances was compromised by insufficient rehearsal time. Several students attributed this shortfall to procrastination, resulting in unfinished compositions or compositions lacking feedback.

Students completed a peer and self-assessment of this process. The peer reflection section was filled out with more in-depth information compared to the first time. Students picked out enjoyment and improvements from what they heard, including terms from the musical and style vocabulary and highlighting compositional choices. The potential suggestions section provided valid statements for improvement, but like the first peer assessment, students did not go into depth or provide suggestions to help improve the issue.

Compositional Task Reflection

Table 5.5. Student responses to, “I am proud of the composition I wrote.”

N	Strongly Disagree	Disagree	Somewhat Disagree/Agree	Agree	Strongly Agree
25	8%	16%	24%	38%	16%

When asked if students were proud of their composition, there was a spectrum of responses. Twenty-four percent of students stated they were not proud of their compositions; the exact reason for this is unclear from the data collected. Based on student comments, it could be related to their composition being incomplete or not “getting in the mood to write.” This contrasts with 52 percent of students reporting pride in their composition, supported by multiple positive student responses regarding the compositional process (see Table 5.5).

No student comments were made regarding the group compositional process and the arrangement of "Tobacco Lullaby." The music educator noted the difficulty of getting students to agree on what to play and that getting the content from students was a challenge at first.[10] He reflected on the challenge of balancing the collecting of ideas and playing when working on a whole-class composition.[11] The music educator suggested gathering cell ideas outside of class time and then playing through them in smaller portions of class time.

When reflecting on the individual compositional process, some students reflected that it was hard to come up with melodies, and they struggled to get the sounds they wanted as they "often blended together." Another student noticed they "faced multiple problems" but "could not overcome them due to procrastination." One student spoke about not using a digital platform for writing their composition, saying that "it was really hard to compose a piece without being able to hear how it sounded." Other students supported this idea by talking about the importance of digital software; however, "through reworking it in the composition program, they could hear what was going on." Using a digital platform could have helped students who reflected that they "struggled with the rhythms."

Students did show resiliency in finding solutions to their problems. One student noted difficulty transposing the music "because they didn't understand how to do it." They "went online and found some videos, which helped." Another student used the strategy of "walking away and came back to it in a few hours." One student noted it was "tricky writing for instruments I am not familiar with." Another student noted the difficulty of working in a different clef and overcame their struggle by asking for "advice from people who play in that

[10] Music Educator, interview by researcher, Kelowna, B.C. February 20, 2024.

[11] Ibid.

staff.” The benefit of collaboration was also shown through students who worked together “being able to talk all about the composition.” Students noticed the feedback from peers, and their teacher was helpful. In many cases, students stated that it helped keep ideas “clear through the composition,” helping determine “what sounded good or not” and arranging rhythmic values.

Final Student Perspectives

Over the six-week study period, students completed a variety of tasks that were outside of their normal band experience. Students complied with the tasks based on their relationship with the music educator, but one student described their experience as not having a “fully invested experience.” Many students noted a lack of enjoyment in the process. One student thought the lesson should focus on the music theory essentials and less on the activities to shorten the length of the lessons. Another student said they “did not look forward to it (class) because it was basically just a theory class the entire time.” Another student said they “joined the program to play music and perform. To be hit with a bunch of theory assignments that, in the past, teachers had used as punishment was disappointing. It felt more like a punishment than something new and exciting.” Another student resonated with the idea of punishment by saying their “ability was constantly put down in the past.” One student also commented that the lessons were not enjoyable “since the majority of us (students) unfortunately will not be going into music after high school.”

Students largely commented on time. Students referred to time, the timing of the study, the lack of time spent on performing repertoire, and the timing with the progression of students' education. This is encapsulated by one student who acknowledged the importance of theory but felt the assignments were “geared to the lower end of the class, and the timing of this style of work should not happen during performance season.” Multiple students noted that the six-week

span did not allow information to be digested, and some noted they wanted more time to develop specific skills. One student reflected that they “struggled with many things during the study because they had not previously received any education about these topics.” One student suggested that the theory should be incorporated at the beginning and the compositions at the end of the year, avoiding the performance season for these learning tasks.

Not everything about the study was negatively received by the students. Students stated they enjoyed the small ensemble and individual composition tasks. Multiple students described liking the assignment, stating it was fun. One student said they enjoyed working with their “friends in small groups.” Another student noted, "it was cool to learn some theory for once.”

Final Teacher Perspectives

At the start of this study, the music educator expected that the most challenging part of this study would be change, which, at times, was evident for himself and his students. The music educator noted that the facilitator's role differed from his normal routines, and his instructions were not always as clear as possible. The unclarity of the instructions created the need for multiple check-ins with students after the instructions were finished, which the music educator found challenging. He reflected that a more prominent backward design approach, giving students more precise, more defined steps, would help with student clarity.[12] As the study progressed, the music educator noted that the facilitator role allowed him to move around the room more and see aspects of the class from the student's perspective.[13] He also enjoyed

[12] Music Educator, Feb 8, 2024.

[13] Music Educator, interview by researcher, Kelowna, B.C. March 11, 2024.

collaborating with his students, citing composing “Tobacco Lullaby” with his group as a powerful exercise for hearing their ideas.[14]

Regarding the study's content, the music educator enjoys theory and was excited to share this enjoyment with his students. He felt that his previous approach to theory, which was “when needed,” was not serving his students well. He felt this study was a wake-up call and needed to incorporate more opportunities to write and perform in small groups.[15] He was most excited about the chance to teach in the higher grade of his band through the composition project.[16] However, that excitement came at the cost of not scaffolding the assignment clearly for the lower-grade students.[17] Ultimately, the music educator was proud of the students' compositions, noting interesting rhythm and harmonic choices.[18]

Like his students, the music educator noted time as an issue with the study. He felt there was not enough time to digest the concepts and would have appreciated more balance rather than one new concept after another.[19] He felt more time or spreading the concepts throughout the year would create a more balanced approach to the topics covered.[20] In contrast to his students, the music educator enjoyed a less intensive band class, specifically during the musical run. He felt it was a nice balance of in and out of school schoolwork load and allowing performers to save their

[14] Music Educator, March 11, 2024.

[15] Ibid.

[16] Music Educator, interview by researcher, Kelowna, B.C. February 18, 2024

[17] Ibid.

[18] Music Educator, March 11, 2024

[19] Music Educator, Feb 26, 2024.

[20] Ibid.

faces.[21] He was also conscious of the time that the small group ensemble required. Regarding trios and quartets, he reflected that performances could be monthly, or a day based on a rotating schedule instead of trying to fit all student performances into one day.[22]

When looking back on the whole process, the music educator felt that this study allowed him to see students in a way he had not before.[23] He enjoyed that the study allowed students to express themselves musically; in other cases, it highlighted students who contributed differently.[24] The music educator felt that the trios pushed students to rely on each other in a higher-stakes environment. The small ensembles allowed students to play in a way that would not allow them to hide within their section while teaching students to focus on the listening and communication skills that are hard to work on in a large group setting.[25] The music educator would like to spend more time on small ensembles, but he reflected on time again, noting that there needs to be balance in a year. He suggested trying them as a start-of-year activity to build individual skills.[26] Regarding the utility and worth of the study for other music educators, the music educator noted that everyone has a tolerance for trying something new. He thought it would be helpful for other teachers to have a package of topics, lessons, and tasks explaining time frames and being thoughtful about all the expectations of a performance-based class.[27]

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[21] Music Educator, Feb 26, 2024.

[22] Music Educator, March 11, 2024.

[23] Ibid.

[24] Ibid.

[25] Ibid.

[26] Ibid.

[27] Ibid.

Summary

Throughout the six-week study, a band of thirty-one grade 9 to 12 students and their teacher embraced a twenty-first-century approach to music education. The study aimed to gather insights into their learning experiences and perception of the curriculum through observations, interviews with the music educator, and an end-of-study survey. A comparative *t*-test was conducted on pre-and post-test scores from the MSCI to explore any correlation between the curriculum and students' self-concept as musicians.

The MSCI results indicated no notable disparity between pre-and post-test mean scores. Furthermore, no significant variance was observed within any of the three subcategories. Despite the similarity in mean results, students did report slightly more positive shifts in the data. However, these were counterbalanced by fewer, more significant negative shifts in the reported data, ultimately balancing out the mean scores. These results led to the null hypothesis being accepted.

Overall, the students were receptive to the curriculum. They liked the opportunity to compose their own music; however, most were unhappy that it came at the cost of their regular expectations for a performance band class. Many students recognized the importance of theory and appreciated the opportunity to learn more about music theory. Still, many did not enjoy the pace of the study, noting there was not enough time to understand the content. The music educator echoed the students' opinion that the lessons were of value, but the condensed nature of the study was not optimal for students to digest the information effectively.

The music educator found significant value in and appreciated the small ensemble aspects of the study. He particularly appreciated how these small groups placed responsibility on each student, fostering the development of communication and listening skills. The educator

emphasized the necessity of a performance schedule to guarantee students ample time to prepare and showcase their work. Conversely, students offered varied opinions regarding small ensemble performance opportunities. Students appreciated the change of pace provided by these small groups and valued the chance to collaborate with peers, and many expressed discomfort with performing in a more open setting.

The common theme among the feedback was time. The study did not provide time to digest theory topics, give students enough class time to prepare small ensemble performances, or provide them with enough time to compose and receive feedback. Additional tension was added as the students had multiple evening performances throughout the study. The main suggestion for improving this study was to spread the content over a year or focus on specific aspects in a semester.

Chapter Six: Conclusion

Introduction

This six-week convergent mixed-methods case study aimed to understand student and teacher perspectives regarding twenty-first-century instruction in the music classroom. A purposive sample of thirty-one grade nine through twelve students and their teacher provided the quantitative and qualitative data. A thirteen-lesson sequence incorporating higher-order thinking skills (HOTS) and British Columbia (BC) core competencies was provided to the music educator, providing opportunities for student-centered and core skill-based instruction. Qualitative data collection helped to determine how students and the music educator perceived the impact of incorporating HOTS tasks and their perceptions of twenty-first-century learning principles. Additional quantitative data were collected through pre-and post-tests to assess the relationship between students' musical self-concept when provided with twenty-first-century student-centered instruction.

This chapter examines the results of the research questions using the previous chapters, four and five, to understand their practical implications. This analysis first explores the findings of the research questions, followed by addressing inevitable limitations encountered during this study. Then, an analysis compared the results obtained from the study with the literature reviewed in Chapter Two and examined their relevance to the lesson sequence and perspectives collected. Next, connections to prior research are identified before stating the significance of the study's findings within the broader context of research in music education and their potential impact on classroom practices. Finally, the chapter addresses the study’s limitations, defines this study's implications for music education, and proposes areas of future research.

Findings in Relation to Research Questions

This six-week convergent mixed-methods case study aimed to understand student and teacher perspectives regarding twenty-first-century instruction in the music classroom. The data collection process employed a variety of evidence sources. Quantitative data was collected through interviews, lesson journals, direct observations, surveys, student artifacts, and field notes. Quantitative data were also collected from pre- and post-test Music Self-Concept Inventory results to assess students' perception of themselves in relation to the curriculum presented.

Qualitative Research Questions

Research Question One

RQ1: What are the student and teacher perceptions regarding the benefits and challenges of incorporating twenty-first-century principles in the music classroom?

The overall perspective of both students and their teacher was that student-centered learning represented a departure from their usual classroom routine. The most significant adjustment was observed in the music educator, who transitioned into a facilitator of learning role. Throughout the study, he consistently put effort into stepping back from direct instruction and provided students with opportunities to lead classroom activities. The music educator reflected that facilitating became easier and more comfortable for himself and the students as the study progressed. He noted that the lessons enabled students to contribute beyond performance, allowing them to share their ideas in a manner that would not have been possible in his normal teaching progression. The music educator also appreciated how the study’s lessons allowed him to challenge and support students individually in a mixed-grade class.

The study results showed that students enjoyed delving deeper into musical knowledge, although not at the expense of learning performance repertoire. As the study took place during the study site's performance season, the music educator and the students felt that the timing of the content could be better placed within their year. The condensed nature of the study made students feel like their band class had become strictly a theory class, making it less enjoyable for some. Additionally, students stated that the timeframe did not allow enough time for the content to sink in, highlighting that these lessons would be better spread over the school year.

Student perspectives varied based on years of experience and musical understanding of music theory. Less experienced students valued the exposure to new concepts, while more experienced students expressed that the content felt redundant. Despite feelings of redundancy, students still engaged with and completed the assigned learning tasks. One aspect greatly appreciated by students was the opportunity to collaborate with their peers in small ensembles. Some students enjoyed showcasing their individual abilities, while others felt uncomfortable with the spotlight. The most enjoyable part of the study for students was the individual composition task, in which students put the theoretical skills learned in the study into practice.

Research Question Two

RQ2: What are the student and teacher perceptions of incorporating higher-order thinking skills tasks in music classrooms, encouraging students' abilities to create, analyze, and evaluate musical components?

The music educator approached theory with a need-to-know mindset before the study, focusing primarily on the theory essential for completing the current repertoire. He believed that the sequencing of lessons during the study offered a broad introduction to musical concepts, allowing students to explore a range of musical knowledge beyond what was necessary for their

repertoire performance. Additionally, he perceived the lessons as providing a clear pathway for students to complete the final learning task of creating and performing an original composition. Regarding lesson presentation, the music educator identified the need for clearer parameters per grade level, especially as this study sample was a mixed-grade class, to support the success of less experienced students. Lastly, he noted that the condensed timeframe was not ideal for this type of content and suggested spacing out the lessons for a more effective learning environment.

Students noted that the best part of the experience was creating their own musical compositions. Interestingly, many students did not directly perceive the connections between the sequence of lessons and expressed a desire to move quickly to the final task. Students with more experience noted that much of the content felt like a review, while those with less experience felt that the lessons adequately met their needs. This aligns with the music educator's perspective on needing more grade-specific content. Students also enjoyed multiple opportunities to engage in activities with performance aspects, such as the small ensemble.

Quantitative Research Question

Research Question Three

RQ3: What is the relationship between students' musical self-concept before and after twenty-first-century student-centered learning?

H0: There exists no relationship between students' musical self-concept before and after the twenty-first-century instruction.

The Music Self-Concept Inventory (MSCI) addressed factors influencing students' participation, persistence, achievement, and attainment. [1] It was utilized in this study to assess if students' perceptions of themselves changed after experiencing a different curriculum. Twenty-seven students completed the pre-test MSCI, and twenty-five completed the post-test MSCI. After pairing and cleaning the data, a paired sample *t*-test was conducted on twenty-three students. The *t*-statistic obtained was 0.534, with 22 degrees of freedom $t\ (22) = 0.534$, $p = 0.599$. The results revealed a pre-test mean of 51.3, placing these 9-12 band students in the top 79 percent of potential results. Similarly, the post-test mean 50.7 positioned these students in the top 78 percent of potential results. Based on the presented data, this study supports the null hypothesis, indicating no relationship between students' musical self-concept over six weeks when presented with twenty-first-century student-centered instruction.

Summary of Findings in Relation to Research Questions

This study aimed to explore the perceptions of students and their teachers regarding integrating twenty-first-century principles in music classrooms. Quantitatively, this study found no significant relationship between students' MSCI scores over six weeks when exposed to twenty-first-century student-centered instruction. Even with the condensed nature of this study, the MSCI results strongly suggest that presenting this knowledge does not drastically decrease or increase a student's musical self-concept. Student perspectives in this study suggest an appetite to work on more topics in class outside of the performed repertoire. While a few students reported feeling the lesson materials did not engage them, the final task composition interested them. The music educator noted that moving to a facilitator role took adjusting time. Still, he saw value in

[1] Phillip M. Hash, "Development and Validation of a Music Self-Concept Inventory for College Students," *Journal of Research in Music Education* 65, no. 2 (2017): 203-218.

his effort as it allowed students to showcase their skills and abilities differently. Both students and their teacher enjoyed the collaboration in small ensembles, even though some expressed discomfort with the individual spotlight. Additionally, students and their teacher appreciated opportunities for deeper musical exploration but felt content timing could be improved and would prefer to spread the curriculum throughout the year.

Study Limitations

Every doctoral study must address its limitations, providing context and identifying areas for potential improvement in future research endeavors.[2] This study faced several constraints that warrant acknowledgment and consideration. The limitations are time constraints, working with mixed grade classes, displacement from a student's standard rehearsal space, the music educators' experience with facilitating learning experiences, limited observation time, and the researcher's position.

This study was conducted within a six-week timeframe, limiting the depth and duration of the intervention and data collection. This constraint may have impacted the findings' comprehensiveness, students' understanding depth, and the ability to observe the long-term effects of the implemented curriculum. Additionally, the lesson sequence in this study covered multiple topics and teaching strategies. The decision to address numerous issues may have resulted in overly broad conclusions compared to focusing on a singular topic.

The purposive sample included students in a homogenized grade 9-12 band class. This grouping may have limited the generalizability of the findings to other age groups or music education settings. Younger or older students may respond differently to the implemented

[2] Gary J. Burkholder et al., *Research Design and Methods: An Applied Guide for the Scholar-Practitioner* (Los Angeles: SAGE, 2020), 323-324.

curriculum due to developmental differences or prior musical experiences and understanding. Additionally, a flood before the start of the study necessitated relocating band rehearsals to an alternative, open space within the school premises. The change in environment introduced variables like acoustics, distractions, and logistical challenges, potentially impacting the lessons' dynamics and students' learning experiences.

While the music educator was experienced and well-trained, this study was their first experience facilitating a student-centered curriculum in the music classroom. This transition required the educator to adopt a more hands-off approach, allowing students greater autonomy and responsibility in their learning process. However, this shift posed some difficulties for the music educator, including adapting instruction and navigating the balance between guidance and student exploration. Additionally, for content to be truly student-centered, the creator needs to adjust it to the present students. Although the music educator had autonomy over implementational aspects, such as adapting the content to suit the classroom dynamics, the researcher's overall lesson sequence influenced the overarching direction. This division of control may have constrained the level of customization and tailoring of the content to the unique characteristics and requirements of the students. As a result, the content may not align with the student's learning styles or interests, potentially affecting their engagement and receptiveness to the instructional materials.

The study's goal was for the researcher to be a silent observer in the classroom environment. While the best attempt to uphold that expectation, the researcher occasionally participated actively in classroom activities, potentially influencing the dynamics between the teacher and students or altering the natural flow of lessons. This dual role as both observer and participant could introduce biases or affect the authenticity of student-teacher interactions during

the observed lessons. Lastly, due to the researcher holding a full-time teaching contract and requiring funding for substitute coverage to attend observations, the researcher could only fund the observation of six lessons. This limited observational period may have provided an incomplete picture of the implementation process and its effects. Certain nuances or changes in student engagement, teaching strategies, or learning outcomes may have been overlooked as parts of the study relied solely on self-reported data.

Discussion

This study incorporated multiple variables, including the developed curriculum, the instructor leading the study, and a multigrade band class of thirty-one students. In this section, each grouping of learning tasks will be analyzed individually to interpret the results, connect them to the study's theoretical framework and prior research, and provide informed recommendations based on the case study and music education.

Significance

The 2016 curriculum change in BC emphasized a shift towards a competency-based approach. The BC Government aimed to cultivate students' communication and critical thinking skills to foster personal and social development. However, the traditional music classroom, typically characterized by a single director leading a band through warmups and repertoire, does not inherently support the core competencies advocated by the new curriculum. This study sought to introduce a transformative curriculum that could challenge this traditional model, examining the perspectives and outcomes of implementing a student-centered, twenty-first-century curriculum to promote student thinking in the music classroom settings. The lessons were structured around integrating constructivist philosophies and HOTS and cultivating student self-efficacy, aligning with BC’s core competencies. Throughout these lessons, students were

encouraged to engage with music in diverse ways, collaborate with their peers, and actively participate in their learning. In contrast, the music educator was encouraged to transition to a facilitator role within the classroom.

The lesson sequence provided in this study exposed students to various learning tasks, each with a practical application. These tasks encompassed vocabulary building, theoretical understanding, small ensemble performance, and composition creation. Each learning task was designed to scaffold skills, guiding students toward creating and performing a final composition. While the culminating composition task is an example of a creating learning task, students need exposure and support from remembering and understanding tasks to build a knowledge base.[3] This study showed the importance of scaffolding student opportunities to apply and analyze by adding more variables and complex problems, organizing sequences, and explaining their points of view.[4] Additionally, students can evaluate and create at higher independent levels by providing them with opportunities to become proficient in these areas. This finding underscores the potential benefits of the transformative curriculum, which can empower students to take ownership of their learning and excel in their musical abilities.

The findings of this study reveal several significant implications for music education, shedding light on innovative approaches to teaching and learning in the music classroom. First, this study suggests students' appetite for alternative teaching strategies. Student feedback supports this by requesting and suggesting more time for the learning tasks. Additionally, the study highlights the importance of allocating time for students to work with small groups. A

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[3] Rebecca Stobaugh, *50 Strategies to Boost Cognitive Engagement: Creating a Thinking Culture in the Classroom* (Bloomington, IN: Solution Tree Press, 2019), 11.

[4] Ibid., 14-15.

personalized approach to music education enables educators to provide individualized support and guidance, effectively addressing students' diverse needs and abilities. Through incorporating HOTS, educators can cater to students' learning preferences and needs, fostering a more dynamic and inclusive learning environment. Educators can create a supportive learning environment by adopting a facilitator role where students feel empowered to demonstrate their thinking and abilities, fostering a sense of ownership and autonomy in their musical journey.

This study demonstrated that scaffolding lessons to focus on individual skills and playing offers a valuable opportunity for students to enhance their musical abilities in a targeted manner. Students can develop individual skills by engaging in small ensemble performances and focused learning tasks while contributing to collaborative musical experiences. This approach may deepen students' understanding of music and cultivate their self-expression and creativity.

The findings from this study show the significance of incorporating alternative teaching strategies, promoting individual skill development, and facilitating opportunities for self-expression and collaboration in music education. These insights offer valuable guidance for educators seeking to enrich their teaching practices and enhance student engagement and achievement in the music classroom.

Vocabulary Building

The vocabulary-building tasks (see Chapter 4; lessons 1 and 5) introduced students to terms related to making music and musical styles. While learning the terminology, students were tasked with keeping notes to help them remember and define the terms (see Appendix D.1 and D.5).

Results

The lessons focusing on vocabulary building were remembering and understanding tasks within Bloom's revised taxonomy in the lesson sequence. The vocabulary-building provided the foundation of the language, terminology, and actions that were expected for the duration of the study. These tasks showed the base of knowledge students were familiar with while facilitating a deeper understanding of musical concepts by requiring students to recognize and recall musical information and interpret it through their own performances. The difficulty of the performed passages was deliberately reduced during the vocabulary building tasks. This intentional approach encouraged students to engage with concepts, questions, and actions rather than focusing solely on rhythmic or tonal complexity. Each segment provided opportunities for students to explore new musical ideas individually, as part of a section, or as part of the band. For example, when discussing form in lesson one, students explored solos, soli, and tutti by breaking a simple song into one or two-bar solos or soli. Similarly, in lesson five, students experimented with varying tempos, articulations, and dynamics. The music educator described the activities as enjoyable challenges that encouraged students to approach familiar concepts differently and fostered collaboration between classmates. The music educator reported that students were actively engaged, asking questions, providing suggestions, and providing a platform for typically less outwardly engaged students to participate. Increased participation of previously hesitant students highlighted a sense of comfort and confidence created by the music educator within the learning environment.

Connection to Prior Research

While method books often include brief descriptions of musical markings and terminology, it cannot be assumed that students will independently absorb this information or

only recall information when it is relevant to the music being performed. Despite initially appearing as a traditional teacher-centered lesson, with instruction provided in a lecture style, the vocabulary building tasks used questions and actions to engage students in thinking and interacting with the process. The vocabulary building task demonstrated how to work through clear goals, provide immediate feedback, and balance the challenge to the student's abilities, which are descriptive elements of thinking classrooms.

During the vocabulary-building tasks, students established a common framework of language and understanding, developing their communication skills essential for effective collaboration on subsequent learning tasks. In this study, the way the music educator interacted with the content and his students demonstrated how to think critically about music through questions. As critical thinkers are defined as reflective thinkers, the nature of the prompts and actions throughout the vocabulary-building task engaged students in active listening beyond themselves as performers.

Recommendations

Based on this study's findings, vocabulary building tasks effectively engaged students through reflective questions and actions, suggesting a deeper understanding and higher-order thinking. Reducing the difficulty level of the repertoire during vocabulary introduction can encourage student engagement with concepts without the pressure of rhythmic or tonal complexity. The reduced technical difficulty can encourage students to listen more to the group as fewer faculties are needed for performance.

While the vocabulary building tasks appear twice in the lesson sequence, it is recommended to incorporate them continuously throughout the school year. The vocabulary building tasks in this study had multiple sections. Educators could choose to focus on small parts

of the lessons over time. By approaching vocabulary building activities in smaller, varied packages, educators could avoid mundane routines and provide students with various tasks during warm ups and beyond to stimulate their musical thinking. To ensure that the material developed is grade- or group-specific, it would be ideal for music educators to collect song fragments, compile highlights from method books, or sample repertoire to highlight or allow student exploration of desired vocabulary.

In the context of this study, varying the experiences within a mixed-ability group ensures that activities are accessible and challenging for all students while still continually building and fostering strong performance skills. By continuing to establish a common framework of language and understanding, educators can support students in developing the communication and collaboration skills necessary for effective learning in the music classroom.

Theory Tasks

The theory-based learning tasks guided students through analyzing and transposing melodies through scale degrees, building chords, and creating harmonies (lessons 2, 8, and 10). For each learning task, students were guided through a lecture-style lesson with accompanying worksheets and follow-up quizzes to check for understanding (see Appendix D.2, D.8, and D.10).

Results

Traditional theory lessons typically consist of lectures focusing on memorizing rules and reproducing prior knowledge. These lessons align with the lower levels of Bloom's revised taxonomy, namely remembering and understanding.[5] However, the lessons in this study aimed to

[5] Stobaugh, *50 Strategies to Boost Cognitive Engagement*, 12-13.

enhance relevance and application by integrating traditional theory concepts with performance tasks. For example, instead of simply writing out individual scales, students were challenged to transpose melodies into different key centers and then use performance to evaluate their results. This task required students to remember scales, demonstrate an understanding of scale degrees, and apply these concepts to move a melodic line to a new key center.

In the chordal lesson, students were encouraged to perform chords alongside their theoretical work. This approach promoted active listening and peer interaction, beyond remembering and understanding, to stimulate evaluation and dialogue about tuning and instrument placement within chord structures. A lived experience of hearing what chords sound like and real-time voice leading gave students more skills as they worked toward their composition assignment. Accompanying assignments asked students to showcase their musical understanding by identifying and explaining musical components such as clefs, time signatures, key signatures, and bar lines.

In the post-study survey, 48 percent of students agreed that the lessons helped improve their understanding of musical theory. While a few students did express disinterest or familiarity with the content, others appreciated the opportunity to delve into theory (see Chapter 5, Theory Tasks). Due to the study's timeframe, some students found the workload frustrating but acknowledged the value of acquiring new skills. Timing was a concern for several students, who felt that six weeks could not cover the topics adequately. Some suggested that assignments should allow for more creative freedom and be more integrated and collaborative.

Connection to Prior Research

Traditional theory lessons focus on memorization and rule-following, typically staying within Bloom's revised taxonomy's remembering and understanding levels. This study's

approach aligns with educational theories advocating for integrating practical applications to enhance learning relevance. By pairing performance opportunities with theory tasks, students engage with HOTS, such as application and evaluation, while seeing the practicality of the learning task. This approach to theory aligns with research emphasizing active learning and student-centered pedagogy, where students interact with content meaningfully and contextually.

However, the study highlighted a gap in peer collaboration and communication, critical aspects of constructivist theories. While collaboration and communication components were included in the study's lesson outlines, they were not consistently implemented during the study. When students had time to collaborate, they chose to work independently and would disengage from the class when work was completed. Through the study, as the educator became more comfortable with the facilitator role, he encouraged his students to work together and intentionally placed them into collaborative groups.

Recommendations

Several recommendations are proposed based on the study's findings to enhance the effectiveness of music theory instruction. First, it is essential to integrate theory tasks consistently throughout the school year rather than limiting them to occasional lessons. Educators should attempt to incorporate theory into their regular instructional routines, using smaller performance-based tasks to ensure that there is still room for the other performance aspects of the class that students enjoy. Through a whole-year approach, students can steadily build their understanding without feeling overwhelmed by focusing on small, sequential segments; students can steadily build their understanding without feeling overwhelmed. This approach to theory could potentially remove the stigma that theory is a punishment, as noted by one student in the study. Additionally, it is recommended to adjust the timing and workload of

theory units by extending their duration or integrating them more seamlessly with performance tasks throughout the year. Scheduling learning tasks with performances could reduce student frustration and allow a more in-depth exploration of musical theory. Furthermore, building a scope and sequence of theoretical topics, tasks, and expectations by grade level would help scaffold and build student success.

Enhancing peer collaboration is another important recommendation. Encouraging students to work in small groups where they can perform, critique, and discuss their work fosters active listening, peer interaction, and collaborative problem-solving. For instance, four students could be grouped to develop and perform chords, with three members performing and one listening; students could rotate and take turns to evaluate and provide immediate feedback. This student-centered approach allows the educator to see if students have a deeper understanding of musical concepts and facilitates opportunities for improving communication skills.

It is also vital to support educators in transitioning to a facilitator role. Professional development can help teachers effectively manage student inquiries and foster a collaborative learning environment. Leveraging the multi-grade class composition can further enable peer-to-peer learning. For example, implementing Peter Liljedahl’s model of grouping three students in structured problem-solving opportunities facilitates students working together, supporting each other's learning, and potentially pivoting older or more experienced students into leadership roles. Additionally, it is important to design assignments that require collaboration and offer creative freedom. Assignments should be connected to musical performance and theory, encouraging students to apply their knowledge in practical contexts. This structure can enhance critical thinking and communication skills, as students must discuss and explore musical

concepts together. Providing opportunities for creative expression within these tasks could also increase student engagement and motivation.

Implementing these recommendations can create a more enriching and collaborative learning environment in the music classroom. By focusing on continuous integration, peer collaboration, educator facilitation, creative assignments, and adjusted timing, educators can support the development of critical thinking, communication, and musical skills among students.

Small Ensemble Performance

The small ensemble performance tasks (see Chapter Four, lessons 5-6 and 10-13) transitioned students from a large ensemble to a small group. When preparing for these tasks, students were expected to interpret and add needed music styling, as these were not printed on the music provided or in the student-created compositions (See Appendix D5, D6, D10, D11, D12, and D13).

Results

In this study's small ensemble learning tasks, the music educator fully transitioned into a facilitator of learning, empowering students to apply their knowledge of performance concepts and evaluate their rehearsals critically. In small ensemble performance learning tasks, students assessed various musical elements, such as note accuracy, rhythmic precision, and the application of musical style, thereby engaging in HOTS beyond information recall and comprehension. Providing students with music that does not have style indications allowed them to showcase their understanding, interpretation, and performance abilities. The music educator provided individualized support to students or small groups throughout the learning process, allowing for a more comprehensive assessment of each student's skills and comprehension. This

personalized insight could inform more effective planning of whole-class rehearsals and repertoire selection based on the observed student work time.

During this study, students had a singular opportunity to prepare for small ensemble performances before their final composition task. The materials provided lacked dynamic markings, articulation indications, or stylistic nuances, encouraging students to think critically by recording and performing individual interpretations. The opportunity to perform allowed students to improve their stage presence, as most groups had one performer with their back to the audience in the first small ensemble performance. Evaluating what is heard is a fundamental aspect of music performance, and throughout the lesson sequence, students were actively engaged in this process. The small ensemble learning tasks allowed students to perform and listen to their peers, fostering discussions and critical reflections. During the small ensemble performances, students assessed their peers' music and provided constructive feedback and suggestions for improvement, enhancing communication skills and critical thinking.

Connection to Prior Research

The study's approach to providing students with small ensemble opportunities strongly aligns with educational theories advocating active learning and student-centered pedagogy. By transitioning the music educator's role to a facilitator, students were empowered to apply their knowledge in practical contexts and engage in higher-order thinking skills, such as evaluation and creative problem-solving. This method resonates with Bloom's revised taxonomy, which emphasizes moving beyond mere recall and comprehension to application, analysis, and evaluation.

Addressing logistical challenges, such as space constraints, is important. Ensuring that small ensembles have adequate space for clear communication and performance is essential for

effective learning. When feasible, utilizing different locations throughout the school premises or outdoors can provide students with better opportunities for success. While this may be challenging for larger programs, smaller programs can more easily adapt to these logistical requirements.

Research supports the integration of performance and theoretical tasks by highlighting the importance of contextual learning, where students have purposeful interactions with the content. The study also underscores the significance of peer feedback and collaborative learning, aligning with constructivist theories that emphasize the role of social interaction in learning. However, the lack of dynamic markings and other notational elements in the provided materials reflects the necessity for critical thinking and individual interpretation, reinforcing the constructivist approach.

Recommendations

This study proposes several recommendations to enhance the effectiveness of small ensemble performances. Firstly, providing continuous opportunities for small ensemble work throughout the school year should become a regular practice. Integrating small ensemble performance tasks can ensure sustained engagement and allow students to build their skills progressively. Requiring students to incorporate dynamic markings, articulation indications, and stylistic nuances in the materials can guide students' performance and foster a deeper understanding of musical elements.

During lesson five of this study, each group was given a different music piece. Many of the students listening were unaware of what the song should sound like or could determine the stylistic choices the performers were making. This could be solved by students working on a piece for multiple performances and using feedback from peers to make suggestions. Another

possibility is to have groups of students working on the same piece, allowing the listeners to have the ability to hear different approaches to the same problem.

Enhancing the role of the music educator as a facilitator is crucial. Professional development can help educators manage student inquiries more effectively and support collaborative learning environments. Structuring peer feedback and small group discussions can further develop students' communication and critical thinking skills. Structured opportunities for students to perform, critique, and discuss their work can foster a more collaborative and reflective learning environment that could translate to other areas of the music classroom.

Building on Liljedahl's approach of starting class with a problem, small ensemble groups could be a powerful tool to tackle real-life musical problems or situations. Music educators can effectively incorporate vocabulary and theoretical concepts by engaging students in problem-solving, reinforcing learning from multiple areas. Furthermore, random group selection for these assignments can foster deeper connections and communication within the band.

Lastly, selecting appropriate repertoire based on the performers' abilities is critical. Small ensembles allow students to perform with others of similar ability levels, which can build confidence and skills in students who need more time and push those ready for new challenges. It would be ideal to group students in various ways to allow them to work with student experts or students of the same skill. By implementing these recommendations, educators can create a more enriching and collaborative learning environment that supports students' critical thinking, communication, and musical skills development.

Composition

Students completed three compositional tasks (see Chapter Four, lessons 3, 4, 7, and 9-13), providing smaller composition creation opportunities before the final compositional

assignment. The smaller tasks helped students pair notes with rhythms and provided opportunities for feedback on compositional structures from their peers and the music educator (see Appendix D.3, D.4, D.7, D.9-D.13).

Results

Composition requires students to recall and apply past information to create something new. Students must also evaluate their work by checking, critiquing, and analyzing it to ensure it represents their intentions. In this study, students explored composition both as a band and individually.

Students composed their “Tobacco Lullaby” version as a band, guided by the music educator, who facilitated building cells and arranging melodies into a cohesive song (see Chapter 4, lessons 7 and 9). The educator noted that facilitating this task required finesse, balancing student ideas, and managing performance time while holding back on his input. In lesson 7, students were introduced to “Tobacco Lullaby” melodic lines and were asked to work in small groups to explore ideas. However, the students chose to work independently and in silence, resulting in limited engagement and many students not performing for long periods. To address this, the educator assigned homework to bring composed cells to lesson 9. This adjustment allowed students to develop ideas they felt were worth sharing. This adjustment and the educator's use of prompts and questions improved the process, enabling more directed conversations and reducing dead space in class.

Individually, students engaged in smaller compositional processes throughout the lesson sequence. In lesson 4, students created melodies from descriptive sentences and later used poems as the basis for their compositions. Despite the lack of peer feedback opportunities, students received guidance and feedback from the music educator, ensuring a clear understanding of the

tasks. Technology also played a role, with some students utilizing digital software like Musescore or Noteflight to compose, which provided instant feedback and clearer notation.

Connection to Prior Research

The approach of integrating composition tasks aligns with educational theories that emphasize active learning and student-centered pedagogy. Bloom's revised taxonomy underscores the importance of HOTS, such as creation, evaluation, and analysis, all of which were engaged in the composition tasks. This method resonates with constructivist theories that highlight the role of social interaction and practical application in learning. The study's findings also support research advocating for personalized feedback and the use of technology to enhance learning outcomes.

The feedback cycle needed improvement, but not for the reasons Wilson and Kashchub noted, such as time, ability, or the open-ended nature of the student's composition.[6] While it was not a lack of teacher ability, it appeared to be a lack of routine in students' submitting work. The collaborative nature of the student's composition revealed areas for improvement in the lesson structure, particularly in fostering peer communication as part of the feedback cycle. Students' initial reluctance to engage in group discussions and share ideas underscores the need for more structured opportunities for collaborative learning, as supported by collaborative learning models and communication competency frameworks.

The reviewed research presented concerns regarding the relationship between space usage and student behavior. In this study, students worked in a central location where sound

[6] Dana Wilson, "Guidelines for Coaching Student Composers," *Music Educators Journal* 88, no. 1 (2001): 28–33, https://doi.org/10.2307/3399774, 26; Michele Kaschub, *Composing Our Future: Preparing Music Educators to Teach Composition* (Oxford: Oxford Univ. Press, 2013), 44.

could be heard throughout the entire school, which was not an issue at the study site. Since the teacher could see the students, any concerns about their behavior could be addressed when they were not focused on their task or misbehaving. During the performances, it was noticed that students who performed simultaneously had difficulty hearing each other, which created an undesirable situation. To resolve this issue, the space was modified for the final performances. A stage was created, and one group performed at a time. The music educator trusted the student participants, and they were actively involved in the process, resulting in minimal behavioral problems.

Recommendations

The composition learning tasks proved particularly challenging to facilitate in this study, primarily due to the multi-grade nature of the music class. However, several recommendations can be made to improve the effectiveness of compositional tasks. Firstly, the study suggests that continuous opportunities for composition throughout the school year would benefit students. This allows students to build and develop their skills gradually over time. Additionally, structuring group work with clear guidelines and promoting collaboration can help students feel more comfortable sharing ideas and participating in discussions. Grouping students into focus groups could maximize the learning experience and provide valuable peer feedback.

Music educators must seek support and take risks to facilitate learning effectively. Pursuing professional development opportunities can help educators better manage student inquiries and create a collaborative learning environment. Encouraging peer feedback and small group discussions can further enhance students' communication and critical thinking skills. Music educators should actively strive to provide structured opportunities for students to perform, critique, and discuss their work. This could foster a more collaborative and reflective

learning environment. These opportunities could include in-class performances, performances for other student groups within the school, or even performances for the community.

Addressing logistical challenges, such as limited space and accessibility to technology, is also important. Ensuring students have sufficient room for communication and performance is crucial for effective learning. Utilizing different locations throughout the school or even outdoor spaces can provide students with better opportunities for success. Additionally, incorporating lessons on technology can ensure a more equitable learning environment where all students have access to digital tools such as Musescore or Noteflight. Digital technologies can greatly assist students in their compositional process by providing instant feedback and clearer notation. This inclusion of technology can level the playing field and enhance the overall quality of student compositions.

Lastly, providing clear instructions for compositional tasks is crucial in helping students develop their skills. For students to be successful, they need specific guidelines to help guide their creative process. This scaffolds the task for students who may find the task overwhelming. It is then the role of the music educator to allow students to bend or break those parameters when they appear ready. By implementing these recommendations, music educators can create a more enriching and collaborative learning environment that encourages critical thinking, communication, and musical skills in students.

Study Implications

A six-week timeframe does not allow high school students to explore topics and thoroughly develop the skills presented in this study. The lesson sequence covered in this study was ambitious, aiming to gain perspectives on multiple changes in music education. The condensed time frame of the study created what Shively warned, that "applying constructivist

principles should not result in the creation of another rigid method of instruction, but rather a lens through which to examine one's classroom practice and make decisions about how learning and teaching should occur in the classroom.[7]"

The results from this study's student feedback strongly suggest that students wanted opportunities to create their own music and perform with their peers. While students may not have wanted or enjoyed every learning theory task, each lesson had a foundational purpose to guide students and provide them with the skills to become composers. Working with a multi-grade class creates many challenges, and many strategies employed in this study could help differentiate learning and challenge all learners. The work in small ensembles shows the most promise as a tool for an educator to work with a small group of students while keeping the remainder of the class engaged and performing. The switch to student-led small ensembles gave the students ownership of their work, and an in-class performance held students accountable to be on task.

These themes were present in this study's findings. In addition to the time needed for skill development, content understanding, and student collaboration, music programs still have evening concerts and festivals that impose whole-group performance expectations. The following recommendations for implementation and further research are based on the suggestions and observations from students, their music educators, and the researcher.

Recommendations for Further Research

The findings of this study provide valuable insights, and expanding the research in scope and duration is essential to fully understand the long-term impact of integrating student-centered

[7] Joseph Shively, "Constructivism in Music Education," *Arts Education Policy Review* 116, no. 3 (2015): 128–136, https://doi.org/10.1080/10632913.2015.1011815, 129.

musical problems into high-school music curriculum. Key areas for additional research include exploring the benefits of sustained exposure to comprehensive music theory instruction, assessing the effects of small ensemble participation on student proficiency and collaboration, evaluating the effectiveness of various problem-based learning tasks, and the role of the music teacher as a facilitator.

Effects of a Whole Year Curriculum

Expanding this study beyond the initial six weeks would be necessary to evaluate the long-term benefits of integrating regular music theory instruction with performance, collaborative opportunities, and student compositions. Future research should investigate how sustained exposure to this comprehensive approach impacts students' musical proficiency, creativity, and teamwork skills over an extended period. Future research in this area would provide other music educators with a blueprint of how to incorporate these components in addition to the performed report that is traditional to a music program. This would provide a deeper understanding of the effectiveness and sustainability of such an integrated curriculum, ultimately enhancing overall music education outcomes. Examining variations in student engagement and learning experiences across different age groups and skill levels will offer valuable insights for tailoring curricula for diverse educational contexts.

Benefits of Small Ensembles

Students deserve opportunities to work independently and collaboratively outside of the whole-group context. Small ensemble performance tasks facilitate peer-to-peer interactions, allowing students to demonstrate their proficiencies. Additionally, further investigations are needed to explore ways to strengthen peer collaborations in other music learning tasks, potentially having students work through multiple learning assignments as a team. Future

research should assess the benefits of consistent small ensemble participation in the music classroom and its impact on students' technical skills, musical understanding, and collaborative abilities. This will provide valuable insights for educators to enhance their instructional practices and foster a more dynamic and engaging learning environment.

Development of Music Problems

Integrating authentic musical challenges into the curriculum bridges the gap between classroom learning and real-world application, enhancing students' creativity, critical thinking, and collaborative abilities. Further research is needed to address the effectiveness of problem-based learning tasks in music education. Future research should explore how problem-based learning tasks impact student motivation, engagement, and overall musical development, providing insights and practical strategies for educators to implement in their teaching practices. Additionally, examining the long-term effects of such an integrated curriculum on students' core competencies and engagement with music would contribute significantly to music education.

The Music Teacher as a Facilitator

The role of the music teacher as a facilitator is crucial in creating an environment where students can engage with real-life musical problems. Further research is required to explore how music educators can effectively support and guide students in these tasks while fostering autonomy and creativity. Investigating the impact of various facilitation strategies on student outcomes, such as differentiated instruction, scaffolding techniques, and the use of technology, can provide valuable insights into effective teaching practices.

Additionally, future research should examine the professional development needs of music teachers and the flexibility to transition from the traditional instructional role to facilitators of student-centered learning. Understanding how teachers can be trained to implement problem-

based learning and collaborative projects will aid in designing professional development programs that equip educators with the necessary skills and knowledge. Future research can prioritize the music teacher's role as a facilitator and contribute to developing teaching strategies that enhance student engagement, independence, and overall musical proficiency. This would lead to more dynamic and responsive music education practices that better prepare students for real-world musical challenges.

Summary

This six-week convergent mixed-methods case study aimed to understand students' and teachers' perspectives regarding twenty-first-century instruction in the music classroom. It is important to understand stakeholders' views on potential changes and improvements to music education, with a focus on core competencies. In this chapter, common recommendations emerged from the key elements of the lesson sequence. The study recommends consistently integrating a variety of learning tasks throughout the year to maintain engagement and develop skills. Encouraging group work and peer feedback deepens student understanding and critical thinking. Educators should guide students as facilitators, providing structured feedback and support throughout the learning process. Using digital tools can enhance learning experiences and provide immediate feedback. Additionally, adjusting logistical and structural elements, such as breaking tasks into manageable segments and ensuring adequate performance space, will enhance the learning experience. By implementing these recommendations, music educators can foster BC's core competencies within music education by creating a more engaging and supportive environment that fosters critical thinking, creativity, and effective communication among students.

Appendix A: Permissions

A.1 Doctoral Thesis Proposal Approval

Doctor of Worship Studies or Doctor of Music Education

Doctoral Thesis Proposal Decision

The Advisor and Reader have rendered the following decision
concerning the proposal status for
Dave McGarry

on the research topic title of

Creating Thinking Classrooms in Music Education: Teacher and Student Perspectives of 21st-Century Instruction

as submitted on October 5, 2023

x **Full Approval to proceed with no proposal revisions.**
The student may fully engage the research and writing process according to the established the timeline. Upon full approval, the student may apply for IRB approval, if applicable (see STEP 4 concerning IRB approval process).

_____ **Provisional Approval to proceed with proposal pending cited revisions.**
This is the most common decision. The student must resubmit the proposal with cited revisions according to the established timeline. The Advisor will indicate the committee's status on your response to the required revisions. The student may NOT apply for IRB approval until full approval is granted.

_____ **Redirection of Proposal**
The student is being redirected to develop a new proposal, as minor revisions will not meet the expectations for the research project. The student may NOT apply for IRB approval.

Brian Stiffler	[redacted]	10/5/2023
Print Name of Advisor	**Signature**	**Date**
Karen Kuehmann	[redacted]	10/5/2023
Print Name of Reader	**Signature**	**Date**

A.2 Liberty University Institutional Review Board Permission Letter

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

January 15, 2024

Dave McGarry
Brian Stiffler

Re: IRB Approval - IRB-FY23-24-652 Creating Thinking Classrooms in Music Education: Teacher and Student Perspectives of 21st-Century Instruction

Dear Dave McGarry, Brian Stiffler,

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the following date: January 15, 2024. If you need to make changes to the methodology as it pertains to human subjects, you must submit a modification to the IRB. Modifications can be completed through your Cayuse IRB account.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies. (NOTE: Some research in this category may be exempt from the HHS regulations for the protection of human subjects. 45 CFR 46.101(b)(2) and (b)(3). This listing refers only to research that is not exempt.)

For a PDF of your approval letter, click on your study number in the My Studies card on your Cayuse dashboard. Next, click the Submissions bar beside the Study Details bar on the Study Details page. Finally, click Initial under Submission Type and choose the Letters tab toward the bottom of the Submission Details page. Your stamped consent form(s) and final versions of your study documents can be found on the same page under the Attachments tab. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

G. Michele Baker, PhD, CIP
Administrative Chair
Research Ethics Office

A.3 School District 23 IRB Approval

Central Okanagan Public Schools
Together We Learn

January 9, 2024

Dave McGarry
4570 Chase Road
Lake Country, BC V4V 1L7
Email: damcgarry@liberty.edu

Dear Dave McGarry:

Re: Research Request - Creating Thinking Classrooms in Music Education: Teacher and Student Perspectives of 21st Century Instruction

The Central Okanagan Public Schools Research Committee has reviewed all the information and supporting documentation that you have provided with regard to your request to conduct research in the Central Okanagan Public Schools

Your research proposal *"Creating Thinking Classrooms in Music Education: Teacher and Student Perspectives of 21st Century Instruction"* has been approved.

All the best with your research project.

Sincerely,

[redacted]

Kevin Kaardal
Superintendent of Schools/CEO

A.4 Music Self-Concept Inventory Permission

[External] RE: Permission for Music Self-Concept Inventory

Hash, Phillip <pmhash@ilstu.edu>
Mon 2/12/2024 7:14 AM
To:McGarry, Dave <damcgarry@liberty.edu>

2 attachments (214 KB)
HASH Dev & Val of a Music Self Concept Inv for College Students JRME.pdf; Appendix A.docx;

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

David,
You are welcomed to use the inventory. There is no cost. Explanation of scoring etc is in the article on the MSCI (attached). I also attached a clean copy in WORD. Note that the sub scales are identified in the column on the left hand side. Do not identify sub scales in the version you provide participants. Feel free to put this on Qualtrics or any other survey platform. Thanks! PHIL

Phillip M. Hash, EdD
Professor of Music Education
Coordinator of Undergraduate Music Education
School of Music - Illinois State University
Centennial East (CE) 31
(309) 438 - 8372 (office)
(815) 351-6634 (cell)
pmhash@ilstu.edu

From: McGarry, Dave <damcgarry@liberty.edu>
Sent: Monday, February 12, 2024 9:03 AM
To: Hash, Phillip <pmhash@ilstu.edu>
Subject: Permission for Music Self-Concept Inventory

You don't often get email from damcgarry@liberty.edu. Learn why this is important

This message originated from outside of the Illinois State University email system. Learn why this is important

Dear Dr. Hash,

I hope this email finds you well.

I am a Ph.D. student at Liberty University examining the potential benefits and challenges of incorporating 21st-century learning methods in a high school band setting (Grades 9-12). After reviewing your work on "Development and Validation of a Music Self-Concept Inventory for College Students," I want to use your Music Self-Confidence Inventory to collect pre-and post-test data. I believe the MSCI will be a valuable tool to determine if 21st-century teaching approaches have an impact on student self-perception as musicians.

I kindly request your permission to utilize your inventory for my research. Additionally, I would appreciate any additional information you can provide regarding the scale, scoring process, and any associated costs or procedures for obtaining authorization.

Thank you for your time and consideration.

Sincerely,

Dave McGarry

204-731-0748

damcgarry@liberty.edu

Appendix B: Recruitment and Consent Forms

B.1 Teacher Recruitment Letter

Dear _____,

As previously discussed, I am in the final stages of my Doctoral program at Liberty University School of Music Education. My dissertation research focuses on implementing 21st-century instruction to create thinking classrooms in music education. I am writing to seek your consent to participate in this study by sharing your time, expertise, and granting access to your classroom. Your involvement will be invaluable in gaining insights into both the teacher and student perspectives regarding the integration of 21st-century instructional methods.

Your role in this study will involve pre- and post-study interviews, conducting lessons, applying innovative teaching techniques, keeping a lesson journal, and contributing to the data collection process. You will be provided with a lesson sequence that we can collaboratively tailor to best fit your teaching style and your student's specific needs and abilities. The study will span six weeks, during which I will observe your classroom weekly and engage in debriefing sessions with you. These sessions will help us plan upcoming lessons, address challenges, and celebrate successes.

Since students are at the heart of this approach, it is crucial that music education remains the focal point of our study and does not disrupt their progress in musical development. Regardless of student participation in the study, the same curriculum will be designed, presented, and assessed over the six-week study. The students who participate will take part in a pre-and post-test music self-concept inventory to assess whether 21st-century instructional methods significantly affect how students perceive themselves as musicians. Additionally, the assignments will include reflective components, offering insights into their perspectives on the process and their abilities.

If you agree to participate, a consent form will be emailed to you. If you choose to participate, please sign the consent form and return it to me in person or scan and return it via email. Your participation is entirely voluntary, and you have the freedom to withdraw at any point during the study.

All information will be kept strictly confidential by assigning a pseudonym that will substitute for your name on all materials.

If you would like to participate or have any questions or concerns about this study, please contact me at 204-731-0748.

Thank you for considering this request, and I look forward to a potential collaboration.

Sincerely,

Dave McGarry
damcgarry@liberty.edu
204-731-0748

Dr. Brian Stiffler
bstiffler@liberty.edu

B.2 Music Teacher Consent

Title of the Project: Creating Thinking Classrooms in Music Education: Teacher and Student Perspectives of 21st-Century Instruction
Principal Investigator: Dave McGarry, Doctoral Candidate with Liberty University School of Music Education and Educator within School District 23.
Faculty Advisory: Dr. Brian Stiffler, Adjunct Professor at Liberty University School of Music.

Invitation to be part of a Research Study

You are invited to participate in a research study. To participate, you must be an active music teacher willing to implement lessons using 21st-century instructional styles over a six-week period. Taking part in this research project is voluntary.

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

What is the study about and why is it being done?

This study seeks innovative ways to approach music education by incorporating 21st-century instruction. Traditionally, music classes are teacher-centered classrooms focused on music recreation. This study wants to document teacher and student perspectives over six weeks when a music classroom becomes more student-centered using 21st-century instruction.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:

- Participating with your band classes in a six-week study.
- Pre- and post-study interview.
- Reviewing, planning, and implementing student-centered lessons.
- Keeping track of and recording reflections in a lesson journal.
- Weekly lesson observations by the researcher.
- Audio/video recorded weekly debriefing and planning meetings.

During classroom observations, I will not be critiquing your teaching methods but rather be a silent observer of the classroom environment, student reactions to the lessons, and how students collaborate to complete assignments. The debriefing sessions are opportunities for future planning, addressing challenges, and celebrating successes.
Additionally, by agreeing to be in this study, your students will experience the following:

- Take part in a pre-and post-study Music Self-Concept Inventory.
- Taking part in a six-week study during their assigned class time does not disrupt their musical development.
- Complete assignment reflections focusing on skills developed through instruction.
- Observed weekly throughout the study.
- Complete a post-study course reflection.

As students are at the heart of a 21st-century approach, it is crucial that music education remains the focal point of our study and does not disrupt their progress in musical development. The pre- and post-study assessments and the reflective work that students complete will help provide the students perspectives of the learning experience and how they view themselves as musicians.

How could you or others benefit from this study?

The main benefits of your participation in the research are to contribute insight into potential ways for other large ensemble teachers to improve their teaching methods, i.e., more varied teaching methods to enhance ensemble sound and individual student learning. Also, for you and your program, you will be able to find out from your students' perspectives what they are learning and how they feel about different types of teaching methods, which can inform your practice even further.

What risks might you experience from being in this study?

The expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?

All information obtained in this study is strictly confidential. Published reports will not include any information that will make it possible to identify a subject. Participant responses will be anonymous. Names will be kept confidential by replacing names with pseudonyms. Interviews will be conducted in a location where others will not easily overhear the conversation and or Zoom. Student data will be accessed through Google Classroom, and downloaded data will be stored on a password-locked computer. The only people with access to confidential information are me and my professor. Audio recordings will be destroyed upon completion of this study.

How will you be compensated for being part of the study?

Participation in the study does not result in compensation.

What are the costs to you to be part of the study?

There is no cost to participate in this study.

Is the researcher in a position of authority over participants, or does the researcher have a financial conflict of interest?

The researcher serves as an employee of School District 23. This disclosure is made so that you can decide if this relationship will affect your willingness to participate in this study. No action will be taken against an individual based on his or her decision to participate or not participate in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision on whether to participate will not affect your current or future relations with Liberty University and School District 23. If you decide to participate, you are free not to answer any question or withdraw at any time without affecting those relationships.

For your students who volunteer to participate, their participation is voluntary, and withdrawal from the study will not affect their grades. Student reflections and surveys will not be included in the study if they withdraw.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please inform the researcher that you wish to discontinue your participation and do not submit your study materials. Your responses will not be recorded or included in the study.

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

The researcher conducting this study is Dave McGarry. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at 204-731-0748 and/or damcgarry@liberty.edu. You may also contact the researcher's faculty sponsor, Brian Stiffler, at bstiffler@liberty.edu.

Whom do you contact if you have questions about your 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 IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is 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 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 participate in the study.*

☐ The researcher has my permission to audio-record me as part of my participation in this study.

_____
Printed Subject Name

_____

B.3 Joint Parent and Student Recruitment Letter

Dear Parents/Guardians:
Re: Invitation to participate in "Creating Thinking Classrooms in Music Education: Teacher and Student Perspectives of 21st-Century Instruction."

I am a doctoral candidate in the School of Music at Liberty University and a music teacher employed by SD23. I currently work at another high school within the district. I am contacting you about a research study on 21st-century instructional methods in your child's band classroom. This study is being conducted because your child's band teacher, _____, will be implementing new and innovative teaching techniques aimed at enhancing students' musical skills during this semester. My research will involve observing lessons, monitoring student behavior, and reviewing assignments created by the students.

I am inviting your child to participate in this study, observing their class once a week over six weeks. Each observation session will last an hour and twenty minutes, one class period. The primary focus of these observations will be on the learning experience within the classroom. Additionally, your child will be asked to complete written reflections to document their thoughts on the learning process during the study. It is important to note that your child's participation in this study is entirely voluntary. If you decide not to have your child take part or choose to withdraw them from the study at any time, there will be no negative consequences, and it will not affect your child's grade. Students opting out of the study will not participate in surveys or have their assignment reflections collected as part of the data sample. However, students not participating in the study will still receive the same curriculum and assignments throughout the six weeks as those participating.

Participation in this project has several potential benefits for your child. Through their involvement, they will have opportunities to develop stronger musical thinking skills, proving valuable in all aspects of their musicianship. Additionally, they will have opportunities to cultivate group collaboration and communication skills, as a substantial portion of the learning will occur within small groups. Participation in this study involves minimal risk as there are no anticipated risks beyond those typically encountered in everyday life.

To ensure the confidentiality and privacy of your child, their name and the school's name will not be disclosed. Instead, participants will be assigned pseudonyms for the study. All responses will be handled with utmost confidentiality. While the results of this study may be used in reports, presentations, or publications, your child's name will not be used in any of these contexts.

Attached is the parent opt-out form. This document has further details regarding the study, consent, and opt-out information. If you have any questions concerning the research study or your child's participation in this study, please call me at 204-731-0748 or email damcgarry@liberty.edu
Sincerely,
Dave McGarry

B.4 Parental Opt-Out

Title of the Project: Creating Thinking Classrooms in Music Education: Teacher and Student Perspectives of 21st-Century Instruction
Principal Investigator: Dave McGarry, Doctoral Candidate with Liberty University School of Music Education and Educator within School District 23.
Faculty Advisor: Dr. Brian Stiffler, Adjunct Professor at Liberty University School of Music.

Key Information about the Research Study

Your child is invited to participate in a research study. To participate, they must be a band student in the _____ music program. Taking part in this research project is voluntary.

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

The purpose of the study is to find innovative ways to approach music education by incorporating 21st-century instruction. Traditionally, music classes are teacher-centered classrooms focused on music recreation. This study wants to document teacher and student perspectives over six weeks when a music classroom becomes more student-centered, utilizing 21st-century instruction.

What will participants be asked to do in this study?

If you agree to allow your child to be in this six-week study that will take place during your child's regularly scheduled band class. I will ask her/him to do the following:

- Complete a 10-15 minute pre-study survey.
- Have reflective portions of their assignments reviewed by the researcher.
- Complete a 10-15 minute post-study survey.

During the study, I will observe the music classrooms. During classroom observations, I will not be interacting with students. My role is to be a silent observer of the classroom environment, student reactions to the lessons, and how students collaborate to complete assignments.

As students are at the heart of a 21st-century approach, it is crucial that music education remains the focal point of our study and does not disrupt their progress in musical development. Regardless of participation, students will receive the same curriculum, assignments, and activities throughout the six-week period.

How could participants or others benefit from this study?

The main benefit of your child's participation in the research is the opportunity to develop stronger musical thinking skills and performance abilities.

What risks might participants experience from being in this study?

The expected risks from participating in this study are minimal, which means they are equal to the risks you 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.

- Participant responses will be kept confidential by replacing names with pseudonyms.
- Student data will be accessed through Google Classroom, and downloaded data will be stored on a password-locked computer. The only people who will have access to the confidential information are myself, my professor, and your teacher _____.
- Data will be store on a password-locked computer. After three years, all electronic records will be deleted.

Is the researcher in a position of authority over participants, or does the researcher have a financial conflict of interest?

The researcher is an employee of School District 23. While an educator, the research is employed at a different school. As this is the case, the research has no effect on students' assessments or grades during the study. This disclosure is made so that you can decide if this relationship will affect your willingness to allow your child to participate in this study. No action will be taken against an individual based on their decision to allow their child to participate in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to allow your child to participate will not affect your or their current or future relations with Liberty University or School District 23. If you decide to allow your child to participate, they are free to 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 child from the study, please contact the researcher at the email address/phone number included in the next paragraph. Students withdrawn from the study will not be expected to take part in the pre-and post-study survey and their assignment reflections will not be reviewed and collected as part of the data sample. Upon withdrawal, any data collected from your child will be destroyed immediately and will not be included in this study. Regardless of participation in the study, students will continue to receive the same instructions and assignments throughout the six-week period.

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

The researcher conducting this study is Dave McGarry. You may ask any questions you have now. If you have questions later, you are encouraged to contact him at 204-731-0748 or damcgarry@liberty.edu. You may also contact the researcher's faculty sponsor, Dr. Brian Stiffler, at bstiffler@libtery.edu.

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 researchers, **you are encouraged** to contact the IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is 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.

Opt-Out

☐ If you would prefer that your child NOT PARTICIPATE in this study, please sign this document and return it to your child's teacher, _____, by _____.

_____

Printed Child's/Student's Name

_____

Parent/Guardian's Signature Date

Appendix C: Instruments

C.1 Start of Study Student Demographic Questions:

What Grade are you in? 9 10 11 12

What is your main instrument? [check box answer]

Flute	Oboe	Bassoon	Clarinet	Bass Clarinet
Alto Saxophone	Tenor Saxophone	Baritone Saxophone	Trombone	Trumpet
French Horn	Baritone/Euphonium	Tuba	Piano	Bass Guitar or String Bass
Guitar	Mallet Percussion	Concert Percussion	Drum Kit	

What other instruments do you play? [check box answer]

Flute	Oboe	Bassoon	Clarinet	Bass Clarinet
Alto Saxophone	Tenor Saxophone	Baritone Saxophone	Trombone	Trumpet
French Horn	Baritone/Euphonium	Tuba	Piano	Bass Guitar or String Bass
Guitar	Mallet Percussion	Concert Percussion	Drum Kit	

How long have you been in music programming? 1 2 3 4 More than 5 (optional short answer box)

Do you take part in the school's Jazz Program? Yes No

Have you ever taken private lessons? Yes No

Are you currently taking private lessons? Yes No

*Administered through Google Forms.

C.2 Music Self-Concept Inventory

Subscale*	Item	Strongly Disagree	Disagree	Somewhat Disagree/ Agree	Agree	Strongly Agree
II	I enjoy singing or playing music in a group.					
III	I have a good sense of rhythm.					
III	Learning new musical skills would be easy for me.					
II	I like to sing or play music for other people.					
II	I like to sing or play music for my own enjoyment.					
I	My friends think I have musical talent.					
II	I want to improve my musical skills.					
I	Other people like to make music with me.					
I	My family encouraged me to participate in music.					
II	I have received praise or recognition for my musical abilities.					
III	I can hear subtle differences or changes in musical sounds.					
II	Music is an important part of my life.					
I	Teachers have told me I have musical potential.					

Subscale I = support or recognition from others, II = personal interest or desire, and III = perception of musical ability.

*Delete this column before administering the inventory.
**Administered through Google Forms.

C.3 End of Study Student Survey

1. The theory lessons I completed during this study helped me gain a better understanding of music.
Strongly Disagree Disagree Somewhat Disagree/Agree Agree Strongly Agree

2. What aspects of the theory assignments were enjoyable or unenjoyable?

3. Do you have any suggestions or ideas for improving the assignments or the structure of the theory assignments?

4. Playing with my classmates in small ensembles improved my skills as a musician.
Strongly Disagree Disagree Somewhat Disagree/Agree Agree Strongly Agree

5. Describe your experience working with your classmates. How did they contribute to your learning, and what lessons did you take away from working with your peers?

6. Would you like more opportunities to play in small groups? If so, how would you envision these opportunities? If not, please explain your reasoning.

7. I am proud of my composition.
Strongly Disagree Disagree Somewhat Disagree/Agree Agree Strongly Agree

8. Did you face any difficulties while writing specific sections of your composition? How did you overcome these challenges?

9. Did you receive feedback from peers or instructors during the composition process? How did this feedback influence your work?

10. What could be done to make these lessons even better in the future, or are there specific changes or enhancements you'd like to suggest?

11. Is there anything else you would like to share about your experience?

*Administered through Google Forms

C.4 Music Educator Interview and Debrief Questions

Pre-study Questions

1. What is your educational background?
2. What is your teaching background?
3. Can you describe what regular routines you have built into your classroom and with your students?
4. Why did you agree to do this project?
    a. What are you most excited about in participating in this project?
    b. What do you perceive to be the most significant challenges during the project?
    c. What hunches do you have about the project?
    d. Do you have any worries regarding this project?
5. How could you see your role as a teacher changing during the project?

Sample Weekly Debrief Questions

1. How did this week's lessons go?
    a. What is your biggest takeaway from this week?
    b. How are the students reacting to the instruction?
2. Where are the lessons at?
    a. What adjustments need to be made?
    b. What support do the students need?
    c. Where are we in the lesson sequence?
    d. Do the outcomes match what you were hoping from the instruction?
3. How are you in this shifted role as an educator?
    a. Are you struggling with any aspects of the instruction?

b. Can I provide you with any support or clarification?

Post-study Questions

1. What surprised you about the project?
2. What didn't surprise you about the project?
3. What were the biggest challenges you dealt with during the project?
4. Can you explain your role as a teacher during the project?
    a. What did you enjoy about that role?
    b. What was challenging about that role?
5. Do you think this style of learning had an impact on your students as musicians?
6. Are there any students that stood out to you throughout this project who you didn't expect to excel or who you expected to excel but did not?
7. Would you do this again? Why/why not?
    a. If so, what changes would you make?
    b. If no, why not?

Appendix D: Lesson Sequence

Week	Date	#	Lesson Title
1	Jan 31	1	Vocab with performance sheet
1	Feb 2	2	Scale Degrees and Analyzing Melodies
2	Feb 6	3	Building Melodies practice
2	Feb 8	4	Building a Melody from a Poem
3	Feb 12	5	Musical Styles with Performance Sheet
3	Feb 14	6	Active Listening
4	Feb 20	7	Form and Melodic Exploration
4	Feb 22	8	Building Chords
5	Feb 26	9	Composing with Cells
5	Feb 28	10	Writing a harmony
5	Mar 1	11	Repertoire and Student Work Block
6	Mar 5	12	Repertoire and Student Work Block
6	Mar 7	13	Perform/Assess Student duets

D. 1 Lesson 1

<table>
<tr><td>Class</td><td>Band 9-12</td><td>Date</td><td>January 31</td></tr>
<tr><td>Lesson: 1</td><td>Building Vocabulary</td><td>Time</td><td>AM PM</td></tr>
<tr><td colspan="4">Connections to prior knowledge
- Introducing/reviewing music vocabulary</td></tr>
<tr><td colspan="2">Lesson objectives
- Communal vocabulary
- Building question and answer routines.</td><td colspan="2">Teaching Strategies
- Encourage students to talk with shoulder partners
- Be purposeful of the order but be flexible and model vulnerability trying something new.</td></tr>
<tr><td colspan="2">Lesson Tasks
Student will…
1) Complete the terms for making music note sheet
2) Perform and respond to questions
3) Begin communicating amongst themselves</td><td colspan="2">Resources/Materials
1) Terms for making music teachers notes and score.
2) Student notes page
3) Student performance page</td></tr>
<tr><td>Time</td><td>Lesson Outline</td><td colspan="2" rowspan="5">What went well in this lesson? What makes you think that?</td></tr>
<tr><td>5-10</td><td>Introduction/Housekeeping</td></tr>
<tr><td></td><td>Terms for Music Making</td></tr>
<tr><td>5-7</td><td>Sakura</td></tr>
<tr><td>3-5</td><td>Skip to my Lou</td></tr>
<tr><td>5</td><td>Peter Gunn</td><td colspan="2" rowspan="6">What problems did I experience? Why?</td></tr>
<tr><td>10-15</td><td>Frere Jacques</td></tr>
<tr><td>5-10</td><td>Cadences</td></tr>
<tr><td></td><td>Repertoire</td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td><td colspan="2" rowspan="6">Were the students involved? Was I clear in my presentation? How was the pacing?</td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td colspan="4">Notes
- Review actions and questions from the teaching sheet.
- Questions should be open-ended and be allowed for interpretation and reflection. Ultimately, they should be getting students listening and explaining why.</td></tr>
</table>

Terms for Music Making- Teaching Outline

<table>
<tr><td>Melody</td><td>The primary musical line that stands out in a composition. It's the tune you would likely hum or remember from a song, providing the main theme or focus.</td><td rowspan="4">Sakura Part A and Part B</td></tr>
<tr><td>Counter Melody</td><td>A secondary melody played alongside the main melody, adding depth and complexity while creating harmonic and melodic interest.</td></tr>
<tr><td>Accompaniment</td><td>Musical parts that support the main melody provide harmonic and rhythmic support.</td></tr>
<tr><td>Motif</td><td>A short, distinctive melodic or rhythmic idea that appears throughout a composition is often the building block for developing larger musical themes. Motifs are recognizable and repeating elements that contribute to the overall structure and unity of the piece and can change throughout the composition.</td></tr>
<tr><td colspan="3"><u>Sakura Actions and Questions:</u>
A: Perform Part A, then Part B, then Part A and B together, and discuss which is the melody and which is the counter melody or accompaniment.
Q: How do the students know?
Q: When is part B a counter melody, and when is it an accompaniment?
Q: Which of part A could be considered a motif?
Q: Does part B have a motif?</td></tr>
<tr><td>Tutti</td><td>Everyone in the ensemble is performing together at the same time.</td><td rowspan="3">Skip to my Lou</td></tr>
<tr><td>Solo</td><td>A single instrument or voice performs a passage or section.</td></tr>
<tr><td>Soli</td><td>A small group of instruments or voices perform independently from the rest of the ensemble.</td></tr>
<tr><td colspan="3"><u>Skip to my Lou Actions and Talking Points:</u>
A: Perform with different-sized and sounding groups performing the solo/soli section.
A: Perform with varied group sizes and voices.
Q: How do solos and soli change the sound of a group?
Q: What are you doing to engage with the group if you are not playing?</td></tr>
<tr><td>Ostinato</td><td>A repetitive musical pattern, phrase, or rhythm that persists throughout a section or an entire composition. They remain essentially unchanged, providing a consistent and repeating foundation, creating rhythmic or harmonic drive.</td><td>Peter Gun Bass line + Melody</td></tr>
<tr><td colspan="3"><u>Peter Gunn Actions and Questions</u>:
A: play the ostinato so it feels comfortable, play the melody in separately, then together.
Q: What is hard about playing an ostinato?</td></tr>
</table>

<table>
<tr><td colspan="3">Q: Which instruments would best suit a long repeated ostinato?
Q: Can you think of other songs that use an ostinato?</td></tr>
<tr><td>Form</td><td>The structure or organization of a musical composition.</td><td rowspan="6">Frere Jacques</td></tr>
<tr><td>Round</td><td>A musical composition where different voices or instruments enter one after another, repeating the same melody or motif, creating a cyclical effect.</td></tr>
<tr><td>Layer In
Layer Out</td><td>The gradual introduction or reduction of additional musical elements, such as instruments or voices, to build the complexity of composition.</td></tr>
<tr><td>Echo</td><td>The sound is repeated naturally through reflection or intentionally in music.</td></tr>
<tr><td>Call and Response</td><td>A musical conversation where one part plays or sings something, and then another part answers with something different or similar.</td></tr>
<tr><td>Accelerando
Decelerando</td><td>To gradually increase or decrease the tempo or speed of the music.</td></tr>
<tr><td colspan="3"><u>Frere Jacques Actions and Questions</u>:
A: Perform with two groups where one group plays the odd bars and one group performs the even bars.
A: Using your hands like a sprinkler, move your hands across the band to layer in the performers.
A: Perform the song on repeat, assign groups for set entrances, play for four bars, end, and then the last group is done.
A: Ask students to memorize the song and speed up and slow down at will.
A: Have one student solo the first bar, playing in their own articulations and tempo, and have the band echo.
Q: Is the song Frere Jacques an example of a call and response or an echo?
Q: What effect did you like the most?
Q: What effect would be easiest with a conductor or without a conductor?
Q: Why is listening an important part of music?</td></tr>
<tr><td>Chords</td><td>Groups of three or more notes sounded together, forming the harmonic foundation of a piece.</td><td rowspan="2">Perfect, Plagal, Imperfect, and Deceptive Cadence</td></tr>
<tr><td>Cadence</td><td>A melodic or harmonic progression that creates a sense of resolution or conclusion, often marking the end of a musical phrase or section.</td></tr>
<tr><td colspan="3"><u>Chords and Cadence Actions and Questions</u>:
A: Perform with sections staying only on the top, middle, or bottom note.
A: Change the order of where instruments are in the chord structure.
A: Assign students alternating top, middle, or bottom notes.
A: Assign students a starting note, and have them choose the path that has you move the least
Q: Which cadence do you like the sound of the best?
Q: Was it more difficult when the person beside you was playing a completely different note?
Q: did you like the sound when different instruments played different parts of the chord? Which did you like the best?</td></tr>
</table>

Terms for Music Making – Student Note Page

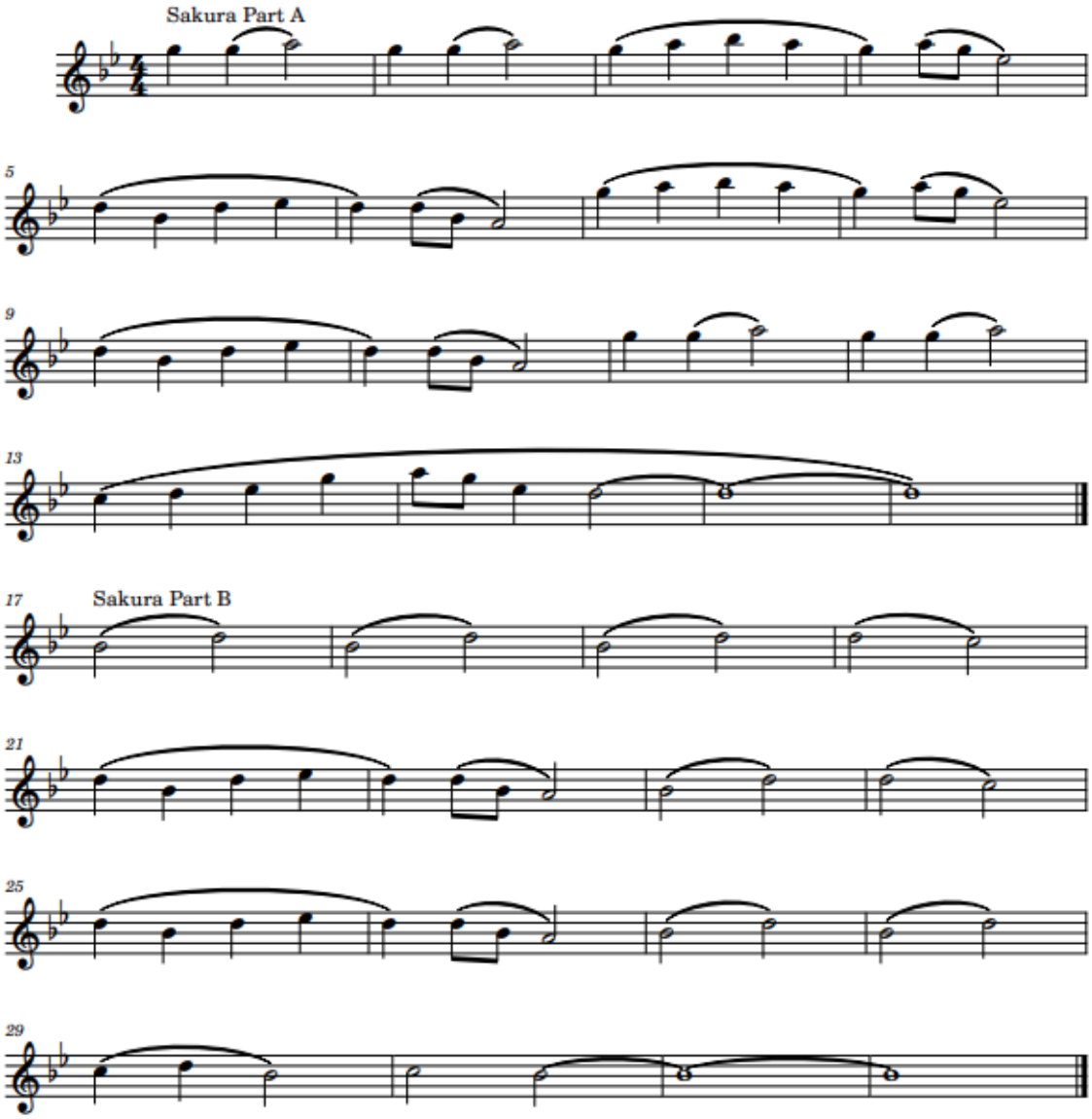
Name:

	The primary musical line that stands out in a composition. It's the tune you would likely hum or remember from a song, providing the main theme or focus.
	A secondary melody played alongside the main melody, adding depth and complexity, creating harmonic and melodic interest.
	Musical parts that support the main melody provide harmonic and rhythmic support.
	A short, distinctive melodic or rhythmic idea that appears throughout a composition is often the building block for developing larger musical themes. Motifs are recognizable and repeating elements that contribute to the overall structure and unity of the piece and can change throughout the composition.
	The primary musical line that stands out in a composition. It's the tune you would likely hum or remember from a song, providing the main theme or focus.
	Everyone in the ensemble is performing at the same time together.
	A single instrument or voice performs a passage or section.
	A small group of instruments or voices perform independently from the rest of the ensemble.
	A repetitive musical pattern, phrase, or rhythm that persists throughout a section or an entire composition. They remain essentially unchanged, providing a consistent and repeating foundation, creating rhythmic or harmonic drive
	The structure or organization of a musical composition.
	A musical composition where different voices or instruments enter one after another, repeating the same melody or motif, creating a cyclical effect.
	The gradual introduction or reduction of additional musical elements, such as instruments or voices, to build the complexity of composition.
	The sound is repeated naturally through reflection or intentionally in music.
	A musical conversation where one part plays or sings something, and then another part answers with something different or similar.
	Groups of three or more notes sounded together, forming the harmonic foundation of a piece.
	A melodic or harmonic progression that creates a sense of resolution or conclusion, often marking the end of a musical phrase or section.

Student Performance Page

Flute

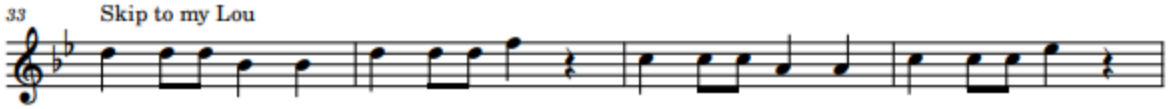
Composing Term Performance



Sakura Actions and Questions:
A: Perform Part A, then Part B, then Part B, and discuss which is the melody and which is the countermelody or accompaniment.
Q: How do the students know?
Q: When is part B a counter melody, and when is it an accompaniment?
Q: Which of part A could be considered a motif?
Q: Does part B have a motif?

2

33 Skip to my Lou



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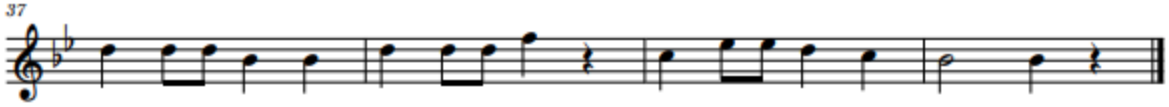
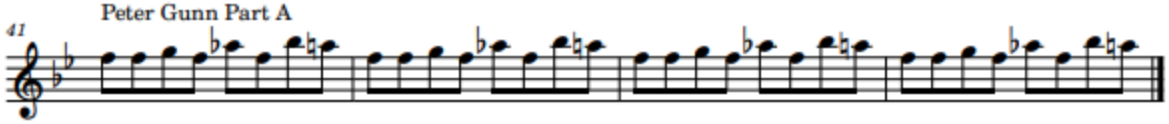
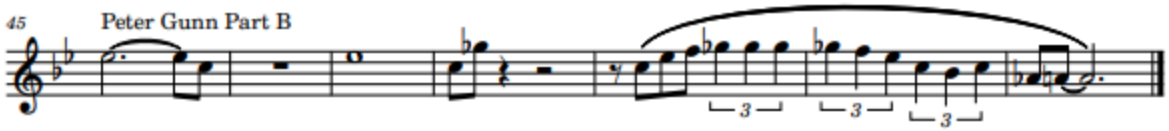


Skip to my Lou Actions and Talking Points:
A: Perform with different-sized and sounding groups performing the solo/soli section.
A: Perform with varied group sizes and voices.
Q: How do solos and soli change the sound of a group?
Q: What are you doing to engage with the group if you are not playing?

41 Peter Gunn Part A

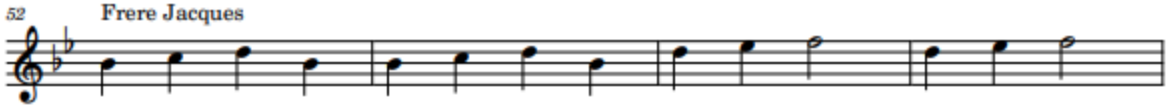


45 Peter Gunn Part B



Peter Gunn Actions and Questions:
A: play the ostinato so it feel comfortable, play the melody in separately, then together.
Q: What is hard about playing an ostinato?
Q: Which instruments would best suit a long repeated ostinato?
Q: Can you think of other songs that use an ostinato?

52 Frere Jacques



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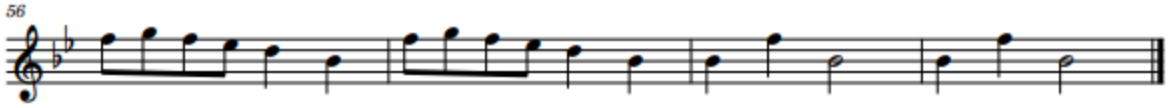
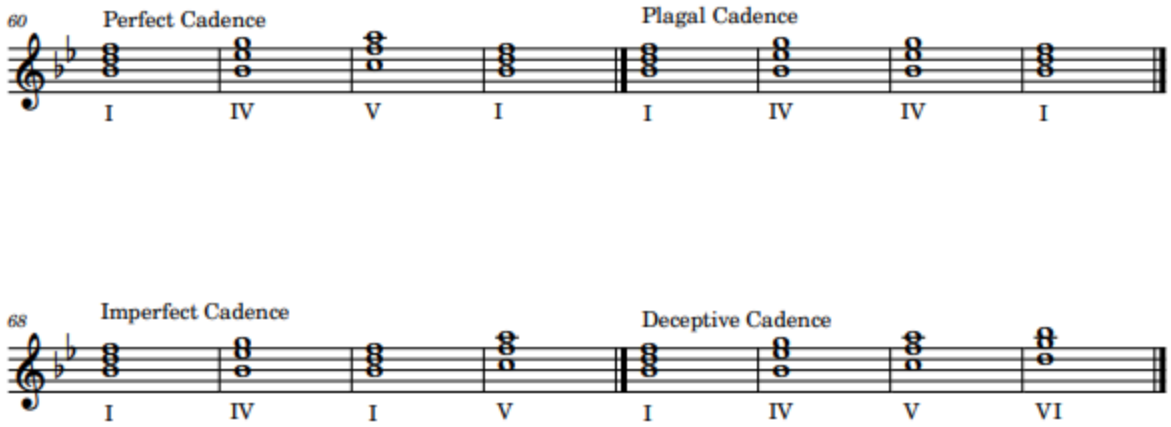


A: Perform with two groups where one group plays the odd bars and one group performs the even bars.
A: Using your hands like a sprinkler, move your hands across the band to layer in the performers.
A: perform the song on repeat, assign groups for set entrances, playing for four bars, end then the last group is done.
A: Ask students to memorize the song and speed up and slow down at will.
A: Have one student solo the first bar, playing in their own articulations and tempo, and have the band echo.
Q: Is the song Frere Jacques an example of a call and response or an echo?
Q: What effect did you like the most?
Q: What effect would be easiest with a conductor or without a conductor?
Q: Why is listening an important part of music?



Chords and Cadence Actions and Questions:
A: Perform with sections staying only on the top, middle, or bottom note.
A: Change the order of where instruments are in the chord structure.
A: Assign students alternating top, middle, or bottom notes.
A: Assign students a starting note, and have them and choose the path that has you move the leas
Q: Which cadence do you like the sound of the best?
Q: Was it more difficult when the person beside you was playing a completely different note?
Q: did you like the sound when different instruments played different parts of the chord?
Which did you like the best?

D.2 Lesson 2

<table>
<tr><td>Class</td><td>Band 9-12</td><td>Date</td><td colspan="2">February 2</td></tr>
<tr><td>Lesson: 2</td><td>Analyzing and Transposing Melodies</td><td>Time</td><td colspan="2">AM PM</td></tr>
<tr><td colspan="5">Connections to prior knowledge
- Reviewing scale degrees</td></tr>
<tr><td colspan="2">Lesson objectives
- Students will see the connections between scales and melodies.
- Students will be able to transpose between multiple keys</td><td colspan="3">Teaching Strategies
- “Show, say, and do” to reach many learning styles
- Allow students to work independently or in groups
- Consider a seating arrangement that allows students to sit in similar key centers</td></tr>
<tr><td colspan="2">Lesson Tasks
Student will…
1) Analyze three melodies to determine which scale degrees make up the melody.
2) Visually draw interpretation of melodies
3) Transpose of a melody from Concert Eb to Concert Bb and F.</td><td colspan="3">Resources/Materials
1) Music Making Vocab Quiz
2) Song Analysis Worksheet by instrument part
3)</td></tr>
<tr><td>Time</td><td>Lesson Outline</td><td colspan="3" rowspan="6">What went well in this lesson? What makes you think that?</td></tr>
<tr><td>5</td><td>Introduction/Housekeeping</td></tr>
<tr><td>5</td><td>Music Making Vocab Quiz #1</td></tr>
<tr><td></td><td></td></tr>
<tr><td>5-10</td><td>Warm-up</td></tr>
<tr><td>10-15</td><td>Analysis Song #1 (guided)</td></tr>
<tr><td></td><td>- Perform</td><td colspan="3" rowspan="7">What problems did I experience? Why?</td></tr>
<tr><td></td><td>- Discuss scale and degrees</td></tr>
<tr><td></td><td>- Notate and Draw Melody</td></tr>
<tr><td></td><td>- Discuss Observations</td></tr>
<tr><td>10</td><td>Analysis Song #2 (in section groups)</td></tr>
<tr><td></td><td>- Review Degree Answers</td></tr>
<tr><td>15</td><td>Analysis Song #3 (in section groups)</td><td colspan="3" rowspan="6">Were the students involved? Was I clear in my presentation? How was the pacing?</td></tr>
<tr><td></td><td>- Perform</td></tr>
<tr><td></td><td>- Discuss transposing from degrees</td></tr>
<tr><td></td><td>- Perform all three keys</td></tr>
<tr><td></td><td>Repertoire</td></tr>
<tr><td></td><td></td></tr>
<tr><td colspan="5">Notes</td></tr>
<tr><td colspan="5">- In your warmup, choose what you would like, however, how can you make connections from the last lesson, getting students listening.</td></tr>
</table>

Making Music Vocab Quiz

Music Making Vocab Quiz #1

____ Tutti	A. A repetitive musical pattern, phrase, or rhythm that persists throughout a section or an entire composition.
____ Solo	B. A single instrument or voice performs a passage or section.
____ Soli	C. Everyone in the ensemble is performing at the same time together.
____ Melody	D. The primary musical line that stands out in a composition.
____ Counter Melody	E. The gradual introduction or reduction of additional musical elements, such as instruments or voices, to build the complexity of the composition.
____ Accompaniment	F. To gradually increase or decrease the tempo or speed of the music.
____ Motif	G. Musical parts that support the main melody provide harmonic and rhythmic support.
____ Ostinato	H. A short, distinctive melodic or rhythmic idea that appears throughout a composition.
____ Chords	I. A musical composition where different voices or instruments enter one after another.
____ Form	J. The sound is repeated naturally through reflection or intentionally in music.
____ Round	K. Groups of three or more notes sounded together.
____ Layer In/Layer Out	L. The structure or organization of a musical composition.
____ Echo	M. A melodic or harmonic progression that creates a sense of resolution or conclusion, often marking the end of a musical phrase or section.
____ Call and Response	N. A secondary melody played alongside the main melody.
____ Accelerando/Decelerando	O. A musical conversation where one part plays or sings something, and then another part answers with something different or similar.
____ Cadence	P. A small group of instruments or voices perform independently from the rest of the ensemble.

Song Analysis Worksheet

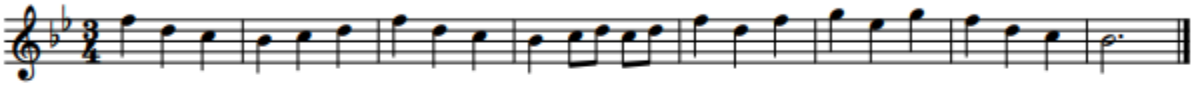
Flute

Song Analysis

For each song, complete the following:
1) Determine the concert key
2) Write out your scale based on the key signature in your music and the scale degrees
3) Write the scale degrees below each note in the melody
4) Sletch a picture of how you visualize the melody.

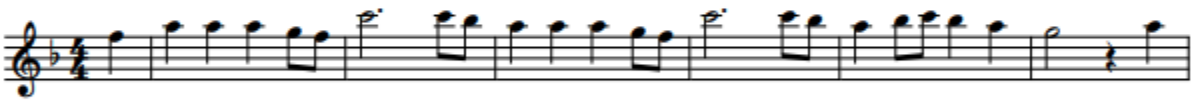
1. Concert Key: _____

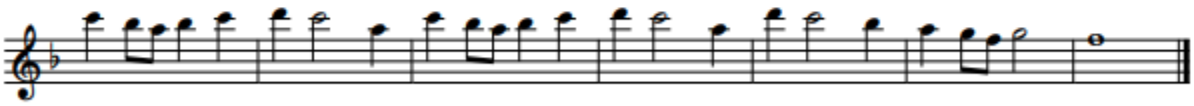
Your Scale Notes: _____
Scale Degrees:



2. Concert Key: _____

Your Scale Notes: _____
Scale Degrees:





Melodic Transcription Worksheet

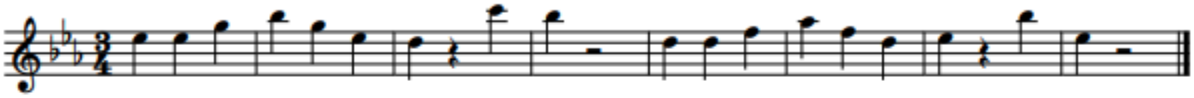
Transcribing a Melody

By naming scale tones within a song, we can use this process to rewrite melodies into different keys.

1) Write out your scale based on the key signature in your music and the scale degrees.
2) Write out your scale based on the new key signature and scale degrees.
3) write the melody into a new key using the scale degrees.

Your Scale Notes: _____

3. Concert Key: _____ Scale Degrees:



Your Scale Notes: _____

Scale Degrees:

4. Concert Key: F

Your Scale Notes: _____

Scale Degrees:

5. Concert Key: Bb

D.3 Lesson 3

Class	Band 9-12	Date	February 6
Lesson: 3	Building a Melody	Time	AM PM

Connections to prior knowledge

- Reviewing scale degrees
- Analyzing melodies

Lesson objectives	Teaching Strategies
- Students will build short melodies from words.	- "Show, say, and do" to reach many learning styles - Consider pairing students either by grade, or by instrument - Have proper staff paper for students who ask.
Lesson Tasks Student will… 1) Develop melodies using words. 2) Build individual melodies 3) become aware of rhythmic spacing	**Resources/Materials** 1) Rhythms to Melodies 2) Additional staff paper for students to use 3)

Time	Lesson Outline	What went well in this lesson? What makes you think that?
5-10	Introduction/Housekeeping	
5	Melody Analysis Quiz #2	
	Warm-up	
10	End with Melody Builders Warm-up	
20-30	**Rhythms to Melodies Assignment**	
	- Document assignment parameters	What problems did I experience? Why?
	- Guided practice	
	* Grades can have different expectations	
	* Working together build understanding	
	* Perform student rhythms	
	* Collect for feedback	
		Were the students involved? Was I clear in my presentation? How was the pacing?
	Repertoire	

Notes

Melody builders warm up

1) Ask students to provide you with a rhythm in the parameters that you will allow for the assignment on the whiteboard.
2) Ask students to provide a scale degree (a number from 1-8) and write them below each rhythmic value.
3) give students time to rehearse the piece they are about to perform.
4) discuss the problem that could be had by adding a time signature to this piece and what would be some potential solutions.

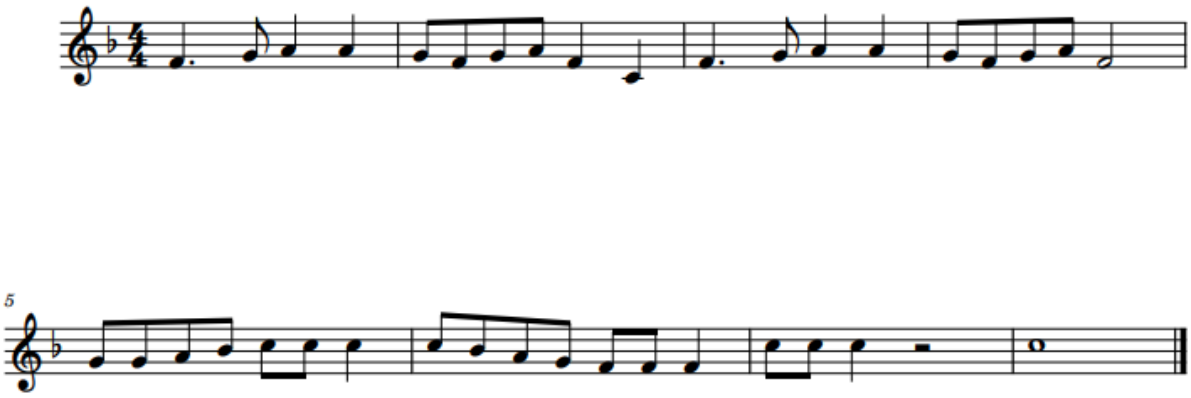
Melody Quiz #1

Melody Quiz #1

1) Use the scale and key provided for you
2) Write out your scale based on the key signature in your music and the scale degrees
3) Write the scale degrees below each note in the melody

F Major Scale: _____
Scale Degrees:

1. Concert Key: F Major



Rhythm to Melodies Student Worksheet

Rhythm Builder # 1

Rhythms I can use...	Time Sig	Notes I can use

Group Members	

Syllables	
Phrase	The graceful cat saunters through quiet, sunlit street.
Rhythmic	
Melodic	

Syllables	
Phrase	Sleek cars hug asphalt, slicing swift, cornering mastery.
Rhythmic	
Melodic	

Syllables	
Phrase	Buttery cookies melts, releasing sweet, indulgent bliss.
Rhythmic	
Melodic	

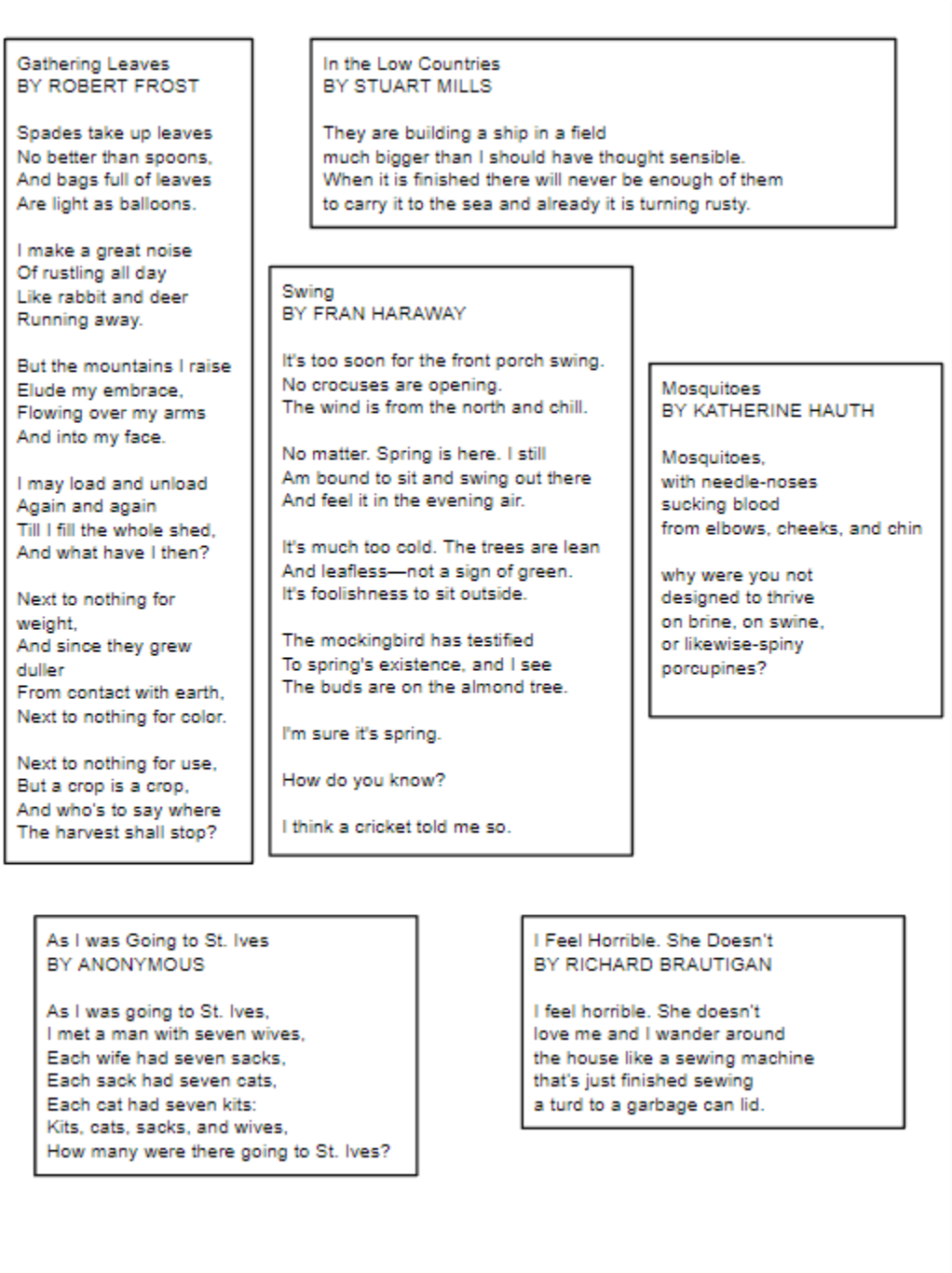
Syllables	
Phrase	My pesky sibling nags, disrupts, testing my patience relentlessly.
Rhythmic	
Melodic	

Syllables	
Phrase	Vibrant petals dance, embracing sunlight's warm caress.
Rhythmic	
Melodic	

D.4 Lesson 4

<table>
<tr><td>Class</td><td>Band 9-12</td><td>Date</td><td>February 8</td></tr>
<tr><td>Lesson: 4</td><td>Building a Melody</td><td>Time</td><td>AM PM</td></tr>
<tr><td colspan="4"><u>Connections to prior knowledge</u>
- Reviewing scale degrees
- Analyzing melodies</td></tr>
<tr><td colspan="2"><u>Lesson objectives</u>
- Students will compose original melodies</td><td colspan="2"><u>Teaching Strategies</u>
- “Show, say, and do” to reach many learning styles
- Consider pairing students either by grade, or by instrument
- Have proper staff paper for students who ask.</td></tr>
<tr><td colspan="2"><u>Lesson Tasks</u>
Student will…
1) Develop melodies using poems.
2) Build individual melodies
3) become aware of rhythmic spacing
4) make individual musical choices</td><td colspan="2"><u>Resources/Materials</u>
1) Marked “rhythm to melodies” assignment
2) Composing Poems
3) Staff Paper</td></tr>
<tr><td>Time</td><td>Lesson Outline</td><td rowspan="5">What went well in this lesson? What makes you think that?</td></tr>
<tr><td>5</td><td>Introduction/Housekeeping</td></tr>
<tr><td>5</td><td>Making Music Quiz #2</td></tr>
<tr><td>5-10</td><td>Warm-up</td></tr>
<tr><td>5</td><td>Review “rhythms to melodies”</td></tr>
<tr><td></td><td>* Provide suggestions from assignment</td><td rowspan="9">What problems did I experience? Why?</td></tr>
<tr><td></td><td>* Address and student confusion</td></tr>
<tr><td></td><td></td></tr>
<tr><td>5</td><td>Composing from Poetry</td></tr>
<tr><td></td><td>- Review prior knowledge</td></tr>
<tr><td></td><td>- Start with syllables</td></tr>
<tr><td></td><td>- Document rhythms</td></tr>
<tr><td></td><td>- Add melodic notes</td><td rowspan="8">Were the students involved? Was I clear in my presentation? How was the pacing?</td></tr>
<tr><td></td><td>- Play and adjust</td></tr>
<tr><td>60</td><td>Compositional project</td></tr>
<tr><td></td><td>- If time have some students share</td></tr>
<tr><td></td><td>- Collect at the end of class</td></tr>
<tr><td></td><td></td></tr>
<tr><td colspan="4">Notes</td></tr>
<tr><td colspan="4">1) The poems are a starting point, if a student has adaptations and can justify it, allow it.
2) You can set lengths, keys, mandatory rhythms by grade or on an individual basic based on ability</td></tr>
</table>

Poems for Composing



Gathering Leaves
BY ROBERT FROST

Spades take up leaves
No better than spoons,
And bags full of leaves
Are light as balloons.

I make a great noise
Of rustling all day
Like rabbit and deer
Running away.

But the mountains I raise
Elude my embrace,
Flowing over my arms
And into my face.

I may load and unload
Again and again
Till I fill the whole shed,
And what have I then?

Next to nothing for
weight,
And since they grew
duller
From contact with earth,
Next to nothing for color.

Next to nothing for use,
But a crop is a crop,
And who's to say where
The harvest shall stop?

In the Low Countries
BY STUART MILLS

They are building a ship in a field
much bigger than I should have thought sensible.
When it is finished there will never be enough of them
to carry it to the sea and already it is turning rusty.

Swing
BY FRAN HARAWAY

It's too soon for the front porch swing.
No crocuses are opening.
The wind is from the north and chill.

No matter. Spring is here. I still
Am bound to sit and swing out there
And feel it in the evening air.

It's much too cold. The trees are lean
And leafless—not a sign of green.
It's foolishness to sit outside.

The mockingbird has testified
To spring's existence, and I see
The buds are on the almond tree.

I'm sure it's spring.

How do you know?

I think a cricket told me so.

Mosquitoes
BY KATHERINE HAUTH

Mosquitoes,
with needle-noses
sucking blood
from elbows, cheeks, and chin

why were you not
designed to thrive
on brine, on swine,
or likewise-spiny
porcupines?

As I was Going to St. Ives
BY ANONYMOUS

As I was going to St. Ives,
I met a man with seven wives,
Each wife had seven sacks,
Each sack had seven cats,
Each cat had seven kits:
Kits, cats, sacks, and wives,
How many were there going to St. Ives?

I Feel Horrible. She Doesn't
BY RICHARD BRAUTIGAN

I feel horrible. She doesn't
love me and I wander around
the house like a sewing machine
that's just finished sewing
a turd to a garbage can lid.

To Catch a Fish
BY ELOISE GREENFIELD

It takes more than a wish
to catch a fish

you take the hook
you add the bait
you concentrate

and then you wait
you wait, you wait
but not a bite

the fish don't have
an appetite
so tell them what
good bait you've got

and how your bait
can hit the spot
this works a whole
lot better than
a wish
if you really
want to catch
a fish

Auto-Lullaby
BY FRANZ WRIGHT

Think of a sheep
knitting a sweater;
think of your life
getting better and better.

Think of your cat
asleep in a tree;
think of that spot
where you once skinned your knee.

Think of a bird
that stands in your palm.
Try to remember
the Twenty-first Psalm.

Think of a big pink horse
galloping south;
think of a fly, and
close your mouth.

If you feel thirsty, then
drink from your cup.
The birds will keep singing
until they wake up.

Song for Baby-O, Unborn
BY DIANE DI PRIMA

Sweetheart
when you break thru
you'll find
a poet here
not quite what one would choose.

I won't promise
you'll never go hungry
or that you won't be sad
on this gutted
breaking
globe

but I can show you
baby
enough to love
to break your heart
forever

Choices
BY TESS GALLAGHER

I go to the mountain side
of the house to cut saplings,
and clear a view to snow
on the mountain.
But when I look up,
saw in hand,
I see a nest clutched in
the uppermost branches.
I don't cut that one.
I don't cut the others either.
Suddenly, in every tree,
an unseen nest
where a mountain
would be

A Farewell
BY HARRIET MONROE

Good-bye!—no, do not grieve that it is over,
  The perfect hour;
That the winged joy, sweet honey-loving rover,
  Flits from the flower.

Grieve not—it is the law. Love will be flying—
  Yes, love and all.
Glad was the living—blessed be the dying.
  Let the leaves fall.

A Boat
BY RICHARD BRAUTIGAN

O beautiful
was the werewolf
in his evil forest.
We took him
to the carnival
and he started
    crying
when he saw
the Ferris wheel.
Electric
green and red tears
flowed down
his furry cheeks.
He looked
like a boat
out on the dark
water.

Composing From Poems

This assignment aims to show your understanding of rhythms, scales, melodies, harmonies, and chords by breaking down poems into syllables, applying rhythmic values, and creating melodic notes. You will complete this assignment in four steps.

Step 1: Syllabic Analysis:

1. Choose a poem from the handout that interests you. Let me know if you have a different poem in mind.
2. Break down each line of the poem and count the number of syllables in each word.
   - Identifying stressed and unstressed syllables may be useful.
3. Organize your findings in a clear chart, indicating the syllabic structure of each line.

Step 2: Rhythmic Application:

1. Assign musical values: Apply musical rhythmic values to each syllable in the poem.
   - For this composition, you can use:

   - I am responsible for composing a Duet Trio Quartet.

2. Create a rhythmic notation: Use musical notation to represent the rhythmic values assigned to each syllable. This can be done on paper or using digital tools.

Step 3: Melodic Composition:

1. Develop a melody by connecting the pitch values assigned to each rhythm/syllable.
   a. You can choose from the following Keys:
   b. Remember to consider the overall mood and tone of the poem to guide your melodic choices.
2. Develop harmonies and supporting lines: Add and develop additional harmonic lines that enhance my melody.

Step 4: Performance

1. You will “hire” musicians to perform your composition.
   a. You will need to include musical styles in your performance.
   b. You are responsible for transcribing parts for instruments not in your key.

Composition Project Assessment

Components	Beginning……..Progressing…….…..Proficient			
Includes at least six examples of syncopations.	Contained no triplets, dotted quarter notes, or ties.	Contained one or two triplets, dotted quarter notes, or ties.	Contained three to five triplets, dotted quarter notes, or ties.	Contained six or more triplets, dotted quarter notes, or ties.
Rhythm	Is erratic. It does not make musical sense for the piece overall.	Is stable but does not have any variety or does not make musical sense for the piece as a whole	makes musical sense for the overall form of the composition.	Is coherent and makes musical sense.
Melody	Does not feel complete or coherent.	Seems complete but lacks imagination.	Feels musically complete and contains some imaginative aspects	Feels complete and coherent and makes musical sense.
Scale/Chord Tones	Less than 50% of notes used in the melody, harmony, and bass line match the corresponding sale or chord.	Between 50% and 75% of notes used in the melody, harmony, and bass line match the corresponding sale or chord.	Between 75% and 90% of notes used in the melody, harmony, and bass line match the corresponding sale or chord.	All notes match the corresponding scale or chord.

Performance Assessment

	5	4	3	2	1
Rhythm					
Notes					
Tone					
Steady Beat					
Balance					
Expression					

D.5 Lesson 5

Class	Band 9-12	Date	February 12
Lesson: 5	Building Performance Vocabulary	Time	AM PM

Connections to prior knowledge

- Introducing/reviewing musical effects

Lesson objectives	Teaching Strategies
- Develop communal vocabulary - Make musical choices for their performance - Work as a small group	- Pair students with a trio and a group that will match/push them musically.
Lesson Tasks Student will… 1) Complete the terms for the Music Styles note sheet 2) Perform and respond to questions 3) Communicate as a group	**Resources/Materials** 1) Terms for musical effect notes 2) Student notes page 3) I recommend 4) Trio from Garner Ensemble Project Set 1 Set 2 5) Performance Assessment Rubric

Time	Lesson Outline	What went well in this lesson? What makes you think that?
5-10	Introduction/Housekeeping	
5	Transcribing Quiz #1	
	Terms for Musical Styles	
5-10	- Dynamics	
5-10	- Tempo	
5-10	- Articulations	What problems did I experience? Why?
10	How to listen to a performance	
	- Review performance rubric	
	- Call on students to perform a trio	
	- discuss what is heard	
50-60	Distribute Trios	Were the students involved? Was I clear in my presentation? How was the pacing?
	- Students will need to add	
	* Tempo	
	* Articulation	
	* Dynamics	
	Students will perform next class	

Notes

See the teacher's notes for performance suggestions.

Review rehearsing in small groups strategies before small group rehearsals:

1) Learn the notes and rhythms as a group before making music effect choices.
2) Start with agreed-upon decisions.
3) Have two plays and one listen for musical effects and to give feedback.
4) Hold each other accountable for the musical effects.

Musical Styles Choices – Teachers Notes

Dynamics: Dynamics are the variation in loudness and intensity in a musical performance.
Piano: *Soft* **Mezzo Piano**: *Moderately Soft* **Mezzo Forte**: *Moderately Soft* **Forte**: *Loud/Strong*

Crescendo: Descresendo:

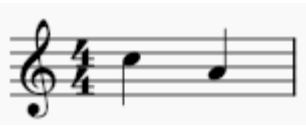
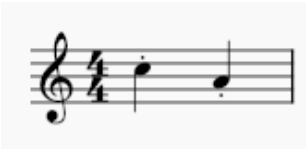
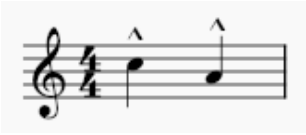
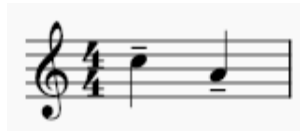
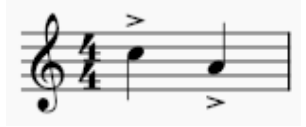
Perform using: *I recommend* Lip Slurs (page 4)
Dynamics Actions and Questions: **A:** Perform each two-bar phrase a different dynamic • Moving gradually from Piano-Forte-Piano • Piano, forte, piano, forte, cont... • Mp, mf, mp, mf, cont… **Q:** Which volume is the hardest for you to play? **Q:** Which was hardest for us to switch between and control? **Q:** Were some lines easier to play a specific volume? Why do you think that is?

Tempo: The speed or pace at which a piece of music is performed. Tempo is usually indicated at the beginning of a piece with an Italian term or a metronome marking.

Largo: Very slow and broad (40-60 BPM)
Adagio: Slow and stately (66-76 BPM)
Andante: At a walking pace, moderate (76-108 BPM)
Moderato: Moderate tempo (108-120 BPM)
Allegro: Fast, cheerful (120-168 BPM)
Presto: Very fast (168 BPM)

Perform using: *I recommend* Tallis' Canon (page 6)
Dynamics Actions and Questions: **A:** To introduce each tempo use a metronome and perform to the first fermata. **A:** After each fermata, drastically change tempos. **Q:** Why do you think tempo is important? **Q:** Can you think of genres or songs that match these tempos? **Q:** Did the piece feel complete when performed in sporadic tempos? Why do you think that is? **Q:** Does music change its speed sporadically? What lesson can be learned from this?

Articulations: How individual notes are sounded or played. Articulations involve controlling and shaping each note to achieve a desired musical effect. Different articulations can significantly influence a musical performance's overall character and expressiveness. Some common articulations include:

Name	Musical Effect	Symbol (Students need to add)
Legato	Smooth and connected. Notes played in a legato style are seamlessly connected, creating a flowing and lyrical effect. The absence of other markings indicates legato.	
Staccato	Short and detached. Each note is played with a brief duration, creating a crisp and separated sound.	
Marcato	Strongly accented. Notes played with emphasis, often marked with a short, distinct attack.	
Tenuto	Sustained. Notes are played with a full value or slightly extended duration, emphasizing their full length.	
Accent	Emphasizing a note by playing it with increased intensity or volume.	

Perform using: *I recommend* Chromatic Scale, Arpeggios, or Intervals (Page 15-17) Tallis' Canon or OSacred Head Now Wounded (Page 6)
<u>Dynamics Actions and Questions</u>: **A:** To introduce each articulation, play four of a starting note of an exercise. **A:** For each phrase, change the articulation. **A:** change the articulation of each bar of the exercise. **A:** Play the chorals listened with different articulations, varied as you perform them. **Q:** How do articulations change how a melody sounds? **Q:** When might be the best use of each type of articulation? **Q:** How did changing the articulations change the song?

Musical Styles Choices – Student Note Page

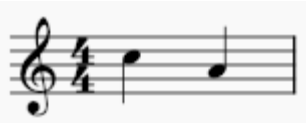
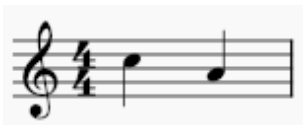
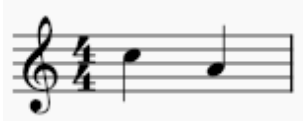
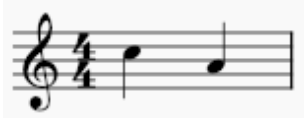
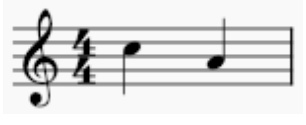
Dynamics: Dynamics are the variation in loudness and intensity in a musical performance.
Piano _____ Mezzo Piano _____ Mezzo Forte _____ Forte _____

Crescendo: Decrescendo:

Tempo: The speed or pace at which a piece of music is performed. Tempo is usually indicated at the beginning of a piece with an Italian term or a metronome marking.

_____: Very slow and broad (40-60 BPM)
_____: Slow and stately (66-76 BPM)
_____: At a walking pace, moderate (76-108 BPM)
_____: Moderate tempo (108-120 BPM)
_____: Fast, cheerful (120-168 BPM)
_____: Very fast (168 BPM)

Articulations: How individual notes are sounded or played. Articulations involve controlling and shaping each note to achieve a desired musical effect. Different articulations can significantly influence a musical performance's overall character and expressiveness. Some common articulations include:

Name	Musical Effect	Symbol
Legato	Smooth and connected. Notes played in a legato style are seamlessly connected, creating a flowing and lyrical effect. The absence of other markings indicates legato.	
Staccato	Short and detached. Each note is played with a brief duration, creating a crisp and separated sound.	
Marcato	Strongly accented. Notes played with emphasis, often marked with a short, distinct attack.	
Tenuto	Sustained. Notes are played with a full value or slightly extended duration, emphasizing their full length.	
Accent	Emphasizing a note by playing it with increased intensity or volume.	

Performance Rubric

Assessment Criteria

Rhythm:
Listen for the precision of rhythmic patterns and syncopation.
Pay attention to the group's ability to maintain a steady tempo.
Evaluate how well the ensemble handles rhythmic transitions and changes.

Notes:
Assess the accuracy of pitch and intonation within the group.
Listen for a balanced and well-blended sound across different instruments or voices.
Evaluate the execution of dynamic changes and phrasing.

Tone:
Listen for a unified and balanced tone across the ensemble.
Evaluate the richness and quality of individual instruments or vocal tones.
Consider the appropriateness of tone for the style and mood of the piece.

Steady Beat:
Assess the group's ability to maintain a consistent and stable pulse.
Listen for any fluctuations or inconsistencies in the tempo.
Observe how well the ensemble stays synchronized during tempo changes or shifts.

Balance:
Evaluate how well the sound is distributed among different instruments or voices.
Consider the balance of dynamics, ensuring that no instrument or voice dominates excessively.
Assess tonal, textural, and dynamic balance within the ensemble.

Expression:
Pay attention to musical phrasing and the shaping of lines.
Assess the group's ability to articulate passages with precision.
Pay attention to the use of different articulation techniques (e.g., staccato, legato) and their appropriateness.
Evaluate the ensemble's ability to communicate and connect with the audience through expressive playing.

Performers:

	5	4	3	2	1
Rhythm					
Notes					
Tone					
Steady Beat					
Balance					
Expression					

Performance Strengths:

_____
_____
_____
_____
_____
_____
_____

Performance Suggestions:

_____
_____
_____
_____
_____
_____
_____

Other Comments:

_____
_____
_____
_____

D.6 Lesson 6

Class	Band 9-12	Date	February 14
Lesson: 6	Assessing Small Group Performances	Time	AM PM

Connections to prior knowledge

- Musical effects

Lesson objectives	Teaching Strategies
- Perform as a small ensemble - Assess other students' performance	- Have students assess a chosen number of ensembles. - This could be organized in small stations to save time or be done as a whole group so everyone hears each other. - Randomize the performance order
Lesson Tasks Student will… 1) Perform a trio 2) Peer-assess performances	**Resources/Materials** 1) Trio's from Garner Ensemble Project Set 1 Set 2 2) Performance Assessment Rubric 3) Teacher Assessment Rubric

Time	Lesson Outline	What went well in this lesson? What makes you think that?
5	Introduction/Housekeeping	
5-10	Short group warm up	
5-10	Trio review	
5	- Review performance rubric	What problems did I experience? Why?
	- How to give advice	
30-40	**Trio Performances**	
		Were the students involved? Was I clear in my presentation? How was the pacing?
5-10	Trio Performance Self-reflection	
20-30	Repertoire	

Notes

Review rehearsing in small groups strategies prior to small group rehearsals:

1) Learn the notes and rhythms as a group before making music effect choices.
2) Start with agreed upon decisions.
3) Have two plays and one listen for musical effects and to give feedback.
4) Hold each other accountable for the musical effects.

Student Performance Self Reflection

Performance Self Reflection

Name: _____ Group Members: _____

1. Rate your participation using the following rating scale:

Group Participation Criteria	Always	Sometimes	Rarely
I shared my ideas and answers with my group.			
I asked questions when I did not understand something.			
I helped others to understand when they had problems.			
I tried to make people feel comfortable working in the group.			
I stayed on the assigned task.			
I tried to find out why I did not agree with someone else.			

2. Rate your group's participation in the rehearsal

Overall, how efficiently did your group work together on this assignment?			
Poorly	Adequately	Well	Extremely Well
Out of the ( ) group members, how many participated actively most of the time?			
One	Two	Three	All
Of the (_____) group members, how many were fully prepared for the activity?			
One	Two	Three	All

3. Which musical skill was the most difficult?

- ☐ Intonation
- ☐ Tone quality
- ☐ Breathing
- ☐ Articulation
- ☐ Rhythm accuracy
- ☐ Note accuracy
- ☐ Tempo
- ☐ Interpretation/style
- ☐ Phrasing
- ☐ Dynamic
- ☐ Ensemble precision
- ☐ Balance and Blend

Performers:

	5	4	3	2	1
Rhythm					
Notes					
Tone					
Steady Beat					
Balance					
Expression					

Performance Strengths:

_____
_____
_____
_____
_____
_____

Performance Suggestions:

_____
_____
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_____
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_____
_____

Other Comments:

_____
_____
_____
_____

Assessed by:

Performers:

	5	4	3	2	1
Rhythm					
Notes					
Tone					
Steady Beat					
Balance					
Expression					

Performance Strengths:

_____
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Performance Suggestions:

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Other Comments:

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_____

Assessed by:

D.7 Week 7

Class	Band 9-12	Date	February 20
Lesson: 7	Form and Melodic Exploration	Time	AM PM

Connections to prior knowledge

- Making Music Vocabulary
- Melodic Lines

Lesson objectives	Teaching Strategies
- Compose as an ensemble	- Allow for students to breakout and explore
Lesson Tasks Student will… 1) Explore melodic composition 2) Develop ideas for a group composition	**Resources/Materials** 1) Making music vocab 2) Making music performance sheet 3) Tobacco Lullaby Score and Parts

Time	Lesson Outline	What went well in this lesson? What makes you think that?
5	Introduction/Housekeeping	
10	Warm-up	
5	- End with Frere Jacques	
	* Review of form terms	
	Tobacco Lullaby	What problems did I experience? Why?
3-5	- Read the story of Tobacco	
5	- Play through melodies	
10-15	Students break out into small groups	
	- Explore and experiment	
10-15	Collective group	
	- Hear/document suggestions	Were the students involved? Was I clear in my presentation? How was the pacing?
30	Repertoire	

Notes

Review composing with cells teacher handout.

Tobacco In Canadian First Peoples Culture

Prompting Questions:
When you hear the word Tobacco, what words come to mind?
What do you know about the uses of tobacco?
What is the history of tobacco?

Connection to Culture

For thousands of years, natural tobacco has been an integral part of Aboriginal culture in many parts of British Columbia and Canada. When looking at the medicine wheel, there are four sacred medicines: Tobacco, Cedar, Sage, and Sweetgrass. Tobacco is found on the medicine wheel in the East. Used in rituals, ceremonies, and prayers, tobacco is considered to have immense healing and spiritual benefits, meaning it is treated with great respect.

Tobacco Uses

Tobacco is used as a spiritual medicine for the healing of mind, body, and spirit. It is used in prayer as an offering to the Creator or other spiritual being(s). Its smoke is believed to be a medium of communication, carrying prayers to the Creator. Smoke is also used to cleanse, purify, or bless almost anything, from people to possessions. It is believed to be a great spiritual "commodity" that can be offered as a gift to honor someone, to say thank you, as a sign of respect, and to ask for prayers, advice, or favors. For example, tobacco was offered to many of the people who contributed to this. Tobacco is also used to ask for protection.

Tobacco can be smoked in a pipe. The smoke is offered to the spirits and can represent the breath of the grandfather (an expression representing ancestors or sometimes the Creator). When smoked in a pipe ceremonially, tobacco smoke is not inhaled into the lungs but only held briefly in the mouth and exhaled. Tobacco is often held in the left hand while praying and then offered to the Creator, spirits, earth, or others by being placed near a tree, put into water, or put into a fire. Tobacco can be used to "smudge" people, places, and possessions. Smudging is the act of burning certain spiritual medicines and wafting the smoke to the areas you wish to cleanse, purify, or bless.

Tobacco is used to ask permission or forgiveness and give thanks for harvesting a resource. For example, tobacco is offered when taking anything from the earth, such as in hunting, fishing, harvesting rice, berries, medicines, and other plants. Often, people will "put tobacco out" when they pass a dead animal on the road while driving to honor that animal's spirit. Tobacco is often offered at the beginning of an event to bless it, such as a powwow, the first time someone dances, the first time dancing in particular regalia, moving into a new place, using a new car, at the beginning of a trip, before a talking circle, or at the start of a meeting. This ensures that things are done "in a good way." While this list is not exhaustive, these are some examples of how tobacco is commonly used.

Tobacco Lullaby Conductor's Notes

1. Explore

- Instruments:
    - As a group, play through the different melodies.
    - Give students time to connect with other students and explore how to fit the melodies together.

- Percussion
    - The steady beat of the drum is ever present in First Nations music
    - Encourage your percussionist to think beyond what could be added

2. Document Ideas

- Individually
    - Have student document their ideas in the first row of boxes.
        - Encourage ideas like layering, rounds, solo, soli, tutties
        - Encourage through questions such as "Have you tried…?" "What would you do with…?"
    - If students wish to write their own ideas, encourage them to write them down
        - What is provided does not have to be the only part.
- As a class
    - Bring the students together and have them share their ideas
    - Ask groups to vocalize their ideas
    - If the class likes the idea, document it on an 8.5x11 piece of paper and hang it on the whiteboard.
    -

3. Arrange

- Using the 8.5x11 pieces of paper collected, rehearse the ideas again.
- Ask students to think about the order in which they would like their ideas.
    - Use the papers on the whiteboard to organize the ideas before they are written down
- Once there is an order students like, have them document them in the second set of boxes.

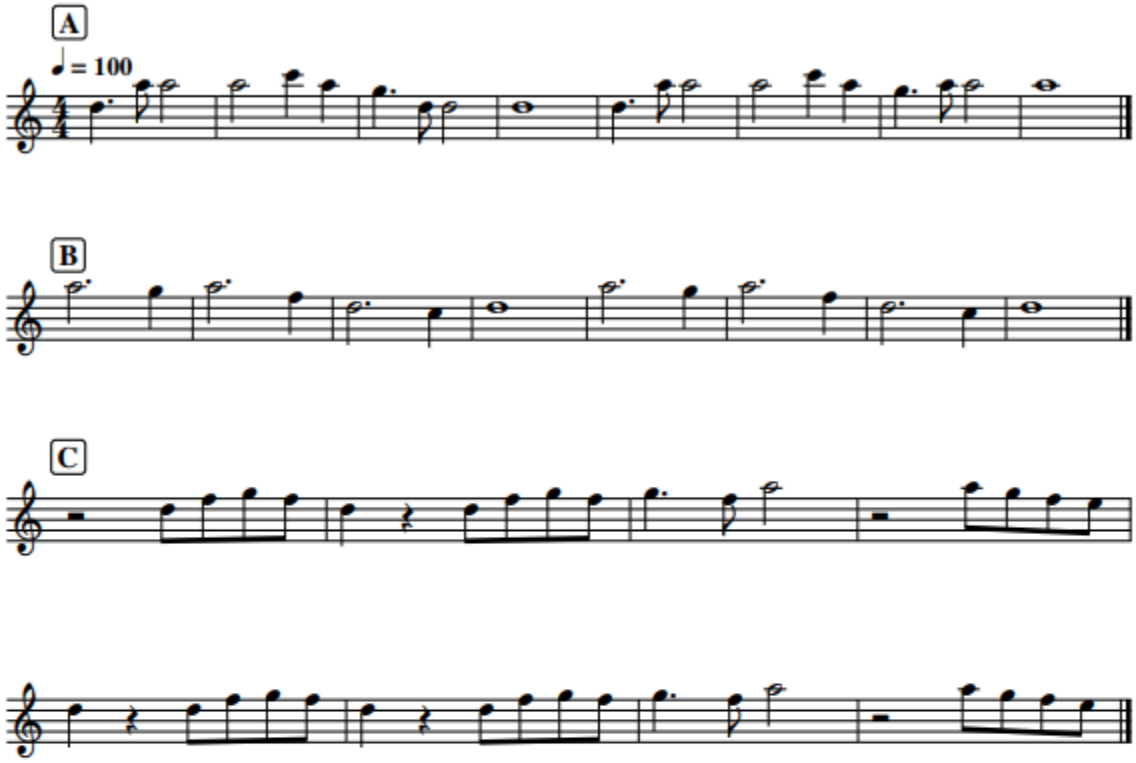
4. Add complexity

- Once the order is set, discuss dynamics, tempo, and other musical styles that can be added

Tobacco Lullaby Sample Part

Flute

Tobacco Lullaby



D.8 Lesson 8

Class	Band 9-12	Date	February 22
Lesson: 8	Building Chords	Time	AM PM

Connections to prior knowledge

- Reviewing scale degrees

Lesson objectives	Teaching Strategies
- Students will build and perform chords	- "Show, say, and do" to reach many learning styles
Lesson Tasks Student will… 1) Develop chords from scale degrees 2) Perform chords 3) Encounter basic harmony	**Resources/Materials** 1) Chord builder sheet 2)

Time	Lesson Outline	What went well in this lesson? What makes you think that?
5-10	Introduction/Housekeeping	
10-15	Chord Builder Worksheet Key #1	
	- Perform chords to assess accuracy	
	- Perform progressions	
10-15	Chord Builder Worksheet Key #2	
	- Perform chords to assess accuracy	What problems did I experience? Why?
	- Perform progressions	
	Repertoire	
		Were the students involved? Was I clear in my presentation? How was the pacing?

Notes

- Adding rhythmic values to the chords opens students' ears to where these are used.
- Swing dotted quarter rhythm work for the first progression, Viva la Vida rhythm works for the second progression.
- Writing rhythms or singing rhythms works to convey this information.
- When performing, have students stay on one chord tone (e.g. The root) for the whole progression, then have them navigate the way that uses the least amount of movement.

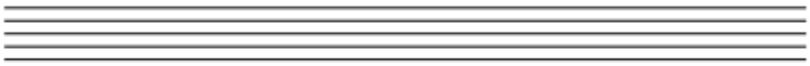
Chord Builder Worksheet

Building Chords

Concert Bb

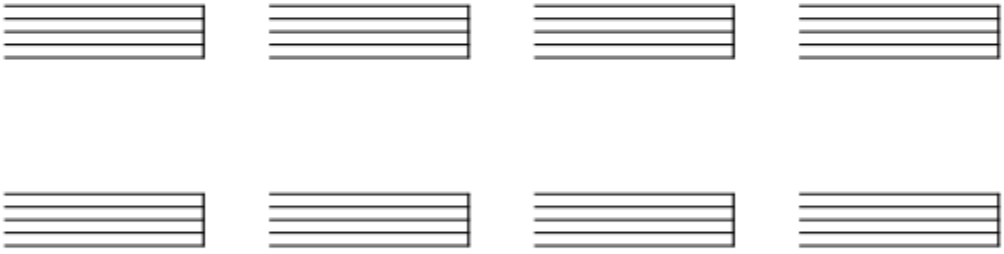
Name:_____

Part 1: Major Scale
1) Add your key signature
2) Write out the notes for you concert Bb Scale
3) Write the roman numerals for each scale tone below it



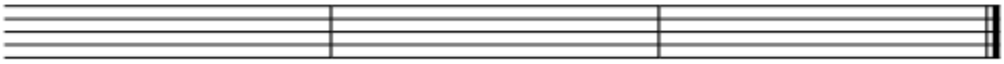
Hidden within each scale is a series of scales the call musical modes. It is from these scales that chords are built.
Thre are three types of chords found in every major scale, Major, Minor, and Diminished.
Chords are combonations of three or more notes from the major scale and are used to define what key a song is in.

Part 2: Building Chords
1) Use the notated scale tone and place a note a 3rd and a 5th from the scale above or below it depending on range.



Use the chords above to help you document the chords required below

ii V I



IV V I vi

D.9 Lesson 9

<table>
<tr><td>Class</td><td>Band 9-12</td><td>Date</td><td colspan="2">February 26</td></tr>
<tr><td>Lesson: 9</td><td>Composing with Cells</td><td>Time</td><td colspan="2">AM PM</td></tr>
<tr><td colspan="5">Connections to prior knowledge
- Making Music Vocabulary
- Melodic Lines</td></tr>
<tr><td colspan="2">Lesson objectives
Students will…
1) Compose as an ensemble</td><td colspan="3">Teaching Strategies
- Students need to lead the composing process
- Ask questions, assign student listeners
- Challenge the students to be specific and to use the vocabulary</td></tr>
<tr><td colspan="2">Lesson Tasks
Student will…
1) Explore melodic composition
2) Develop ideas for a group composition</td><td colspan="3">Resources/Materials
1) Making music vocab
2) Making music performance sheet
3) Tobacco Lullaby Score and Parts</td></tr>
<tr><td>Time</td><td>Lesson Outline</td><td colspan="3" rowspan="6">What went well in this lesson? What makes you think that?</td></tr>
<tr><td>5</td><td>Introduction/Housekeeping</td></tr>
<tr><td>5</td><td>Chord Builder Quiz #1</td></tr>
<tr><td></td><td></td></tr>
<tr><td>10</td><td>Warm-up</td></tr>
<tr><td></td><td>Tobacco Lullaby</td></tr>
<tr><td>5</td><td>- Review melodies and suggestions</td><td colspan="3" rowspan="7">What problems did I experience? Why?</td></tr>
<tr><td>10-20</td><td>- Organize ideas within the cells</td></tr>
<tr><td></td><td>- Perform, reassess, reorganize</td></tr>
<tr><td></td><td></td></tr>
<tr><td>5-10</td><td>Composing as a class self-reflection</td></tr>
<tr><td></td><td></td></tr>
<tr><td>40-50</td><td>Repertoire</td><td colspan="3" rowspan="6">Were the students involved? Was I clear in my presentation? How was the pacing?</td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td colspan="5">Notes</td></tr>
<tr><td colspan="5"><u>Review composing with cells teacher handout.</u></td></tr>
</table>

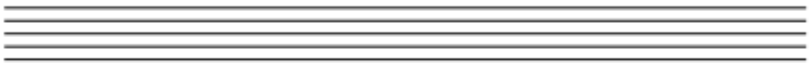
Building Chords Quiz #1

Building Chords Quiz #1

Concert Bb

Name:_____

Part 1: F Major Scale
1) Add your key signature
2) Write out the notes for a F Major Scale
3) Write the roman numerals for each scale tone below it



Part 1.2: Building Chords
1) Use the notated scale tone and place a note a 3rd and a 5th from the scale above or below it depending on range.

ii

V

I

Part 2: C Major Scale
1) Add your key signature
2) Write out the notes for a C Major Scale
3) Write the roman numerals for each scale tone below it

Part 2.2: Building Chords
1) Use the notated scale tone and place a note a 3rd and a 5th from the scale above or below it depending on range.

I

IV

V

D.10 Lesson 10

Class	Band 9-12	Date	February 28
Lesson: 10	Writing a Harmony	Time	AM PM

Connections to prior knowledge

- Reviewing scale degrees, chords, and melodies

Lesson objectives	Teaching Strategies
Students will… 1) Build and perform chords 2) Explore harmonies attached to melodies	- "Show, say, and do" to reach many learning styles. - Provide options but allow students to explore. - scaffold assignment by grade/ability - Float and check in with individuals, providing suggestions and nudging to solutions when students are stuck.
Lesson Tasks	**Resources/Materials**
Student will… 1) Develop harmonies to melodies	1) Harmony Builder sheet 2) Assessed poem melodies 3) Melodic poem assignment 4) Staff paper

Time	Lesson Outline	What went well in this lesson? What makes you think that?
5-10	Introduction/Housekeeping	
10	Warm-up	
10-20	Harmony Builder Sheet	
	- Perform melodies	What problems did I experience? Why?
	- harmonize the held notes	
60	Poem Compositions	
		Were the students involved? Was I clear in my presentation? How was the pacing?

Notes

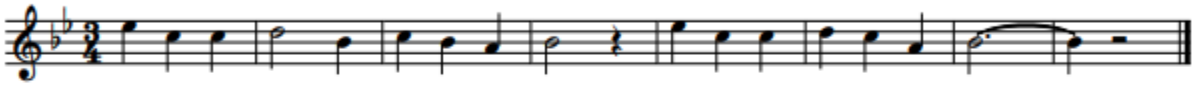
Building Harmonies Student Work Sheet

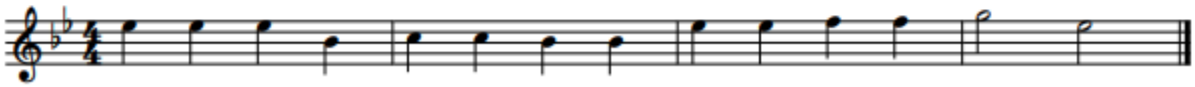
Flute

Building Harmonies

Knowing your scale degrees and how they fit to chords help develop hamonies.

1) Review the concert key, write out the scale tones, and scale degrees.
2) Use notes from the chords to harmonize the following melodies
* Make sure the melody note is present in the chord *





D.11 Lesson 11

<table>
<tr><td>Class</td><td>Band 9-12</td><td>Date</td><td>March 1</td></tr>
<tr><td>Lesson: 11</td><td>Repertoire / Student Work Block</td><td>Time</td><td>AM PM</td></tr>
<tr><td colspan="4">Connections to prior knowledge
- Reviewing scale degrees, chords, and melodies.</td></tr>
<tr><td colspan="2">Lesson objectives
Students will…
1) be writing an original composition</td><td colspan="2">Teaching Strategies
- Provide time for students to work independently, but make sure they connect with their group for performance.
- Float and check in with individuals, providing suggestions and nudging to solutions when students are stuck.</td></tr>
<tr><td colspan="2">Lesson Tasks
Student will…
1) have a draft of their melody for performance</td><td colspan="2">Resources/Materials
1) Staff paper</td></tr>
<tr><td>Time</td><td>Lesson Outline</td><td colspan="2" rowspan="6">What went well in this lesson? What makes you think that?</td></tr>
<tr><td>5-10</td><td>Introduction/Housekeeping</td></tr>
<tr><td>10</td><td>Warm-up</td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td>Repertoire</td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td>Poem Compositions</td><td colspan="2" rowspan="7">What problems did I experience? Why?</td></tr>
<tr><td></td><td>- Reminders regarding</td></tr>
<tr><td></td><td>* Musical effects</td></tr>
<tr><td></td><td>* Form</td></tr>
<tr><td></td><td>* Harmonies and Chords</td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td><td colspan="2" rowspan="6">Were the students involved? Was I clear in my presentation? How was the pacing?</td></tr>
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<tr><td></td><td></td></tr>
<tr><td colspan="4">Notes</td></tr>
<tr><td colspan="4">Divide the time as you think best.</td></tr>
</table>

D.12 Lesson 12

<table>
<tr><td>Class</td><td>Band 9-12</td><td>Date</td><td>March 5</td></tr>
<tr><td>Lesson: 12</td><td>Repertoire / Student Work Block</td><td>Time</td><td>AM PM</td></tr>
<tr><td colspan="4"><u>Connections to prior knowledge</u>
- Reviewing scale degrees, chords, and melodies.</td></tr>
<tr><td colspan="2"><u>Lesson objectives</u>
Students will…
1) be writing an original composition</td><td colspan="2"><u>Teaching Strategies</u>
- Provide time for students to work independently, but make sure they connect with their group for performance.
- Float and check in with individuals, providing suggestions and nudging to solutions when students are stuck.</td></tr>
<tr><td colspan="2"><u>Lesson Tasks</u>
Student will…
1) have a draft of their melody for performance</td><td colspan="2"><u>Resources/Materials</u>
1) Staff paper</td></tr>
<tr><td>Time</td><td>Lesson Outline</td><td colspan="2" rowspan="5">What went well in this lesson? What makes you think that?</td></tr>
<tr><td>5-10</td><td>Introduction/Housekeeping</td></tr>
<tr><td>15-20</td><td>Final Composing Test</td></tr>
<tr><td></td><td></td></tr>
<tr><td>10</td><td>Warm-up</td></tr>
<tr><td></td><td></td><td colspan="2" rowspan="6">What problems did I experience? Why?</td></tr>
<tr><td></td><td>Repertoire</td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td>Poem Compositions</td></tr>
<tr><td></td><td>- Reminders regarding</td><td colspan="2" rowspan="7">Were the students involved? Was I clear in my presentation? How was the pacing?</td></tr>
<tr><td></td><td>* Musical effects</td></tr>
<tr><td></td><td>* Form</td></tr>
<tr><td></td><td>* Harmonies and Chords</td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td></td><td></td></tr>
<tr><td colspan="4">Notes</td></tr>
<tr><td colspan="4">Divide the time as you think best.</td></tr>
</table>

D.13 Lesson 13

Class	Band 9-12	Date	March 6
Lesson: 13	Assessing Small Group Performances	Time	AM PM

Connections to prior knowledge

- Musical effects, melodies, chords, harmonies, and performance

Lesson objectives	Teaching Strategies
- Perform as a small ensemble - Assess other students' performance	- Have students assess a chosen number of ensembles. - Everyone should hear everyone - Randomize the performance order
Lesson Tasks Student will… 1) Perform a trio 2) Peer-assess performances	**Resources/Materials** 1) Student compositions

Time	Lesson Outline	What went well in this lesson? What makes you think that?
5	Introduction/Housekeeping	
5-10	Short group warm up	
5-10	Poem Rehearsal	
5	- Review performance rubric	What problems did I experience? Why?
	- How to give advice	
30-50	**Poem Performances**	
		Were the students involved? Was I clear in my presentation? How was the pacing?
	Repertoire	

Notes

Review rehearsing in small groups strategies prior to small group rehearsals:

1) Learn the notes and rhythms before making effective choices.
2) Start with agreed-upon decisions.
3) Have two plays and one listen for musical effects and to give feedback.
4) Hold each other accountable for the musical effects.

Appendix E: Class Profile

Goals for this Class		
Start of the Year	Current	By the end of the year
- Play through a grade 2 piece reasonably well - Focus on concepts like rhythm and tuning	- Play with more attention to things like phrasing and intonation - Improved sense of individual tone	- Increased awareness of function within a band (primary, secondary, support) - Basic theoretical knowledge of pieces they're playing

Classroom Views		
Strengths as a whole	Strengths as sections	Needs / Stretches
- Very eager, respectful, genuinely love music - Great at receiving constructive feedback, will implement relatively quickly	- Grade 12 presence in brass sections - Flutes and clarinets are producing beautiful tone and generally work hard - Upright basses holding up the lower end of band	- Presence of grade 9's creates challenges in finding appropriate repertoire - Practice routine is lacking - Intonation - Self-confidence

Core classroom instructional and organization routines:	
What is working well?	What are your wonders or tweaks?
- I Recommend is a great warmup tool, and contains a lot of the theoretical basis the kids need to be successful - We have created a really positive environment that allows kids to feel safe and valued	- Will this study fill in some gaps in musical knowledge, creating more accountable and well-rounded musicians? - Confidence building will be key

Materials and Performances	
What are the group's materials and repertoire?	What is this group's performance schedule?
- I Recommend (warmup) - Loch Lomond by Frank Ticheli - Chasing Sunlight by Cait Nishimura - Entrance of the Gladiators by Johan Fucik - Under The Prairie Sky by Robert Buckley	- October 25th concert (kickstarter) - February 6th & 7th concerts (with middle schools) - Windscapes Festival - Whistler Cantando Festival - June 5th concert

Instruments (Grades)

Flutes: 4 (9, 10, 10, 11); Clarinets: 4 (9, 10, 11, 11); Bass Clarinet: 2 (9, 10); Alto Sax: 2 (10, 10); Trumpet: 4 (9, 10, 10, 12); French Horn: 2 (11, 12); Trombone: 3 (9, 10, 12); Baritone: 1 (10); Tuba 1 (9), Electric Guitar: 1 (9); Electric Bass: 2 (9, 10); Upright Bass: 2 (9, 11); Percussion: 3 (10, 10, 11)

Appendix F: Field Notes Template

Classroom Observations			
Class		Date	
Lesson:		Time	AM PM

	Observations	Comments
Connections to Prior Knowledge		
Objectives		
Tasks:		
Materials		
Lesson Outline		

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