

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**Challenging the Norm: A Hybrid Philosophy Based on Praxial and Aesthetic Philosophies
for Elementary Music Classrooms**

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

by

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ABSTRACT

Despite significant studies on the effectiveness of the primary music education philosophies, aesthetic and praxial, there is little research on the pragmatic application of a hybrid philosophy comprising elements of both philosophies. While both aesthetic and praxial philosophies demonstrate effective methods for fostering development and interest in music education, the exclusive application of one philosophy is not sufficient to develop the overall musician and foster future participation in music education. This study addressed the gap between the music education philosophies and offered effective exercises for elementary music education. A convergent mixed-methods study with a focus on ear training and composition was conducted to determine the effectiveness of a hybrid philosophy. The six-week study was conducted in the third- and fifth-grade music classrooms of four elementary schools in Lowndes and Tift counties in South Georgia. Music educators administered pre- and post-assessments and pre-defined aesthetic, praxial, and hybrid exercises to record specific data points on student achievement. At the end of the study, participating music educators completed a questionnaire to provide qualitative evidence of student engagement and interest in each philosophy. Through this study, the effectiveness of a hybrid philosophy in fostering student achievement and development, along with engagement and musical interest, became clear. This study served as a probe for music educators to examine their current philosophies and teaching practices to further reach and influence students in music education. It also serves as a platform for possible reform in music education philosophical teaching, especially in elementary music education.

Keywords: Aesthetic philosophy, praxial philosophy, hybrid philosophy, interval, ear-training, assessment, student musical achievement, student engagement

DEDICATION

This thesis project is dedicated first and foremost to my Lord and Savior, Jesus Christ. Without my faith and trust in the Lord Jesus, no past, present, or future opportunities would be possible. His guiding of my life from the beginning demonstrates His continued mercy, grace, and love. If not for this, I would not have the fulfillment and joy in my life that I enjoy today. As the psalmist said, “I will give thanks to the Lord with my whole heart; I will recount all of your wonderful deeds” (Ps. 9:1).¹

I also dedicate this project to my beautiful wife Julie for her unending support. Her love and dedication are astounding, and I thank my God for her every day. Her understanding and commitment to the many long hours and days of completing this research did not go unnoticed. I could not have achieved this doctoral degree without the strength of the Father and the love of my life. As Paul reminds us, “It [love] always protects, always trusts, always hopes, always perseveres” (1 Cor. 13:7). Thank you, Julie, for an incredible thirteen years and a lifetime to follow. I am in awe of you and the light you shine on those around you.

Lastly, I dedicate this research to the betterment and prosperity of the music education profession. Music and music education have afforded me incredible opportunities. I hope that through this research, current and future music educators can be better prepared to offer students the richest music education experience possible. As Reimer wrote, “I do so in the light of my experience as a music student, a music teacher, and a professional performer, and as one who has embraced the field of music education as his life’s work.”²

¹ Unless otherwise noted, all biblical passages referenced are in the English Standard Version (Wheaton, IL: Crossway, 2007).

² Bennett Reimer, *Seeking the Significance of Music Education: Essays and Reflections* (Lanham, MD: Rowman & Littlefield Publishers, Inc., 2009), 1.

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Contents

List of Tables	x
List of Figures.....	xi
List of Abbreviations	xii
CHAPTER I: INTRODUCTION	1
Background.....	2
Historical Context.....	2
Societal Context.....	5
Theoretical Context.....	6
Statement of the Problem.....	8
Statement of the Purpose	9
Population and Sample	9
Research.....	11
Variables	12
Assessment Tools.....	13
Significance of the Study	14
Theoretical Significance	14
Empirical Significance.....	15
Practical Significance.....	16
Research Questions.....	17

Hypotheses	18
Definition of Terms.....	20
Chapter Summary	21
CHAPTER II: LITERATURE REVIEW	23
Student Development.....	23
Student Creativity	26
Student Engagement	28
Teaching Techniques	30
Classroom Management.....	33
Classroom Philosophies	34
Praxial Philosophy	36
Aesthetic Philosophy	37
Aural Skills	39
Assessments	41
Teacher Development	43
Music Integration	46
Chapter Summary	47
CHAPTER III: METHODS	48
Design.....	48
Questions and Hypotheses	50

Participants.....	52
Setting	53
Instrumentation	55
Procedures.....	57
Data Analysis	61
Chapter Summary	64
CHAPTER IV: RESEARCH FINDINGS	65
Quantitative Results	67
Third Grade.....	69
Fifth Grade	75
Statistical Significance.....	81
Qualitative Results	85
Engagement.....	86
Efficacy	87
Creativity.....	89
Professional Development	90
Chapter Summary	91
CHAPTER V: CONCLUSIONS	93
Summary of Purpose.....	93
Summary of Procedure	94

Summary of Findings and Prior Research	97
Third Grade Student Achievement	99
Fifth Grade Student Achievement	101
Statistical Significance.....	102
Student Engagement and Creativity.....	104
Effectiveness of the Philosophies	104
Limitations	105
Recommendations for Future Study	110
Implications for Practice	115
Thesis Summary.....	118
Appendices.....	120
Appendix A: IRB Approval.....	121
Appendix B: Lowndes County District Approval	122
Appendix C: Tift County Approval	123
Appendix D: Parental Notice	124
Appendix E: Music Educator Consent.....	125
Appendix F: Curricula	128
Appendix G: Assessment, Part 1	133
Appendix H: Assessment, Part 2	135
Appendix I: Assessment, Part 3.....	136

Appendix J: Music Educator Questionnaire	137
Appendix K: Third Grade Pre-Assessment Data	139
Appendix L: Third Grade Post-Assessment Data	143
Appendix M: Fifth Grade Pre-Assessment Data	147
Appendix N: Fifth Grade Post-Assessment Data.....	150
Appendix O: Mean Comparison	153
Appendix P: Developmental Levels	154
Appendix Q: Consolidated Music Educator Questionnaire.....	155
Appendix R: Delve Coding Transcript	171
Appendix S: QuaverMusic Permission to Publish.....	175
Bibliography	176

List of Tables

Table 1: Student Sample Population	53
Table 2. Research Sample Size	67
Table 3. Central Tendency – Aesthetic Philosophy, Third Grade Students	70
Table 4. Central Tendency – Praxial Philosophy, Third Grade	70
Table 5. Central Tendency – Hybrid Philosophy, Third Grade	71
Table 6. Student Developmental Data – Third Grade	71
Table 7. Central Tendency – Aesthetic Philosophy, Fifth Grade Students	76
Table 8. Central Tendency – Praxial Philosophy, Fifth Grade	76
Table 9. Central Tendency – Hybrid Philosophy, Fifth Grade	77
Table 10. Student Developmental Data – Fifth Grade	77
Table 11. Tests of Normality	83
Table 12. Tests of Homogeneity of Variances	83
Table 13. Paired Samples Effect Sizes	84
Table 14. Pearson Correlation	85
Table 15. Central Tendency Improvement – Third Grade (Pre- to Post Assessment)	99
Table 16. Developmental Scale Findings – Third Grade (Progression from Pre- to Post-Assessment)	100
Table 17. Central Tendency Improvement – Fifth Grade (Pre- to Post-assessment)	101
Table 18. Developmental Scale Findings – Fifth Grade (Progression from Pre- to Post-Assessment)	102

List of Figures

Figure 1. Student Achievement – Mean Comparison, Third Grade.....	69
Figure 2. Student Developmental Comparison – Aesthetic Philosophy, Third Grade.....	72
Figure 3. Student Developmental Comparison – Praxial Philosophy, Third Grade.....	73
Figure 4. Student Developmental Comparison – Hybrid Philosophy, Third Grade.....	74
Figure 5. Student Achievement – Mean Comparison, Fifth Grade.	75
Figure 6. Student Developmental Comparison – Aesthetic Philosophy, Fifth Grade.	78
Figure 7. Student Developmental Comparison – Praxial Philosophy, Fifth Grade.....	79
Figure 8. Student Developmental Comparison – Hybrid Philosophy, Fifth Grade.	80
Figure 9. Aesthetic pre-assessment and post assessment histograms.....	82
Figure 10. Praxial pre-assessment and post assessment histograms.....	82
Figure 11. Hybrid pre-assessment and post assessment histograms.....	82
Figure 12. Outliers	83

List of Abbreviations

ANOVA	Analysis of variance
GMAS	Georgia Milestones Assessment System
H	Hypothesis
IRB	Institutional Review Board
RQ	Research Question
SPSS	Statistical Package for Social Sciences

CHAPTER I: INTRODUCTION

Through an extensive review of literature and studies in music education, specifically elementary music education, the importance of understanding music philosophy practices in the classroom becomes evident. Philosophy, defined as the “love of wisdom,” is the concept of pursuing truths about one’s relationship to the world and others, constantly searching for the most basic reason why circumstances develop in a certain way.³ This is more specific in music education because it focuses on the reason one teaches music in a particular manner. All music educators subscribe to certain philosophical practices although their consciousness of this is often limited. Through the study and implementation of a hybrid philosophy, featuring elements of the aesthetic and praxial music philosophies, music educators can create an environment that is more conducive to student learning and engagement.

Significant research supports the validity of the aesthetic and praxial philosophies and the practices that accompany them. However, the feasibility of a hybrid philosophy that relies on a combination of both philosophies has not been explored. Elliot writes, “No philosophy can provide ‘the whole truth and nothing but the truth’ about music or anything else.”⁴ Employing a convergent mixed-method study, the researcher examined evidence to support the influence of a hybrid philosophy, which combines aesthetic and praxial practices, to foster improved student achievement, creativity, student engagement, and overall enjoyment of music education.

³ “What is Philosophy?” Florida State University, Department of Philosophy, accessed February 20, 2022. <https://philosophy.fsu.edu/undergraduate-study/why-philosophy/What-is-Philosophy>.

⁴ David J. Elliot and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (New York NY: Oxford University Press, 2015), 54.

Background

The concept of a hybrid philosophy originates from the pragmatic implications of the elementary music education classroom. Through the study of existing literature and the researcher's experience in the elementary music classroom, the benefits of a hybrid philosophy, based on the strengths of both the aesthetic and praxial philosophies, can foster musical achievement and engagement for elementary music students. Robinson identifies several triggers that affect elementary music classroom management, including skills and tendencies, activities before coming to music, time of day and year, teacher's style, and students' physiological needs.⁵ The implementation of a hybrid philosophy could minimize disruption by equipping music educators with varied exercises and techniques to reach all students through their individual learning styles. A hybrid philosophy may improve student musical achievement and engagement and promote future music education reform, especially in the elementary music classroom.

Historical Context

Elliot references the importance of "self-growth and self-knowledge" and the emotional connections only obtained through music as being important concepts for music education.⁶ Philosophy, or "thinking about thinking and action,"⁷ is important to understanding why certain techniques and practices are implemented in teaching. Through the study of philosophies and the

⁵ Tiger Robison, "Classroom Management Through Lesson Design: Considering Some Often-Overlooked Variables to Prevent Issues Before They Start," *General Music Today* 32, no. 1 (October 2018): 33-34. <https://doi.org/10.1177/1048371318793147>.

⁶ David J. Elliot, ed., *Praxial Music Education: Reflections and Dialogues* (New York, NY: Oxford University Press, 2005), 10.

⁷ Wayne D. Bowman and Ana Lucia Frega, eds., *The Oxford Handbook of Philosophy in Music Education* (New York, NY: Oxford University Press, 2014), 37.

implementation of these techniques, music educators can understand the uniqueness and practicality of their teaching style and provide students with the best possible music educational experience. An understanding of music philosophies is important to improving teaching and learning in music classrooms. Music educators must be aware of the philosophies and how to implement them to nurture student achievement and engagement in music education.

The concept of active participation in music education must be explored to appreciate the praxial philosophy. Elliot states that the praxial view of music education enables students to compose and improvise, and he encourages teachers to participate in the action to learn how to teach the skill properly and effectively.⁸ Praxial music education involves students participating in music through activities that promote learning and engagement. Regleski notes that as teachers transition from the aesthetic nature of teaching and begin teaching skills, which are associated with the praxial philosophy, music education will contribute more to society and thus be more supported by society.⁹ While this form of teaching is prevalent in the elementary music classroom, knowledge of the philosophy is less apparent.

Educators must understand the praxial philosophy to successfully execute its concepts. Although listening is important to the praxial philosophy, an active music learning environment is vital to its implementation. Strengths of the praxial philosophy include action-based learning and activities, engaging students through active participation in musical concepts, and using music to involve students in the learning process. Weaknesses include reduced emotional connection with the musical experience and the possibility of diminished critical thinking. While

⁸ Elliot, ed., *Praxial Music Education*, 174.

⁹ Thomas Adam Regelski, "Resisting Aesthetic Autonomy: A 'Critical Philosophy' of Art and Music Education Advocacy," *Journal of Aesthetic Education* 53, no. 2 (Summer 2019): 98. <https://doi.org/10.5406/jaesteduc.53.2.0079>.

students are active participants, the emotional and cognitive connection can be missed by not focusing on student experiences in the music-making process.

One must recognize the importance of a musical connection to appreciate its significance in the aesthetic philosophy. Music listening, connections that come from listening, and the parallels made from listening are intricate features of the aesthetic philosophy. According to Reimer, teachers using the aesthetic philosophy should be able to justify music through the music itself, not necessarily the teaching.¹⁰ The significance of music is not in the justification of the music or proof of the evolution of the aesthetic philosophy. Rather, it is in the music itself—what music can do for individuals and its significance in the lives of the listeners. Understanding the significance of music and its emotional influence is important to mastering this philosophy.

Although music does elicit emotional connections, Bowman and Frega indicate that emotions stimulated by music are not specifically musical but are the same as emotional responses to everyday occurrences that have an emotional meaning to the individual.¹¹ It is difficult to implement the aesthetic philosophy as the primary philosophy, especially in the elementary classroom. However, a connection to musical concepts can be accomplished through listening, and musical experiences can be a significant student engagement resource. The aesthetic experiences foster personal connection when properly executed by the music educator. Strengths of the aesthetic music education philosophy include an emotional and cognitive connection to music education, critical thinking of musical experiences, and appreciation of the musical experience. Weaknesses include lack of student engagement due to limited active

¹⁰ Reimer, *Seeking the Significance*, 11.

¹¹ Bowman and Frega, eds., *The Oxford Handbook*, 11.

learning, limited awareness of musical concepts because of the intense focus on listening, and limited participation in the musical experience.

Societal Context

Preparing and educating students is exceedingly difficult due to the wide range of students' personal musical experiences and preferences.¹² Evidence reveals that educational practices and methods must be examined for effectiveness and further application in the classroom. Clements writes that music education fails most students; as such, advocates challenge educators to delve into unconventional techniques to reverse this trend.¹³ Music students need a variety of exercises and techniques that appeal to their learning style to fully comprehend the content and skills. The application of purely aesthetic or praxial philosophies results in gaps in student achievement because of the limitations of each philosophy, such as a lack of student engagement that can lead to diminished achievement. If the curriculum is solely focused on listening, students might miss the engagement from an active-learning environment. However, if the curriculum is overly action- or activity-based, students might miss the cognitive and emotional connection that stems from engagement through listening and musical experiences. While music educators teach with a preference toward an individual philosophy, the concept of a hybrid philosophy establishes a probable method to engage students and nurture musical achievement.

Regelski suggests that general music seeks to mold and transfigure those participating in it, thereby changing society as well.¹⁴ Elementary music education has the potential to influence

¹² Bowman and Frega, eds., *The Oxford Handbook*, 403.

¹³ Ann C. Clements, ed., *Alternative Approaches in Music Education: Case Studies from the Field* (Lanham, MD: Rowman & Littlefield Publishers, 2010), 4. Proquest Ebook Central.

¹⁴ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach* (New York, NY: Oxford University Press, 2004), 2.

and guide the next generation of musicians. He further indicates that curriculum can be conceived as a dialogue between the past and present which brings the past to life and allows for change and adaptation to an ever-changing world.¹⁵ Elementary music educators often teach an entire school population, providing the opportunity for profound instruction and influence on societal and cultural views in the music classroom. This solidifies the importance of adapting the music education curricula to promote social change through its influence on students.

Because of the age and varied maturity levels of elementary-aged students, the feasibility of a hybrid philosophy to support multiple learning styles becomes plausible. Elementary music students require a curriculum that is sufficiently diverse for focusing on engagement as well as musical achievements. Employing multiple techniques, such as listening and active-learning activities, increases the probability of engaging more students, thereby increasing student achievement. The hybrid philosophy, combining aesthetic and praxial techniques, explores an atmosphere that is conducive to improved musical achievement and student engagement.

Theoretical Context

One primary role of music educators in the elementary environment is to provide an atmosphere where students can develop a desire to continue in music education. Preparing and educating students is exceedingly difficult because of the wide range of musical experiences and preferences.¹⁶ Employing education techniques that are based on engaging cultural aspects is valuable to successful music education.¹⁷ While the musical concepts being taught are of great importance, an atmosphere that actively involves students in the learning process enhances their

¹⁵ Regelski, *Teaching General Music*, 1.

¹⁶ Bowman and Frega, eds., *The Oxford Handbook*, 403.

¹⁷ Ibid.

desire to continue music education past the elementary school level. By combining listening connections with action-based learning into a hybrid philosophy, music educators can foster unique learning environments. This research was designed to investigate if students are more engaged in the subject matter because of the emphasis on incorporating varied teaching and learning techniques. By adopting the blended exercises and techniques of the hybrid philosophy, music educators may experience an increase in student engagement, interest, and enjoyment of music education.

The hybrid philosophy, applying both aesthetic and praxial elements, explores student musical achievement in terms of music assessment scores. In an age of education that is hyper-focused on general, common, and standardized assessments for data regarding student and school achievement, music education must demonstrate its value through improvement in student assessment scores. This concept of justification must be considered, although it is contrary to the aesthetic philosophy. While the aesthetic philosophy focuses on the effect of music education through listening and the emotional/experiential connection with music and the praxial philosophy focuses on the action of music education and “doing music” to invoke learning, a hybrid philosophy blends attributes of both methods to promote even greater student achievement. Assessment data from this research, along with exercises focused on developing student musical knowledge, determined the effect of each philosophy (specifically the hybrid philosophy) on student musical achievement.

Statement of the Problem

The exploration of current literature in music education philosophies provides the basis for researching the concept of a hybrid philosophy of music education. The study of literature and discussion with music educators indicate a lack of teacher experience with educational philosophies. To effectively influence student achievement and engagement, music educators must understand the significance of these philosophies and how to properly implement them into the music classroom. Burton and Reynolds write:

All teachers have philosophies. Each day, music teachers make their philosophies visible through what and how they teach, and what or who they choose to give voice to in the classroom. When music teachers make intentional choices to engage their deep knowledge of students and express their authentic selves as educators, they experience a sense of purpose and importance for their work. A sense of purpose leads to resolve, resilience, further growth, and fulfillment in music teaching.¹⁸

The hybrid philosophy examines an environment where students can achieve musical success while being engaged in the entirety of the music education process.

A review of the literature revealed a gap in an over-arching music education philosophy to increase student achievement and engagement. An examination of the praxial philosophy by David J. Elliot and the aesthetic philosophy by Bennett Reimer offers strategies for implementation of these philosophies. However, research into the adaption of a philosophy that includes the strengths of both philosophies, specifically in the elementary music classroom, is non-existent. Music education may benefit from the intentional implementation of the philosophical practices of both philosophies into a hybrid philosophy to reach students of varying maturity and cognitive levels, such as in an elementary school. Dean and Marzano state:

¹⁸ Suzanne L. Burton and Alison Reynolds, eds., *Engaging Musical Practices: A Sourcebook for Elementary General Music* (Blue Ridge Summit, PA: Rowman & Littlefield Publishers, 2018), 1. ProQuest Ebook Central.

“...an individual teacher can have a significant effect on student achievement, even if the school does not.”¹⁹ The gap in the literature can be narrowed to the implementation of a hybrid music education philosophy in the elementary classroom and its potential influence on student achievement and engagement. The problem is that the literature has not fully addressed the benefits of combining the strengths of the aesthetic and praxial philosophies in the elementary music classroom to improve student musical achievement and engagement.

Statement of the Purpose

The purpose of this research was to determine the efficacy of a hybrid philosophy in the elementary music classroom. Employing combined techniques of the aesthetic and praxial philosophies, the hybrid philosophy delved into the probability of improved musical achievement and student engagement. While both aesthetic and praxial philosophies comprise benefits and strengths, the combination of the two philosophies into a hybrid philosophy examined the effectiveness of influencing more students in the musical process in the elementary classroom.

Population and Sample

The study was conducted in four elementary schools in the Lowndes and Tift County School Systems in South Georgia. The socio-economic level is upper middle class with a median family income of \$46,113 in Lowndes County and \$44,827 in Tift County.²⁰ The demographics are similar. Lowndes County reflects 53 percent White/Anglo, 38 percent African American, 2 percent Asian, 6.3 percent Hispanic, .5 percent American Indian, and .2 Native Hawaiian or

¹⁹ Ceri B. Dean and Robert J. Marzano, *Classroom Instruction That Works: Research-Based Strategies for Increasing Student Achievement*, 2nd ed. (Alexandria, VA: ASCD, 2012), xiii. Proquest.

²⁰ “Quick Facts: Lowndes County, Georgia; Tift County, Georgia,” United States Census Bureau, accessed March 23, 2022. <https://www.census.gov/quickfacts/fact/table/lowndescountygeorgia,tiftcountygeorgia/HSG651220#HSG651220>.

Pacific Islander.²¹ Tift County comprises 54 percent White/Anglo, 31 percent African American, 1.6 percent Asian, 12.8 percent Hispanic, .5 percent American Indian, and .1 percent Native Hawaiian or Pacific Islander.²² Lowndes County has seven elementary schools, four of which are Title I, and Tift County has eight elementary schools, all of which are Title I.²³ Two Title I schools were included in the study. Both Lowndes and Tift counties have a large migrant population. Lowndes also has a significant military presence. The participating music educators' experience ranged from six to twenty-three years with two having fifteen years elementary music experience. One music educator possesses a bachelor's degree, two hold master's degrees, and one has obtained thirty post-graduate hours.

Liberty University's Institutional Review Board (IRB) determined the study "Exempt – Limited IRB." After receiving the IRB approval to conduct the research (Appendix A), curricula were developed for teaching the aesthetic, praxial, and hybrid philosophies. Participating music educators were provided curricula (Appendix F) for a six-week study that included a pre-assessment (Appendices G, H, and I), several weeks of short opening exercises for teaching the content, and a post-assessment (Appendices G, H, and I) to determine improvement in knowledge and skills during the process. The study was conducted in third- and fifth-grade classes, with each educator applying the prescribed aesthetic philosophy exclusively for one class in each grade, the prescribed praxial philosophy exclusively for one class, and the prescribed hybrid philosophy exclusively for one class.

²¹ "Quick Facts," United States Census Bureau.

²² Ibid.

²³ "2020 List of Georgia Title I Schools," Georgia Department of Education, January 2020. [https://www.gadoe.org/School-Improvement/Federal-Programs/Documents/Title%20I,%20Part%20A/2020%20Title%20IA%20Schools%20\(SWP%20and%20TA\)%201-10-20.pdf](https://www.gadoe.org/School-Improvement/Federal-Programs/Documents/Title%20I,%20Part%20A/2020%20Title%20IA%20Schools%20(SWP%20and%20TA)%201-10-20.pdf).

Ear-training exercises, specifically interval recognition and usage, were employed for the study because of the flexibility of the teaching methods. Students were assessed on written and aural interval recognition. Short opening exercises, ten minutes to refrain from disrupting the lesson requirements of the participating music educators, were designed to teach skills in interval recognition, both visually and aurally. Student creativity was assessed through the application of intervals in compositional practices individually and holistically. Participating educators recorded the de-identified performance data, to ensure anonymity and mitigate bias, from the pre- and post-assessments for each method.

Research

The research was conducted as a convergent mixed-methods study to determine the totality of the effectiveness of a hybrid philosophy. Creswell and Creswell describe a convergent mixed-methods study as one that blends quantitative and qualitative data to examine the research problem.²⁴ According to Creswell and Creswell, quantitative research tests theories based on variable relationships.²⁵ The pre- and post-assessment data determined if there was a difference in elementary student musical achievement in performing ear-training exercises based on teacher application of an aesthetic, praxial, or hybrid philosophy. Music educators executed pre-defined curricula (Appendix F) and recorded specific data points for consolidation and comparison to determine the outcome of the quantitative component.

Creswell and Creswell describe qualitative research as exploring the understanding of individuals and groups based on an issue dealing with human factors.²⁶ Participating music

²⁴ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Thousand Oaks, CA: SAGE Publications, 2018), 15.

²⁵ *Ibid.*, 4.

²⁶ *Ibid.*

educators completed a questionnaire (Appendix J) to provide their opinions and observations from the study. This qualitative data was analyzed to uncover recurring themes regarding the classroom experiences of students regarding engagement in the music lessons. The qualitative data also reflect the music educators' experiences, thereby providing an opportunity for the personal growth of the music educators. This could lead to a greater awareness of teaching styles in their classroom and potentially evolve into further music education reform.

Variables

The statistical method employed in the data analysis was an analysis of variance, or ANOVA. The independent variables included the curricula for the philosophies (aesthetic, praxial, and hybrid) which were developed and controlled by the researcher. These curricula (Appendix F) guided the participating music educators in executing the aesthetic, praxial, and hybrid activities. The dependent variable consisted of student ear-training performance based on analysis of the post-assessment scores. The dependent variable determined the efficacy of the independent variables as it was the result of their implementation.²⁷ The researcher provided a rubric for scoring the assessments, and the teachers provided the required data from the assessments. Post-assessment scores from the three philosophies were compared to determine which philosophy had the greatest influence on student musical achievement. Additionally, growth was measured by comparing the means through measures of central tendency from the pre- to post-assessment for each philosophy and by determining progression on the developmental scale implemented by the researcher.

²⁷ Creswell and Creswell, *Research Design*, 50.

Assessment Tools

The assessment tools administered in the research were derived from *QuaverMusic*, the approved digital music curriculum for Lowndes²⁸ and Tift²⁹ County elementary music classrooms. The assessments focused on ear-training principles, specifically interval recognition, which allowed students to recognize specific musical concepts. Students identified the intervals, or distance between two notes, based on auditory and visual recognition. The final piece of the assessment tool included a creativity aspect. Students composed a short melody, five to six notes in length, using a variety of intervals. This demonstrated the students' ability to apply the learned musical techniques and fostered creativity, or personal imagination, in the creation of the melodies and the variety of intervals comprising the composition.

The assessments included three sections: content knowledge, implementation of musical skills, and composition. Improved music assessment scores were determined by examining the total score from the assessments and any areas of improvement. Mellizo expresses the importance of assessments in the music classroom but states that the cultural settings of the music's origin must be considered while forming the assessments.³⁰ The application of learned musical skills and compositional ability was ascertained from the corresponding portions of the assessment. A comprehensive review at the grade, school, and overall levels provided significant data points for examination. No individual data was addressed in the study. Participating music educators provided the de-identified data, and the researcher analyzed the data to determine

²⁸ "Digital Instructional Resources," Lowndes County Schools, accessed February 14, 2022. https://www.lowndes.k12.ga.us/departments/teaching_and_learning/digital_instructional_resources.

²⁹ "Curriculum Resources PreK - 5," Tift County Schools, accessed February 14, 2022. <https://www.tiftschools.com/page/curriculum-resources-pk-5>.

³⁰ Jennifer Mellizo, "Music Education, Curriculum Design, and Assessment: Imagining a More Equitable Approach," *Music Educators Journal* 106, no. 4 (June 2020): 61. <https://doi.org/10.1177/0027432120917188>.

overall class- and grade-level growth for each philosophy. The philosophies were compared to determine the benefits of each, specifically the hybrid philosophy.

Significance of the Study

This research examined the implementation of a hybrid philosophy, combining strengths of the aesthetic and praxial philosophies, and its effect on improving student musical achievement. Hrckova and Macko suggest that individual musical preferences and the subjectivity of music can elicit difficulty in creating a curriculum that fits all students and music educators.³¹ This research evaluated the efficacy of the hybrid philosophy in supplying music educators with the tools, techniques, and knowledge to build a curriculum that influences learning and engagement for the wide array of students in the elementary music classroom.

Theoretical Significance

This study addressed the efficacy of the aesthetic, praxial, and hybrid philosophies in the elementary music classroom. Curriculum is vastly important to providing effective music education for students. Through exploring the strengths and weaknesses of the individual philosophies, music educators can understand why various educational techniques and strategies are effective. For example, Reimer discusses engaging students with meaning through the music being studied, including interaction with sounds and emotions, and portrays creating meaning in music as an aesthetic musical experience.³² By combining these connections with action-based (praxial) learning into a hybrid philosophy, music educators can foster unique learning environments. In this study, educators implemented strategies of the three philosophies to

³¹ Andrea Hrckova and Milan Macko, "Searching for Music with Emotions," *Online Searcher*, September 2019. EZproxy.

³² Reimer, *Seeking the Significance*, 27.

determine their efficacy and to further music education curriculum through the influence of these philosophies.

Empirical Significance

This study illustrated the efficacy of combining strengths of the aesthetic and praxial philosophies to develop an effective and engaging music education philosophy. It is necessary to understand both the aesthetic and praxial philosophies to design an effective hybrid philosophy. In this study, the hybrid philosophy focused on the positive aspects of the aesthetic and praxial philosophies to form a broader, more influential method of music education. The research applied elements of both philosophies, such as active learning and critical listening techniques, to elicit improved student achievement and engagement. This was accomplished through the intentional implementation of exercises and techniques from both the aesthetic and praxial philosophies.

The “gap” in the literature was determined by the absence of studies on combining the strengths of these philosophies to influence students in music education. The potential for improved student achievement and engagement is enhanced through the intentional combination of these philosophies. Listening is active in praxial methods, and students develop meanings from the music rather than processing meanings that are already present.³³ The hybrid philosophy, utilizing the strengths of both philosophies, helps music educators create meaningful connections with music and establish active musical experiences. In elementary music classrooms, students project diverse maturity levels, emotional/financial backgrounds, and cognitive development levels. The task of engaging all students and creating a passion for music

³³ Regelski, *Teaching General Music*, 137.

is overwhelming and improbable, but the hybrid philosophy defined through this study provides exercises and techniques that may foster increased student achievement and engagement.

Practical Significance

The influence of this study was not based solely on the success of the hybrid philosophy, but also on the influence of philosophies in the music classroom. While music educators implement philosophical practices in everyday teaching, their knowledge of the philosophies they employ can be vague. This study highlighted the benefits of applying philosophies in music education and the importance of educator training in philosophical practices. Rolle states that music education reform must be a constant, critical-thinking process, and music educators should challenge common practices to advance music education.³⁴

Since educators typically exhibit one philosophy exclusively or lack understanding of musical philosophy practices, the implementation of a successful hybrid philosophy can prompt music educators to examine the teaching techniques deployed in their classrooms. This awareness of philosophies and teaching techniques can lead to professional development and training that creates greater awareness in the music education profession, especially at the elementary music level. Salvador, Paetz, and Tippetts indicate that music educators are often unprepared to teach diverse learners.³⁵ The hybrid philosophy can be a first step in bridging that gap. Collegiate music teacher training programs may also realize the need to further develop

³⁴ Christian Rolle, "What is Right? What is Wrong? Music Education in a World of Pluralism and Diversity," *Philosophy of Music Education Review* 25, no. 1 (2017): 89.

³⁵ Karen Salvador, Allison M. Paetz, and Matthew M. Tippetts, "'We All Have a Little More Homework to Do: A Constructivist Grounded Theory of Transformative Learning Processes for Practicing Music Teachers Encountering Social Justice,'" *Journal of Research in Music Education*, vol 68(2) (2020): 194. <https://doi.org/10.1177/0022429420920630>.

programs to promote music education philosophies and their application in the music classroom at all levels.

Research Questions

Music philosophies shape the pedagogy of music educators. Implementation of aesthetic and praxial philosophies have sanctioned the expansion and success of music education in the interest of music students. Praxial music education and action activities complement each other, down to the very definition of praxial, derived from the Greek word *praxis*, which means “action” or “doing.”³⁶ Aesthetic music education focuses on students’ emotional and cognitive connection through listening and participating in musical experiences. Schindler et al. indicate that existing literature does not clearly define aesthetic education; instead, it is a “general concept of emotion” that occurs when an individual assesses an experience based on its appeal.³⁷

Although there is considerable research on the benefits of both philosophies, there is a distinct lack of study into applying a blend of both methods for the classroom setting. Dean and Marzano explain that educators must employ assorted instructional tactics to increase student achievement.³⁸ Both aesthetic and praxial philosophies comprise strengths that benefit student musical achievement in all levels of music education, from elementary school through collegiate music educator training. However, specifically in the elementary music classroom, the hybrid philosophy, which blends aesthetic and praxial practices, explores a mechanism for improving

³⁶ Elliot, ed., *Praxial Music Education*, 14.

³⁷ Ines Schindler et al., “Measuring Aesthetic Emotions: A Review of the Literature and a New Assessment Tool,” *PLoS One* 12, no. 6 (06, 2017): 2. <https://doi.org/10.1371/journal.pone.0178899>.

³⁸ Dean and Marzano, *Classroom Instruction*, xiii.

musical achievement and student engagement in music education. This research explored the feasibility of a hybrid philosophy by addressing the following questions:

RQ1: Is there a difference in elementary student musical achievement in performing ear-training exercises based on teacher application of the aesthetic, praxial, or hybrid philosophy?

RQ2: What are the students' reaction pertaining to engagement in the music lesson when conducted with the aesthetic, praxial, and hybrid philosophy?

Hypotheses

H₀1: There exists no significant difference in elementary student musical achievement in performing ear-training exercises based on teacher application of the aesthetic, praxial, or hybrid philosophy.

This research assessed the overall effectiveness of a hybrid philosophy, composed of aesthetic and praxial components, in terms of student musical achievement in performing ear-training exercises based on teacher application of the three prescribed philosophies. Elliot and Silverman summarize that the act of reasoning in philosophical terms allows for deep and rigorous thinking to find practical and reasonable answers.³⁹ By combining exercises and techniques from the two primary philosophies, a hybrid philosophy could reflect increased elementary student musical achievement in performing ear-training exercises. This was determined by analyzing data collected from pre- and post-assessments regarding ear-training, specifically interval recognition and development. Edmund and Keller remind educators of the criticality of planning “fear-less” activities to alleviate students’ fears and make the music

³⁹ Elliot and Silverman, *Music Matters*, 27.

classroom a safe place to create.⁴⁰ Through the implementation of a hybrid philosophy, music educators may experience an increase in post-assessment scores over the traditional aesthetic and praxial philosophies. This improvement in student musical assessment scores provides evidence of achievement in performing ear-training exercises.

As students practice the techniques and exercises of the hybrid philosophy, the perceived achievement in music assessment scores demonstrates their ability to apply the knowledge learned through the process to the post-assessment criteria. The assessment data from the hybrid philosophy were compared to the traditional philosophies to determine if the hybrid philosophy yielded higher assessment scores, which demonstrates an increased application of student learning. As part of the assessment, students participated in compositional experiences (Appendix I) individually and as a large group. The data from this portion were analyzed to determine if the hybrid philosophy produced increased results in student creativity in terms of composition using specific intervals as learned through the experience.

H1: Students' reaction pertaining to engagement in the music lesson are enhanced when conducted with a hybrid philosophy as opposed to the traditional aesthetic or praxial philosophies.

Arkin et al. credit composition as an essential component for creativity.⁴¹ As music educators apply a hybrid philosophy, which includes compositional exercises, in the elementary music classroom, there could be an increase in student engagement and enjoyment of the music education process as compared to the individual aesthetic and praxial philosophies. In the

⁴⁰ David C. Edmund and Elliott C. Keller, "Guiding Principles for Improvisation in the General Music Classroom," *General Music Today* 33, no. 2 (January 2020): 68. <https://doi.org/10.1177/1048371319885361>.

⁴¹ Cameron Arkin et al., "Gray Matter Correlates of Creativity in Musical Improvisation," *Frontiers in Human Neuroscience* (May 22, 2019): 2. <https://doi.org/10.3389/fnhum.2019.00169>.

questionnaire at the close of the study (Appendix J), the participating music educators responded to questions probing the students' experiences regarding engagement in the music lesson. This information was assessed to determine the benefits of the hybrid philosophy as compared to the individual philosophies. Shouldice discusses how teachers tailor their teaching in a way that they believe will foster student success, and this belief in student success will transfer to the students to foster greater belief and success in themselves.⁴² Because the hybrid philosophy is tailored to engage a greater percentage of students, the data were assessed to determine if it is more effective in terms of providing engaging musical experiences.

Definition of Terms

Terms pertinent to this study include:

1. *Assessment* – An assessment is a measurement of students' understanding of a range of musical aspects such as knowledge, response, and creation.⁴³
2. *Composition* – Composition involves the entire musical process, from the inspiration of a musical experience and implementation of learned musical practices to the finished product of a work of musical art.⁴⁴
3. *Creativity* – Creativity is defined as allowing students to explore their feelings and thoughts in a non-restrictive manner to showcase their musical identity and ideas.⁴⁵

⁴² Heather Nelson Shouldice, "'Everybody Has Something': One Teacher's Beliefs about Musical Ability and Their Connection to Teaching Practice and Classroom Culture," *Research Studies in Music Education* 41, no. 2 (July 2019): 203. <https://doi.org/10.1177/1321103X18773109>.

⁴³ Brian C. Wesolowski, "'Classroometrics,' The Validity, Reliability, and Fairness of Classroom Music Assessments," *Music Educators Journal* 106(3) (2020): 29. <https://doi.org/10.1177/0027432119894634>.

⁴⁴ Lucy L. Mawang, Edward M. Kigen, and Samuel M. Mutweleli, "Achievement Goal Motivation and Cognitive Strategies as Predictors of Musical Creativity among Secondary School Music Students," *Psychology of Music* 48, no. 3 (May 2020): 422. <https://doi.org/10.1177/0305735618805837>.

⁴⁵ *Ibid.*

4. *Ear training* – Ear training is the development of aural musical skills to recognize, identify, and duplicate specific auditory musical practices.⁴⁶
5. *Interval* – An interval is the predetermined space between two pitches.⁴⁷
6. *Student Engagement* – Student engagement involves providing an opportunity for students to become invested in and “care for” the subject that is being learned, beyond the simple completion of assignments and assessments.⁴⁸
7. *Student Musical Achievement* – Student musical achievement is best defined as progress shown in improved musical assessment scores, application of learned musical skills, and compositional ability as determined through statistical data.⁴⁹

Chapter Summary

This convergent mixed-methods study explored the effectiveness of a hybrid philosophy, as compared to the traditional aesthetic and praxial philosophies, to promote student musical achievement and engagement in elementary music education classrooms. Literature details the benefits of philosophy in music education, but the incorporation of aspects of the primary philosophies into a hybrid philosophy could be more effective in the elementary music setting.

⁴⁶ Anna Wolf and Reinhard Kopiez, “Development and Validation of the Musical Ear Training Assessment (META),” *Journal of Research in Music Education* 66, no. 1 (April 2018): 55. <https://doi.org/10.1177/0022429418754845>.

⁴⁷ Sarah Shi Hui Wong, Si Chen, and Stephen Wee Hun Lim, “Learning Melodic Musical Intervals: To Block or to Interleave?” *Psychology of Music* 49, no. 4 (July 2021): 1027. <https://doi.org/10.1177/0305735620922595>.

⁴⁸ Jason Chi Wai Chen and Susan A. O’Neill, “Computer-mediated composition pedagogy: Students’ engagement and learning in popular music and classical music,” *Music Education Research*, 22:2 (2020): 185. <https://doi.org/10.1080/14613808.2020.1737924>.

⁴⁹ Shouldice, ““Everybody Has Something,”” 190.

The hybrid philosophy can aid music educators in creating a curriculum that is suited to engage all students and create a passion for continued music education participation.

This research has a residual effect of sponsoring further development in teacher education and awareness of the effectiveness of philosophies, specifically the hybrid philosophy, in the elementary music classroom. The study of philosophies and how these techniques are implemented improves teacher education which is essential to the efficacy of the music education field. According to Crappell, the intended goal of a music educator should be to engage students in the learning and study of music for the art form and subject it represents.⁵⁰ Music educators must be trained in the philosophies and implementation techniques, including the philosophies they employ in the classroom. This study offered opportunities for teacher education reform, resulting in further research to promote student achievement and development in music education.

⁵⁰ Courtney Crappell, "The ABCs of Gen X, Y(P), Z," *The American Music Teacher*, Vol. 68, Iss. 3. (Dec 2018/Jan 2019): 43-44. ProQuest.

CHAPTER II: LITERATURE REVIEW

The elementary general music classroom is often a student's first experience with music education. Music educators devote years to learning specific techniques and practices to engage students in musical experiences to nurture music appreciation and encourage them to continue music education at subsequent educational levels. This thesis extends beyond the question of "how" music education is taught and explores "why" it is taught. Significant research exists on the efficacy of the aesthetic and praxial music education philosophical methods. However, an exploration into combining the strengths of both philosophies into a "hybrid" method and studying the effect on student musical achievement is absent.

While competent in their teaching practices, the literature review reveals that many music educators do not completely comprehend the implementation of specific philosophical procedures and the subsequent effects. The resources provide a broad and thorough view of music education philosophies, student development, creativity and engagement exploration, teaching techniques, and theories pertaining to the importance of music education at the elementary level. The resources feature both supportive and contrary views on the benefits of music education and existing philosophical practices. A broad scope of the philosophical music education practices will be provided by exploring the sources.

Student Development

Elementary music education is crucial to musician development because it is often a student's first interaction with music. Music educators must deliver curricula that focus on equality and accessibility for all students. They can provide a connection for all students to music in their classrooms by practicing differentiated and innovative curricula and teaching styles and by examining current assessments, topics, and teaching techniques. Mellizo writes of the

importance of creating curricula based on experiences instead of outcomes to create an inclusive learning environment.⁵¹ By allowing students to experience music first, cognitive development occurs, and students can make emotional connections to foster a sense of music appreciation. Cvetkovic Crvenica and Jovanovic sum up music education in two divisions: (1) obtaining and recalling information and (2) participating and improving in musical practices.⁵² Combining these could possibly provide more realistic musical experiences for students. The practical application of all elements of music education in a comprehensive manner theoretically will lead to a thorough and efficient music education experience.

While elementary general music education can sometimes be perceived as merely the start of music learning, there is substantial potential for learning and developing musical abilities depending on the music educator's approach. Abril and Gault write that general music education must provide a foundation for continued musical study while drawing students to music.⁵³ Fautley indicates that music educators must consider what is "new" in music and how to incorporate this into the classroom to keep music education from becoming outdated.⁵⁴ These self-evaluation and critical thinking areas are essential to the survival of the music education field as the world continuously changes at a rapid pace. Fautley writes of the importance of a global mindset as music is also constantly evolving and changing.⁵⁵

⁵¹ Mellizo, "Music Education," 59.

⁵² Jelena Cvetković Crvenica, PhD, and Milica Jovanović, PhD, "TRANSFER OF MUSICAL ABILITIES AND POSSIBLE REFLECTIONS OF TEACHING CONTENT," *International Journal of Cognitive Research in Science, Engineering and Education* 7, no. 2 (2019): 87. EZproxy (ProQuest).

⁵³ Carlos R. Abril and Brent M. Gault, eds., *Teaching General Music: Approaches, Issues, and Viewpoints* (New York, NY: Oxford University Press, 2016), 8. <https://doi.org/10.1093/acprof:oso/9780199328093.001.0001>.

⁵⁴ Martin Fautley, "Music Education in 2017," *British Journal of Music Education*, 34(3) (2017): 241. <https://doi.org/10.1017/S0265051717000183>.

⁵⁵ *Ibid.*, 242.

The benefits of music education can reach beyond cognitive and musical achievement development. General music education can provide many educational and cultural benefits when taught with intentionality. Varner writes that socio-emotional learning can be developed in the general music classroom by creating activities and learning opportunities that allow students to engage in emotions and expression through music.⁵⁶ When educators offer creative learning opportunities, students potentially receive a more significant benefit than a traditional cognitive-based curriculum.

The potential improvement of student achievement through a hybrid philosophy of aesthetic and praxial philosophical teaching methods and practices is addressed in this research. While specifically music-related, the results could potentially demonstrate cognitive development with these practices. However, contrasting views of musical practices do not report cognitive benefits different from other activities. For example, Sachs et al. conducted a study contrasting music and sports in developing executive function. The results indicate that other challenging activities that require focus (such as sports) could provide equal benefits in cognitive control.⁵⁷

Using meta-analysis in a 2017 study, Sala and Gobet write that the results are unclear and unreliable regarding music education's cognitive benefits in intelligence and memory.⁵⁸ While music educators may find these results alarming, they foster the need for additional research in

⁵⁶ Edward Varner, "General Music Learning Is Also Social and Emotional Learning," *General Music Today* 33, no. 2 (January 2020): 77. <https://doi.org/10.1177/1048371319891421>.

⁵⁷ Matthew Sachs et al., "Increased Engagement of the Cognitive Control Network Associated with Music Training in Children during an fMRI Stroop Task," *PLoS One* 12, no. 10 (2017): 23. EZproxy (ProQuest).

⁵⁸ Giovanni Sala and Fernand Gobet, "When the music's over. Does music skill transfer to children's and young adolescents' cognitive and academic skills? A meta-analysis," *Educational Research Review*, 20 (2017): 65. <https://doi.org/10.1016/j.edurev.2016.11.005>.

this area, with cross-curricular teaching and learning practices as one method to be explored. When specifically noting accomplishments in each discipline, there is evidence that student achievement is affected. Wang, Tan, and Dairianathan analyzed student motivation in sports, music, and visual arts and found evidence that students displayed higher achievement in their given discipline.⁵⁹ The implications of these findings can be motivating to music educators. The authors also write that music educators should strive to engage students and create a sense of “passion” for music to promote future motivation in music education.⁶⁰

Student Creativity

This thesis explores potential indicators of musical creativity and implementation strategies for successfully providing a classroom environment to foster musical creativity and critical thinking. It supports the creative advantages of music education and the importance of innovative practices in the music education classroom. Elementary music educators provide an opportunity for students to experiment with music while encouraging them to adopt an appreciation for music. Parker writes that music educators can foster an environment where students can succeed and learn about themselves through the music-making process.⁶¹ Through music-making and learning, elementary music educators have the unique opportunity to provide students with an experience that might lead to musical enjoyment and understanding.

Nurturing student creativity is a significant goal of teaching in all academic areas, especially music education. Music educators promote the cognitive and learning correlations

⁵⁹ Chee Keng John Wang, Leonard Tan, and Eugene I. Dairianathan, “Achievement Goals, Implicit Theories, and Intrinsic Motivation: A Test of Domain Specificity Across Music, Visual Art, and Sports,” *Journal of Research in Music Education* 66, no. 3 (October 2018): 330. <https://doi.org/10.1177/0022429418784563>.

⁶⁰ *Ibid.*, 331.

⁶¹ Burton and Reynolds, eds., *Engaging Musical Practices*, 1.

between musical practices and student creativity. Arkin et al. implemented improvisational practices to measure responses in the brain. The authors determined that creativity ratings are high when associated with the task of improvisation and “gray matter structure” without being dependent on a specific amount of improvisational training.⁶² Educators may find assessing creativity difficult because of its individual nature. Each person’s imagination is different, although all can be equally “creative.”

Mawang, Kigen, and Mutwelei examined the correlations and causes of musical creativity. Their study utilized compositional exercises to measure student creativity based on several evaluation tools and demonstrated the primary predictor of creativity in music is “deep processing strategy.”⁶³ Their recommendation for successful musical creativity includes music educators building lessons and units based on critical thinking strategies and activities that focus on mastery.⁶⁴ While music education entails assessments to provide usable data for evaluation and development, evaluating creative art must be innovative. Music educators have an opportunity to engage their imagination to generate assessments that demonstrate mastery but allow for individual creativity and expression.

The freedom for students to explore and demonstrate learned abilities without fear of failure is both an essential and a challenging aspect of a thriving music education classroom. Music educators can implement composition and improvisation to foster student creativity, but parameters must be established for success. Edmund and Keller, specifically referencing improvisation, write that music educators can apply guidelines and procedures to create a safe

⁶² Arkin et al., “Gray Matter Correlates,” 5.

⁶³ Mawang, Kigen, and Mutweleli, “Achievement Goal Motivation,” 421.

⁶⁴ Ibid.

environment to promote a culture of improvisation and creativity.⁶⁵ The exploration of creativity is a portion of the comprehensive examination of the philosophies in this study. Establishing a safe environment for student creativity will help promote the proper evaluation of the applied philosophies. Larsson and Georgii-Hemming indicate that the application of improvisation in the music classroom is lacking and is difficult to include because of the demand for measurable activities.⁶⁶ While this article addresses improvisation, the implications can apply to other facets of student creativity such as composition.

Student Engagement

Student engagement is an indicator of students' enjoyment and investment in the music curricula. Music educators strive to "engage" or attract students to want to participate in music education activities. Because technology drives the present culture, music educators can include technological techniques and tools to encourage this sense of engagement. Hallberg, Martin, and McClure found that implementing instrumental music education and practices in kindergarten classrooms aids student engagement and attention.⁶⁷ These results demonstrate the importance of beginning music education (including instrumental music) in younger classrooms. As younger students commonly have shorter attention spans, engagement is critical for music educators to instill music learning into their experiences in the music classroom. Crappell writes that the advantages and forms of technology will continue to evolve, so the methods and applications of technology must subsequently continue to change.⁶⁸

⁶⁵ Edmund and Keller, "Guiding Principles for Improvisation," 68.

⁶⁶ Christina Larsson and Eva Georgii-Hemming, "Improvisation in General Music Education – a Literature Review," *British Journal of Music Education* 36, no. 1 (03, 2019): 64. EZproxy (ProQuest).

⁶⁷ Karin A. Hallberg, William E. Martin, and John R. McClure, "The Impact of Music Instruction on Attention in Kindergarten Children," *Psychomusicology* 27, no. 2 (2017): 113. EZproxy (ProQuest).

⁶⁸ Crappell, "The ABCs of Gen X, Y(P), Z," 43.

In a study on student engagement, Chen and O’Neill found that student engagement and musical achievement were evident through utilization of a computer composition program.⁶⁹ Because this thesis relies on a technology-based assessment tool, this source is quite applicable to its justification. Another potential engagement tool for music educators, and all educators in general, is the ability to create curricula relevant to all students regardless of background and current situations. Tsankov states that transversal techniques help develop curricula designed to be individually relevant to all learners.⁷⁰ This theory is conducive to constructing curricula for students in the music classroom since most elementary music educators service all students in the school who represent many diverse backgrounds and socioeconomic environments.

Pendergast and Robinson discovered that current and former middle and high school students have similar interests in participating in specific music courses, excluding large ensembles and world music courses.⁷¹ While the research focuses on secondary music education students, elementary music educators must explore diverse musical experiences to foster interest and engagement in music education. By providing a myriad of musical opportunities, music educators have a greater opportunity to engage students so that they might continue to pursue music education in the future.

In the elementary classroom, and other music education levels, students enter the classroom with a multitude of life experiences and future aspirations and goals. One goal of

⁶⁹ Chen and O’Neill, “Computer-mediated composition pedagogy,” 197.

⁷⁰ Nikolay Tsankov, “Development of transversal competences in school education (a didactic interpretation),” *International Journal of Cognitive Research in Science, Engineering and Education (IJCRSEE)*, 5(2) (2017): 129. <https://doi.org/10.5937/IJCRSEE1702129T>.

⁷¹ Seth Pendergast and Nicole R. Robinson, “Secondary Students’ Preferences for Various Learning Conditions and Music Courses: A Comparison of School Music, Out-of-School Music, and Nonmusic Participants,” *Journal of Research in Music Education* 68, no. 3 (October 2020): 277.

music educators is to further interest and engagement in music learning and experiences. However, depending on the student's background and goals, this can be difficult and apply greater pressure on the music educator. In a recent study, Ng writes that students who are taught and held to high mastery-goal learning practices are more inclined to continue musical disciplines, especially extra-curricular ones.⁷² Therefore, music educators should often evaluate and critique their methods and techniques, as this constant evaluation can encourage more students to continue music education.

Teaching Techniques

This thesis encourages the evaluation of teaching techniques and methods. Through awareness of the various philosophies, music educators will potentially understand how music is taught, why certain practices are followed, and how they can be improved. Philosophies can be examined at a general level or in detail. Gordon details the learning principles of music education. He determines that sound itself is not music, but sounds become music as people “translate” it in their minds and assign meaning and feeling to the sounds, such as with language.⁷³ When music educators examine the meaning and teaching of music at its most basic level, there is potential for significant musical learning and meaning in the classroom. Samama further remarks that music is a “wordless” language, using sounds, symbolism, and other techniques to communicate to the listener.⁷⁴ Although music does not explicitly illustrate an

⁷² Clarenc Ng, “Australian primary students’ motivation and learning intentions for extra-curricular music programmes,” *Music Education Research*, 19:3 (2017): 285. <https://doi.org/10.1080/14613808.2015.1095721>.

⁷³ Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory* (Chicago, IL: GIA Publications, 2012 Edition), 3. ProQuest Ebook Central.

⁷⁴ Leo Samama, *The Meaning of Music*, and trans. Dominy Clements (Amsterdam: AUP, 2016), 43.

emotion or image, a person's imagination and the connection with his or her musical experience can allow music to "speak" to him or her individually.

Rolle emphasizes the importance of asking fundamental questions of music educators.⁷⁵ While the process can be complex, evaluation and critical examination can provide detailed insight into the future needs of music education while also affording those involved the opportunity to present first-hand experience in methods of improvement. Student input is also essential. Rolle writes of the importance of active student decision-making and participation in music education to provide clarity and vision in the practice of music education.⁷⁶ The ability of a teacher to learn and develop new and influential teaching strategies is important to the long-term success of the teacher and his or her students. According to Dean and Marzano, teachers who set objectives and targets for learning set the tone for lessons that focus on learning.⁷⁷ This teaching and learning technique is vital to the success of educators in the modern teaching environment. If an educator understands the methods and strategies needed for success, he or she will most likely provide an environment that is conducive to learning.

Music educators' values and beliefs influence the curricula and teaching techniques in the music classroom. Especially in elementary music education, where students are often experiencing music for the first time, educators have an opportunity to foster an appreciation for music as an art form. Shouldice writes of the importance of elementary music educators' beliefs in the achievement abilities of their students because students put significant value in the evaluation of their teachers during the early learning years.⁷⁸ Music educators must nurture this

⁷⁵ Rolle, "What is Right? What is Wrong?" 88.

⁷⁶ Ibid., 96-97.

⁷⁷ Dean and Marzano, *Classroom Instruction That Works*, 23.

⁷⁸ Shouldice, "Everybody Has Something," 90.

belief in student achievement to help students trust in themselves while experimenting and experiencing music. Studies have been conducted to determine the long-lasting effects of music education on younger students (elementary and primary). Matsunobo writes that continued research and interest in music education can depend upon (and benefit) music educators providing engaging teaching and a positive classroom environment.⁷⁹ Although focused on a small case study, the implications of this article demonstrate the need for music education for young students and the benefits of the proper implementation of these teaching techniques.

While not specifically addressed in this thesis, the literature review identified several additional factors that may influence music education. One example is gender-unique influence in the music classroom. The prospect of exploring how each gender affects student learning and achievement is an intriguing concept. Robinson writes that schools should focus more on the dynamic of male and female educators in the classroom instead of explicitly creating “gender diversity.”⁸⁰ A study with implications on male versus female music educational experiences could provide evidence of strengths in both as general music educators. Shouldice writes that male music educators who choose general music education often find fulfillment in creating a “culture” where students appreciate and continue music education rather than creating a superior musical performance in upper-level music education settings.⁸¹ This sense of fulfillment could promote more male musicians to choose general music education as a career field.

⁷⁹ Koji Matsunobo, “Exploring the unmeasurable: valuing the long-term impacts of primary music education,” *Music Education Research*, Volume 23, Issue 1 (2021): 24. <https://doi.org/10.1080/14613808.2020.1834524>.

⁸⁰ Tiger Robison, “Male Elementary General Music Teachers: A Phenomenological Study,” *Journal of Music Teacher Education* 26, no. 2 (February 2017): 78. <https://doi.org/10.1177/1057083715622019>.

⁸¹ Heather Nelson Shouldice, “‘I Love Knowing That What I’m Doing Has Purpose’: Male Instrumentalists Who Choose to Teach Elementary General Music,” *Journal of Music Teacher Education* 27, no. 1 (October 2017): 62. <https://doi.org/10.1177/1057083717699622>.

Classroom Management

Classroom management is essential for students to explore learning successfully. Robison writes that practicing music educators are fully aware that classroom management is key to an environment where students can reach their academic goals.⁸² If the teacher establishes a learning environment that promotes structure and order, he/she increases the likelihood of students being able to engage without distraction. To provide an environment that is conducive to learning and student engagement, music educators must possess a keen awareness of classroom management and the ability to adapt to changing classroom situations. Johnson and Matthews write that a teacher's decision-making efforts in the classroom greatly influences students.⁸³ As with most professional settings, classroom scenarios vary daily, and it is crucial to adapt to provide stability to an ever-changing environment. Johnson and Matthews also state that understanding teacher decision-making can equip other current and future music educators to handle situations and guide student learning and development in the classroom.⁸⁴ Potter notes that music educators of all experience levels could benefit from training and professional learning opportunities focused on proactive versus reactive classroom management strategies.⁸⁵ The possibility exists for better classroom management when an educator has a proactive

⁸² Robison, "Classroom Management," 33.

⁸³ Daniel C. Johnson and Wendy K. Matthews, "Experienced General Music Teachers' Instructional Decision Making," *International Journal of Music Education* 35, no. 2 (May 2017): 189. <https://doi.org/10.1177/0255761415620531>.

⁸⁴ Ibid.

⁸⁵ Jennifer L. Potter, "Novice and Experienced Elementary General Music Teachers' Classroom Management Self-Efficacy," *Journal of Music Teacher Education* 30, no. 2 (February 2021): 73. <https://doi.org/10.1177/1057083720980465>.

approach and prepares for situations. However, critically devised reactive plans for classroom management might also be beneficial.

Classroom Philosophies

The study of philosophy is daunting to many in the education field who prefer more practical-based methods. However, the exploration and understanding of philosophy offers insight into the techniques and practices of a particular academic area. According to the Department of Philosophy at Florida State University, philosophy is pursued when someone wants to understand the truths about themselves and the world around them.⁸⁶ This practice can provide clarity in all areas, including music education. Bowman expands on the concept and writes that philosophy analyzes the basis for how theories are grounded or define the foundation of one's beliefs.⁸⁷

The study of philosophy can provide insight into practical approaches to music education for both music educators and students. In her doctoral dissertation, Kim examines the creativity element in Scottish primary schools. She writes that one can evaluate many aspects of philosophy by studying student musical creativity.⁸⁸ Through implementation based on philosophical principles, it is possible to assess the efficacy of a specific practice and technique. Music educators who explore philosophical principles can evaluate their practices, which leads to personal and professional development.

⁸⁶ "What is Philosophy?" Florida State University.

⁸⁷ Wayne D. Bowman, *Philosophical Perspectives on Music* (New York, NY: Oxford University Press, 1998), 5.

⁸⁸ Hanah Kim, "Creativity and Wellbeing in Music Education: Philosophy, Policy and Practice in the Context of Contemporary Scottish Primary Education," Order No. 28448476 (PhD thesis, University of Glasgow (United Kingdom), 2020), 71. ProQuest Dissertations & Theses Global.

Music education philosophy analyzes teaching and learning styles and techniques. It also explains how music education is taught (and learned) in its current format. Bowman and Frega state that philosophy originates from the human need to understand experiences and find truth and meaning in them.⁸⁹ This longing to understand the significance of educational practices provokes music educators to critically examine teaching practices to identify new (or additional) methods. Bowman and Frega indicate that music is a “phenomenon,” or a vital and unique part of what is distinctly human.⁹⁰ Because of its prominence in society, it is crucial to study and understand philosophy for the future of music education.

The two primary differing perspectives of music education philosophy are aesthetic and praxial. The aesthetic philosophy focuses on musical connection and the benefit of the appreciation of music for itself, while the praxial philosophy concentrates on an active and engaging musical experience. From an aesthetic perspective, music stands alone and is appreciated for what it is and its experiences. From the praxial viewpoint, music is practical and essential to culture as an active art that can be performed and personally experienced by all. Music educators must understand both philosophies to provide thorough music education curricula to reach all students and offer a quality music education.

In a contrasting view on the aesthetic and praxial philosophies, and specifically in response to Charles Fowler’s reconstructionism philosophy, Resta writes that music education can be a platform for social and cultural change when properly executed.⁹¹ While both aesthetic

⁸⁹ Bowman and Frega, eds., *The Oxford Handbook*, 18.

⁹⁰ *Ibid.*, 20.

⁹¹ Craig Resta, “Looking Back to Move Forward: Charles Fowler and His Reconstructionist Philosophy of Music Education,” *Journal of Historical Research in Music Education*, Vol. 43(1) (2021): 95. <https://doi.org/10.1177/1536600620937973>.

and praxial methods foster connections with musical experiences to encourage engagement and appreciation in music education, Fowler's theory elevates these connections. Resta writes that Fowler's core belief is utilizing music education as a "change agent" for social justice and other social issues.⁹²

One crucial philosophical understanding of this study is realizing and implementing the "why" of music education. Training can often focus on the practical or "how" techniques of music education without offering educators insight into why such practices are effective in the classroom. Millican and Forrester suggest that educators must be able to "deconstruct" issues in music education while also determining solutions and methods of handling such issues as they arise.⁹³ Music educators can better understand how students learn the materials by understanding philosophical methods and techniques.

Praxial Philosophy

Regelski writes that in the "praxis" view of music education, the value of music consists of an action-based learning style, or "doing" music.⁹⁴ The value of music and the action of participating in the experience can provide a thorough and quality music education for students. He states that, in the praxial sense, a music classroom is a "musicianship laboratory" where students can experience and participate in the musical experience.⁹⁵ Elliot's writings provide the most extensive view of the benefits of the praxial philosophy of music education. He defines praxial music education as a philosophy in which students can engage in the practice of music

⁹² Resta, "Looking Back to Move Forward," 95.

⁹³ J. Si Millican and Sommer Helweh Forrester, "Core Practices in Music Teaching: A Delphi Expert Panel Survey," *Journal of Music Teacher Education* 27, no. 3 (2017): 59. EZproxy.

⁹⁴ Regelski, "Resisting Aesthetic Autonomy," 80.

⁹⁵ Regelski, *Teaching General Music* 4.

that involves commitment, creativity, critical thinking, and other traits.⁹⁶ Elliot describes praxial music education as “immersing” students into the music that they are creating to encourage learning, creativity, and critical thinking.⁹⁷

The praxial philosophy is also a reflection of music education of the past. Elliot writes of “critical reflection” and the need to understand why practices and techniques are utilized to move music education forward.⁹⁸ Music educators are encouraged to explore new and innovative experiences to provide the highest quality music education experience possible for all students. This practice of active music participation is essential to quality music education; however, one must also consider the appreciation and connection with a musical experience. Regelski writes in a response article that the aesthetic philosophy is “covert,” which makes it impractical for teaching and learning in the classroom.⁹⁹ While the aesthetic philosophy can be challenging to teach, music educators can apply aesthetic principles to connect students with musical experiences on a deep and meaningful level.

Aesthetic Philosophy

Bennett Reimer is the leading authority on examining the aesthetic philosophy and its practicality in music education. Reimer discusses the importance of an emotional and cognitive connection with a musical experience to foster student learning and development. He writes that a “moving” musical experience can change a person’s perspective, which is something that

⁹⁶ Elliot, ed., *Praxial Music Education*, 12.

⁹⁷ *Ibid.*, 16.

⁹⁸ Elliot and Silverman, *Music Matters*, 10-11.

⁹⁹ Thomas A. Regelski, “IN DIALOGUE: A Response to Roger Mantie, Book Review, Thomas A. Regelski, ‘A Brief Introduction to a Philosophy of Music and Music Education as a social Praxis in ‘Philosophy of Music Education Review’ 24, No. 2’ (Fall, 2016): 213-219,” *Philosophy of Music Education Review* 26, issue 1 (2018): 100. <https://doi.org/10.2979/philmusieducrevi.26.1.07>.

composers sometimes anticipate and create.¹⁰⁰ Composers utilize music to create emotional experiences to provide an aesthetic view of the world. Music educators can employ compositions and musical experiences to promote intentional critical musical thinking in the classroom. Emotional responses to music can also be categorized and analyzed. In a recent study, Schindler et al. indicate that aesthetic emotions are connected to reactions that are felt rather than expressed, such as awe or “being moved.”¹⁰¹ Through further analysis of emotions or feelings, music educators can focus on repertoire and lessons that foster connections with students through musical experiences both in and out of the classroom.

Emotions and musical connections can also project contrary perspectives. Ridley states that music cannot “express” a specific emotion, so this connection cannot serve as a true “aesthetic principle.”¹⁰² If this statement is dissected, evidence can be found in the music classroom. All students do not connect the same emotion to music, and often students will experience different emotions to the same music. The aesthetic importance is to connect a student with a musical experience, while the exact feeling or emotion is individually unique.

Plutchik indicates that “feelings” do not occur independently but are a reaction to a specific situation in a person’s life.¹⁰³ In further examination of this discovery, reasons for implementing an aesthetic model of music education, or simply the philosophy principles, become more prevalent. When making an emotional connection with a musical experience, students can become “attached” to a specific type of music and potentially foster an appreciation

¹⁰⁰ Reimer, *Seeking the Significance*, 45.

¹⁰¹ Schindler et al., “Measuring Aesthetic Emotions,” 1-2.

¹⁰² Aaron Ridley, *The Philosophy of Music: Theme and Variations* (Scotland: Edinburgh University Press, 2004), 71. <http://www.jstor.org/stable/10.3366/j.ctvxcrqjz>.

¹⁰³ Hreckova and Macko, “Searching for Music with Emotions,” 35.

for all music. In a 2021 dissertation that examined student experiences in aesthetic education, Wilson writes that the perspective of students participating in music education is rarely analyzed.¹⁰⁴ Examining a student's musical experience is essential to fully understand the aesthetic value of music to a student, especially at the elementary level. Wilson also writes that allowing students to have daily musical experiences in the classroom can produce "transformational" gains in music education.¹⁰⁵

Aural Skills

Aural skills were introduced in the general music classroom as part of this research. Aural skills allow students to listen to music with critical ears, determine elements of the music that they hear, and creatively express aesthetic and praxial principles. Fournier et al. further state that while most music education curricula have an aural skills focus, fostering greater musicianship skills (from basic music reading to improvisation) and implementing these skills can be daunting.¹⁰⁶ This article focuses on older music students and greater aural skills such as sight-singing, but the principles apply to the elementary general music classroom. Music educators who pursue professional development regarding the application of aural skills ideally have an opportunity to train their students, provide them with excellent musicianship skills, and enhance their musical experience in and outside the classroom.

¹⁰⁴ Jodie L. Wilson, "Student Expressions of Aesthetic Learning Experiences," Order No. 28542624 (Doctoral diss., University of Denver, 2021), ii. ProQuest Dissertations & Theses Global.

¹⁰⁵ Ibid., 222.

¹⁰⁶ Guillaume Fournier et al., "Cognitive Strategies in Sight-Singing: The Development of an Inventory for Aural Skills Pedagogy," *Psychology of Music* 47, no. 2 (March 2019): 271. <https://doi.org/10.1177/0305735617745149>.

Hewitt writes that music educators should focus on the formal teachings of music and informal natural music learning methods such as aural music learning.¹⁰⁷ The article includes several strategies for student engagement, but utilizing aural skills is most pertinent to this thesis. Hewitt states that music educators should not abandon traditional teaching and learning practices but incorporate “informal” techniques that students do naturally, often without training.¹⁰⁸ Peavy, reporting on a presentation by Liam about aural benefits in education, writes that auditory activities such as guided listening can help students listen beyond just the basic notes and rhythms to find deep connections with the music. While these techniques originally addressed a piano class, elementary music educators can apply the same principles to provide opportunities for their students to make musical connections through listening. Focusing specifically on sight-singing, Christine Russell writes that recognizing intervals has become the staple way of teaching pitch for sight-singing and is a high-demand research tool for understanding sight-singing.¹⁰⁹ This perspective demonstrates the importance of interval training, especially in upper-level music education practices such as sight-singing. Finally, Helen Russell states that students exposed to aural musical learning can better read music and “hear” the music in their minds before playing or singing the written piece.¹¹⁰ “Hearing” the music is the basis for sight-singing,

¹⁰⁷ Donna Hewitt, “Constructing Informal Experiences in the Elementary General Music Classroom,” *Music Educators Journal* 104, no. 3 (March 2018): 49. <https://doi.org/10.1177/0027432117745361>.

¹⁰⁸ *Ibid.*, 49.

¹⁰⁹ Christine R. Russell, “Effects of Pitch and Rhythm Priming Tasks on Accuracy and Fluency during Sight-Reading,” *Journal of Research in Music Education* 67, no. 3 (2019): 253. <https://doi.org/10.1177/2F0022429419851112>.

¹¹⁰ Helen Russell, “A Cappella Ear Training: Bringing Theory and Aural Skills Together Via Singing in a Jazz Program Environment,” *Australian Journal of Music Education* 51, no. 2 (2017): 26. EZproxy (ProQuest).

sight-reading, and other advanced musical practices, which helps to demonstrate the importance of training and development of aural music skills.

Assessments

A reliable and valid assessment tool is essential to the stability of any assessment. Wesolowski writes that all teacher instructional techniques are based on “large-scale assessment results and factors.”¹¹¹ Therefore, music educators need to examine the reliability and validity of assessments. In 2018, Wolf and Kopiez created an assessment that measured several factors, including the influence and relation between ear training and traditional musical skills and studies.¹¹² Intervals were the primary musical concept utilized to assess the efficacy of the philosophies tested in this research. Different teaching and learning techniques were applied, associated with the applicable philosophy. A study by Wong, Chen, and Lim that focused on intervals with either block or interleaving teaching provides an example. The researchers found that interleaving (teaching all intervals together and using them in context) is beneficial when implemented by music educators.¹¹³ Similar techniques were employed in this research.

Music educators should be intentional when selecting tools to provide assessments that are compatible with evaluations in other core subjects. Nierman states that music educators should consider music as a core subject and provide “high-stakes” assessments as in other subjects.¹¹⁴ While assessments can place additional work for a high-demand profession, the resultant data can be critical to music education and its continued future. Mark and Madura write

¹¹¹ Wesolowski, “Classroometrics,” 30.

¹¹² Wolf and Kopiez, “Development and Validation,” 53.

¹¹³ Wong, Chen, and Lim, “Learning Melodic Musical Intervals,” 1041.

¹¹⁴ Timothy S. Brophy, *The Oxford Handbook of Assessment Policy and Practice in Music Education* (New York, NY: Oxford University Press, 2019), 5.

that administrations assign great emphasis to assessments and data. Without these items, it is difficult to establish a clear and effective plan for development and improvement.¹¹⁵ Since those dictating policies make crucial decisions about funding and program continuations, music educators can help their programs by providing evidence of development.

“High-stakes” assessments apply to students in the music classroom and music educators in the field and participating in training and certification programs. As with students, data pertaining to proper music educator assessment practices can help to provide evidence of teacher evaluation and adequate training. In a recent study regarding teacher performance assessments, Prichard writes that there is an increase in the use of such “high-stakes” assessments for music educators tied to state teacher licensing practices.¹¹⁶

Student creativity in music education can be challenging to measure through conventional assessment methods. Bolden and DeLuca indicate that music educators are often unfamiliar with the proper means of assessing student creativity through composing, often considering how students completed a composition assignment rather than their creative compositional strategies.¹¹⁷ Understanding and implementing creativity is crucial to achieving the desired results in connection with this thesis. Bolden and DeLuca write of the importance of both teachers and students realizing the complexity of creativity and of teachers recognizing the tools and techniques to best assess student creativity.¹¹⁸

¹¹⁵ Michael Mark and Patrice Madura, *Contemporary Music Education*, 4th ed. (Boston, MA: Schirmer Cengage Learning, 2014), 203.

¹¹⁶ Stephanie Prichard, “A Profile of High-Stakes Assessment Practices in Music Teacher Education,” *Journal of Music Teacher Education* 27, no. 3 (June 2018): 101. <https://doi.org/10.1177/1057083717750079>.

¹¹⁷ Benjamin Bolden and Christopher DeLuca, “Nurturing Student Creativity through Assessment for Learning in Music Classrooms,” *Research Studies in Music Education* 44, no. 1 (April 2022): 274. <https://doi.org/10.1177/1321103X211054793>.

¹¹⁸ *Ibid.*

In contrast, some sources suggest that music educators can evaluate progress over an extended period and through many activities. In a study by Barlow on music education in portions of Australia, educators collected data and assessed student performance through continual practical and engaging activities performed in the music classroom.¹¹⁹ This approach is contrary to core subjects, but the implementation in a music classroom can be effective because of music education's performance/skills-based nature. Barlow also writes that the data from both formative and summative assessments primarily support teacher performance and teaching strategies and allow students to focus on their learning.¹²⁰ Assessments and data collection does not have to be a "one-size-fits-all" strategy. Music educators can apply varied methods and tools to collect the required student performance/knowledge data while also providing activities and assessment methods that engage students.

Teacher Development

An examination of philosophy and its implementation can benefit music educators and music students currently in the field and those studying music. While generally reserved for pre-service music educators, understanding philosophy and pedagogical practices can help all music educators. Hodges writes that philosophy might not guide how to teach, perform, and so forth, but it can explain why one should perform those tasks.¹²¹ To answer the question "how," it is crucial to understand the "why" and the varying perceptions of "why" actions are completed in certain ways.

¹¹⁹ Sarah Barlow, "Assessment and Engagement in Music Classes: Are They Mutually Exclusive?" *Australian Journal of Music Education* 52, no. 1 (2018): 20-21. <https://doi.org/10.3316/informit.253805406324529>.

¹²⁰ Ibid.

¹²¹ Donald Hodges, *A Concise Survey of Music Philosophy* (New York, NY: Routledge, 2016), 5. <https://doi.org/10.4323/9781315666891>.

Kuebel writes that the specific and concentrated training of most music education programs does not entirely prepare pre-service music educators for the myriad of situations they will encounter in the classroom.¹²² While music educator training has developed and increased in relevancy, preparing pre-service music educators for what they will experience in the classroom is challenging since settings and child behavior can be unpredictable. In a recent study on elementary music teacher retention and success, Robinson and Russell write that current and pre-service music educators should be provided with opportunities that provide experience in differing scenarios, such as cultural diversity and teaching music outside his or her normal comfort area.¹²³ In this research, allowing music educators to experience unique scenarios supplies the “why” in music education. These educators were prompted to examine their teaching situation and explore additional educational practices for all students.

The ability of a teacher to evaluate and critically examine his or her teaching skills and techniques is crucial for further improvement and development as an educator. Biasutti et al. write that “self-efficacy” has connections with one’s perspective of his or her performance and abilities to reach goals or navigate adverse circumstances.¹²⁴ Evaluating one’s abilities can be difficult; however, self-evaluation and critical thinking potentially will provide opportunities to make teaching adjustments that are beneficial to the educator and students.

¹²² Christa R. Kuebel, “Preparedness of Instrumental Music Majors Teaching Elementary General Music,” *Journal of Research in Music Education* 67, no. 3 (October 2019): 305. <https://doi.org/10.1177/0022429419850110>.

¹²³ Tiger Robison and Joshua A. Russell, “Factors Impacting Elementary General Music Teachers’ Career Decisions: Systemic Issues of Student Race, Teacher Support, and Family,” *Journal of Research in Music Education* 69, no. 4 (January 2022): 438. <https://doi.org/10.1177/0022429421994898>.

¹²⁴ Michele Biasutti et al., “The Effective Music Teacher: A Model for Predicting Music Teacher’s Self-Efficacy,” *Psychology of Music* 49, no. 6 (November 2021): 1499. <https://doi.org/10.1177/0305735620959436>.

Authentic case studies provide a unique portrayal of music education and offer insight not available in pre-service training or typical classroom experiences. Individuals who participate in music education field experience laud the associated benefits, and the knowledge gained from experience is valuable to the growth and development of the music educator. Chen-Hafteck writes about the benefits of introducing “world music” into the classroom and creating a culturally relevant curriculum that promotes musical engagement and relevant and influential learning.¹²⁵ Through these and other meaningful music education topics, case studies provide valuable techniques to foster the expansion of music education for students and teachers.

Speaking specifically on social injustice, Salvador, Paetz, and Tippetts write that a potential solution to better prepare future music educators is to provide them opportunities to view the “big picture” of music education instead of focusing primarily on training techniques.¹²⁶ Further training and options for “real-world” scenarios and situations better prepare current and pre-service music educators for daily problems they will encounter in the classroom. Partnerships with universities, both in and outside the community, can benefit current and pre-service music educators. Cox-Petersen reviews cases of universities that partnered with local school systems to provide opportunities for students and educators to collaborate and experience distinctive learning situations.¹²⁷ Pre-service music educators can benefit from the unique classroom training opportunities, and current music educators can further develop their teaching skills while mentoring the next generation of music teachers.

¹²⁵ Clements, ed., *Alternative Approaches in Music Education*, 37.

¹²⁶ Salvador, Paetz, and Tippetts, “We All Have a Little More Homework,” 210.

¹²⁷ Amy Cox-Petersen, *Educational Partnerships: Connecting Schools, Families, and the Community* (Thousand Oaks, CA: SAGE Publications, Inc. 2011), 164.

Music Integration

Some understanding of basic music education is crucial for the success of general educators who find themselves as music educators, such as in primary and pre-school settings. Burak writes that many pre-service educators understand the value of music education, especially in younger students; however, they do not possess the comfort or confidence to teach it in that setting.¹²⁸ A key part of this preparation is understanding the “how” and the “why” of teaching from a philosophical standpoint.

Along with understanding musical practices in music education, there are also benefits to general educators understanding the potential benefits of music integration into the general classroom. Munroe writes that because of the lack of time to complete needed curricula correctly, classroom teachers can feel overwhelmed by the prospect of integrating music learning on top of other learning techniques.¹²⁹ However, Munroe also writes that integrating music education into other educational disciplines can deepen the relationship students experience with music and other disciplines in the classroom while helping to demonstrate music as a central “core” subject in the educational system.¹³⁰ If educators collaborate in the elementary school setting, they can form connections between all subject matters and integrate music into all “core” subjects. This can be challenging because of current educational systems’ high assessment and data demands and the limited time to achieve necessary goals. However, educators can achieve effective music integration through intentional connection building and teamwork.

¹²⁸ Sabahat Burak, “Self-efficacy of pre-school and primary school pre-service teachers in musical ability and music teaching,” *International Journal of Music Education* (2019): 258. <https://doi.org/10.1177/0255761419833083>.

¹²⁹ Angela Munroe, “Curriculum Integration in the General Music Classroom,” *General Music Today* 29, no. 1 (October 2015): 15.

¹³⁰ *Ibid.*, 17.

Chapter Summary

The implications of the study of philosophical practices, and their implementation into the music curriculum, become more evident through the exploration of the literature. Music educators and other professionals encounter an incessantly changing culture and need to evaluate the methods and practices employed in music education. While no definite and undeniable answer is apparent, exploration into more effective teaching practices, improved professional learning and development, and enhanced pre-service music educator training practices are presented as potential solutions to moving music education into the future. As music educators explore the philosophical reason for “why” teaching methods are performed and how they can be improved, the potential for the development and improvement of music education increases.

CHAPTER III: METHODS

A clear and thorough experimental design is essential to determine the efficacy of a hybrid philosophical approach to elementary music education. It must include a detailed plan and an inclusive music educator and student participation pool. The design process should comprise curricula specific to each philosophy and a valid and reliable assessment tool to deliver effective and reliable data. The data should reflect student achievement results, potential evidence (or lack thereof) of student creativity, and feedback from participating music educators.

To acquire a wide student population and prevent individual biases, the researcher recruited non-related local elementary music educators to participate in this study. The music educators were chosen based on locality, availability, and similarity in experience and education. He trained the music educators on the procedures, allowed them to accept or decline participation as determined by Liberty University's IRB, and encouraged feedback during and at the conclusion of the study. The execution of the prescribed criteria provided insight into the efficacy of a hybrid philosophy in the elementary music classroom. Bolden and DeLuca write that both formative and summative assessments measure creativity.¹³¹ From analysis of the assessment results and music educator feedback, the researcher examined trends and determined the effectiveness of the philosophical teaching practices.

Design

The research design consisted of a convergent mixed-methods study which is best suited for data that measures student achievement and engagement and incorporates feedback from participating music educators. Creswell and Creswell define a convergent mixed-method study as collecting quantitative and qualitative data at roughly the same time to provide a thorough

¹³¹ Bolden and DeLuca, "Nurturing Student Creativity," 274.

analysis of the results.¹³² The authors indicate that this method can explain inconsistencies by including both quantitative and qualitative research methods.¹³³ While it is often tedious and lengthy, the thorough analysis provides supplementary relevant data for examination. This thesis addressed quantitative data from pre- and post-assessments (Appendices G, H, and I) regarding the introduced curricula to determine student achievement and creativity progress. The qualitative questionnaires (Appendix J), completed by the contributing music educators at the end of the study, provided professional assessments of the study and recounted participation experiences regarding student engagement.

The researcher designed a six-week curriculum (Appendix F) that features each philosophy's (aesthetic, praxial, and hybrid) teaching and learning characteristics and techniques. The study required that the music educators teach the aesthetic, praxial, and hybrid philosophy to one class each in their third- and fifth-grade classes as a ten-minute opening exercise for six weeks. As Van Brummelen indicates, the teacher's knowledge of the curriculum orientation, or platform, is crucial so they can understand the direction and vision of the curriculum.¹³⁴ The researcher provided guidelines for teaching each philosophy (Appendix F), and the participating music educators followed a specific set of instructions scripted in the curricula to preserve the integrity of the study.

The participating music educators administered the pre-assessment (Appendices G, H, and I) and introduced the concepts of steps, skips, and leaps during week one. In week two, they further explained how steps, skips, and leaps relate to specific musical intervals. The music

¹³² Creswell and Creswell, *Research Design*, 15.

¹³³ Ibid.

¹³⁴ Harro Van Brummelen, *Steppingstones to Curriculum: A Biblical Path*, 2nd ed. (Colorado Springs, CO: Purposeful Design Publications, 2002), 25.

educators demonstrated intervals based on the criteria provided by the researcher. They continued the review of intervals in weeks three and four by explicitly applying the researcher's prescribed methods. In the aesthetic classes, music educators demonstrated intervals and employed listening examples from popular and classical music to relate the sound of intervals to the students. They instructed students to write the intervals during the demonstrations and led discussions on student emotions connected to certain intervals and sounds related to intervals (i.e., sad, happy, and scary). For the praxial classes, the music educators reviewed the material by having students play selected intervals on melodic instruments and create intervals in groups. In the hybrid classes, music educators utilized a specific combination of the aesthetic and praxial methods to review the material and elicit student responses. During week five, music educators reviewed the material using the appropriate technique and instructed students to create a short composition with an assortment of intervals as a class or individually. Music educators administered the post-assessment (Appendices G, H, and I) in week six, concluding the study.

Music teachers reported assessment results to the researcher without disclosing student identifiable information. All student results were anonymous to the researcher, meaning the researcher could not connect the students to their assessment results and had no way of knowing the identities of the students who participated. Music educators only accessed their assigned students. After recording the scores, the music educators submitted unaltered data for each section. The presented data did not contain any student identifiers (i.e., name, homeroom teacher, gender, or ethnicity).

Questions and Hypotheses

This study explored the efficacy of a hybrid philosophy in the elementary music classroom. Barlow writes that a music study must engage student creativity and contain certain

activities that foster music creation to be successful.¹³⁵ The hybrid philosophy combined the strengths of the aesthetic and praxial philosophies to create a philosophical practice that could potentially foster enhanced student musical achievement and engagement in the elementary music classroom by appealing to various learning styles. The research questions included:

RQ1: Is there a difference in elementary student musical achievement in performing ear-training exercises based on teacher application of the aesthetic, praxial, or hybrid philosophy?

RQ2: What are the students' reactions regarding engagement in the music lesson when conducted with the aesthetic, praxial, and hybrid philosophy?

The study applied data from all three philosophies to determine the efficacy of each philosophy in the elementary music classroom. Mark and Madura write that a unified music educational philosophy is unlikely;¹³⁶ therefore, it is crucial to examine multiple philosophical characteristics to determine an appropriate blend for the elementary music classroom. Based on an intense study of music philosophies and personal experience in the elementary music classroom, the following hypotheses outlined the researcher's initial predictions:

H₀1: No significant difference exists in elementary student musical achievement in performing ear-training exercises based on teacher application of the aesthetic, praxial, or hybrid philosophy.

H₁: Students' reactions pertaining to engagement in the music lesson are enhanced when conducted with a hybrid philosophy as opposed to the traditional aesthetic or praxial philosophies.

¹³⁵ Barlow, "Assessment and Engagement," 20.

¹³⁶ Mark and Madura, *Contemporary Music Education*, 53.

In the first hypothesis, the researcher explored the variance in musical achievement based on implementing a hybrid philosophy as compared to the traditional aesthetic and praxial philosophies. The literature review revealed no current research to determine the efficacy of each philosophy. Therefore, through the curriculum practices of the study, the researcher focused on the effectiveness of all three philosophies in the elementary music classroom. The second hypothesis concentrated on the enhanced benefits of the hybrid philosophy regarding student engagement, which was gauged through feedback from participating music educators.

Participants

Six elementary music educators in the Lowndes County and Tift County school districts consented to participate in the study; however, two ultimately opted out due to extenuating circumstances. Three of the music educators who completed the study were female and one was male. All possessed similar education and teaching backgrounds. The music educators' field experience ranged from six to twenty-three years, with two having fifteen years in the elementary music classroom. One music educator possesses a bachelor's degree, two hold master's degrees, and one has obtained thirty post-graduate hours. To maintain the integrity of the study, the researcher or family members did not participate.

The researcher chose third- and fifth-grade students based on their experience in music education and their potential ability to comprehend the material. He also considered the students' ability to work with Chromebooks and navigate the digital platform for the assessments. All students participating in the study possessed Chromebooks provided by the schools, so their familiarity with digital platforms was beneficial to the study's success. One school was limited to third-grade students because of an administrative scheduling adjustment that could not be

anticipated or adjusted. Table 1 provides information regarding the participating student population.

Table 1: Student Sample Population

	Aesthetic Philosophy	Praxial Philosophy	Hybrid Philosophy	Total
Third Grade	85	86	83	254
Fifth Grade	73	65	70	208

Setting

The setting for this research included three elementary schools in the Lowndes County School District in Valdosta, Georgia, and one school in the Tift County School District in Tifton, Georgia. Two are considered Title I schools.¹³⁷ The Title I program provides enhanced governmental funding for student programs and increases parental engagement and involvement in their students' learning opportunities.¹³⁸ Both counties fall in the upper-middle-class socioeconomic level with a median family income of \$46,113 (Lowndes) and \$44,827 (Tift).¹³⁹ The demographics are similar. Lowndes County reflects 53 percent White/Anglo, 38 percent African American, 2 percent Asian, 6.3 percent Hispanic, .5 percent American Indian, and .2 Native Hawaiian or Pacific Islander.¹⁴⁰ Tift County comprises 54 percent White/Anglo, 31 percent African American, 1.6 percent Asian, 12.8 percent Hispanic, .5 percent American Indian, and .1 percent Native Hawaiian or Pacific Islander.¹⁴¹ This rural region of the state is heavily rooted in farming and agricultural occupations, which brings a significant migrant population to

¹³⁷ "2020 List of Georgia Title I Schools," Georgia Department of Education.

¹³⁸ "Title I Part A, Title I-A in the Lowndes County Schools," Lowndes County Schools, accessed June 11, 2022. <https://www.lowndes.k12.ga.us/cms/one.aspx?portalId=111741&pageId=559379>.

¹³⁹ "Quick Facts," United States Census Bureau.

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

the school systems. Lowndes County also has a considerable military family presence from Moody Air Force Base, especially in the northern schools.

Students participated in the study as a part of their normal school day. The researcher designed the study without the requirement for any unique settings. He constructed it to require only ten minutes at the beginning of each class for six weeks to prevent disrupting the students' standard music education curriculum and daily routine. The study was conducted toward the end of the academic year when conflicts and overlapping scheduling such as state testing, assemblies, and field trips are prevalent. Music educators were diligent regarding time and ensuring students were consistently in the music classroom to execute the study criteria. If a scheduling conflict occurred, the music educators added the time to the next lesson to maintain equity of instruction time for all philosophies.

The researcher designed the study for a typical elementary general music education setting. Music educators were not required to make any adjustments or accommodations to their classroom. The study did not require any additional equipment or specific classroom structure. It was conducted during the normal time of music instruction and in the setting unique to each school. The researcher established specific protocol to ensure the study was conducted in a uniform manner. He provided specific instructions regarding the assessments (Appendices G, H, and I) and curricula (Appendix F) and emphasized that each lesson was to be conducted at comparable times (at the beginning of the class). He limited the curricula (Appendix F) to ten minutes of instructional time, with the pre- and post-assessments (Appendices G, H, and I) requiring approximately thirty minutes each. A sense of normalcy helps to provide students and educators with a sense of comfort in procedures and performance. The music educators executed the curricula (Appendix F) in their typical style while incorporating the specific instructional

techniques for each philosophical practice. Students and music educators continued expected participation in the music learning process with only minor disruption.

Instrumentation

The researcher developed specific curricula (Appendix F) to tailor the assessment (Appendices G, H, and I) and teaching tools to benefit student learning while fulfilling the concepts of the applied philosophy. *QuaverMusic* is the elementary music education curriculum for the Lowndes County School District¹⁴² and the Tift County School District.¹⁴³ The researcher selected assessment elements (Appendices G, H, and I) from its repertoire to deliver quantitative data to gauge musical achievement through the ensuing music philosophies. *QuaverMusic* is an international elementary music education program with curriculum that is parallel to national standards. *QuaverMusic's* statement regarding curriculum validity says:

The QuaverMusic curriculum has been correlated to the National Standards (NCCAS) and is utilized in the following states: Alabama, Arizona, California, Delaware, Hawaii, Mississippi, New Mexico, and Oklahoma. In addition to these states, the QuaverMusic curriculum has been correlated to each of the following's individual state standards (and approved for use): Colorado, Florida, Georgia, Indiana, Minnesota, North Carolina, South Carolina, Tennessee, Texas, Utah, Virginia, West Virginia, West Virginia, and Wisconsin.¹⁴⁴

With the national music standards connection and State of Georgia music standards correlation, the *QuaverMusic* assessments added validity and reliability to the study.

The assessments (Appendices G, H, and I) measured the implementation of a hybrid philosophy (compared to the aesthetic and praxial philosophies) through the teaching of intervals as an aural, performance, and knowledge skill. The teaching of intervals, including interval

¹⁴² "Digital Instructional Resources," Lowndes County Schools.

¹⁴³ "Curriculum Resources PreK – 5," Tift County Schools.

¹⁴⁴ Ben Andrews, *QuaverMusic* Manager of Music, email message to author, February 25, 2022.

recognition and application through composition, was central to this study and the implications on student achievement and creativity. Introducing aural skills in the elementary music education classroom, precisely in intervals, provided students with opportunities to “train their ears” and understand musical practices in both a visual and aural context. Regelski writes that music is an “aural art,” and the implementation of an active learning environment is vital to understanding said skills.¹⁴⁵ Since both the aesthetic and praxial philosophies emphasize the importance of listening, the study provided students an opportunity to expand their aural skills. Elliot and Silverman highlight the connection between listening and “musicing” and one not existing without the other, emphasizing that a music maker must listen as he/she creates music for others to listen.¹⁴⁶ Wong, Chen, and Lim add that intervals remain the basis for melodies and are considered the “fingerprint” for melodic music.¹⁴⁷

The three-part assessment (Appendices G, H, and I) addressed basic interval knowledge, interval recognition, and application in a controlled compositional setting. Part one (Appendix G) determined students’ theoretical understanding of basic intervals. The questions gauged learned academic information, such as the definition of an interval. It comprised five multiple-choice questions worth seven points each and accounted for 35 percent of the total assessment score. Part two (Appendix H) measured student aural recognition of the intervals taught throughout the study. In the digital exercise, the starting pitch remained constant to give pitch reference, and the second pitch changed for students to identify the interval. The student had sixty seconds to identify as many intervals as possible, with fifteen possible intervals worth two points each. This

¹⁴⁵ Regelski, *Teaching General Music*, 73.

¹⁴⁶ Elliot and Silverman, *Music Matters*, 237.

¹⁴⁷ Wong, Chen, and Lim, “Learning Melodic Musical Intervals,” 1028.

portion comprised 30 percent of the total assessment score. Part three (Appendix I) involved a compositional assessment that evaluated the understanding of intervals and displayed student creativity. As learned from identifying and writing intervals throughout the unit, students applied their knowledge to notate various intervals. The assessment provided a digital music staff, and students wrote six musical notes with five different intervals between the notes. The assessment determined the students' ability to identify and create various intervals and measured creativity in the assortment of intervals applied. Each interval was worth seven points, with this section comprising 35 percent of the total assessment score. Identical activities were utilized for the pre- and post-assessments. Data were collected for each section (and as a total) to measure student musical achievement and creativity through the application of each philosophy.

Procedures

Hansen writes that communication in the school setting should be respectful, well thought out, and detailed.¹⁴⁸ Benham adds that forming relationships with “key players” in the school system aids in preventing problems from occurring.¹⁴⁹ Following Liberty University’s IRB guidelines, the researcher pursued permission from administrators at the district and school levels (Appendices B and C), providing the exemption requirements outlined by the IRB. The administrators approved music educator and student participation based on the guidelines that student information would remain anonymous. Subsequently, participating music educators granted consent (see sample consent form in Appendix E) to participate, understanding that they could opt-out at any time without question or repercussion from the researcher or administrator.

¹⁴⁸ Dee Hansen, *Handbook for Music Supervision* (Lanham, MD: MENC: The National Association for Music Education, 2002), 35.

¹⁴⁹ John L. Benham, *Music Advocacy: Moving From Survival to Vision* (Chicago, IL: GIA Publications, Inc. 2016), 74-75.

Liberty University's IRB determined that the study qualified for a parental consent waiver because it did not reveal student identifying data. The IRB also concluded that students could receive a direct benefit from participating, including improved musical achievement and student engagement obtained through various techniques that appeal to individual learning styles. While consent was not required, the researcher notified parents (Appendix D) that his or her student(s) might participate in a learning intervention group as part of this study (through a letter distributed by the respective music educator and sent home with each student). The letter informed parents that participation would be during regularly scheduled music classes if their child's class was selected. The researcher briefly described the philosophies, stressed that student identities would not be disclosed to the researcher nor included in the study, and emphasized that the assessments were for research purposes only and would have no effect on student grades. The researcher provided his contact information if parents had questions regarding the study; however, no comments or concerns were received.

After the requisite approvals and notifications, the researcher met with the participating music educators (in person and through *Google Meet*) to review the procedures for executing the curricula (Appendix F) and digital assessments (Appendices G, H, and I). He provided examples of implementing the curriculum during the preliminary review sessions and as individually requested throughout the study. The meetings included a refresher on the digital assessments (Appendices G, H, and I) through the *QuaverMusic* curriculum and website. Because *QuaverMusic* is the approved digital elementary music curriculum for both school systems, most music teachers were familiar with the platform and how to collect the data. Similarly, most students were familiar with navigating the *QuaverMusic* platform. However, demonstrations

were provided to music educators and students as needed to navigate the digital platform for the assessments.

Music educators followed the six-week curricula (Appendix F) to implement the three philosophies (aesthetic, praxial, and hybrid). Wesolowski writes that music assessments are any methods in which student musical behavior is observed and analyzed.¹⁵⁰ The researcher considered the observation of student musical behavior and examined corresponding aesthetic and praxial philosophical practices to develop inclusive curricula (Appendix F) to gain similar expected outcomes but unique to the peculiarities of the individual philosophy. While the researcher did not direct specific lessons and activities for each philosophy, he identified traits and characteristics relative to the aesthetic and praxial philosophies. He combined the strengths of both philosophies to develop the hybrid philosophy concept, which could improve student achievement and engagement in music education. The researcher centered the aesthetic philosophy curriculum on listening, student connection to music through emotion and critical thinking, and teacher-led activities. He designed the praxial philosophy curriculum to involve students in the learning process through student-centered activities and actively participating in all facets of the instructional method. Finally, the researcher developed the hybrid philosophy curriculum to combine aspects of both aesthetic and praxial practices. He integrated listening, connections, student-centered activities, and teacher-led and student-led instruction to best offer teaching and learning experiences for all involved.

The participating music educators selected one class in their third and fifth grades to participate in the aesthetic philosophy, one in the praxial philosophy, and one in the hybrid philosophy. They followed the prescribed curriculum (Appendix F) with the corresponding class

¹⁵⁰ Wesolowski, "Classroometrics," 31.

for six weeks to ensure the integrity of the study and to prevent mixing the elements of the philosophies which would contaminate the results. Short (ten-minute) opening activities that did not disrupt the schools' normal unit flow and protocols were utilized in the research. The first and last week required additional time to complete the assessments (Appendices G, H, and I), allocating thirty minutes to account for difficulties with the digital platform. Music educators demonstrated the process of completing the assessments and allowed students to navigate the digital platform. The participating music educators ensured the data remained intact by recording the scores for each student according to their standard practice and then transferring the information, without the individual student identity, to the spreadsheet provided by the researcher. In weeks two through five, music educators followed the curriculum (Appendix F) to execute activities related to each philosophy. The educators noted adjustments for any school scheduling conflicts or other disruptions and, if needed, added any missed time to the next lesson. For example, if a school assembly interrupted the music educator's schedule by five minutes in week two, he or she added an extra five minutes to the next week's lesson to keep the consistency of ten minutes per lesson.

At the conclusion of the six-week study, music educators completed the prescribed spreadsheet with the pre- and post-assessment scores and provided the data, without any student identifying information, to the researcher. All participating music educators also completed a questionnaire (Appendix J) outlining their experiences regarding the philosophies, positive or negative results of each philosophy, the practicality of each philosophy (most and least effective and teaching difficulty), the effectiveness of each philosophy regarding creativity and student engagement, and the benefits of each philosophy. In addition, the music educators responded to questions regarding the structure, time allocated, instructions and material provided, and

researcher responsiveness. They also provided feedback regarding the influence of the philosophies on the further development of their teaching strategies and recommendations for general music philosophies to foster student development and engagement.

Data Analysis

This convergent mixed-methods study introduced aural skills in the elementary general music classroom. It involved one dependent variable and three independent variables. The dependent variable was the ear-training technique, interval recognition, evaluated through the pre- and post-assessments. The independent variables included the curricula based on the three studied philosophies: aesthetic, praxial, and the created hybrid. The research featured an analysis of variance (ANOVA) method of analysis. Bray and Maxwell write that an ANOVA technique measures the “mean differences” of one dependent variable,¹⁵¹ which are the assessments of the ear-training technique.

The student assessment data included in the quantitative design of this research were anonymous to the researcher. As referenced by Creswell and Creswell, this quantitative design includes a quasi-experimental aspect, which addresses a specific action credited to a particular result.¹⁵² The participating music educators entered the collected data into a prescribed spreadsheet, which only the music educator accessed, and delivered the completed spreadsheet to the researcher. The data, void of any student identifying information, contained scores for each section with an established formula to calculate the overall score. Part one of the assessment

¹⁵¹ James H. Bray and Scott E. Maxwell, “Introduction to Multivariate Analysis of Variance” in *Multivariate Analysis of Variance* (Newbury Park, CA: SAGE Publications, Inc., 1985), 8. <https://doi.org/10.4135/9781412985222>.

¹⁵² Creswell and Creswell, *Research Design*, 12.

(Appendix G) equated to 35 percent of the total score, part two (Appendix H) equaled 30 percent, and part three (Appendix I) comprised the remaining 35 percent.

For the qualitative portion of the research, music educators responded to a twenty-five-question survey (Appendix J) that collected basic background information and examined their observations regarding the implementation and student reactions to each philosophy. Music educators also addressed any implications on their teaching derived from participation in this study. For example, the music educators were asked if participation led to an evaluation of their typical teaching style.

Once the researcher collected the quantitative and qualitative data, he began analysis for trends, commonalities, and differences. He utilized *Microsoft Excel* to analyze the quantitative data to determine the means and variances of the quantitative data and to group the scores into developmental levels. He employed the *Delve* data analysis software to examine the qualitative data for commonalities through coding to determine specific themes in the responses.

The researcher combined the assessment score inputs from the participating schools in *Microsoft Excel* and established formulas to calculate the means and variances for each philosophy. If the data from each school reflected similar results in the quantitative student musical achievement scores, then the research was consistent and successful regardless of the hypotheses' outcomes. Music assessment scores for third-grade students in all schools were merged, and the same process was followed for fifth-grade scores. This process allowed the researcher to examine the mean of the dependent variable (ear training assessment score) for each independent variable (aesthetic, praxial, and hybrid curricula) to determine the student musical achievement improvement associated with each philosophy.

The researcher also analyzed the developmental levels based on the presented data by grouping the assessment scores into three stages: Beginning (one to thirty-three points), Developing (thirty-four to sixty-seven points), and Accomplished (sixty-eight to one hundred points). Analysis of the developmental stages illustrated the understanding and effectiveness of the philosophies based on the number of students that advanced to a higher level. This analysis was designed to determine if the philosophies denote significant improvement in the development scale that is representative of comprehension of the teaching method.

The researcher utilized *Delve* coding software to determine commonalities and themes in the information from the participating music educators' questionnaires. Creswell and Creswell write that in a convergent mixed-method study, quantitative and qualitative data are collected and analyzed simultaneously, which is congruent with this thesis.¹⁵³ The questionnaires provided insight into the observations of the music educators regarding the research. They submitted feedback on the efficacy of each philosophy regarding student engagement and participation as well as their ability and comfort in teaching each philosophy. Open-ended questions were utilized to afford music educators an opportunity to provide collective feedback and expound on the reasoning for their views. The questions prompted the music educators to provide examples and detailed perceptions based on their experiences. The researcher determined themes based on specific coding of the responses. He employed a thematic analysis process to identify trends, commonalities, or differences in executing the curriculum. The researcher applied a deductive approach to measure the data against the stated research questions and hypotheses. The thematic analysis further contained a semantic approach to analyzing the data based on the researcher's primary consideration of the participating music educators' feedback. Some topics for future

¹⁵³ Creswell and Creswell, *Research Design*, 15.

research may involve an additional latent approach on specific questions. Regardless of the effect on the hypotheses, the survey provided authentic qualitative data on the effect of the philosophies in the elementary music education classroom.

Chapter Summary

Applying the study's prescribed procedures and protocols, the researcher analyzed the data to determine the efficacy of the aesthetic, praxial, and hybrid philosophies for third- and fifth-grade students in the elementary music classroom. The prescribed curricula were implemented with strict detail by the participating music educators. In addition, the music educators collected the quantitative and qualitative data in a timely and confidential manner and delivered it to the researcher for detailed analysis. While confirmation of the supposed superiority of the hybrid philosophy may not materialize, this study explored the practicality of improvement in student musical achievement, student creativity, and student engagement through philosophical implementation techniques.

CHAPTER IV: RESEARCH FINDINGS

This research determines the efficacy of a hybrid philosophy of elementary music education compared to the traditional aesthetic and praxial philosophies. The researcher deduced the effectiveness of the hybrid philosophy in the hypotheses. According to Dean et al., deduction is accomplished when one determines possible outcomes based on general guidelines.¹⁵⁴ The data presented in this chapter outlines the results regarding the stated hypotheses and assumptions.

An analysis of variance (ANOVA) method was applied to evaluate the data involving independent and dependent variables. The independent variables in this research included the philosophies executed through specific curricula developed by the researcher: aesthetic, praxial, and the created hybrid. The dependent variable was the ear training technique, evaluated through the pre- and post-assessment scores.

The research method involved a convergent mixed-methods study, utilizing quantitative and qualitative data. Creswell and Creswell note that a convergent mixed-method is the most common mixed-methods design.¹⁵⁵ This study included third- and fifth-grade students from three elementary schools in Lowndes County and one in Tift County. Three schools conducted the study in both grades, while one school was limited to third-grade participants because of a scheduling conflict.

The demographics for both counties are similar, and both present within the upper-middle-class socioeconomic level. Two of the schools are Title I schools. This region includes a significant migrant population, and Lowndes County also benefits from a considerable military

¹⁵⁴ Dean and Marzano, *Classroom Instruction That Works*, 136.

¹⁵⁵ Creswell and Creswell, *Research Design*, 217.

presence. Three of the music educators who completed the study were female and one was male. All possessed similar education and teaching backgrounds. Their music experience ranged from six to twenty-three years, with two having fifteen years in the elementary music classroom. One music educator possesses a bachelor's degree, two hold master's degrees, and one has obtained thirty post-graduate hours. To maintain the integrity of the study, the researcher and family members did not participate.

An assessment (Appendices G, H, and I) obtained from the *QuaverMusic* curriculum for elementary music students supported the quantitative data for this thesis. The selected assessment directly related to the curricula (Appendix F) designed by the researcher for the participating student body. Furthermore, the *QuaverMusic* assessments were reliable and valid as the company's curriculum correlates directly to national and Georgia music education standards and is accepted and implemented internationally.¹⁵⁶ The assessment tool (Appendices G, H, and I) implemented for the quantitative data collection process was designed to determine improvement in student musical achievement through the application of the presented philosophy (aesthetic, praxial, or hybrid). Van Brummelen writes that assessments develop into tests when students merely regurgitate facts,¹⁵⁷ and this assessment went beyond simply memorizing details. The assessment contained three segments. Parts one and two addressed student musical achievement: part one (Appendix G) determined the fundamental theoretical understanding of intervals, and part two (Appendix H) demonstrated an oral understanding of intervals. Part three (Appendix I) addressed student musical creativity and reflected an understanding of intervals through compositional techniques. According to Elliott and

¹⁵⁶ Ben Andrews, *QuaverMusic* Manager of Music, email message to author, February 25, 2022.

¹⁵⁷ Van Brummelen, *Steppingstones to Curriculum*, 157-158.

Silverman, reaching music educational goals and student achievement relies on continued “musical thinking” that is purposeful and cultured.¹⁵⁸ For the qualitative data, participating music educators responded to a pre-determined questionnaire (Appendix J) designed to provide feedback on teaching the three philosophies and the perceived level of student engagement. After the six-week study, the music educators provided raw assessment numbers, not assigned to specific students, and observations from their classroom. The quantitative data (Appendices K, L, M, and N) collected in this thesis was anonymous to the researcher, and the qualitative data (Appendix Q) remained confidential, as outlined by Liberty University’s IRB.

Quantitative Results

The study was executed in third and fifth grades in participating schools to determine the influence of the applied philosophies on varying age groups. Third-grade students are typically in the beginning phases of learning intervals and practicing aural musical training. In contrast, fifth-grade students frequently possess more experience with aural musical techniques, even if not explicitly related to intervals. Third and fifth-grade scores were not compared because of the different cognitive, physical, and emotional levels. Table 2 reflects the study’s total sample size which is further analyzed in the discussion of each philosophy.

Table 2. Research Sample Size

Grade Level	Aesthetic	Praxial	Hybrid	Total
Third Grade	85	86	83	254
Fifth Grade	73	65	70	208

Participating music educators provided student scores for each part of the assessment to measure improvement. The researcher utilized total scores to assess overall student musical achievement. While student-identifying information was withheld in the report sent to the

¹⁵⁸ Elliot and Silverman, *Music Matters*, 441.

researcher, the music educators maintained the integrity of the data by ensuring individual student results remained intact for the three parts. The sections of the assessments were weighted: part one (Appendix G) encompassed 35 percent of the total, part two (Appendix H) comprised 30 percent, and part three (Appendix I) equaled the remaining 35 percent. Part one (five questions valued at seven points each) measured student achievement in basic theoretical understanding of intervals. Part two (fifteen possible listening examples worth two points each in a sixty-second timed event) applied listening skills to measure student achievement through recognition of intervals. Finally, part three (five possible intervals rated at seven points each) measured student creativity and achievement by applying intervals into a six-note composition. While the researcher examined each section, the primary focus remained on analyzing the overall scores for each grade level to determine the efficacy of each philosophy, explicitly the hybrid philosophy.

Once the researcher collected the information, he utilized *Microsoft Excel* to analyze the quantitative data as they relate to the research questions and hypotheses. He combined the assessment score inputs from the participating schools (Appendices K, L, M, and N) and applied formulas to calculate the means and variances for each philosophy (Appendix O). This allowed the researcher to examine the mean of the dependent variable (ear training assessment score) for the independent variables (aesthetic, praxial, and hybrid curricula) to determine the student musical achievement improvement associated with each philosophy. He also established formulas to group the scores into developmental levels (Appendix P) which demonstrates the understanding and effectiveness of the philosophies based on the number of students that progressed to higher levels.

Third Grade

The researcher analyzed the assessment results for third-grade students (Appendix O) by examining the pre- and post-assessment mean for each part of the assessment and the central tendency of the total assessment score for each philosophy. Figure 1 provides a visual representation of the mean data derived from the analysis. It displays the pre- and post-assessment central tendency value for the third-grade student population participating in each philosophy. The data reflected a 33-percent improvement from pre- to post-assessment for students participating in the aesthetic philosophy, a 30-percent gain for the praxial philosophy, and a 36-percent increase for the hybrid philosophy.

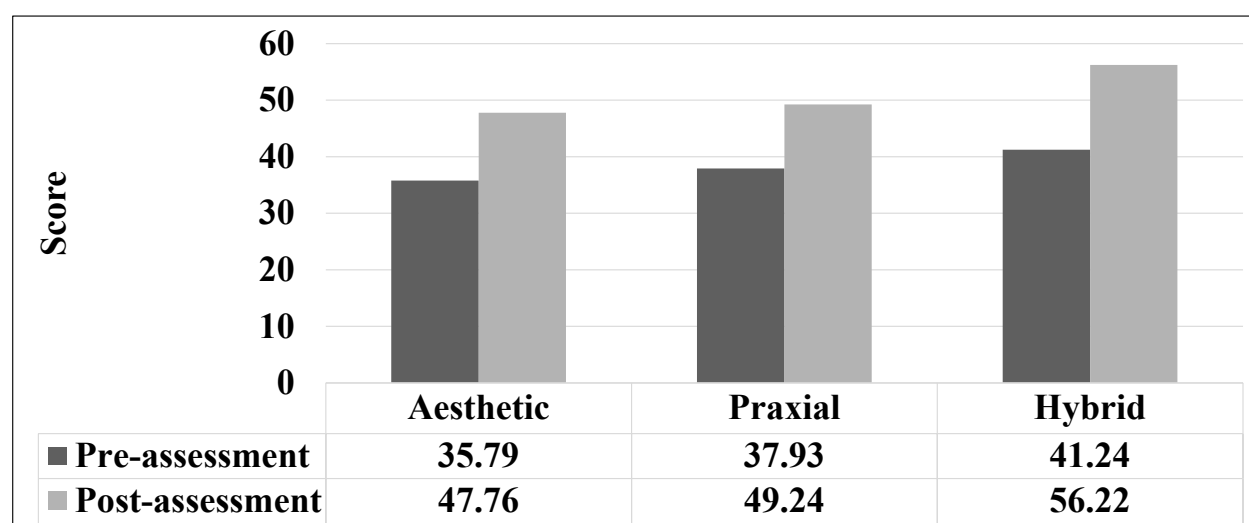


Figure 1. Student Achievement – Mean Comparison, Third Grade.

Table 3 illustrates the mean (each part and overall) for third-grade students who participated in the aesthetic philosophy curriculum. Eighty-five students participated in both the pre- and post-assessments.

Table 3. Central Tendency – Aesthetic Philosophy, Third Grade Students

Aesthetic Philosophy	Part One	Part Two	Part Three	Overall Score
Pre-assessment Mean	15.48	3.18	17.13	35.79
Post-assessment Mean	21.91	4.45	21.41	47.76

The following findings reflect the influence of the aesthetic philosophy (independent variable) on student achievement (dependent variable):

- The central tendency in part one increased by 6.42 points, a 41-percent improvement.
- The central tendency in part two increased by 1.27 points, a 40-percent improvement.
- The central tendency in part three increased by 4.28 points, a 25-percent improvement.
- The overall central tendency increased by 11.98 points, a 33-percent improvement.

Table 4 demonstrates the mean for third-grade students participating in the praxial philosophy curriculum. Eighty-six students participated in both the pre- and post-assessments.

Table 4. Central Tendency – Praxial Philosophy, Third Grade

Praxial Philosophy	Part One	Part Two	Part Three	Overall Score
Pre-assessment Mean	16.03	4.48	17.42	37.93
Post-assessment Mean	20.76	5.70	22.79	49.24

The following findings reflect the influence of the praxial philosophy (independent variable) on student achievement (dependent variable):

- The central tendency in part one increased by 4.72 points, a 29-percent improvement.
- The central tendency in part two increased by 1.22 points, a 27-percent improvement.
- The central tendency in part three increased by 5.37 points, a 31-percent improvement.
- The overall central tendency increased by 11.31 points, a 30-percent improvement.

Table 5 displays the mean for third-grade students participating in the hybrid philosophy curriculum. Eighty-three students participated in both the pre- and post-assessments.

Table 5. Central Tendency – Hybrid Philosophy, Third Grade

Hybrid Philosophy	Part One	Part Two	Part Three	Overall Score
Pre-assessment Mean	17.88	3.37	19.99	41.24
Post-assessment Mean	24.29	6.29	25.64	56.22

The following findings reflect the influence of the hybrid philosophy (independent variable) on student achievement (dependent variable):

- The central tendency in part one increased by 6.41 points, a 36-percent improvement.
- The central tendency in part two increased by 2.92 points, an 86-percent improvement.
- The central tendency in part three increased by 5.65 points, a 28-percent improvement.
- The overall central tendency increased by 14.98 points, a 36-percent improvement.

The researcher further analyzed student development by grouping the assessment scores into three levels (Appendix P) closely related to the scale utilized for the Georgia Milestones assessment.¹⁵⁹ The scale applied to this research was comprised of Beginning (one to thirty-three points), Developing (thirty-four to sixty-seven points), and Accomplished (sixty-eight to one hundred points). It was intended to determine if the application of the philosophies represented advancement in the development scale, reflecting comprehension of the material. Table 6 demonstrates the pre- and post-assessment student developmental data for third grade.

Table 6. Student Developmental Data – Third Grade

	Class A – Aesthetic Philosophy			Class B – Praxial Philosophy			Class C – Hybrid Philosophy		
	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished
Pre-assessment	40	45	0	33	52	1	20	63	0
Post-assessment	14	64	7	13	62	11	3	58	22

¹⁵⁹ “Understanding the Georgia Milestones Achievement Levels,” Georgia Department of Education, accessed July 1, 2022. https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Assessment/Pages/achievement_levels.aspx.

Figure 2 depicts the improvement (pre- to post-assessment) for third-grade students who participated in the aesthetic philosophy. It demonstrates the percentage of students who scored within each of the three developmental levels (Beginning, Developing, and Accomplished) and how the application of the aesthetic philosophy influenced progress in the post-assessment.

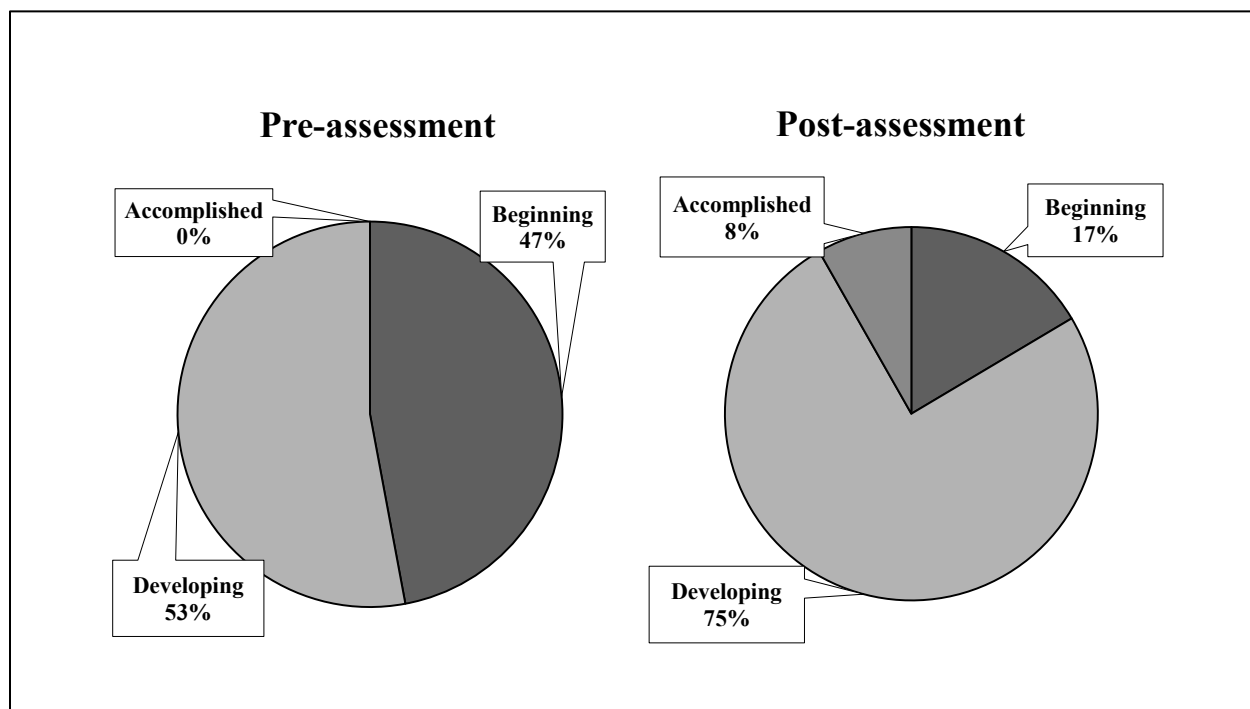


Figure 2. Student Developmental Comparison – Aesthetic Philosophy, Third Grade.

The overall pre-assessment score for 47 percent (forty students) of third-grade students participating in the aesthetic philosophy ranged in the Beginning developmental level, 53 percent (forty-five students) reached the Developing level, and no students attained the Accomplished level. The post-assessment scores reflected 17 percent (fourteen students) in the Beginning level, 75 percent (sixty-four students) achieving the Developing category, and 8 percent (seven students) realizing the Accomplished level. The data indicated that after five weeks of the prescribed aesthetic methods, the following improvements were attained:

- The number of students scoring in the Beginning developmental level decreased by 31 percent.
- The number of students scoring in the Developing level increased by 22 percent.

- The Accomplished level was reached by 8 percent of the student population.

Figure 3 compares the pre- and post-assessment student developmental data for the third-grade students who participated in the praxial philosophy. It demonstrates the percentage of students who scored within the three developmental levels and how the application of the praxial philosophy influenced progress in the post-assessment after intentional application of the curriculum.

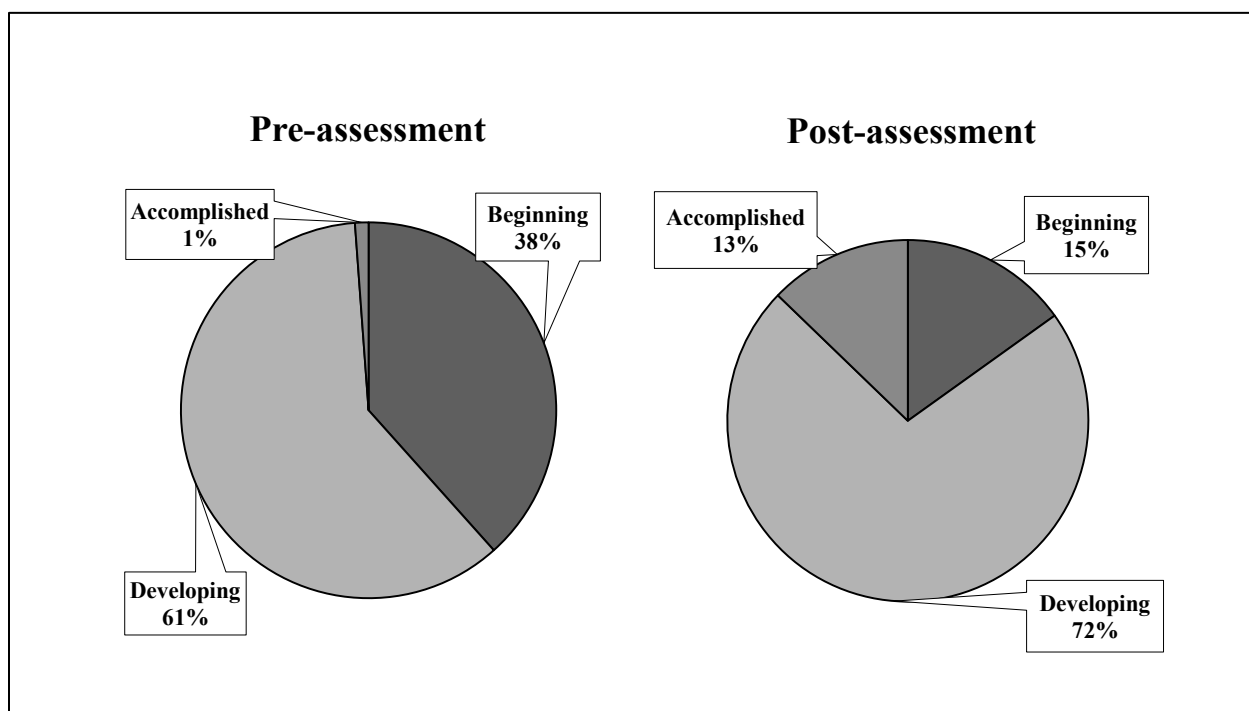


Figure 3. Student Developmental Comparison – Praxial Philosophy, Third Grade.

The overall pre-assessment score for 38 percent (thirty-three students) of third-grade students participating in the praxial philosophy ranged in the Beginning developmental level, 61 percent (fifty-two students) reached the Developing level, and 1 percent (one student) attained the Accomplished level. The post-assessment scores indicated 15 percent (thirteen students) in the Beginning level, 72 percent (sixty-two students) achieving the Developing category, and 13 percent (eleven students) realizing the Accomplished level. The data reflected that after five weeks of the prescribed praxial practices, the following improvements were attained:

- The number of students scoring in the Beginning developmental level decreased by 23 percent.
- The number of students scoring in the Developing level increased by 11 percent.
- The number of students scoring in the Accomplished level increased by 12 percent.

Figure 4 compares the pre- and post-assessment student developmental data for third-grade students who participated in the hybrid philosophy. It illustrates the percentage of students who scored within the three developmental levels and how the application of the hybrid philosophy influenced progress in the post-assessment after the intentional application of the curriculum.

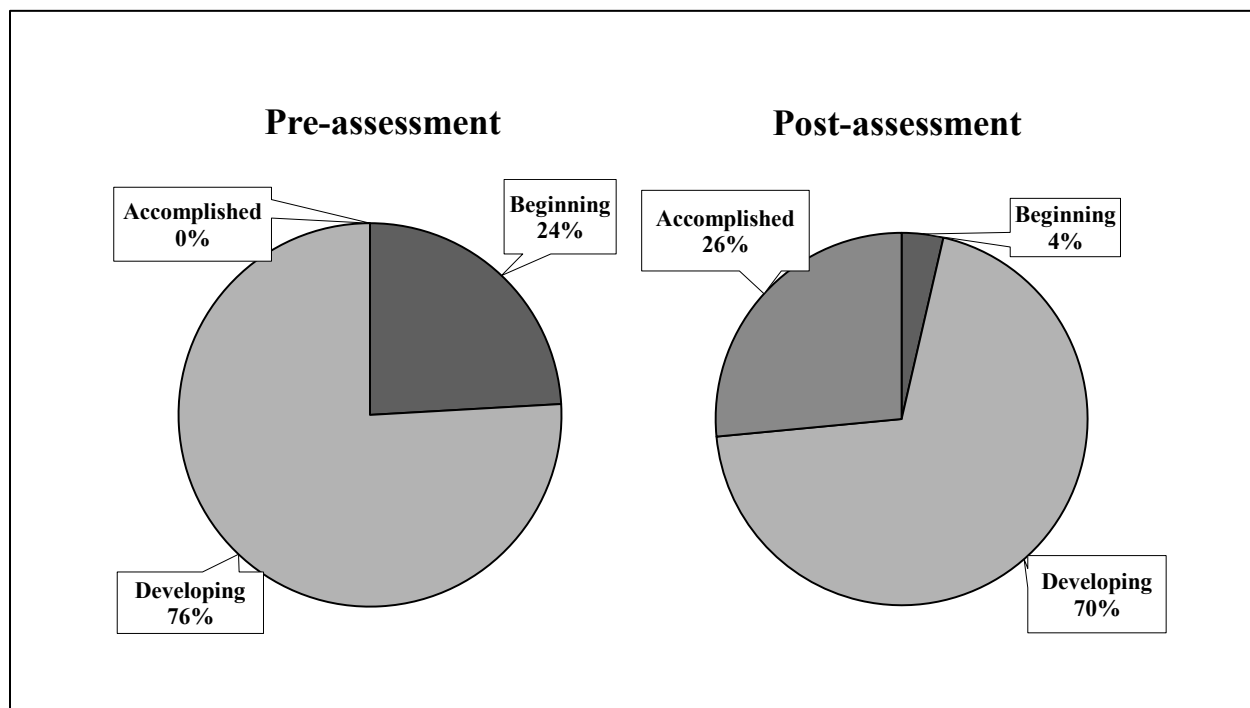


Figure 4. Student Developmental Comparison – Hybrid Philosophy, Third Grade.

The overall pre-assessment score for 24 percent (twenty students) of third-grade students participating in the hybrid philosophy ranged in the Beginning developmental level, 76 percent (sixty-three students) reached the Developing level, and no students attained the Accomplished level. The post-assessment scores reflected 4 percent (three students) in the Beginning level, 70 percent (fifty-eight students) achieving the Developing category, and 26 (twenty-two) realizing

the Accomplished level. The data indicated that after five weeks of the prescribed hybrid techniques, the following improvements were attained:

- The number of students scoring in the Beginning developmental level decreased by 20 percent.
- The number of students scoring in the Developing level decreased by 6 percent.
- The Accomplished level was reached by 26 percent of the student population.

Fifth Grade

The researcher employed identical methods to analyze the assessment results for fifth-grade students (Appendix O). Figure 5 provides a visual representation of the influence of the philosophies derived from the evaluation of the data. It projects the pre- and post-assessment mean value for the fifth-grade student population participating in each philosophy. The chart reflects a 21-percent improvement from pre- to post-assessment for students participating in the aesthetic philosophy, a 25-percent gain for the praxial philosophy, and a 63-percent increase for the hybrid philosophy.

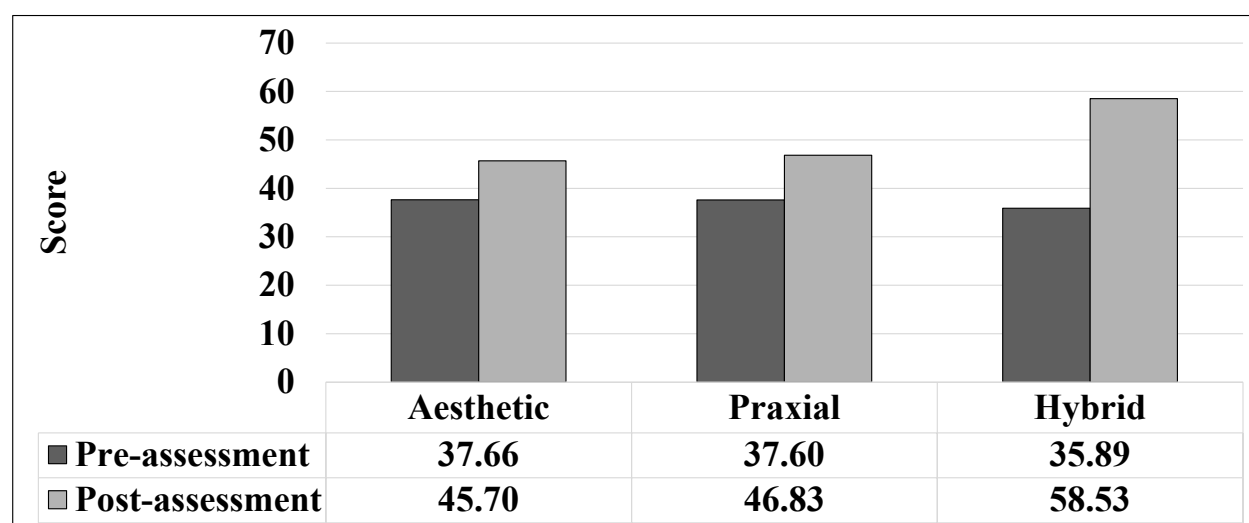


Figure 5. Student Achievement – Mean Comparison, Fifth Grade.

Table 7 illustrates the mean (for each part and overall) for fifth-grade students who participated in the aesthetic philosophy curriculum. Seventy-three students participated in both the pre- and post-assessments.

Table 7. Central Tendency – Aesthetic Philosophy, Fifth Grade Students

Aesthetic Philosophy	Part One	Part Two	Part Three	Overall Score
Pre-assessment Mean	14.29	3.62	19.75	37.66
Post-assessment Mean	19.27	6.00	20.42	45.70

The following findings reflect the influence of the aesthetic philosophy (independent variable) on student achievement (dependent variable):

- The central tendency in part one increased by 4.99 points, a 35-percent improvement.
- The central tendency in part two increased by 2.38 points, a 66-percent improvement.
- The central tendency in part three increased by .67 points, a 3-percent improvement.
- The overall central tendency increased by 8.04 points, a 21-percent improvement.

Table 8 demonstrates the mean for fifth-grade students participating in the praxial philosophy curriculum. Sixty-five students participated in both the pre- and post-assessments.

Table 8. Central Tendency – Praxial Philosophy, Fifth Grade

Praxial Philosophy	Part One	Part Two	Part Three	Overall Score
Pre-assessment Mean	14.14	3.75	19.71	37.60
Post-assessment Mean	19.87	6.12	20.78	46.83

The following findings reflect the influence of the praxial philosophy (independent variable) on student achievement (dependent variable):

- The central tendency in part one increased by 5.73 points, a 41-percent improvement.
- The central tendency in part two increased by 2.37 points, a 63-percent improvement.
- The central tendency in part three increased by 1.08 points, a 5-percent improvement.
- The overall central tendency increased by 9.23 points, a 25-percent improvement.

Table 9 displays the mean for fifth-grade students participating in the hybrid philosophy curriculum. Seventy students participated in both the pre- and post-assessments.

Table 9. Central Tendency – Hybrid Philosophy, Fifth Grade

Hybrid Philosophy	Part One	Part Two	Part Three	Overall Score
Pre-assessment Mean	13.50	3.49	18.90	35.89
Post-assessment Mean	26	8.03	24.50	58.53

The following findings reflect the influence of the hybrid philosophy (independent variable) on student achievement (dependent variable):

- The central tendency in part one increased by 12.5 points, a 93-percent improvement.
- The central tendency in part two increased by 4.54 points, a 130-percent improvement.
- The central tendency in part three increased by 5.6 points, a 30-percent improvement.
- The overall central tendency increased by 22.64 points, a 63-percent improvement.

The researcher further analyzed student development by grouping the assessment scores (Appendix P) into three levels (Beginning, Developing, and Accomplished) to determine if applying the philosophies signified advancement in the developmental scale, reflecting comprehension of the material. Table 10 demonstrates the pre- and post-assessment student developmental data for fifth grade. Further analysis by philosophy follows.

Table 10. Student Developmental Data – Fifth Grade

	Class A – Aesthetic Philosophy			Class B – Praxial Philosophy			Class C – Hybrid Philosophy		
	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished
Pre-assessment	26	46	1	27	36	2	33	37	0
Post-assessment	13	53	7	9	52	4	3	46	21

Figure 6 depicts the improvement (pre- to post-assessment) for fifth-grade students who participated in the aesthetic philosophy. It demonstrates the percentage of students who scored within each of the three developmental levels (Beginning, Developing, and Accomplished) and how the application of the aesthetic philosophy influenced progress in the post-assessment after intentional application of the curriculum.

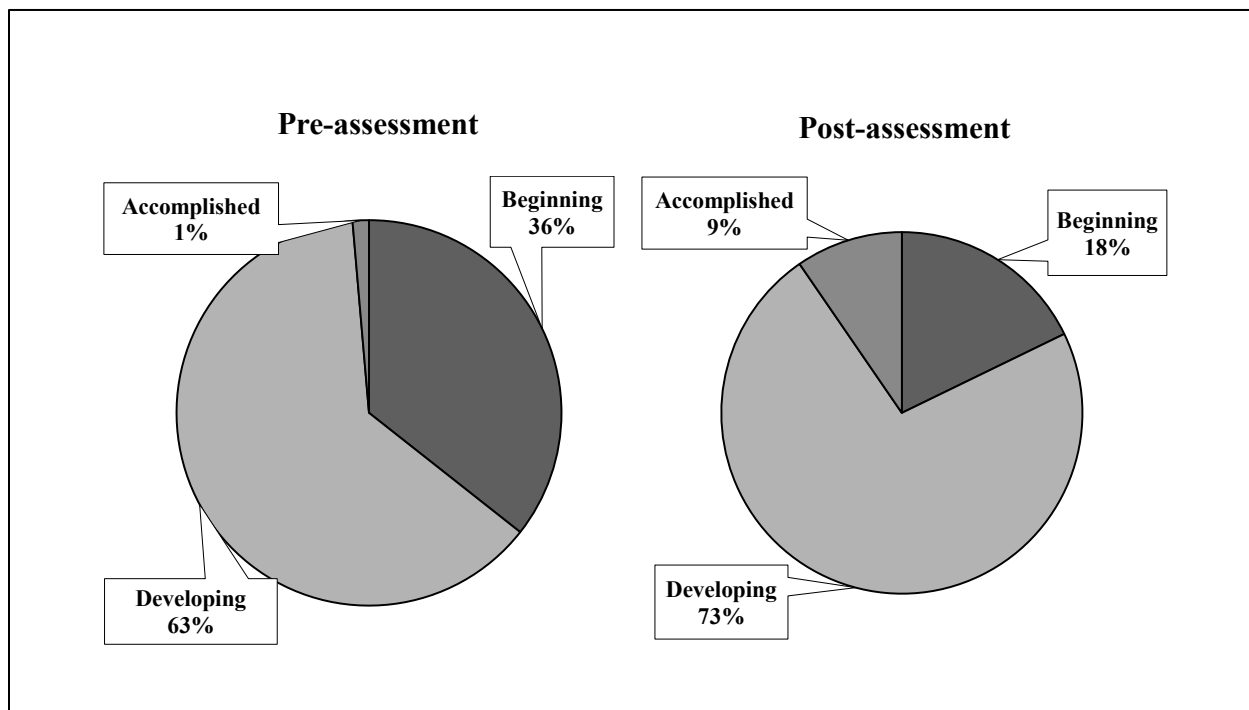


Figure 6. Student Developmental Comparison – Aesthetic Philosophy, Fifth Grade.

The overall pre-assessment score for 36 percent (twenty-six students) of fifth-grade students participating in the aesthetic philosophy ranged in the Beginning developmental level, 63 percent (forty-six students) reached the Developing level, and 1 percent (one student) attained the Accomplished level. The post-assessment scores reflected 18 percent (thirteen students) in the Beginning level, 73 percent (fifty-three students) reaching the Developing level, and 9 percent (seven students) realizing the Accomplished level. The data revealed that after five weeks of the prescribed aesthetic methods, the following improvements were attained:

- The number of students scoring in the Beginning developmental level decreased by 18 percent.
- The number of students scoring in the Developing level increased by 10 percent.
- The number of students scoring in the Accomplished level increased by 8 percent.

Figure 7 compares the pre- and post-assessment student developmental data for the fifth grade praxial philosophy. It demonstrates the percentage of students who scored within the boundaries of the three developmental levels and how the application of the praxial philosophy influenced progress in the post-assessment after intentional application of the curriculum.

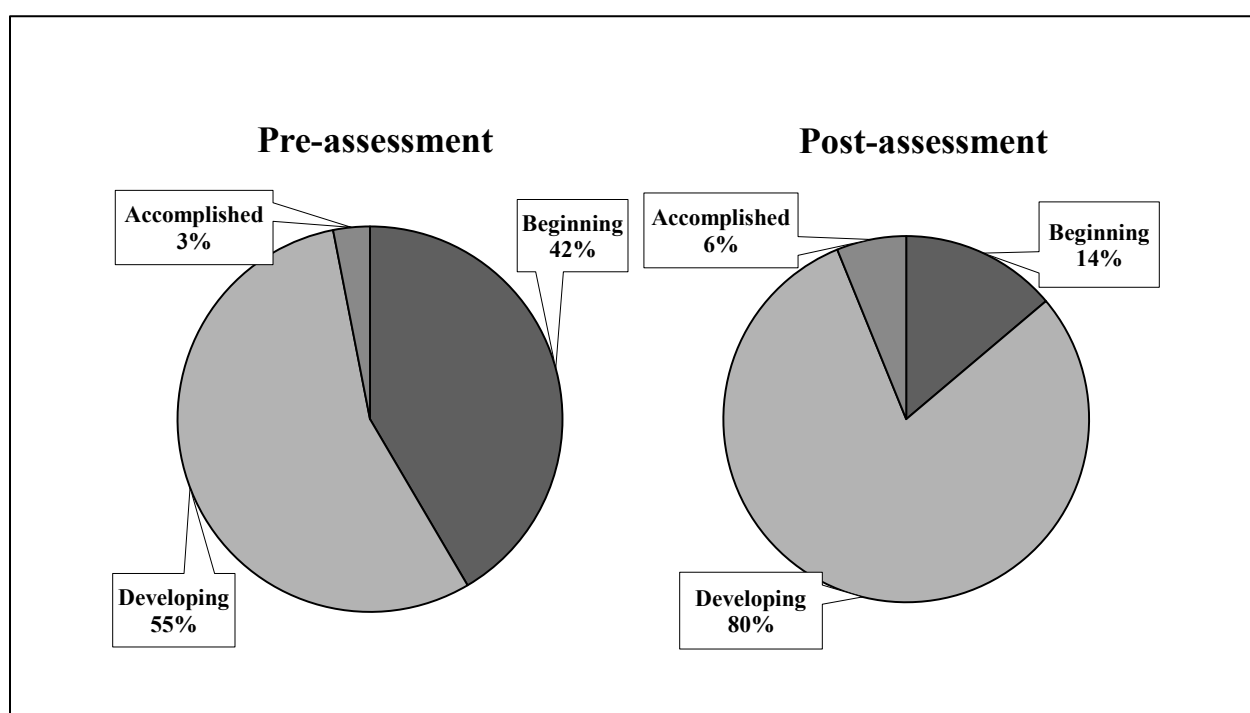


Figure 7. Student Developmental Comparison – Praxial Philosophy, Fifth Grade.

The overall pre-assessment score for 42 percent (twenty-seven students) of fifth-grade students participating in the praxial philosophy ranged in the Beginning developmental level, 55 percent (thirty-six students) reached the Developing level, and 3 percent (two students) attained the Accomplished level. The post-assessments scores indicated 14 percent (nine students) in the Beginning level, 80 percent (fifty-two students) achieving the Developing category, and 6

percent (four students) realizing the Accomplished level. The data reflected that after five weeks of the prescribed praxial practices, the following improvements were attained:

- The number of students scoring in the Beginning developmental level decreased by 28 percent.
- The number of students scoring in the Developing level increased by 25 percent.
- The number of students scoring in the Accomplished level increased by 3 percent.

Figure 8 compares the pre- and post-assessment student developmental data for the fifth-grade hybrid philosophy. It demonstrates the percentage of students who scored within the parameters of the three developmental levels and how the application of the hybrid philosophy influenced progress in the post-assessment after the intentional application of the curriculum.

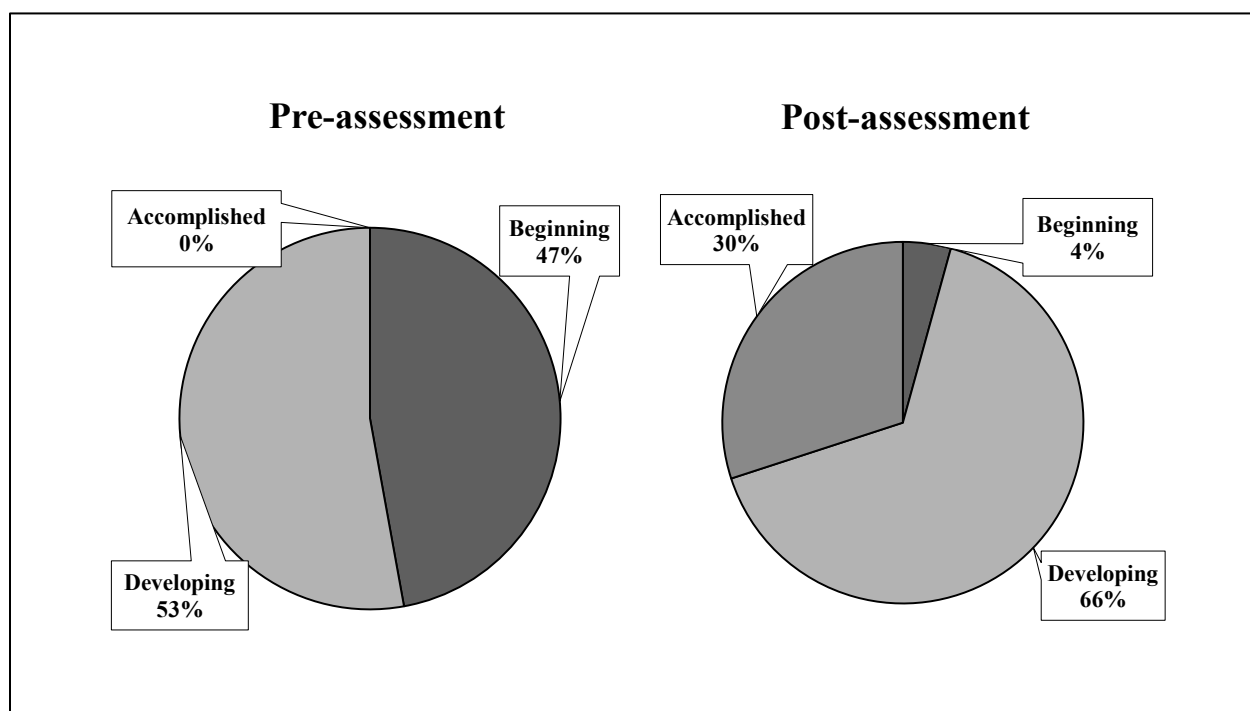


Figure 8. Student Developmental Comparison – Hybrid Philosophy, Fifth Grade.

The overall pre-assessment score for 47 percent (thirty-three students) of fifth-grade students participating in the hybrid philosophy ranged in the Beginning developmental level, 53 percent (thirty-seven students) reached the Developing level, and no students attained the Accomplished level. The post-assessments scores reflected 4 percent (three students) in the Beginning level, 66

percent (forty-six students) achieving the Developing category, and 30 percent (twenty-one students) realizing the Accomplished level. The data indicated that after five weeks of the prescribed hybrid techniques, the following improvements were attained:

- The number of students scoring in the Beginning developmental level decreased by 43 percent.
- The number of students scoring in the Developing level increased by 16 percent.
- The Accomplished level was attained by 30 percent of the student population.

Statistical Significance

To determine the statistical significance of the findings, the researcher conducted an analysis of variance (ANOVA), utilizing the *Statistical Package for the Social Sciences* (SPSS) software. According to Creswell and Creswell, the ANOVA considers the “mean differences” to assess the dependent variable against the efficacy of the independent variables.¹⁶⁰ The dependent variable in this study was student ear-training performance (based on post-assessment scores) and the independent variables included the curricula for the philosophies (aesthetic, praxial, and hybrid) developed and controlled by the researcher. The researcher transferred the study data into the SPSS software program and performed several subsequent tests to analyze the results.

The initial Skewness and Kurtosis reflected a skew of -1.053 for the hybrid post-assessment (as compared to -.203 and .201 for the aesthetic and praxial) and a Kurtosis score of 2.336 (as compared to -.028 and -.504 for the aesthetic and praxial). To ensure the ANOVA statistical assumptions were valid, the researcher utilized a box plot for each group to identify extreme outliers. He also employed the Kolmogorow-Smirnov and Shapiro-Wilks tests to determine the assumption of normality. And lastly, he utilized Levene’s Test of Equality of Error Variance to establish the assumption of equal variance.

¹⁶⁰ Creswell and Creswell, *Research Design*, 50.

The associated histograms, Figures 9 through 11, are evenly distributed except for the hybrid post-assessment.

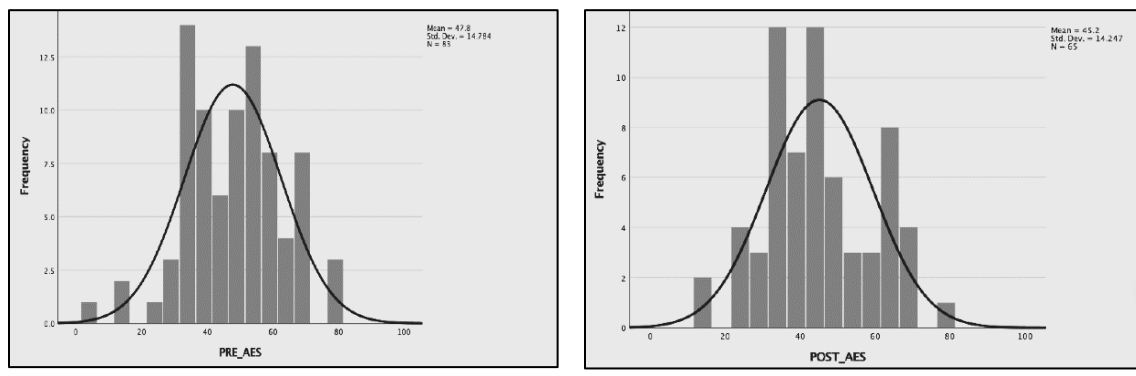


Figure 9. Aesthetic pre-assessment and post assessment histograms

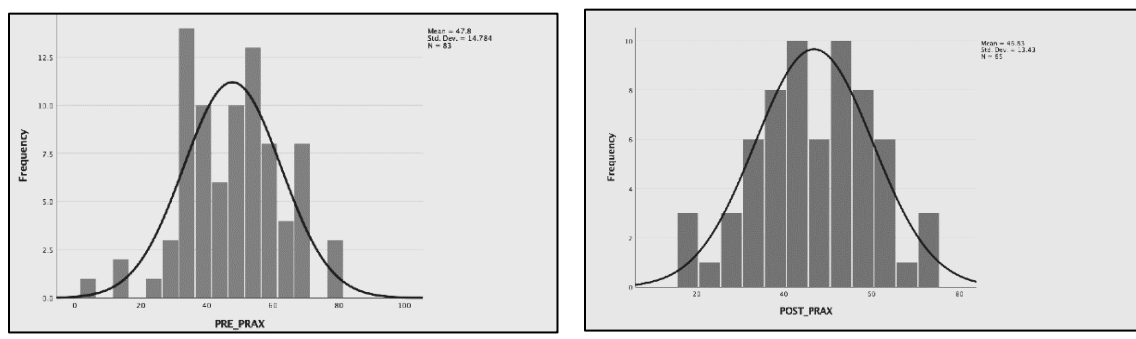


Figure 10. Praxial pre-assessment and post assessment histograms

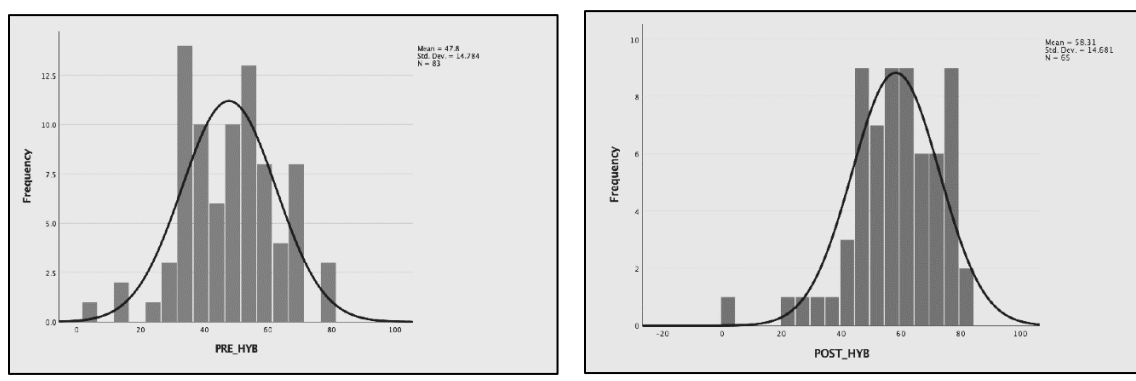


Figure 11. Hybrid pre-assessment and post assessment histograms

In addition to the ANOVA, certain variables such as normality, homogeneity of variances, and outliers were considered. Since the sample size was greater than 50 participants, a Kolmogorov-Smirnov test was conducted to determine distribution normality of the post-assessments. A Sharpio-Wilk test was conducted to validate the results. Table 11 identifies the results.

Table 11. Tests of Normality

	Kolmogorov-Smirnov ^a			Sharpio-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Aesthetic Post-assessment	.097	65	.200*	.973	65	.159
Praxial Post-assessment	.067	65	.200*	.986	65	.665
Hybrid Post-assessment	.073	65	.200*	.934	65	.002

*. This is a lower bound of the true significance.

^a. Lilliefors Significance Correction.

Distribution was normal in the Kolmogorov-Smirnov test, with a significance of .200. The Sharpio-Wilk test also determined the distribution to be normal. The researcher also conducted tests for Homogeneity of Variances, Table 12. All Levene statistics were well below 10.

Table 12. Tests of Homogeneity of Variances

Levene Statistic	Based on Mean	Based on Median	Based on Median with Adjusted df	Based on trimmed mean
Aesthetic Post-Assessment	1.664	1.232	1.232	1.630
Praxial Post-Assessment	2.725	1.887	1.887	2.691
Hybrid Post-Assessment	3.034	2.100	2.100	2.982

As identified in Figure 12, outliers were found in case five of the pre-assessments and case 26 of the hybrid post-assessment.

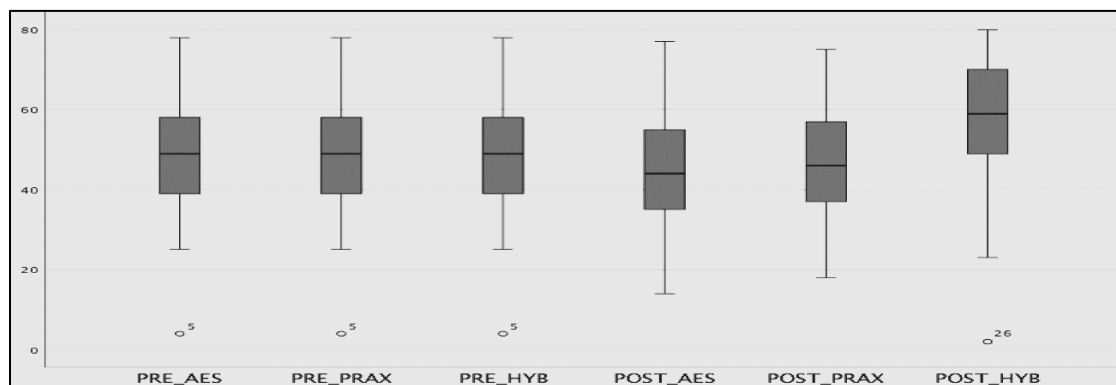


Figure 12. Outliers

The ANOVA analysis demonstrated one factor of statistical significance in the between-subject effects of the aesthetic post-assessment, $\alpha = .005$. The post-assessments for the praxial and hybrid philosophies were not found to be statistically significant. The eta-squared for the post-assessments to determine effect sizes include a large effect size ($\eta^2 = .690$) for the aesthetic, a small effect size ($\eta^2 = .400$) for the praxial, and a moderate effect size ($\eta^2 = .574$) for the hybrid.

The researcher also conducted a paired-samples *t*-test between the pre- and post-assessments for the three philosophies. The only significant difference (.001) was between the pre- and post-assessments of the hybrid philosophy. The Cohen's *d* scores, Table 13, demonstrated the hybrid philosophy had a small effect size, while the aesthetic and praxial philosophies had moderate effect sizes.

Table 13. Paired Samples Effect Sizes

Cohen's <i>d</i>	Standardizer ^a	Point Estimate	95% Confidence Interval	
			Lower	Upper
Aesthetic, Pre- to Post-Assessment	21.745	.167	-.078	.411
Praxial, Pre- to Post-Assessment	20.285	.099	-.145	.342
Hybrid, Pre- to Post-Assessment	21.083	-.450	-.703	-.193

Finally, the researcher conducted a correlations test between the pre- and post-assessments of the philosophies using a Pearson product-moment correlation analysis, Table 14.

Table 14. Pearson Correlation

	Pre-Aesthetic	Pre-Praxial	Pre-Hybrid	Post-Aesthetic	Post-Praxial	Post-Hybrid
Aesthetic, Pre-Assessment	1	1.000**	1.000**	-.147	-.056	-.046
Praxial, Pre-Assessment	1.000**	1	1.000**	-.147	-.056	-.046
Hybrid, Pre-Assessment	1.000**	1.000**	1	-.147	-.056	-.046
Aesthetic, Post-Assessment	-.147	-.147	-.147	1	-.008	-.373**
Praxial, Post-Assessment	-.056	-.056	-.056	-.008	1	.004
Hybrid, Post-Assessment	-.046	-.046	-.046	-.373**	.004	1

** . Correlation is significant at the 0.01 level (2-tailed).

No correlation was found from the pre- to post-assessments of each philosophy. One significant correlation was found between the post-assessments of the aesthetic and hybrid philosophies.

Qualitative Results

The researcher developed a twenty-five question survey to provide qualitative data on student engagement through teaching the aesthetic, praxial, and hybrid philosophies (Appendix Q). The questionnaire gathered basic educational and experience information on the participating music educators, their observations as students maneuvered through the curricula and assessments, and feedback on the execution of the study. According to Creswell and Creswell, the importance of analyzing and comparing qualitative and quantitative data in a parallel manner with the same variables is key to the success of this mixed-method study process.¹⁶¹

The researcher utilized the *Delve* coding software to conduct the thematic qualitative analysis. He determined the coding involved both in vivo (actual words from the transcript¹⁶²) and descriptive (inferred meaning¹⁶³). He initially labeled the in vivo coding as engagement,

¹⁶¹ Creswell and Creswell, *Research Design*, 219.

¹⁶² “Learning Center,” *Delve*, accessed July 22, 2022. <https://delvetool.com/how-to-code>.

¹⁶³ *Ibid.*

hands-on, best of both worlds, achievement, and creativity while he identified the descriptive coding as efficacy and philosophical uncertainty. The researcher further defined the coding into four predominant themes: engagement, efficacy, creativity, and professional development (Appendix R). The themes primarily represent a deductive and semantic approach to the data, which align to the previous implications of the research questions, hypotheses, and the detailed interpretation of the data.¹⁶⁴ The professional development theme corresponds to an inductive and latent approach, as it is determined by the data and involves drawing meaning from the text.¹⁶⁵ The following questionnaire excerpts portray the data thematically.

Engagement

What results (positive or negative) did each philosophy produce?

The participating music educators indicated that students responded well to the aesthetic philosophy and its practices, but the educators found it more challenging. The consensus for this challenge was the effect on student engagement because the aesthetic philosophy is a “listening” based philosophy. Elliott and Silverman affirm the importance of listening by noting that students who develop proper listening analysis skills can quickly and critically process musical experiences.¹⁶⁶ The music educators indicated that as the study progressed, students desired to participate in the learning more than this philosophy allowed. Two music educators commented that the praxial philosophy best elicited student engagement because of the “hands-on” practices. One music educator related an issue with the lesson length and felt it constrained the praxial philosophy’s methods more than others. The music educators agreed that the hybrid philosophy

¹⁶⁴ “How to Do Thematic Analysis / Step-by-Step Guide & Examples,” Scribbr, accessed July 22, 2022. <https://www.scribbr.com/methodology/thematic-analysis/>.

¹⁶⁵ Ibid.

¹⁶⁶ Elliot and Silverman, *Music Matters*, 383.

was best suited for engaging students because of the combination of aesthetic and praxial practices and active learning participation.

Which philosophy best engaged students? Which philosophy was the least engaging to students?

Three music educators listed the hybrid philosophy as the most engaging, and one stated that both the praxial and hybrid engaged students. The teachers remarked that students encountered active participation in the activities and noted confidence and potential mastery through “hands-on” practice. Bowman and Frega write that understanding in music is generated through action, deliberate procedures, and a focus on learning.¹⁶⁷ Variances between grade levels were primarily related to scheduling conflicts or behavioral conflicts. Three music educators determined that the aesthetic philosophy was the least engaging because of the lecture-based teaching techniques and lack of active participation. One music educator indicated the praxial philosophy was the least engaging due to a lack of confidence in the information learned through the curriculum.

Efficacy

Which philosophy was the most effective? Which philosophy was the least effective?

Three music educators established the hybrid philosophy as the most effective. One music educator noted that the aesthetic philosophy afforded the most improvement for both third and fifth grades in his/her school. Another music educator pointed out that the hybrid philosophy was the most effective in third grade, while the aesthetic philosophy was the most effective in fifth grade. All four music educators determined that the praxial philosophy was the least effective, with one music educator noting the aesthetic as the least effective for third and the praxial for fifth grades. The educators related that the praxial philosophy was the least effective

¹⁶⁷ Bowman and Frega, eds., *The Oxford Handbook*, 324.

because of the lack of listening examples and limited time restrictions. Several music educators noted difficulty related to simultaneous state testing for fifth-grade students and the time of the day that fifth grade participated in music.

Which philosophy did you find easiest to teach? Which philosophy did you find the most difficult to teach?

Van Brummelen writes that educators, especially Christian educators, should guide students in obtaining knowledge and learning necessary life skills.¹⁶⁸ Two music educators found the hybrid philosophy was the easiest to teach, primarily because of familiarity with the teaching methods and techniques. One music educator indicated the aesthetic philosophy was the easiest to teach because of the enhanced teacher-centered instruction. The remaining music educator suggested the praxial philosophy was the easiest to teach. In contrast to aesthetic techniques, Elliot writes that praxial methods are based on active participation in the musical process to determine the value of music itself.¹⁶⁹ Three music educators indicated that the aesthetic philosophy was the most difficult to teach. One noted that the praxial was the most difficult because of the lack of including listening examples, especially popular music examples. Additionally, uncontrollable circumstances (such as scheduling and behavioral issues) affected both third and fifth grades. For the aesthetic philosophy, music educators noted the lack of familiarity with the teaching methods and the lack of active student participation in the lessons as disadvantages to teaching the philosophy.

¹⁶⁸ Van Brummelen, *Steppingstones to Curriculum*, 8.

¹⁶⁹ Elliot, ed., *Praxial Music Education*, 227.

Based on this study, what is your recommendation for general music education curriculum philosophy(ies) to foster student growth and engagement?

All four music educators recommended the hybrid philosophy for general music education. Two made this recommendation based on the ability to “reach” more students with diverse learning styles with a broader range of teaching methods. Another music educator suggested that the hybrid philosophy fostered greater student creativity and engagement.

Creativity

Which philosophy do you think provoked the most student musical creativity? Which philosophy do you think provoked the least student musical creativity?

Three music educators determined that the hybrid philosophy fostered the most student creativity because of the opportunity to create music and the confidence students gain from the music-creating experience. Elliot writes students should be instructed to create music and apply creative techniques such as improvisation and composition to develop expression and creativity.¹⁷⁰ One music educator relayed difficulty in answering this question because of the limited length of the study. He/she listed several factors influencing creativity, such as personalities and relationships with students. One music educator suggested that qualified music educators can foster creativity using various philosophical methods. Two music educators indicated that the aesthetic philosophy enabled the least student creativity, while one suggested the praxial approach fostered the least creativity in his/her students. The educators pointed out that the aesthetic philosophy hampered the students’ opportunity for creativity. For the praxial method, one teacher noted that students must first understand the concepts before participating in the creation process.

¹⁷⁰ Elliot, ed., *Praxial Music Education*, 287.

What benefits and advantages did you observe from the implementation of each philosophy?

For the aesthetic philosophy, the music educators noted that students with reserved personalities were able to learn without being “put on the spot.”¹⁷¹ The teachers also indicated there was more time to focus on the information without passing out instruments, the material allowed students to ask questions and think critically, and the students could learn through listening. For the praxial philosophy, the music educators indicated that students could take a more active approach to the activities, be creative, work in groups, and learn teamwork. They also suggested that this method allowed those with little or no previous knowledge of the subjects to be leaders in the classroom. Elliot writes that all children have natural musical intelligence to create and actively participate in the musical process.¹⁷² Finally, the music educators noted that the hybrid philosophy met the needs of diverse learners, allowed for creativity, and produced greater understanding through learning the information and implementing the learned knowledge.

Professional Development

How would you relate your teaching philosophy to one of the prescribed philosophies from the study (praxial, aesthetic, or hybrid)?

Three music educators responded that the hybrid philosophy best fit their teaching philosophy with one preferring the aesthetic philosophy. The aesthetic music educator noted that teacher-guided instruction relates favorably to student musical achievement. One music educator also indicated that within the hybrid philosophy, he/she incorporates more praxial techniques because of increased student participation in the learning. Van Brummelen states that teachers,

¹⁷¹ Combined Music Educator Questionnaire, 12.

¹⁷² Bowman and Frega, *The Oxford Handbook*, 249.

particularly servant leaders, can create a learning environment where teachers and students provide significant input into the instructional partnership.¹⁷³

The professional development theme is better represented in future research. While specific coding was determined, the data for this theme relate to philosophical uncertainties in the classroom. The feedback on this subject is not sufficient to determine specific outcomes. By applying an inductive and latent approach to this thematic analysis, the researcher found the unintentional theme to be a subject requiring further study.

Chapter Summary

According to Regelski, an influential music educator teaches and designs active learning for the betterment of the students.¹⁷⁴ The curricula executed in this research were designed to produce an environment that meets the diverse learning needs to stimulate student musical achievement and engagement. Mark and Madura write that music is the union of thought and action.¹⁷⁵ Through quantitative and qualitative data analysis regarding the implementation of the aesthetic, praxial, and hybrid philosophies, the research demonstrated a greater efficacy of the hybrid philosophy in student musical achievement, engagement, and creativity. The overall student achievement scores and student developmental levels were higher for the hybrid than for the other philosophies. The participating music educators also established the hybrid philosophy as the most effective in terms of student achievement and engagement.

Based on the findings identified in this chapter, the researcher made the following determinations regarding the hypotheses.

¹⁷³ Van Brummelen, *Steppingstones to Curriculum*, 247.

¹⁷⁴ Regelski, *Teaching General Music*, xi.

¹⁷⁵ Mark and Madura, *Contemporary Music Education*, 52.

H₀1: There exists no significant difference in elementary student musical achievement in performing ear-training exercises based on teacher application of the aesthetic, praxial, or hybrid philosophy.

H₁: Students' reaction pertaining to engagement in the music lesson are enhanced when conducted with a hybrid philosophy as opposed to the traditional aesthetic or praxial philosophies.

The researcher rejected the null hypothesis (H₀1). The researcher failed to reject the subsequent hypothesis (H₁).

CHAPTER V: CONCLUSIONS

Summary of Purpose

Bowman and Frega write that philosophy is intended to remove confusion from practices and make them more intelligible and beneficial to those applying it.¹⁷⁶ This research was designed to determine the efficacy of a hybrid philosophy of music education in the elementary general music classroom. It compared the hybrid philosophy with the two primary music education philosophies, aesthetic and praxial, to investigate the plausibility of the associated research questions that are as follows:

RQ1: Is there a difference in elementary student musical achievement in performing ear-training exercises based on teacher application of the aesthetic, praxial, or hybrid philosophy?

RQ2: What are the students' reactions pertaining to engagement in the music lesson when conducted with the aesthetic, praxial, and hybrid philosophy?

This research tested the efficacy of the hybrid philosophy in the elementary general music education classroom. A convergent mix-methods research design was employed for the study, providing quantitative and qualitative data for analysis.¹⁷⁷ The quantitative and qualitative data determined the influence of the three philosophies on student musical achievement and engagement. The researcher collected the student musical achievement data from the sequence of pre- and post-assessments administered during the study. He compiled the student engagement data from participating music educator questionnaires that detailed perspectives and observations detected throughout the study. Additional data garnered from the assessments and questionnaires

¹⁷⁶ Bowman and Frega, eds. *The Oxford Handbook*, 5.

¹⁷⁷ Creswell and Creswell, *Research Design*, 15.

imply enhanced student creativity through the application of the hybrid philosophy. Student information was anonymous to the researcher, and music educator identities remained confidential in accordance with Liberty University's IRB guidelines and agreement with the Lowndes and Tift County school districts in South Georgia.

Reimer writes that in pursuing philosophy, all content areas and subjects, as well as all values and beliefs, deserve examination.¹⁷⁸ While abundant research exists on the aesthetic and praxial philosophies, the literature review revealed a significant gap in combining the strengths of both philosophies into a hybrid philosophy to reach additional learners. The student population in this study featured a myriad of learning styles which challenged music educators with establishing teaching techniques to address the various student needs. Through the unique blending of aesthetic and praxial philosophical practices, the hybrid philosophy can deliver enhanced learning opportunities for a wide range of students. The research demonstrated that the combination of connection building through listening (aesthetic) and active learning (praxial) contained in the hybrid philosophy helped students realize increased musical achievement in the music classroom with heightened engagement in the material.

Summary of Procedure

The research procedures began with the approval from Liberty University's IRB (Appendix A) and the cooperation of the school districts. The researcher followed the IRB processes, which included obtaining permission from the district and school administrators (Appendices B and C) and consent from participating music educators (Appendix E). The IRB determined that parental consent was not required since the identity of each student was anonymous to the researcher and students could realize benefits (such as enhanced musical

¹⁷⁸ Reimer, *Seeking the Significance*, 3.

achievement and engagement) from participating in the study. However, the researcher distributed an informational letter to parents of students who could potentially participate (Appendix D).

As part of the IRB and school district approval process, the researcher also established assessment tools (Appendices G, H, and I), curricula (Appendix J), timelines, and data collection methods. The data were analyzed through an analysis of variance (ANOVA) method featuring independent and dependent variables. According to Creswell and Creswell, the dependent variables are influenced by, and outcomes are “dependent” on, the independent variables.¹⁷⁹ In this study, the independent variables included the three philosophies (aesthetic, praxial, and hybrid) executed through specific curricula developed by the researcher. The dependent variable encompassed student achievement, measured by the improvement from the pre- to post-assessment scores.

Six music educators in the Lowndes and Tift County school districts initially consented to participate in the study, understanding that they could opt-out at any time without repercussion from the administration or the researcher. Four music educators ultimately completed the study. The researcher chose third- and fifth-grade music students to validate the data with varying age groups and developmental levels. Van Brummelen writes that not all teaching and learning strategies are appropriate for each developmental level; therefore, researchers have developed stages of development based on a person’s maturity.¹⁸⁰ The researcher considered the three layers of understanding based on the writings of Kieran Egan that encompass approximate student ages: Primary or Mythic Understanding (five to nine), Romantic Understanding (eight to

¹⁷⁹ Creswell and Creswell, *Research Design*, 51.

¹⁸⁰ Brummelen, *Steppingstones to Curriculum*, 115.

fifteen), and Philosophic Understanding (fourteen to nineteen).¹⁸¹ Because of the disparity in maturity level between the grades and the differences in experience with higher-level music education concepts (such as ear-training and intervals), third- and fifth-grade data samples validated the relevance of the curricula presented in the study. The study sample included 254 third-grade and 208 fifth-grade students.

The six-week study included pre- and post-assessments (Appendices G, H, and I) and five weeks of instruction based on curricula (Appendix J) specific to the applied philosophy. According to Van Brummelen, a curriculum is a set of organized plans in education that are blended to obtain a particular goal(s).¹⁸² The researcher created curricula (Appendix J) designed to promote student learning while satisfying the theories of each individual philosophy. He extracted corresponding assessments (Appendices G, H, and I) from the *QuaverMusic* curriculum, an international digital elementary music curriculum correlated with state (Georgia) and national music education standards.¹⁸³ The assessments (Appendices G, H, and I) and corresponding curricula (Appendix J) were based on ear training, precisely recognition and the application of intervals.

The participating music educators selected one third- and one fifth-grade class to participate in each philosophy (aesthetic, praxial, and hybrid). During week one, students completed the digital pre-assessment (Appendices G, H, and I) and received an introduction to intervals. Throughout weeks two through five, the participating music educators led students through ten-minute lessons based on specific criteria unique to the philosophy applied to that

¹⁸¹ Van Brummelen, *Steppingstones to Curriculum*, 119.

¹⁸² *Ibid.*, 13.

¹⁸³ Ben Andrews, *QuaverMusic* Manager of Music, email message to author, February 25, 2022

class. Finally, in week six, students completed the digital post-assessment (Appendices G, H, and I). Although the identity of each student was anonymous to the researcher, the participating music educators maintained the integrity of the data by keeping student scores intact for the individual segments of the assessment. They accomplished this by recording the scores related to each student according to their standard practice and then transferring the information, without the individual student identity, to the spreadsheet provided by the researcher.

The researcher maintained constant communication with the participating music educators with consistent reminders of the study's scope for that week and to address questions and concerns. Once the study was complete, the researcher collected the student scores (without student identifying information) for analysis (Appendices K, L, M, and N). The participating music educators also completed a questionnaire that provided observational data on student engagement and insight into the strengths and weaknesses of the study (Appendix R).

Summary of Findings and Prior Research

The researcher examined the quantitative and qualitative data to determine the legitimacy of the literature-based hypotheses to indicate which philosophy promoted the most improvement in student musical achievement and engagement.

H₀1: There exists no significant difference in elementary student musical achievement in performing ear-training exercises based on teacher application of the aesthetic, praxial, or hybrid philosophy.

H₁: Students' reactions pertaining to engagement in the music lesson are enhanced when conducted with a hybrid philosophy as opposed to the traditional aesthetic or praxial philosophies.

When analyzing data, Creswell and Creswell indicate that researchers explain the data points and statistical information or expound upon commonalities.¹⁸⁴ They further state that unequal sample sizes can affect the validity of the data outcomes.¹⁸⁵ The pre- and post-assessment data for this research contain equal sample sizes within each philosophy. The researcher utilized *Microsoft Excel* to evaluate student musical achievement by comparing the means of the student scores in the pre- and post-assessments for each philosophy in each grade level (Appendices O and P). The researcher further analyzed student development by grouping the assessment scores into three levels (Appendix P) closely related to the scale utilized for the Georgia Milestones assessment.¹⁸⁶ He applied formulas to classify the student scores into three developmental levels: Beginning (one to thirty-three points), Developing (thirty-four to sixty-seven points), and Accomplished (sixty-eight to one hundred points). This procedure was employed to determine if there was a significant advancement in the development scale through the application of the philosophies (Appendix Q), which reflects comprehension of the material.

The researcher measured student engagement by examining the data collected in the music educator questionnaires for commonalities and trends (Appendix R). He applied thematic analysis, utilizing *Delve* coding software, to determine in vivo and descriptive coding from the questionnaires which he then grouped into themes. This analytical approach produced themes that were primarily deductive and semantic¹⁸⁷ based on previously deduced expectations from

¹⁸⁴ Creswell and Creswell, *Research Design*, 16.

¹⁸⁵ *Ibid.*, 221.

¹⁸⁶ "Understanding the Georgia Milestones," Georgia Department of Education.

¹⁸⁷ "How to Do Thematic Analysis," Scribbr.

the hypotheses and the specific text in the questionnaires. However, one theme, which is discussed in the future research section, produced an inductive and latent approach.¹⁸⁸

While his primary emphasis remained holistic, the researcher scrutinized the data from the third section of the assessments and participating music educators' observations to address student creativity as applied through the philosophies. Likewise, the thematic analysis of the qualitative data also addressed student creativity. Through the analysis of the collective quantitative and qualitative data, the researcher determined remarkable efficacy of the hybrid philosophy compared to the aesthetic and praxial philosophies.

Third Grade Student Achievement

The analysis of the third-grade assessment data (Appendix O) affirms the hybrid as the most pragmatic philosophy in the limited scope of this research. The figures and tables in Chapter IV present the student achievement results in both central tendencies and developmental scales to determine the efficacy of each philosophy, in particular the hybrid philosophy. Table 1 reviews the third-grade central tendency findings (pre- to post-assessment) from Chapter IV for each philosophy.

Table 15. Central Tendency Improvement – Third Grade (Pre- to Post Assessment)

Third Grade	Aesthetic Philosophy				Praxial Philosophy				Hybrid Philosophy			
	Part 1	Part 2	Part 3	Total	Part 1	Part 2	Part 3	Total	Part 1	Part 2	Part 3	Total
Variance (in points)	6.42	1.27	4.27	11.98	4.72	1.22	5.37	11.31	6.41	2.92	5.65	14.98
Percent Improvement	41	40	25	33	29	27	31	30	36	86	28	36

While the data presented in the findings revealed higher pre-assessment scores for the hybrid, the variance between the pre- and post-assessments still indicate the most progress. After five weeks of instruction, the hybrid philosophy reflected a significant improvement in the overall mean score, which affirms the influence of the hybrid philosophy on student musical achievement. Part

¹⁸⁸ "How to Do Thematic Analysis," Scribbr.

one of the assessment determined the fundamental theoretical understanding of intervals, part two demonstrated an oral understanding of intervals, and part three addressed student musical creativity and reflected an understanding of intervals, Within the individual sections, the hybrid shows the most improvement in part two and is within 5 percent of the leading philosophies in parts one and three. Student creativity, measured through part three of the assessment, contrarily denotes the praxial philosophy as more effective (by 3 percent). Similarly, the aesthetic philosophy reflects an improvement in part one over the hybrid (by 5 percent). One music educator indicated that the aesthetic philosophy was easier to teach because of the teacher-driven practices. Elliott writes that the aesthetic philosophy is “subjective” and lacks critical thinking and review.¹⁸⁹ Regelski indicates that theories can explain data differently and call it “fact,” which generates varying interpretations.¹⁹⁰

Further analysis of the developmental scale (Appendix Q) supports the efficacy of the hybrid philosophy in the scope of this research. Table 2 summarizes the third-grade developmental scale progression from pre- to post-assessment findings initially identified in Chapter IV.

Table 16. Developmental Scale Findings – Third Grade (Progression from Pre- to Post-Assessment)

Third Grade	Aesthetic Philosophy			Praxial Philosophy			Hybrid Philosophy		
	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished
Percent Improvement	-31	22	8	-23	11	12	-20	-6	26

The negative numbers in the Beginning level for all philosophies actually depict a positive trend and comprehension of the material as a significant number of students progressed to higher phases of the development scale on the post-assessment. During the post-assessment, the hybrid

¹⁸⁹ Elliot, ed., *Praxial Music Education*, 165.

¹⁹⁰ Regelski, *Teaching General Music*, 15.

philosophy realized the most significant shift to the highest level (Accomplished) and had the least percentage remaining in the Beginning level. One anomaly was the percentage of students in the Developing level, which decreased for the post-assessment. This can be attributed to the significant shift to the Accomplished level and the minimal number remaining in the Beginning level. The aesthetic philosophy, followed by the praxial, realized the most significant increase in students at the Developmental level. However, progression to the Accomplished level for both philosophies was significantly lower than the hybrid. Holistically, the student achievement scores and developmental scale data for third-grade students demonstrate the greater efficacy of the hybrid philosophy.

Fifth Grade Student Achievement

The evaluation of the fifth-grade data (Appendix P) also establishes the hybrid philosophy as the most effective of the three philosophies examined in this thesis. The figures and tables in Chapter IV present the student achievement results in both central tendencies and developmental scales to determine the efficacy of each philosophy, specifically the proposed hybrid philosophy. Table 3 restates the fifth-grade central tendency findings (pre- to post-assessment) from Chapter IV for each philosophy.

Table 17. Central Tendency Improvement – Fifth Grade (Pre- to Post-assessment)

Fifth Grade	Aesthetic Philosophy				Praxial Philosophy				Hybrid Philosophy			
	Part 1	Part 2	Part 3	Total	Part 1	Part 2	Part 3	Total	Part 1	Part 2	Part 3	Total
Variance (in points)	4.99	2.38	.67	8.04	5.73	2.37	1.08	9.23	12.50	4.54	5.60	22.64
Percent Improvement	35	66	3	21	41	63	5	25	93	130	30	63

The hybrid philosophy reflects the most improvement from the pre- to post-assessment in each section and the overall mean. Student creativity, measured through the third section of the assessment, also demonstrates a significant improvement with the implementation of the hybrid philosophy as compared to the other two philosophies

The developmental scale analysis (Appendix Q) substantiates the efficacy of the hybrid philosophy in the limited scope of this research. Table 2 condenses the fifth-grade developmental scale progression from pre- to post-assessment findings as established in Chapter IV.

Table 18. Developmental Scale Findings – Fifth Grade (Progression from Pre- to Post-Assessment)

Fifth Grade	Aesthetic Philosophy			Praxial Philosophy			Hybrid Philosophy		
	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished
Percent Improvement	-18	10	8	-28	25	3	-43	16	30

The negative numbers in the Beginning level for all philosophies reflect comprehension of the material since a considerable percentage of students progressed to subsequent levels of the development scale after application of the specific philosophy. The hybrid philosophy reflects that a higher percentage of students progressed to the Accomplished level after receiving the five-week instruction. Additionally, almost all students achieved at least the Developmental stage. Conversely, the praxial philosophy realized the most significant increase in students at the Developmental level. However, progression to the Accomplished level was significantly lower than the hybrid. Holistically, the student achievement scores and developmental scale data for fifth-grade students demonstrate the hybrid philosophy's greater efficacy.

Statistical Significance

The researcher utilized the *Statistical Package for Social Sciences* (SPSS) software to conduct an analysis of variance (ANOVA) on the quantitative data. In the ANOVA analysis process, several statistical assumptions must be valid: outliers, assumption of normality, and assumption of equal variance. In the descriptive statistics, the researcher identified a skew in the hybrid philosophy post-assessment (-1.053) as compared to the aesthetic (-.203) and praxial (.201). The researcher determined the skew as an indication of the efficacy of the hybrid philosophy as compared to the aesthetic and praxial philosophies. Because the skew was to the

right of the bell curve, the elevated scores validated that the hybrid philosophy's teaching methods were more effective in fostering student achievement. The researcher then performed Kolmogorow-Smirnov and Shapiro-Wilk tests to assess normality and discovered normal distribution in the post-assessments of each philosophy. The significance of the post-assessments was .200, which demonstrated the normality of the distribution between the three philosophies and affirmed the descriptive statistics data. The normality of the distribution enabled the researcher to further validate the overall research data.

The researcher conducted the Levene's Test of Equality of Error Variance to test for equal variance, and all were below ten. Specifically, the variance was between 1.232 and 3.034 (based on mean) which demonstrated very close variances between each philosophy's post-assessment. The researcher further deduced that the close normality of the variance simulated the efficacy of the research and validated the results of the quantitative data. The researcher detected outliers in case five of the pre-assessments and case twenty-six of the hybrid philosophy's post-assessment. Because the robust nature of the ANOVA analysis allows for the outliers, this was not listed as a limitation. The paired-samples *t*-test demonstrated a significant difference (.001) between the hybrid philosophy's pre- and post-assessments, which supports the ANOVA significant factors. The results of the various statistical assessments support the researcher's findings of the efficacy of the hybrid philosophy, through the pre- and post-assessment scores, as compared to the aesthetic and praxial philosophies.

The researcher conducted a Pearson product-moment correlation analysis between the pre- and post-assessments of each philosophy. One significant correlation was identified between the hybrid and aesthetic philosophy post-assessments. This correlation is significant when compared to the qualitative data. The participating music educators noted ease in teaching both

the aesthetic and hybrid philosophies and addressed increased student engagement associated with the two philosophies. The music educators indicated difficulty with the praxial philosophy, specifically the lack of listening and aural skills presented in the philosophical practice. The quantitative and statistical data presented similar results.

Student Engagement and Creativity

The researcher determined student engagement by examining the questionnaires completed by participating music educators and comparing the observations from the study (Appendix R). All music educators noted the superior student engagement efficacy of the hybrid philosophy over the praxial and aesthetic philosophies alone. One music educator stated that the hybrid philosophy allowed students to listen and actively participate in the musical experience. Elliott and Silverman write that music is a “verb” because it depends on one’s active role in musical knowledge and music-making processes.¹⁹¹ Music educators also provided personal observations regarding student creativity. Three listed the hybrid philosophy as provoking the most student creativity, while the fourth music educator indicated difficulty in responding due to the limited duration of the study.

Effectiveness of the Philosophies

The participating music educators were queried regarding which philosophy was most effective based on their observations during the execution of the curricula. Three responded that the hybrid was the most effective for third-grade students, and two indicated it was most effective for fifth-grade students. One music educator noted the aesthetic philosophy produced more significant gains in his/her school for third-grade students, and two made this observation for fifth-grade students. However, overall results demonstrate the efficacy of the hybrid

¹⁹¹ Elliot and Silverman, *Music Matters*, 99.

philosophy. One music educator indicated that with the hybrid philosophy, he/she could quickly determine when students needed assistance with the curriculum.

Lastly, based on participation in this study, the music educators recommended a philosophy to be applied in the music education classroom. All four music educators recommended the hybrid philosophy based on student achievement scores and engagement throughout the lessons. One music educator highlighted the benefit of teamwork between students and teachers in the hybrid curriculum and said this was the “best of both worlds.”¹⁹² Regelski writes of this “best of both worlds” mentality by combining listening and praxis activities into “active listening” and activities with action-based motives.¹⁹³

Limitations

The findings provide evidence of the overall efficacy of the hybrid philosophy in the limited scope of this research. However, feedback from the participating music educators revealed limitations that could affect the data and potentially shape future research. Additionally, limitations were noted from several unanticipated events during the study. For example, six music educators initially consented to participate, but only four completed the study because of inevitable conflicts. While the resulting sample size was sufficient, a larger population could have affected the study results.

The effect of state testing on the participating students and music educators was a limitation in this research. The study partially coincided with the Georgia Milestones Assessment System (GMAS) testing. GMAS is administered over two weeks during the spring semester and is a critical assessment for the third, fourth, and fifth grades. The approval process negated the

¹⁹² Consolidated Music Educator Questionnaire, 15.

¹⁹³ Regelski. *Teaching General Music*, 15.

ability to begin the study earlier in the semester, necessitating an overlap with GMAS during the final week(s). Music educators noted difficulty with student engagement based on the mandated testing. One music educator wrote that the students were exhausted from the GMAS, potentially affecting their post-assessment performance.

A similar limitation included the time of year the study was conducted. While there is potential for scheduling conflicts at any time, it is more prevalent during the spring semester. Especially in April and May (the timeframe for this research), there is significant potential for scheduling changes and abnormalities that can vary between schools and grade levels. These variations include testing, class scheduling, field trips, assemblies, and educator absences (personal and sick days). For this research, one music educator could only conduct the study with third-grade students because of an administrative scheduling conflict that could not be adjusted. Related limitations should be considered for future execution of this study and research in general. Hansen writes that respect and understanding are essential to success when working with others.¹⁹⁴ While there are always scheduling challenges, there are advantages to working with administrations to determine the least disruptive times on the school calendar for the educators and the students.

To preserve the music educators' mandated teaching requirements, the researcher limited each lesson to a ten-minute opening exercise (with thirty minutes allowed for the pre- and post-assessments). He instructed music educators to strictly follow this timeline to maintain the validity and reliability of the research. According to Creswell and Creswell, validity is determining if a particular instrument might be adequate for research.¹⁹⁵ Creswell and Creswell

¹⁹⁴ Hansen, *Handbook for Music*, 11.

¹⁹⁵ Creswell and Creswell, *Research Design*, 153.

also explain that reliability helps to determine how repeatable the study is for future research.¹⁹⁶

Two music educators indicated there was sufficient time for each lesson and assessment.

However, two music educators suggested additional time was needed to conduct the study properly. One educator proposed extending each lesson to fifteen minutes to provide more time for learning, especially when using instruments and other materials. The other music educator indicated that additional time was needed for the assessments and to internalize the aural skills required for success in the post-assessments. Future research could be influenced by constructing the curricula to allow extended lessons.

All music educators indicated that they were provided the necessary information, instructions, and materials to conduct the study. However, one music educator provided a detail that could be perceived as a limitation. The music educator noted that a “script” for the lessons in the curricula would be beneficial if the study is repeated. While the researcher provided weekly lesson plans to address each philosophy’s specifics, he allowed the music educators autonomy to teach the material based on their expertise.

Two music educators noted the study did not detract from their scheduled lesson plans. One indicated some distraction, but he/she gave precedence to the study. One music educator set a timer to stay on track and continued into his/her planned lesson, which entailed completely different musical concepts. Van Brummelen writes of the importance of curriculum by noting it as a plan for designing instruction and assessing outcomes from the teaching.¹⁹⁷ The potential for distraction from required lesson plans is a limitation that should be considered in the future.

¹⁹⁶ Creswell and Creswell, *Research Design*, 154.

¹⁹⁷ Van Brummelen, *Steppingstones to Curriculum*, 13.

One music educator noted a limitation with the familiarity of the digital assessment tools executed in the pre- and post-assessments. Although *QuaverMusic* is the approved digital platform for elementary general music in the participating schools, this music educator was unfamiliar with the platform based on his/her recent transfer to the school system. This unfamiliarity affected the music educator's comfort with assisting students with the online assessments. Additional training for the music educators on the digital platforms employed in the study could improve this apparent limitation.

In this study, the researcher did not account for specific demographics. The participating schools are similar in demographics and socioeconomic status with two Title 1 schools participating.¹⁹⁸ The socio-economic level is upper middle class with a median family income of \$46,113 in Lowndes County and \$44,827 in Tift County.¹⁹⁹ Lowndes County comprises 53 percent White/Anglo, 38 percent African American, 2 percent Asian, 6.3 percent Hispanic, .5 percent American Indian, and .2 Native Hawaiian or Pacific Islander.²⁰⁰ Tift County includes 54 percent White/Anglo, 31 percent African American, 1.6 percent Asian, 12.8 percent Hispanic, .5 percent American Indian, and .1 percent Native Hawaiian or Pacific Islander.²⁰¹ Both Lowndes and Tift counties contain a large migrant population. Lowndes also has a significant military presence. Title I or other demographics were not considered as part of the research. Similarly, the researcher did not account for learning demographics such as special education and gifted

¹⁹⁸ "2020 List of Georgia Title I Schools," Georgia Department of Education.

¹⁹⁹ "Quick Facts," United States Census Bureau.

²⁰⁰ Ibid.

²⁰¹ Ibid.

learners. Future researchers could consider comparable demographics when conducting this study.

This study reflects varying numbers of participants in each philosophy which is attributed to fluctuations in class sizes. The third-grade variance equals 3.5 percent while the fifth-grade variance is 11 percent. The researcher did not anticipate this issue in advance; thus, he did not place limitations on the participating population. While the statistics center on the number of students participating in each philosophy, the inconsistent sample sizes could provide a reason to question the credibility of the data. Creswell and Creswell write that unequal sample sizes can affect the validity of the data outcomes.²⁰²

In the ANOVA statistical analysis, the Cohen's *d* scores reflected a small effect size for the hybrid philosophy and moderate effect sizes for the aesthetic and praxial philosophies. A small effect size can be an indicator of an insufficient sample size which could correlate to an assumption of ineffective data in this study specifically regarding the hybrid philosophy. A similar argument could be made for the moderate effect sizes of the aesthetic and praxial philosophies. The sample size in this study was limited to third and fifth grade students in four Lowndes and Tift County schools. The researcher deduced that similar results should be consistent throughout the region; however, a larger sample size would be required to validate the results. Further research with larger samples sizes would also be required to provide a prediction for other regions of Georgia and the United States.

The ANOVA identified two outliers in the study. The outliers were discovered in case five of the pre-assessments and case twenty-six of the hybrid post-assessment. While significant, the ANOVA process is sufficiently robust to accommodate such outliers. Without the robust

²⁰² Creswell and Creswell, *Research Design*, 221.

nature of the ANOVA analysis process, the skew of -1.053 in the hybrid philosophy post-assessment would be considered a limitation.

Finally, the researcher observed a potential limitation regarding the music educators' fundamental knowledge of the aesthetic and praxial philosophies and the influence on teaching. He noted a lack of understanding of basic teaching philosophies and how the application affects teaching and learning in the music classroom. This gap in awareness is a topic for future research. In addition, Mark and Madura note the importance of testing and assessing past beliefs and practices with the concept of practices and philosophies being ever-changing and fluid.²⁰³ If the researcher had realized this limitation earlier, he could have provided additional training on the specific philosophical practices, which could have potentially affected student achievement and engagement data.

Recommendations for Future Study

While analyzing relevant literature, the researcher identified several topics that, while somewhat related to this thesis project, prompt the need for further research. The data for this research were collected in four elementary music classrooms in the Lowndes and Tift County school districts. Three of the music educators were female and one was male. While this thesis did not distinguish gender-unique differences in teaching styles and musical experiences, the concept of how each gender affects student learning is fascinating. Robinson suggests that schools should not create "gender diversity" but instead focus on the dynamics of male and female educators in the classroom."²⁰⁴ Research regarding male versus female music educational experiences should provide evidence of the strengths of both genders as general music educators.

²⁰³ Mark and Madura. *Contemporary Music Education*, 53.

²⁰⁴ Robison, "Male Elementary General Music," 78.

Shouldice adds that male general music educators frequently realize success by establishing a “culture” where students learn to appreciate music and desire to continue in music education instead of building a performance domain in the secondary music education realm.²⁰⁵ This sense of accomplishment could encourage male musicians to choose general music education as a career field.

This research addresses the potential improvement of student achievement through the application of a hybrid philosophy, which blends praxial and aesthetic philosophical teaching practices. While specifically music-related, the results could suggest cognitive development by implementing these practices. However, contrasting views of musical practices report that cognitive benefits derived from music do not differ from other activities. For example, Sachs et al. conducted a study contrasting music and sports in developing executive function. The results indicate that other challenging activities that require focus (such as sports) can similarly provide benefits in cognitive control.²⁰⁶ This topic can be further explored in future research, specifically regarding elementary students.

In a 2017 meta-analysis study, Sala and Gobet note that music education’s cognitive benefits in intelligence and memory are vague and unpredictable.²⁰⁷ While music educators may find this statement unsettling, it raises the necessity for additional research, particularly regarding cross-curricular teaching and learning practices. Wang, Tan, and Dairianathan report evidence that students participating in sports, music, and visual arts display higher achievement in their given discipline.²⁰⁸ The implications of these findings can be motivating to music educators. The

²⁰⁵ Shouldice, “I Love Knowing,” 62.

²⁰⁶ Sachs et al., “Increased Engagement,” 23.

²⁰⁷ Sala and Gobet, “When the music’s over,” 65.

²⁰⁸ Wang, Tan, and Dairianathan, “Achievement Goals,” 330.

authors also write that music educators should strive to engage students and create a “passion” for music to stimulate enthusiasm in music education.²⁰⁹

Researchers who consider this study in the future should increase the length of each lesson (or comparably extend the number of weeks) to potentially provide more reliable data. While this study produced similar outcomes in the participating schools, extending the study could deliver conclusive data supporting the efficacy of the hybrid philosophy or produce contrasting results. Extending the lessons to thirty or forty-five minutes (the standard elementary general music class timeline) could increase student comprehension of the material and provide opportunities to practice the lesson concepts. Future researchers should also increase the sample size of students, schools, and music educators. By expanding the population, the researcher will further authenticate the study and the resulting data.

Researchers should incorporate specific demographics when designing this study for future execution. Racial, socioeconomic, cognitive abilities, and gender demographics could be considered to further validate the data or produce new results. The demographical variances could affect the data and should be considered when selecting participants for future studies. A reliable sample could be established with specific parameters through consultation with school district administrators and administrators. While this would be arduous, the results could provide significant reliability to the philosophies and the study.

Future researchers might consider conducting this study using other musical concepts, such as sight-singing, composition, and improvisation. For example, in a study by Russell on “pitch and rhythm priming” in sight-reading, the author found improvement in both pitch

²⁰⁹ Wang, Tan, and Dairianathan, “Achievement Goals,” 331.

recognition and fluency.²¹⁰ This aspect of pitch recognition and accuracy could be further developed concerning intervals, or the concept could be expanded to other subjects to support the validity of the current data and provide additional findings. To accomplish this, further research must be explored regarding implementing music education philosophies in other musical concepts. An argument can also be made to expand the study to additional elementary grades as well as secondary levels of music education, including middle and high schools.

The significant correlation identified during the statistical review regarding the correlation between the hybrid and aesthetic post-assessments, specifically the inference that the correlation aligned with the participating music educators' observations, is a topic for further research. The music educators indicated increased student engagement with the hybrid and aesthetic philosophies. They also noted that the aesthetic and hybrid teaching methods were preferred over the praxial philosophy because of the lack of listening and aural skills presented in the praxial philosophical practice. The quantitative and statistical data presented similar results. While further research is required to explore correlation between the two philosophies, the results demonstrated the possibility of strengths in both philosophies that enhance student achievement and learning.

Lastly, in future reproduction of this study, researchers should consider the philosophical training of the participating music educators. In conversations with participating music educators, the researcher identified a gap in understanding philosophical music education practices. The music educators were unfamiliar with aesthetic and praxial music education philosophies and how the implementation could aid teaching and learning in the classroom. In the subsequent questionnaire, three music educators indicated that participation in this study

²¹⁰ Russell, "Effects of Pitch," 252.

influenced their teaching strategies. Some detailed difficulties in executing philosophies outside their typical teaching style. One music educator wrote that his/her practices would be influenced by applying the philosophies in this study. A theme of professional development, derived from an inductive and latent approach, became evident during the thematic analysis of the qualitative data. While music educators did not specifically reference professional development, the uncertainty of philosophical practices mentioned in the feedback reveals the need for further research regarding advanced instruction on philosophical practices in the music education classroom.

An investigation into the expansion of philosophical learning in undergraduate and in-service teacher training could benefit music educational settings. While this is a benefit identified specific to this study, there could be implications from the study of philosophical practices to be applied daily in the music classroom. One music educator wrote, “I will definitely add a beginning and ending assessment to my curriculum and I will fit in more listening examples when it comes to teaching intervals and reading the music staff.”²¹¹ The belief in personal effectiveness is vital to teacher success. Potter writes that self-efficacy originates from perceptions rather than tangible abilities and elicits intellectual, inspirational, and emotional responses.²¹² She further states that teacher “self-efficacy” is essential because it also influences student behavior.²¹³ Promoting self-efficacy could encourage music educators to explore different teaching methods in pursuing a more versatile music educational experience.

²¹¹ Consolidated Music Educator Questionnaire, 15.

²¹² Potter, “Novice and Experienced,” 65.

²¹³ *Ibid.*, 66.

Implications for Practice

This research provided evidence of the benefit of implementing a hybrid philosophy into general music educational practices. The data analysis and the application of the curricula created by the researcher demonstrated the advantages of intentional philosophical practices and techniques in the music classroom. Implementing philosophical methods based on the collected data, precisely the hybrid philosophy, could improve student musical achievement, increase student engagement in music education, and potentially generate enhanced student creativity.

The assessment scores indicated significant improvement in student musical achievement by implementing the hybrid philosophy. While the scores varied slightly by school, the comprehensive data demonstrated consistent improvement with the application of the hybrid philosophy. This was established in the quantitative data and supported through the qualitative data collected from the music educator questionnaires. Thus, as demonstrated through the data, the expansion of the hybrid philosophy to other general music concepts has the potential to increase musical achievement scores for concepts beyond intervals. Music educators should be encouraged to create curricula that combine action-based learning practices with teacher-guided instruction to provide an optimal learning environment for all students. Elliott writes that students should not only be introduced to music but should be heavily involved in music-making.²¹⁴ By allowing students to take an active role in the learning process, music educators can create curricula conducive to multiple learning styles and include “fun” participatory musical activities.

This study’s data also illustrated increased student musical engagement through the application of the hybrid philosophy. As indicated by the participating music educators, the

²¹⁴ Elliot, *Praxial Music Education*, 272.

hybrid philosophy allowed students to learn from teacher-guided techniques while actively participating in the learning through praxial-based activities. For example, the listening and connections-based learning of the intervals and ear-training exercises allowed students to relate emotionally and cognitively to the music. The combination of aesthetic and praxial philosophical practices embedded in the hybrid philosophy enables students who best learn through teacher-guided activities and those who best learn through active-learning exercises to succeed together. This style of curriculum building is tedious and complex, but there is significant potential for enhanced student achievement and development through daily implementation.

The intentional implementation of any philosophical practice, especially the hybrid philosophy, can increase emphasis on improvisation and composition in the general music classroom. The study of concepts and music-making skills is essential for musical understanding, but philosophical practices based on improvisation and composition can generate universal favorable outcomes. Elliot writes that action music-making and listening provide musical and personal expression opportunities.²¹⁵ The data collected through this study demonstrated enhanced student creativity through the implementation of all three philosophies, particularly the hybrid. While creativity was only a minor segment of the research, the results demonstrated creative improvement through the implementation of the hybrid philosophy, thus supporting implementation in the music classroom for further validity. The music-making aspects of composition and improvisation provided students opportunities to demonstrate their learned musical skills. Elliott writes that while some fear implementing such methods, they “can and should” be standard music education practices.²¹⁶ Compositional and improvisational activities

²¹⁵ Elliot, *Praxial Music Education*, 10.

²¹⁶ *Ibid.*, 286-287.

vary in difficulty for various grade levels and cognitive abilities. The implementation is laborious and requires a student-centered mindset, but the potential improvement in creativity, achievement, and engagement should be considered in the general music classroom. Elliot writes that music-making is a task that is both an act of knowledge and thoughtful effort.²¹⁷

The researcher identified an unintentional benefit through the quantitative and qualitative data collected through this study. The Every Student Succeeds Act (ESSA) mandates a “well-rounded” educational experience for all students, including music education.²¹⁸ For a music educator to provide a “well-rounded” education, he/she must employ musical activities and practices that “reach” students of diverse learning styles and cognitive abilities. The ESSA speaks of creating an environment for all students to learn, or “music for all.”²¹⁹ To accomplish this in the general music classroom, the music educator must think “outside the box” and provide unique opportunities for musical learning. Mark and Madura write that Edwin Gordon’s goal (in his Music Learning Theory) was not to learn or teach about how to teach but to understand why music is taught, how it is learned, and when it should be learned.²²⁰ While this applied specifically to his theory, Gordon’s viewpoint regarding “why” and “how” music is learned is a perspective that was unintentionally established in this study. The researcher recognized the importance of music educators understanding “why they teach the way they do” and “why it is or is not effective.” When asked if this study and the employed philosophies would influence their

²¹⁷ Elliot, *Praxial Music Education*, 165.

²¹⁸ “Everything ESSA,” National Association for Music Education, accessed July 8, 2022. <https://nafme.org/advocacy/essa/>.

²¹⁹ Ibid.

²²⁰ Mark and Madura, *Contemporary Music Education*, 123.

teaching strategies, one music educator responded that most music educators naturally employ the hybrid philosophy in their classrooms.

While teachers may apply some version of a hybrid or other philosophy, the ensuing question is do they understand the philosophy and “why they teach the way they do.” Deliberate implementation of the philosophies, precisely the hybrid philosophy, can positively affect elementary general music students by enabling music educators to understand which teaching techniques work in their classrooms and why those methods succeed. Three of the music educators initially indicated alignment to a hybrid method of teaching while the fourth one related to the aesthetic philosophy. Subsequently, three of the educators determined that the hybrid philosophy was the most effective and the remaining educator indicated the aesthetic was most effective in his/her classroom. Remarkably, the teacher that related to the aesthetic philosophy indicated that the hybrid was more effective and one of the teachers that aligned with the hybrid philosophy indicated that the aesthetic was more effective. This perception supports the quantitative data which promoted the efficacy of the hybrid philosophy over the aesthetic or praxial philosophies alone and indicates that music educators should be open to varied teaching strategies. Reimer writes that music educators and musicians must get “outside the box” of standard practices and explore other methods of improving cultural relevancy and expanding the future of music education.²²¹

Thesis Summary

The data collected from this research affirmed the deductions summarized in the hypothesis and demonstrated the benefits of deliberate philosophical implementation in the elementary general music classroom. Through the intentional implementation of the curricula

²²¹ Reimer, *Seeking the Significance*, 403.

designed for the aesthetic, praxial, and hybrid philosophies, students demonstrated improvement in musical achievement scores, engagement, and musical creativity. The synopsis of the data identified the hybrid philosophy as the most effective in promoting enhanced student musical achievement scores, engagement, and creativity in this limited scope study.

While the study was brief and somewhat limited, the results were generally consistent across the participating schools in both third and fifth grades. Limitations included state testing, scheduling, music educators' diminished philosophical understanding, a smaller than anticipated population, and inconsistent sample sizes. Future researchers are encouraged to expand the study to include a larger sample size, demographic restrictions, introduction of varying ages and cognitive levels, and other similar parameters.

The research also highlighted the need for intentional philosophical understanding and implementation in the elementary general music education classroom. Reimer suggests that the vision and mission must be broadened to strengthen and preserve music education.²²² By understanding philosophical principles and strategies, music educators can further evaluate the efficacy of their teaching methods to reach a greater number of students with the conscious implementation of varying elements of music and music learning. Learning through planned philosophical practices can benefit students and educators. As the proverb states, “an intelligent heart acquires knowledge, and the ear of the wise seeks knowledge” (Prov. 18:15).

²²² Reimer, *Seeking the Significance*, 405.

Appendices

Appendix A: IRB Approval

Date: 3-14-2022

IRB #: IRB-FY21-22-751

Title: Challenging the Norm: A Hybrid Teaching Method Based on Aesthetic and Praxial Philosophies for Elementary Music Classrooms

Creation Date: 2-12-2022

End Date:

Status: Approved

Principal Investigator: John Padgett

Review Board: Research Ethics Office

Sponsor:

Study History

Submission Type	Initial	Review Type	Limited	Decision	Exempt - Limited IRB
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Key Study Contacts

Member	Monica Taylor	Role	Co-Principal Investigator	Contact
Member	John Padgett	Role	Principal Investigator	Contact
Member	John Padgett	Role	Primary Contact	Contact

Appendix B: Lowndes County District Approval

2/9/22, 9:24 AM

Lowndes County Schools Mail - Thesis Project Request

Shane Padgett <>

Thesis Project Request

10 messages

RODNEY GREEN <>
To: Shane Padgett <>
Cc: TENRY BERRY <>

Thu, Jan 6, 2022 at 7:42 AM

Good morning,

I am fine with you conducting your study. I will share this with our principals, then I would encourage you to contact all music educators. I will include you in the message I send to the principals.

Please let your participants know that this study is strictly voluntary and there is no penalty for anyone who chooses not to participate. Participants can withdraw consent to participate at any time during the study with no penalty. Finally, let your colleagues know that this study is for research purposes only and not for decision-making by the school system.

RG

[Quoted text hidden]

Rodney T. Green
Assistant Superintendent
Lowndes County Schools

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Appendix C: Tift County Approval

2/9/22, 9:23 AM

Lowndes County Schools Mail - Music Study at ***Redacted*** Elementary

Shane Padgett <>

Music Study at *Redacted*** Elementary**

2 messages

From: ***Principal's Name Redacted*** <>
To: Shane Padgett
Cc: ***Principal's Name Redacted***, ***Teacher's Name Redacted***

Tue, Jan 11, 2022 at 3:58 PM

Good Afternoon,

This email will serve as my permission for you to conduct your study utilizing ***teacher and school name redacted*** Elementary in your research based on the criteria and stipulations you listed in your letter. Good luck in your work towards your doctorate.

Sincerely,

--

Principal's Name Redacted
Principal
Redacted Elementary School

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Appendix D: Parental Notice

Dear Parents:

March 14, 2022

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is to determine if a hybrid teaching model (combination of two major music teaching models) is better suited for teaching general music in elementary classrooms. The school administration has determined that the study provides direct benefits to students and has approved all aspects of this study.

I am writing to let you know that your third- and/or fifth-grade student may be participating in a learning intervention group as part of this study. If your student's class is not selected for the control group, they will attend music class and receive traditional teaching methodology. If your student's class is selected for the treatment group, they will attend their music class and the teacher will use either a hybrid, praxial, or aesthetic teaching methodology. The praxial philosophy is basically action-based learning while the aesthetic philosophy involves connecting to music through listening, and the hybrid philosophy is a blend of both methods. All students in the third- and fifth-grade music classes will participate in short exercises/activities (10 minutes) at the beginning of each music class for six weeks. There will be a pre and post assessment (30 minutes) to determine the effectiveness of the teaching methods (hybrid, praxial, aesthetic) versus the traditional teaching methods, using the approved Quaver Music curriculum. The assessment is for study purposes only and will not affect student grades. Music teachers will report assessment results to the researcher without disclosing your student's identifiable information. All student results will be anonymous to the researcher, meaning the researcher will not be able to link the students to their assessment results and will have no way of knowing the identities of the students who participated.

Your student may receive a direct benefit from participating in this study if their class is selected for the treatment group, which could include improved musical achievement and student engagement obtained through a variety of exercises and techniques that appeal to their learning style.

This notice is for informational purposes only and no action is required on your part. If you have questions regarding the study, please contact me at [◇](#).

Sincerely,

Shane Padgett
Doctoral Candidate
Liberty University, School of Music

Dear Parent,

Our school will participate in this study which will take place during normal music activities. The study has no effect on your student's grade.

Sincerely,

Music Teacher

Appendix E: Music Educator Consent

Consent

Title of the Project: Challenging the Norm: A Hybrid Teaching Method Based on Aesthetic and Praxial Philosophies for Elementary Music Classrooms

Principal Investigator: John Shane Padgett, Doctoral Candidate, Liberty University

Invitation to be Part of a Research Study
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You are invited to participate in a research study. To participate, you must be an elementary general music educator in the Lowndes County or other south-central Georgia school districts, and you must teach 3rd- and 5th-grade students. 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?
--

The purpose of the study is to determine if praxial or aesthetic (or a hybrid of both) music education fosters greater student growth in the elementary classroom. The researcher will design a curriculum to collect data varying the weight of the praxial and aesthetic philosophies in activities to determine a balanced approach for integrating both methods. The curriculum will be organized in advance and each teacher will execute per the researcher's instructions.

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 things:

1. Have your 3rd- and 5th-grade students take a pre-assessment during week 1 (30 minutes per class).
2. Complete the prescribed exercises according to the schedule provided (six weeks of opening or closing exercises) in your 3rd and 5th-grade classes using the praxial method (action-based learning) for one class, the aesthetic method (musical connections by listening) for one class, the hybrid method (a blend of both methods) for one class, and your traditional teaching method for any remaining classes in those grade levels. The exercises should take approximately 10 minutes of your class time.
3. On week 6, administer the post-assessment (30 minutes per class).
4. Document the pre- and post-test scores using the provided spreadsheet to determine and track student growth. Scores will be submitted without any student identifying data. No student names or specifics should be submitted as part of the study. Student scores will be anonymous to the researcher; only general data points will be provided, and no identifiable student information will be shared. Pre- and post-data documentation should take approximately 1 hour.
5. Complete a questionnaire to provide qualitative data on your philosophy perspectives. Completion of the questionnaire should take approximately 1 hour. If preferred, an in-person or Zoom interview can be arranged.

How could you or others benefit from this study?

The direct benefits participants should expect to receive from taking part in this study are advancements and reflections on teaching practices.

Benefits to society include identifying methods to foster student growth in the music education classroom.

What risks might you experience from being in this study?

The risks involved 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 through the use of pseudonyms.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted.
- Recordings will not be used.

Is study participation voluntary?

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

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

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

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

The researcher conducting this study is Shane Padgett. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at <> or <>. You may also contact the researcher's faculty sponsor, Dr. Monica Taylor, at <>.

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 Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at <>.

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.

Printed Subject Name

Signature & Date

Appendix F: Curricula

Curriculum Details

- 6-week study
- 10-minute opening exercises
- Conducted in third and fifth grades
- 3 classes in each grade: aesthetic, praxial, hybrid
- Teachers will follow the prescribed provided for each philosophy (aesthetic, praxial, and hybrid)
- All student data points provided to the researcher will be anonymous to prevent student information being disclosed.

Curriculum Materials

- Pre- and Post-Assessments
- Listening examples
- Classroom instruments

NOTE: All materials, except classroom instruments, will be provided by the researcher.

Curriculum Schedule

	Class A: Aesthetic Philosophy	Class B: Praxial Philosophy	Class C: Hybrid Philosophy	Class D/E: Teacher’s Typical Style
<p>Week 1 – Pre-Assessment & Introduction</p> <p>Note: The pre-assessment is to form a baseline for the study. It is not anticipated that the students will have significant knowledge of the subject.</p>	<ul style="list-style-type: none"> • Students will complete the interval pre-assessment (30-minute time limit). • After the assessment, the teacher will introduce the concepts of steps, skips, and leaps. • The teacher will play the given intervals on 	<ul style="list-style-type: none"> • Students will complete the interval pre-assessment (30-minute time limit). • After the assessment, the teacher will introduce the concepts of steps, skips, and leaps. • The teacher will have students play skips, steps, and leaps on 	<ul style="list-style-type: none"> • Students will complete the interval pre-assessment (30-minute time limit). • After the assessment, the teacher will introduce the concepts of steps, skips, and leaps. • The teacher will demonstrate steps, skips, and leaps by 	<ul style="list-style-type: none"> • Students will complete the interval pre-assessment (30-minute time limit). • The teacher will complete the remainder of the exercises by employing their typical teaching style.

	<p>an instrument of their choice.</p> <ul style="list-style-type: none"> The students will listen, and the teacher will prompt them to the differences of the intervals. 	<p>boomwhackers or other melodic instruments.</p> <ul style="list-style-type: none"> Students will listen and identify differences while performing steps, skips, and leaps. 	<p>playing on a melodic instrument of their choice.</p> <ul style="list-style-type: none"> The students will listen, and the teacher will prompt them to hear the differences of the intervals. 	
<p>Week 2 – Exercises</p> <p>Note: During weeks 2 through 5, visual examples of intervals will be posted for students to see and relate to what they are learning for all teaching methods.</p>	<ul style="list-style-type: none"> The teacher will explain how steps, skips, and leaps relate to specific musical intervals. The teacher will play specific intervals on an instrument of their choice and students will listen and identify the differences. If time permits, students will write intervals on the board (or on individual whiteboards) during the demonstrations. 	<ul style="list-style-type: none"> The teacher will explain the connection between steps, skips, and leaps from the previous lesson and relate them to specific musical intervals. The teacher will have students demonstrate intervals using boomwhackers or other melodic instruments. If time permits, students will write intervals on the board (or on individual whiteboards) during the demonstrations. 	<ul style="list-style-type: none"> The teacher will explain the connection between steps, skips, and leaps from the previous lesson and relate them to specific musical intervals, Students will perform specific intervals using boomwhackers or other melodic instruments. If time permits, students will write intervals on the board (or on individual whiteboards) during the demonstrations. 	<ul style="list-style-type: none"> The teacher will complete the exercises by employing their typical teaching style.
<p>Week 3 – Exercises</p>	<ul style="list-style-type: none"> The teacher will review intervals using an instrument of their choice. 	<ul style="list-style-type: none"> The teacher will review intervals by having students play selected intervals on 	<ul style="list-style-type: none"> The teacher will review intervals by playing on intervals on a melodic 	<ul style="list-style-type: none"> The teacher will complete the exercises by

<p>Note: During weeks 2 through 5, visual examples of intervals will be posted for students to see and relate to what they are learning for all teaching methods.</p>	<ul style="list-style-type: none"> • The teacher will use listening examples from popular and classical music to relate the sound of intervals to the students. • If time permits, students will write intervals on the board (or on individual whiteboards) during the demonstrations. 	<p>boomwhackers or other melodic instruments.</p> <ul style="list-style-type: none"> • If time permits, students will write intervals on the board (or on individual whiteboards) during the demonstrations. 	<p>instrument of their choice.</p> <ul style="list-style-type: none"> • While the teacher is demonstrating, the students will play along with the teacher on their own melodic instruments. • The teacher will also relate intervals to classical and popular intervals to reinforce the sound of specific intervals. 	<p>employing their typical teaching style.</p>
<p>Week 4 – Exercises</p> <p>Note: During weeks 2 through 5, visual examples of intervals will be posted for students to see and relate to what they are learning for all teaching methods.</p>	<ul style="list-style-type: none"> • The teacher will review intervals using an instrument of their choice. • The teacher will use listening examples from popular and classical music to relate the sound of intervals to the students. • The teacher will lead a discussion on student emotions and feelings connected to certain intervals and sounds related to intervals in general 	<ul style="list-style-type: none"> • The teacher will review intervals by having students create them in groups using melodic instruments. • As the students create their intervals, they will also write the intervals on individual paper or whiteboards. 	<ul style="list-style-type: none"> • The teacher will review intervals by having students create intervals in groups using instruments. • The students will also write the intervals as they are created on either whiteboards or paper. • If time permits, the teacher will lead a discussion on student emotions and feelings connected to certain intervals and sounds related to intervals in 	<ul style="list-style-type: none"> • The teacher will complete the exercises by employing their typical teaching style.

	<p>(such as sad, happy, scary, etc.).</p> <ul style="list-style-type: none"> • If time permits, students will write intervals on the board (or on individual whiteboards) during the demonstrations. 		<p>general (such as sad, happy, scary, etc.).</p>	
<p>Week 5 – Exercises</p> <p>Note: During weeks 2 through 5, visual examples of intervals will be posted for students to see and relate to what they are learning for all teaching methods.</p>	<ul style="list-style-type: none"> • The teacher will review intervals using an instrument of their choice. • The teacher will review sound connections with intervals from the previous lessons. • Students, as a class or individually, will compose a short composition (10 notes maximum) with an assortment of intervals. • Students will perform the composition(s) using instruments. • The teacher and students will discuss the composition(s) and relate emotions and feelings to the composition(s). 	<ul style="list-style-type: none"> • The teacher will review intervals by having students play selected intervals on melodic instruments. • As a class or individually, students will create a short melodic composition (10 notes maximum) with an assortment of intervals. • Students will perform the composition(s) using instruments. • The teacher and students will discuss the composition(s). 	<ul style="list-style-type: none"> • The teacher will review intervals by performing specific intervals on an instrument of their choice, and by having students demonstrate intervals with melodic instruments. • As a class or individually, students will create a short melodic composition (10 notes maximum) with an assortment of intervals. • Students will perform the composition(s) using instruments. • The teacher and students will discuss the composition(s) and relate the sounds to different emotions and feelings. 	<ul style="list-style-type: none"> • The teacher will complete the exercises by employing their typical teaching style.

Week 6 – Post Assessment	<ul style="list-style-type: none"> • Students will complete the post-assessment (30-minute time limit). 	<ul style="list-style-type: none"> • Students will complete the post-assessment (30-minute time limit). 	<ul style="list-style-type: none"> • Students will complete the post-assessment (30-minute time limit). 	<ul style="list-style-type: none"> • Students will complete the post-assessment (30-minute time limit).
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Data Collection

- Teachers will enter the raw data for parts 1, 2, and 3 of the pre- and post-assessments into the spreadsheet provided by the researcher.
 - There are two spreadsheets: one for pre-assessment data and one for post-assessment data. Click on the tab at the bottom of the spreadsheet to access the correct assessment.
 - Scores will be entered without any student-identifying information.
 - The spreadsheet is grouped by class: Class A (aesthetic), Class B (praxial), and Class C (hybrid).
 - It is further grouped by grade: 3rd grade and 5th grade.
- Teachers will provide the researcher with the completed spreadsheet.
- The researcher will base his analysis on class averages and on the number of students that fall within specific parameters (beginning, developing, and accomplished).
 - The spreadsheet is set up to automatically calculate the required data based on the data input by the teachers.
- Note: no individual student data will be addressed in this study.
- Once the study is complete, each music education will be asked to complete a questionnaire regarding his/her experiences with the study. This data will provide the qualitative data concerning the study.
 - Only the researcher will be aware of the participants' identity. Pseudonyms will be used to protect teacher privacy.

Appendix G: Assessment, Part 1²²³

2/9/22, 6:45 AM

Content Printer



Melody Assessment

Name: _____ Class: _____

Lesson: _____ Date: _____

Directions: Choose the letter that best answers the question.

1. What is an interval?

- A** A period in music where there is no singing
 B The first measure of music
 C The distance in pitch between two tones

2. What are the letter names for the SPACES on the treble clef staff?

- A** F, A, C, E
 B E, G, B, D, F
 C D, E, F, A

3. What are the letter names for the LINES on the treble clef staff?

- A** E, G, A, D, C
 B E, G, B, D, F
 C F, A, C, E

4. An interval greater than a step is called a _____.

- A** skip
 B hop
 C pentatonic scale

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<https://users.quavered.com/mobileWebActivities/ContentPrinter/default.aspx?type=9&guid=d45d87f7-ad2f-4b2f-9e90-d83d9339fc5a&title=Melody Ass...> 1/2

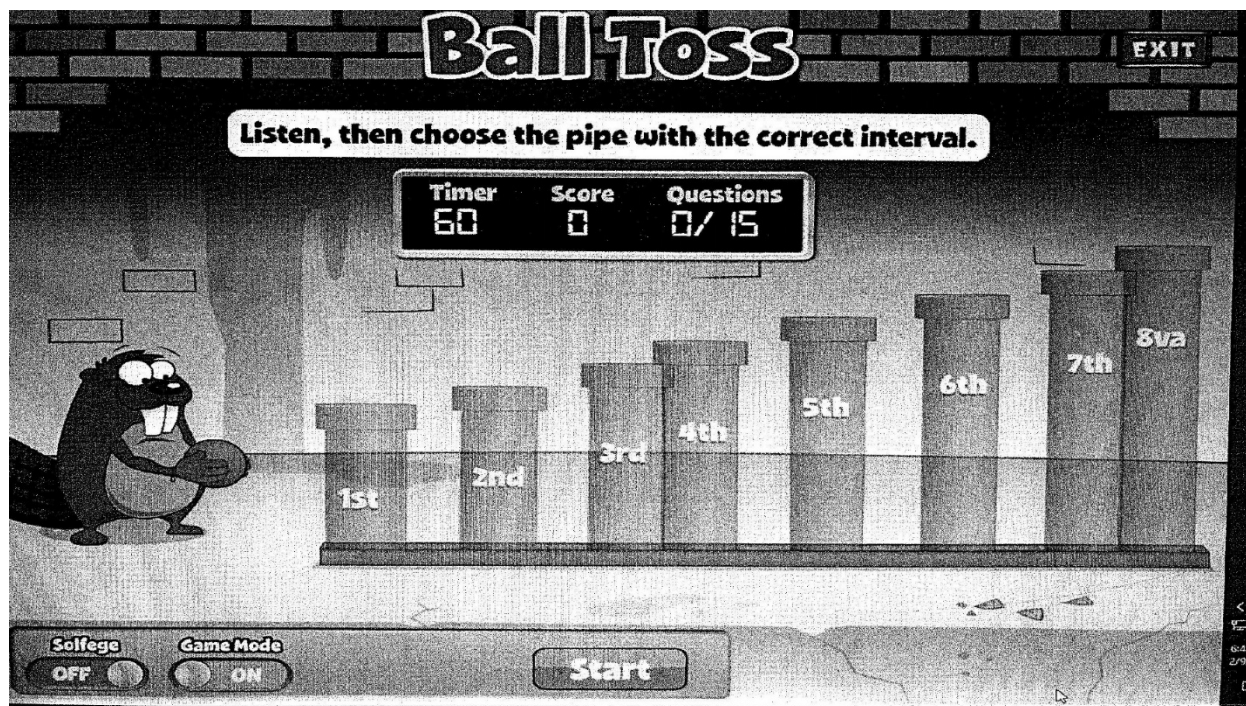
²²³ See Appendix S for QuaverMusic's permission to publish.

5. The pentatonic scale contains _____ notes and is useful for _____.

A seven, singing

B six, weighing heavy sheet music

C five, improvising

Appendix H: Assessment, Part 2²²⁴

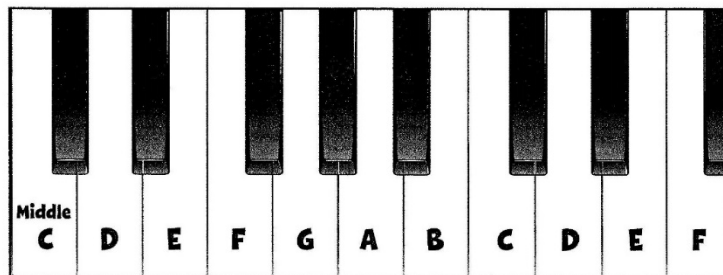
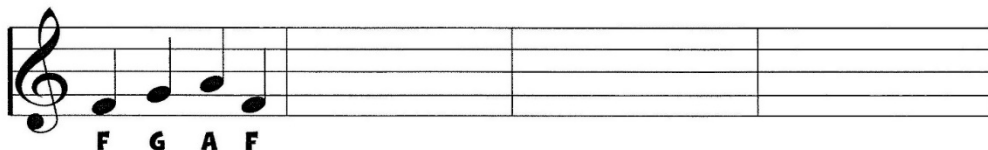
²²⁴ See Appendix S for QuaverMusic's permission to publish.

Appendix I: Assessment, Part 3²²⁵**UNIT 1**Episode 8 - Musical Alphabet
WORKSHEET #1

Name _____

My Melody

USING ONLY QUARTER NOTES, write down a tune using the musical alphabet "A" through "G" - including Middle C and D above it as well. Put the notes in measures of four beats and then play them on your worksheet piano. If you have a real piano available, play your melody and see what it sounds like! You can always change the notes if you don't like how it sounds or just want to see how changing a note or two will change the song.



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²²⁵ See Appendix S for QuaverMusic's permission to publish.

Appendix J: Music Educator Questionnaire

MUSIC EDUCATOR INTERVIEW QUESTIONS

General questions

1. What is your educational level?
2. How many years have you taught elementary general music?
3. What do you find most rewarding about teaching elementary general music?
4. What do you find most challenging about teaching elementary general music?
5. How do you think elementary general music curriculum can be enhanced to better meet student needs?

Questions specific to the study

6. How would you relate your teaching philosophy to one of the prescribed philosophies from the study (praxial, aesthetic, or hybrid)? Please explain.
7. What results (positive or negative) did each philosophy produce? Please describe.
 - a. Praxial:
 - b. Aesthetic:
 - c. Hybrid (mixed):
 - d. Educator's typical teaching style:
8. Which philosophy was most effective? Why?
 - a. Were there any variances between grade levels? Please describe.
9. Which philosophy was least effective? Why?
 - a. Were there any variances between grade levels? Please describe.
10. Which philosophy did you find easiest to teach? Why?
 - a. Were there any variances between grade levels? Please describe.
11. Which philosophy did you find most difficult to teach? Why?
 - a. Were there any variances between grade levels? Please describe.
12. Which philosophy do you think provoked the most student musical creativity? What is your reasoning? This can be based on individual or class observations.
 - a. Were there any variances between grade levels? Please describe.
13. Which philosophy do you think provoked the least student musical creativity? What is your reasoning? This can be based on individual or class observations.
 - a. Were there any variances between grade levels? Please describe.
14. Which philosophy best engaged students? What is your reasoning?
 - a. Were there any variances between grade levels? Please describe.
15. Which philosophy was least engaging to students? What is your reasoning?
 - a. Were there any variances between grade levels? Please describe.
16. What benefits and advantages did you observe from the implementation of each philosophy?
 - a. Aesthetic:
 - b. Praxial:
 - c. Hybrid (mixed):
 - d. Educator's typical teaching style:

Other questions

17. Was the study structured in a way that was easy to execute?

18. Was sufficient time given to conduct the study?
19. Were the necessary information, instructions, and materials provided or available to conduct the study?
20. Was the researcher responsive to questions or concerns regarding the study?
21. Did the study detract from your lesson plans?
22. Did any parts of the study influence your teaching strategies? Please explain.
23. Based on participation in this study, do you anticipate any of these philosophies having an influence on the further development of your teaching strategies? Please explain.
24. Based on this study, what is your recommendation for general music education curriculum philosophy(ies) to foster student growth and engagement?
25. Please provide any additional information or recommendations you want the researcher to consider.

Appendix K: Third Grade Pre-Assessment Data

Pre-Test 3rd Grade	Class A - Aesthetic Philosophy				Class B - Praxial Philosophy				Class C - Hybrid Philosophy			
	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score
	0	4	14	18	7	10	21	38	7	6	7	20
	7	0	14	21	14	0	14	28	21	6	35	62
	28	0	14	42	28	0	14	42	21	6	21	48
	28	4	21	53	14	0	14	28	14	4	21	39
	14	0	7	21	14	10	21	45	7	4	14	25
	14	2	28	44	21	2	7	30	21	6	14	41
	7	4	14	25	0	2	14	16	21	2	28	51
	7	4	28	39	7	0	0	7	14	4	7	25
	14	0	14	28	21	6	21	48	21	0	14	35
	28	2	7	37	14	8	14	36	21	4	21	46
	28	2	14	44	7	6	14	27	0	10	21	31
	14	4	35	53	0	4	21	25	21	2	21	44
	35	10	21	66	14	0	14	28	14	10	7	31
	7	2	7	16	7	4	7	18	14	2	28	44
	35	6	14	55	21	6	14	41	28	4	21	53
	21	6	28	55	14	2	7	23	14	6	21	41
	0	8	21	29	7	2	14	23	7	4	7	18
	14	4	21	39	21	16	21	58	28	0	7	35
	28	0	28	56	7	4	14	25	14	6	14	34
	28	0	21	49	21	8	35	64	14	4	7	25
	21	2	21	44	0	4	14	18	28	4	21	53
	21	2	35	58	0	6	28	34	21	4	14	39
	14	10	21	45	21	6	14	41	7	0	35	42
	7	4	7	18	14	2	7	23	21	0	28	49
	28	0	14	42	7	6	14	27	21	4	28	53

7	2	7	16	21	4	21	46	28	10	21	59
0	0	21	21	14	2	28	44	21	4	21	46
7	0	21	28	21	2	35	58	7	0	21	28
21	0	28	49	14	2	21	37	21	4	21	46
28	0	7	35	28	2	28	58	14	2	28	44
21	4	35	60	21	2	28	51	14	0	21	35
14	0	14	28	14	2	28	44	21	4	21	46
21	0	35	56	14	4	28	46	21	4	35	60
7	2	21	30	21	2	35	58	28	0	28	56
14	4	14	32	14	4	21	39	21	2	35	58
14	2	14	30	21	6	7	34	21	0	21	42
7	2	14	23	14	4	14	32	14	2	14	30
7	0	7	14	14	2	14	30	7	2	21	30
21	6	28	55	21	2	28	51	21	0	21	42
14	0	14	28	21	4	21	46	14	2	21	37
7	6	21	34	28	2	21	51	21	4	14	39
0	2	14	16	21	4	14	39	28	0	21	49
14	10	7	31	21	0	14	35	7	0	28	35
14	4	21	39	0	10	14	24	14	0	28	42
21	4	14	39	28	12	14	54	14	2	7	23
14	6	14	34	21	12	21	54	21	2	21	44
21	6	21	48	21	4	21	46	14	2	21	37
7	6	28	41	21	8	14	43	14	0	14	28
21	2	21	44	28	4	14	46	21	2	28	51
28	2	14	44	21	10	21	52	28	4	7	39
21	2	7	30	14	8	14	36	14	4	14	32
21	6	14	41	21	8	28	57	28	2	14	44
21	4	7	32	21	8	21	50	14	6	21	41
21	2	28	51	14	4	21	39	21	0	28	49

14	4	7	25	21	8	14	43	14	4	21	39
7	0	21	28	21	4	21	46	0	0	21	21
28	4	7	39	21	8	14	43	28	2	28	58
21	4	14	39	14	6	21	41	28	2	14	44
21	6	21	48	28	12	28	68	28	8	21	57
14	4	14	32	0	6	14	20	28	2	28	58
21	0	7	28	7	8	14	29	7	4	21	32
21	4	14	39	28	4	21	53	35	4	21	60
21	6	28	55	28	10	14	52	28	2	14	44
7	4	21	32	0	4	7	11	14	10	21	45
21	6	21	48	21	4	14	39	21	4	21	46
7	10	14	31	28	10	14	52	14	4	28	46
21	6	21	48	0	5	7	12	21	10	21	52
14	6	14	34	7	0	21	28	28	2	28	58
28	0	21	49	14	0	14	28	14	4	21	39
14	8	14	36	14	4	14	32	35	8	14	57
21	2	14	37	14	2	14	30	21	8	14	43
14	2	21	37	7	2	7	16	21	8	21	50
0	4	14	18	14	0	14	28	14	2	28	44
14	4	14	32	14	2	14	30	21	8	21	50
0	0	21	21	21	2	14	37	7	2	7	16
14	2	14	30	0	2	21	23	14	0	7	21
0	0	21	21	14	0	14	28	21	4	14	39
7	4	21	32	14	4	7	25	14	0	21	35
14	4	7	25	21	8	21	50	7	2	21	30
14	2	7	23	14	2	14	30	7	0	14	21
7	2	7	16	21	4	21	46	21	0	21	42
0	2	14	16	21	2	21	44	0	6	21	27
14	4	7	25	28	0	14	42	21	4	28	53

	28	0	14	42	21	2	28	51				
	7	2	21	30	28	2	21	51				
					21	6	14	41				
<u>Average</u>	15.48	3.18	17.13	35.79	16.03	4.48	17.42	37.93	17.88	3.37	19.99	41.24

Appendix L: Third Grade Post-Assessment Data

Post-Test 3rd Grade	<u>Class A - Aesthetic Philosophy</u>				<u>Class B - Praxial Philosophy</u>				<u>Class C - Hybrid Philosophy</u>			
	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score
	0	4	28	32	14	14	28	56	14	6	7	27
	28	4	21	53	28	6	14	48	35	8	21	64
	28	4	28	60	28	2	7	37	21	2	35	58
	28	4	35	67	21	0	7	28	21	10	21	52
	0	4	0	4	21	8	21	50	21	4	14	39
	35	6	7	48	28	6	7	41	14	4	21	39
	21	6	7	34	7	2	14	23	28	4	21	53
	21	8	14	43	0	6	21	27	14	4	21	39
	14	4	7	25	21	2	21	44	21	2	14	37
	28	4	0	32	14	2	21	37	28	4	21	53
	14	8	35	57	14	8	21	43	21	2	21	44
	14	8	7	29	14	6	21	41	14	4	21	39
	28	6	0	34	21	2	28	51	21	0	21	42
	28	4	7	39	21	6	14	41	28	4	28	60
	35	6	28	69	28	0	14	42	14	0	14	28
	14	4	14	32	28	10	14	52	28	2	21	51
	21	4	7	32	7	0	21	28	21	2	28	51
	14	4	21	39	7	0	14	21	21	6	35	62
	28	6	14	48	21	6	28	55	28	8	28	64
	7	6	21	34	28	8	14	50	28	4	14	46
	7	4	28	39	21	2	14	37	21	6	21	48
	35	4	21	60	28	8	14	50	14	0	7	21
	21	4	21	46	35	2	35	72	21	6	21	48
	28	6	21	55	28	4	35	67	35	8	28	71
	14	4	14	32	35	8	21	64	28	6	7	41

28	0	35	63	28	6	28	62	35	4	28	67
14	0	14	28	28	6	35	69	21	8	21	50
14	6	14	34	28	2	28	58	35	10	21	66
14	4	21	39	14	12	21	47	14	6	28	48
28	4	21	53	14	2	35	51	28	4	21	53
14	4	21	39	28	4	21	53	35	2	28	65
35	14	28	77	28	10	35	73	35	6	28	69
21	6	21	48	21	10	21	52	14	4	21	39
35	8	35	78	35	6	28	69	35	4	21	60
35	4	28	67	28	12	14	54	35	4	28	67
21	8	21	50	35	10	28	73	35	6	28	69
21	6	14	41	14	2	21	37	14	8	28	50
35	14	28	77	14	10	21	45	21	6	28	55
35	10	21	66	28	6	28	62	35	6	21	62
21	2	28	51	35	10	28	73	14	4	21	39
21	4	28	53	21	8	28	57	35	12	35	82
21	8	28	57	28	6	14	48	28	4	35	67
35	4	28	67	14	8	28	50	28	8	35	71
21	12	21	54	14	6	21	41	21	10	35	66
7	0	28	35	14	0	28	42	35	6	35	76
21	4	28	53	14	12	28	54	35	8	35	78
14	2	28	44	28	10	35	73	28	14	35	77
28	4	7	39	21	10	21	52	35	12	35	82
28	6	35	69	35	4	35	74	7	12	35	54
28	2	28	58	14	12	28	54	7	10	35	52
35	0	35	70	7	6	28	41	28	12	28	68
21	4	7	32	28	10	35	73	28	10	28	66
35	2	21	58	35	4	28	67	21	8	28	57
28	6	14	48	21	12	21	54	21	8	35	64

21	4	21	46	21	4	28	53	28	10	35	73
28	2	35	65	35	2	28	65	21	12	35	68
28	0	28	56	21	0	14	35	21	2	35	58
28	8	7	43	21	8	21	50	21	6	35	62
28	4	35	67	14	10	28	52	21	2	35	58
28	2	28	58	21	12	28	61	28	12	35	75
28	2	21	51	0	12	35	47	21	8	35	64
21	0	28	49	14	10	28	52	21	12	35	68
14	10	35	59	28	8	35	71	28	10	35	73
7	6	21	34	21	4	35	60	28	12	35	75
14	6	35	55	28	2	35	65	35	14	21	70
14	2	21	37	28	12	21	61	28	12	28	68
21	0	35	56	21	4	35	60	28	8	35	71
7	10	35	52	21	6	35	62	35	10	28	73
35	6	28	69	21	4	28	53	28	8	35	71
21	10	35	66	28	8	35	71	35	12	28	75
28	0	21	49	28	4	0	32	28	4	14	46
7	2	7	16	14	2	14	30	21	2	21	44
14	2	21	37	21	2	28	51	7	0	28	35
21	4	28	53	14	2	14	30	28	2	21	51
21	8	35	64	35	4	7	46	14	4	21	39
7	2	7	16	0	0	14	14	28	6	21	55
14	2	35	51	7	6	14	27	21	0	21	42
28	2	14	44	7	2	28	37	28	8	21	57
14	0	21	35	28	6	14	48	14	2	21	37
28	4	7	39	14	0	14	28	14	12	14	40
14	0	14	28	7	4	14	25	21	4	14	39
28	4	21	53	28	4	7	39	28	4	7	39
35	0	21	56	0	2	21	23	14	2	28	44

	21	0	14	35	7	6	21	34				
	14	2	14	30	21	4	14	39				
					21	2	28	51				
Average	21.91	4.45	21.41	47.76	20.76	5.70	22.79	49.24	24.29	6.29	25.64	56.22

Appendix M: Fifth Grade Pre-Assessment Data

Pre-Test 5th Grade	Class A - Aesthetic Philosophy				Class B - Praxial Philosophy				Class C - Hybrid Philosophy			
	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score
	28	0	14	42	14	2	21	37	7	8	21	36
	28	8	14	50	7	0	14	21	14	2	35	51
	14	0	14	28	21	2	21	44	28	2	35	65
	21	6	28	55	28	4	14	46	21	10	21	52
	7	8	28	43	28	4	21	53	7	2	7	16
	35	2	21	58	21	10	21	52	21	0	28	49
	35	0	21	56	21	4	28	53	14	0	21	35
	14	0	21	35	21	4	21	46	14	6	21	41
	21	2	21	44	14	4	7	25	14	4	21	39
	0	2	21	23	7	0	21	28	28	2	7	37
	28	6	21	55	21	6	14	41	14	0	35	49
	0	0	14	14	28	2	35	65	14	2	14	30
	35	6	28	69	35	6	14	55	0	6	14	20
	0	0	21	21	7	6	21	34	21	4	21	46
	7	4	28	39	2	0	0	2	28	2	7	37
	14	2	28	44	7	0	14	21	7	4	0	11
	28	2	7	37	7	0	28	35	21	2	21	44
	7	0	21	28	21	2	21	44	14	4	14	32
	0	2	14	16	21	2	0	23	0	4	28	32
	21	2	14	37	21	6	21	48	28	8	28	64
	7	4	14	25	28	0	28	56	14	8	21	43
	0	0	21	21	14	8	28	50	28	6	14	48
	21	4	14	39	0	4	7	11	21	2	0	23
	14	12	28	54	35	0	14	49	14	0	21	35
	0	0	14	14	7	6	14	27	14	0	21	35

28	2	7	37	28	4	0	32	21	2	35	58
21	6	14	41	0	4	14	18	0	2	28	30
28	0	21	49	14	2	28	44	7	4	14	25
14	4	21	39	0	2	14	16	0	2	21	23
21	2	21	44	28	0	21	49	7	2	21	30
14	0	14	28	14	0	14	28	14	4	14	32
14	2	14	30	14	0	28	42	0	2	14	16
7	0	21	28	7	4	21	32	14	2	14	30
0	2	35	37	0	2	7	9	7	12	14	33
7	8	21	36	14	0	28	42	21	4	14	39
21	2	7	30	14	4	14	32	28	4	14	46
7	4	21	32	21	2	28	51	28	2	14	44
7	4	21	32	28	2	28	58	0	0	14	14
28	0	21	49	21	2	28	51	14	0	14	28
14	2	7	23	21	2	21	44	0	0	7	7
21	2	35	58	7	2	14	23	14	0	7	21
14	0	35	49	0	2	21	23	14	2	14	30
14	2	7	23	14	2	28	44	28	2	21	51
7	4	28	39	7	4	28	39	14	8	21	43
0	4	35	39	7	12	28	47	14	10	21	45
7	0	14	21	14	6	21	41	14	8	7	29
14	4	7	25	14	4	14	32	14	2	14	30
14	0	35	49	14	4	14	32	0	6	14	20
14	0	21	35	0	6	21	27	35	4	21	60
14	4	21	39	14	12	35	61	7	6	21	34
28	2	14	44	7	4	21	32	7	0	14	21
7	4	14	25	7	8	14	29	28	2	21	51
7	6	14	27	0	10	21	31	14	4	14	32
7	2	21	30	0	0	35	35	7	2	21	30

0	10	21	31	28	12	28	68	7	2	28	37	
0	2	14	16	0	0	14	14	7	2	21	30	
14	2	7	23	14	8	21	43	0	4	21	25	
7	4	28	39	7	0	14	21	7	2	14	23	
0	10	28	38	7	0	14	21	7	8	21	36	
7	10	21	38	7	10	14	31	21	4	21	46	
21	6	28	55	14	6	21	41	21	4	28	53	
21	6	35	62	21	4	28	53	0	4	21	25	
14	2	14	30	28	8	35	71	14	6	28	48	
28	8	14	50	7	8	21	36	21	0	28	49	
21	2	21	44	21	0	14	35	7	2	35	44	
21	8	21	50					0	0	14	14	
14	12	14	40					0	8	14	22	
14	4	21	39					21	2	21	44	
14	6	28	48					28	10	28	66	
14	10	21	45					7	0	21	28	
21	4	14	39									
21	4	14	39									
7	10	21	38									
Average	14.29	3.62	19.75	37.66	14.14	3.75	19.71	37.60	13.50	3.49	18.90	35.89

Appendix N: Fifth Grade Post-Assessment Data

Post-test 5th Grade	<u>Class A - Aesthetic Philosophy</u>				<u>Class B - Praxial Philosophy</u>				<u>Class C - Hybrid Philosophy</u>			
	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score
	21	4	21	46	21	2	21	44	28	8	21	57
	28	2	21	51	21	6	14	41	21	10	28	59
	14	2	14	30	21	4	28	53	28	4	21	53
	21	0	21	42	21	4	28	53	14	2	28	44
	28	8	28	64	28	10	21	59	28	10	21	59
	28	6	14	48	28	6	21	55	28	6	35	69
	21	6	21	48	35	4	21	60	28	2	7	37
	14	0	21	35	21	6	21	48	28	0	21	49
	14	0	14	28	21	10	28	59	21	4	21	46
	21	10	14	45	21	10	14	45	35	6	21	62
	21	4	28	53	35	6	21	62	28	6	28	62
	14	2	28	44	21	8	14	43	28	2	21	51
	21	6	28	55	14	4	28	46	21	6	21	48
	14	8	21	43	14	2	21	37	28	6	14	48
	14	4	28	46	14	8	21	43	28	4	21	53
	21	0	14	35	28	12	21	61	28	6	14	48
	21	0	21	42	21	2	28	51	21	4	28	53
	28	4	14	46	21	10	28	59	21	2	28	51
	28	14	35	77	28	2	14	44	28	4	14	46
	7	4	28	39	35	2	28	65	28	10	21	59
	28	6	28	62	7	4	7	18	35	4	21	60
	14	6	21	41	21	2	28	51	28	4	21	53
	21	6	21	48	28	4	14	46	21	6	7	34
	14	2	21	37	35	12	28	75	21	4	35	60
	7	2	21	30	7	2	14	23	35	4	28	67

21	14	28	63	21	8	21	50	35	6	28	69
21	10	21	52	21	6	28	55	28	12	21	61
28	12	21	61	7	8	21	36	0	2	0	2
14	4	28	46	21	10	21	52	28	14	7	49
28	12	28	68	28	6	21	55	21	14	21	56
21	10	21	52	35	2	0	37	14	6	21	41
21	2	28	51	21	6	35	62	35	6	21	62
28	4	28	60	28	8	35	71	21	2	0	23
35	8	21	64	0	12	14	26	28	2	21	51
35	4	21	60	0	6	21	27	21	6	21	48
28	8	35	71	21	6	28	55	35	4	21	60
35	6	28	69	7	6	21	34	0	8	21	29
28	6	0	34	14	0	28	42	28	8	7	43
28	10	28	66	7	6	7	20	35	8	35	78
21	12	35	68	14	12	14	40	21	2	21	44
35	8	21	64	21	8	7	36	14	4	35	53
35	8	28	71	21	0	21	42	14	14	28	56
28	6	28	62	21	0	14	35	14	10	21	45
21	8	21	50	14	8	21	43	14	14	28	56
35	10	28	73	35	14	21	70	21	14	28	63
14	6	14	34	0	12	7	19	35	4	21	60
14	8	14	36	21	8	28	57	21	10	28	59
0	4	21	25	14	10	14	38	35	10	35	80
21	10	14	45	28	8	21	57	28	12	35	75
14	12	7	33	14	2	21	37	35	10	28	73
7	8	21	36	7	10	14	31	21	14	35	70
7	10	21	38	21	4	28	53	21	10	28	59
0	12	14	26	14	6	28	48	21	10	35	66
7	12	28	47	14	2	14	30	21	8	28	57

21	8	14	43	14	10	14	38	35	12	28	75	
7	10	28	45	35	2	21	58	35	10	35	80	
35	10	21	66	21	2	35	58	35	14	21	70	
21	12	0	33	14	4	14	32	28	14	28	70	
14	4	7	25	28	8	28	64	21	12	35	68	
14	6	14	34	21	6	7	34	35	14	28	77	
7	4	14	25	35	8	28	71	28	10	35	73	
14	0	21	35	14	2	28	44	35	12	28	75	
35	2	14	51	7	6	21	34	35	10	21	66	
7	6	21	34	21	8	21	50	28	14	35	77	
21	4	14	39	28	6	28	62	28	12	35	75	
14	4	21	39					28	14	35	77	
21	8	7	36					28	10	28	66	
28	4	14	46					35	14	35	84	
14	0	14	28					35	14	28	77	
7	2	28	37					28	8	35	71	
7	2	21	30									
0	2	14	16									
7	0	7	14									
Average	19.27	6.00	20.42	45.70	19.87	6.12	20.78	46.83	26.00	8.03	24.50	58.53

Appendix O: Mean Comparison

Third Grade Mean	<u>Class A - Aesthetic Philosophy</u>				<u>Class B - Praxial Philosophy</u>				<u>Class C - Hybrid Philosophy</u>			
	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score
Pre-assessment	15.48	3.18	17.13	35.79	16.03	4.48	17.42	37.93	17.88	3.37	19.99	41.24
Post-assessment	21.91	4.45	21.41	47.76	20.76	5.70	22.79	49.24	24.29	6.29	25.64	56.22
Central Variance Percent	6.42	1.27	4.28	11.98	4.72	1.22	5.37	11.31	6.41	2.92	5.65	14.98
Improvement	41%	40%	25%	33%	29%	27%	31%	30%	36%	86%	28%	36%

Fifth Grade Mean	<u>Class A – Aesthetic Philosophy</u>				<u>Class B – Praxial Philosophy</u>				<u>Class C – Hybrid Philosophy</u>			
	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score	Part 1	Part 2	Part 3	Overall Score
Pre-assessment	14.29	3.62	19.75	37.66	14.14	3.75	19.71	37.60	13.50	3.49	18.90	35.89
Post-assessment	19.27	6.00	20.42	45.70	19.87	6.12	20.78	46.83	26.00	8.03	24.50	58.53
Central Variance Percent	4.99	2.38	0.67	8.04	5.73	2.37	1.08	9.23	12.50	4.54	5.60	22.64
Improvement	35%	66%	3%	21%	41%	63%	5&	25%	93%	130%	30%	63%

Appendix P: Developmental Levels

3rd Grade	<u>Class A - Aesthetic Philosophy</u>			<u>Class B - Praxial Philosophy</u>			<u>Class C - Hybrid Philosophy</u>		
	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished
Pre-Assessment									
Nr. of Students	40	45	0	33	52	1	20	63	0
Percent per level	47%	53%	0%	38%	61%	1%	24%	76%	0%
Post Assessment									
Nr. of Students	14	64	7	13	62	11	3	58	22
Percent per level	17%	75%	8%	15%	72%	13%	4%	70%	26%

5th Grade	<u>Class A - Aesthetic Philosophy</u>			<u>Class B - Praxial Philosophy</u>			<u>Class C - Hybrid Philosophy</u>		
	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished	Beginning	Developing	Accomplished
Pre-Assessment									
Nr. of Students	26	46	1	27	36	2	33	37	0
Percent per level	36%	63%	1%	42%	55%	3%	47%	53%	0%
Post Assessment									
Nr. of Students	13	53	7	9	52	4	3	46	21
Percent per level	18%	73%	9%	14%	80%	6%	4%	66%	30%

Appendix Q: Consolidated Music Educator Questionnaire

	Question	School A	School B	School C	School D
1	What is your educational level?	Masters of Music Education	Master's plus 30 graduate hours	Master's Degree	B.A. of Music : Music Education
2	How many years have you taught elementary general music?	6 years	23 years	15 years	15 years
3	What do you find most rewarding about teaching elementary general music?	I get to spend all day in a subject that I love. The best is when I make a connection with students who clearly love music as well. And for those students who are just beginning to foster their love music... that's the best.	Teaching children to love learning, to make their own music, to develop their creativity, and to develop interpersonal skills through singing, playing instruments, and moving together.	Making a positive impact on students and inspiring them to be the best they can be. I also love watching the students as concepts begin to make sense over time.	Seeing the students love and understanding of music grow from PreK to 5 th Grade.
4	What do you find most challenging about teaching elementary general music?	The sheer number of students that I see in a given class period is a challenge. I love the fact that I get to know the entire student body, but I would love to see them each more than once a week. And in a perfect world, see the students in single class sizes.	Some students' behavioral choices disrupt the learning environment for all; other students lack perseverance or the willingness to take risks in their learning	First and foremost, large class sizes, as well as the many different levels of students in those classes.	Formally assessing all the different levels of learners.
5	How do you think elementary general music curriculum can	Because an entire week goes by between lessons, much of what is taught has	More time (increased frequency) with the students; (I know	Smaller class sizes and larger budget to	Having more than one Music Teacher at a school to allow

	be enhanced to better meet student needs?	to be re-taught at the start of the next lesson. It is much more than a simple review that would be done day to day in the regular classroom. With a weekly 45 minute lesson, it is difficult to adequately cover the standards and check for true mastery with each individual student.	that's not curriculum, but there's already so much material packed in that we don't have time to develop and dig deep into concepts.)	have equipment for more students.	students to have Music more than once or twice a week.
6	How would you relate your teaching philosophy to one of the prescribed philosophies from the study (praxial, aesthetic, or hybrid)? Please explain.	I am probably more aesthetic-leaning in an initial lesson. Direct instruction yields a very positive correlation to student achievement. As the unit progresses, I tend to release more and more into the student's hands.	Hybrid: I try to present and explore concepts in different ways to meet the needs of my students. Because not all students learn in the same manner, we must also not deliver instruction in just one manner.	Hybrid; Studies have shown that no two students learn the same way. It is also known that the more ways of differentiated instructions that are used, the more students will understand and retain the information and concepts.	Hybrid philosophy fit my way of teaching however, I lean more on the Praxial side than the aesthetic. I like our students to play or sing the music while they learn.
7	What results (positive or negative) did each philosophy produce? Please describe.				
A	Praxial	The 10 minute time frame of the study restricted this philosophy the most, in my opinion. It seemed that each lesson was just a little	Students were very engaged; 3rd grade gained 24.4 points and 5th grade 18.2		This a great way to teach. Student learn quicker when they are hands on.

		bit slower to start than with the other methods.			
B	Aesthetic	The students responded well to this method initially. About midway through the study, I could tell they were wanting to DO something rather than have such a passive role.	Students were engaged, but the third graders were not as interested since they had less “hands on” time with instruments; 3rd grade gained 37.4 points and 5th grade 50.6; the gain was huge for this fifth grade class, but they are the one fifth grade class that enjoys music and is willing to sing out and try new things		I find it more challenging to have students just sit and listen to a piece of music.
C	Hybrid (mixed)	Best of both worlds. I was able to see at a glance much more easily which students were “getting it” and which were struggling.	Students were most engaged, even though behavior issues with the fifth graders impaired their ability to show great improvement; 3rd grade gained 31.6 points and 5th grade 40.8 points		The mixture of Praxial and Aesthetic helps students to grasp theory a little better than just one philosophy on its own.
8	Which philosophy was the most effective? Why?	Same answer as above....Hybrid: Best of both worlds. I was able to see at a glance much more	Aesthetic: class averages showed the most gains for both 3rd and 5th grades	Hybrid, 5th - Aesthetic	The Hybrid Philosophy had the highest average. I believe it was the

		easily which students were “getting it” and which were struggling			highest because it helped meet more of the students different ways of learning and also the way I tend to teach.
A	Were there any variances between grade levels? Please describe.	From a time of day perspective, 3rd grade is generally more receptive to ALL lessons/teaching because I see them in the middle of the day. Fifth grade however is the very last class of the day, so they are much less focused as a whole. This is true no matter the philosophy taught.	Fifth grade had the greatest gains. (They both averaged almost the same score on the pretest.)		I only had the opportunity to do the study with 3 rd grade. This was due to schedule conflict. I was not able to do the study with our 5 th Grade.
9	Which philosophy was the least effective? Why?	Praxial was the least effective for me as the teacher. I struggled to teach the intervals without the benefit of using the popular music examples for each interval.	Praxial: both grade levels had the least gains in this philosophy. I think the part of the issue was in how we tried to rush in the materials distribution.	3rd - Aesthetic, 5th - Praxial	The Praxial Philosophy had the lowest data average. I believe the student needed more listening to the intervals to help them better grasp the difference.
A	Were there any variances between grade levels? Please describe.	From a time of day perspective, 3rd grade is generally more receptive to ALL lessons/teaching because I see them in the middle of the day. Fifth grade however is the very	The variances could be ascribed to the time of day. Fifth graders come with their backpacks to class at the end of the day and are dismissed		I only had the opportunity to do the study with 3 rd grade. This was due to schedule conflict. I was not able to do the

		<p>last class of the day, so they are much less focused as a whole. This is true no matter the philosophy taught.</p>	<p>from music class. Our class time is already shortened by 6-7 minutes because of having to go out early for dismissal. Also, it often takes them 5 minutes to come in and get their bags put away and settled.</p> <p>I know the fifth grade class could have performed much better on the post test if they had taken it seriously. They had to take the test at the end of the day after GMAS testing, and they just didn't listen or follow directions very well.</p>		<p>study with our 5th Grade.</p>
10	<p>Which philosophy did you find easiest to teach? Why?</p>	<p>Aesthetic was easiest because that philosophy lets the teacher have all of the control.</p>	<p>Hybrid because it suits my personal style/philosophy best</p>	<p>Hybrid - what I'm used to teaching and most effective for students</p>	<p>The Praxial. I use prodigies.com desk bells and they have pitch and numbers on the bells. This helped students see by the number what interval from low c they were playing. This allowed</p>

					more playing/doing than listening.
A	Were there any variances between grade levels? Please describe.	From a time of day perspective, 3rd grade is generally more receptive to ALL lessons/teaching because I see them in the middle of the day. Fifth grade however is the very last class of the day, so they are much less focused as a whole. This is true no matter the philosophy taught.	No significant variances	5th grade came into the study knowing more information so there wasn't as much growth.	. I only had the opportunity to do the study with 3 rd grade. This was due to schedule conflict. I was not able to do the study with our 5 th Grade.
11	Which philosophy did you find most difficult to teach? Why?	Praxial was the most difficult for me as the teacher. I struggled to teach the intervals without the benefit of using the popular music examples for each interval.	Aesthetic, in some respects. I didn't feel it suited my personal style of teaching. Trying to ascribe emotions and feelings to certain intervals and sounds felt a little unnatural for me. On the other hand, the praxial method felt rushed because we were limited to 10 minutes. I didn't feel that I took enough time to practice and discuss before giving them instruments.	Aesthetic	The Aesthetic was more difficult. I tend to lean more towards a paraxial way of teaching and learning. This made it challenging to just sit there and listen to the interval in the song.

A	Were there any variances between grade levels? Please describe.	From a time of day perspective, 3rd grade is generally more receptive to ALL lessons/teaching because I see them in the middle of the day. Fifth grade however is the very last class of the day, so they are much less focused as a whole. This is true no matter the philosophy taught.	The aesthetic fifth grade class seemed more open to the aesthetic approach, but there are some students with strong/exuberant personalities who are willing to speak out and take risks. The praxial fifth grade class has some students with some difficult behaviors that would often detract from our time. The third grade aesthetic class was much more reserved, but cooperative.	Mostly lecture based, not able to help students with examples	I only had the opportunity to do the study with 3 rd grade. This was due to schedule conflict. I was not able to do the study with our 5 th Grade.
12	Which philosophy do you think provoked the most student musical creativity? What is your reasoning? This can be based on individual or class observations.	The hybrid philosophy provoked the most creativity because they were more confident in the information learned, so they felt more comfortable creating their own intervals.		Hybrid - gave more opportunities for creativity. Second is praxial because it also gave opportunities to be creative but less opportunities.	The Hybrid. The students get to listen to the different intervals in the song examples and try to play them on their xylophone or desk bells. They also get to listen to the bells and see what intervals sound good together themselves not only

					relying on what I play on the piano.
A	Were there any variances between grade levels? Please describe.	From a time of day perspective, 3rd grade is generally more receptive to ALL lessons/teaching because I see them in the middle of the day. Fifth grade however is the very last class of the day, so they are much less focused as a whole. This is true no matter the philosophy taught.	This is difficult to address because I'm not sure I can truly answer with the small amount of time given for this study. I believe a teacher has to create a safe environment where students feel comfortable in taking risks to be creative and to express their creative thoughts. In my opinion, a good teacher can bring out that creativity in different ways through different philosophies. Creative thinking can be expressed with the aesthetic philosophy, but creative ideas and improvisations can more easily be generated through the use of instruments and/or other hands-on experiences. Some of the creativity also		I only had the opportunity to do the study with 3 rd grade. This was due to schedule conflict. I was not able to do the study with our 5 th Grade

			comes through in what I call the class's personality. I have noticed that homeroom teachers who are very strict and structured (overly so) tend to have less creative expression, but classes with creative, out-of-the-box thinking teachers tend to be more willing to take risks and express their creativity in the music room. As I build relationships with my students, they become more willing to try new things and express their own creative ideas. (This is my first year in this school and relationships are built slowly!)		
13	Which philosophy do you think provoked the least student musical creativity? What is your reasoning? This	The praxial method, while student led, was in my opinion the least effective in fostering creativity. To create, you first need a		Aesthetic - did not offer the students opportunities for creativity.	The Aesthetic. The student did not have the opportunity to be a part of the music they were only

	can be based on individual or class observations.	firm understanding of the concepts. And with this philosophy, I felt that was lacking.			observers. Learning music is a “doing” subject. You need to be in the action to learn and experience it.
A	Were there any variances between grade levels? Please describe.	From a time of day perspective, 3rd grade is generally more receptive to ALL lessons/teaching because I see them in the middle of the day. Fifth grade however is the very last class of the day, so they are much less focused as a whole. This is true no matter the philosophy taught.	See question #12		I only had the opportunity to do the study with 3 rd grade. This was due to schedule conflict. I was not able to do the study with our 5 th Grade.
14	Which philosophy best engaged students? What is your reasoning?	Hybrid best engaged the students. Again, I felt like they had more of a mastery of the content with this method, so in turn the students had confidence. Confidence makes all the difference in engagement/participation.	Praxial and hybrid were both engaging because of the hands-on approach. For the “group” work in week 4, I used partners: one had the white board and the other had the instrument, and they took turns either writing or playing the intervals.	Hybrid - student got to do more, the proof is in the scores.	I believe the Hybrid. It gave the students more freedom to listen and play more than one over the other.
A	Were there any variances between	From a time of day perspective, 3rd grade is	Frankly, the only variance in the grade		I only had the opportunity to do the

	grade levels? Please describe.	generally more receptive to ALL lessons/teaching because I see them in the middle of the day. Fifth grade however is the very last class of the day, so they are much less focused as a whole. This is true no matter the philosophy taught.	levels was in their behaviors. My third graders come in the morning, but the fifth graders come at the very end of the day. As a result, the fifth graders generally tend to be less engaged.		study with 3 rd grade. This was due to schedule conflict. I was not able to do the study with our 5 th Grade.
15	Which philosophy was the least engaging to students? What is your reasoning?	The praxial philosophy was least engaging because the students were not confident in the information learned.	Aesthetic: Some students mentally “check out” during a class discussion, especially when it is dealing with feelings and emotion.	Aesthetic - lecture based, not as appropriate/effective for elementary students.	The Aesthetic. The student did not have the opportunity to be a part of the music they were only observers. Learning music is a “doing” subject. You need to be in the action to learn and experience it.
A	Were there any variances between grade levels? Please describe.	From a time of day perspective, 3rd grade is generally more receptive to ALL lessons/teaching because I see them in the middle of the day. Fifth grade however is the very last class of the day, so they are much less focused as a whole. This is true no matter the philosophy taught.	There were no significant differences.		I only had the opportunity to do the study with 3 rd grade. This was due to schedule conflict. I was not able to do the study with our 5 th Grade.

16	What benefits and advantages did you observe from the implementation of each philosophy?				
A	Aesthetic	Allowed students with a more reserved demeanor to learn without feeling put on the spot.	Less distribution and handling of instruments and materials gave more time to focus on teaching the concepts	benefits - opened the door for questions, disadvantages - harder to grasp the concepts	They get to hear the interval in a song not just an example on an assessment.
B	Praxial	Allowed the students with a little previous knowledge to shine as student leaders for their classmates.	Students enjoy working in small groups or partners	benefits - creative, disadvantages - did not explain what was happening, less learning connections	More doing than listening to the music tends to keep their attention better.
C	Hybrid (mixed)	Allowed for the most information to be absorbed because the instruction was implemented in more than one way.	Combining philosophies reaches a better diversity of student learning needs	benefits - multiple methods of teaching and reaching more students, let them be creative. disadvantage - difficult to do everything in the time allotted, no disadvantage for teaching.	This philosophy allows for more understanding and creativity with the music than just listening and just playing
17	Was the study structured in a way that was easy to execute?	The structure was fine. I would edit the testing portion in the future. If the computer was to be used, all segments of the test should have been able to be saved and scored	Yes and no. On paper, it was great; however, in reality, we needed more than 10 minutes per class session to effectively teach the concepts,	Yes	Yes, our students are familiar with Quaver Music and this helped ease them into a more formal assessment than they are used to. I tend to do more

		instead of needing to score sections 2 and 3 right then and there. I don't think that the 2nd section (the ball toss/listening section) was an accurate measure. The score was set out of a possible 15, even if the student did not get to 15 samples in their 60 second segment.	especially when we had to distribute and collect materials. Although I have an efficient system for doing those things, it still takes time and a little more focus. I felt I was always rushing.		observational assessments.
18	Was sufficient time given to conduct the study?	I feel that 10 minutes of instruction per week per class (for a total of 50 minutes over the course of 5 weeks) was insufficient to complete the test segments fully. Especially the listening portion in the middle of the test. Aural recognition of intervals is a skill that is developed gradually over time, with constant revisitation. This is simply impossible to achieve in the time allotted for the study.	As already stated, I felt like we really needed 15 minutes, especially if we were using instruments and/or whiteboards. Six weeks was adequate	Yes	Yes, the time was sufficient. I would like to do it again now that I have had the experience. I learned more from the study than I thought I would. I see things that helped my students more than I thought. The aesthetic was really helpful for a lot of them. I will defiantly add more of that into my hybrid philosophy of teaching.
19	Were the necessary information, instructions, and materials provided or	yes...I would say that if this study were to be repeated, it would need to be nearly scripted word for	Yes	Yes	Yes, the information, rubric and listening examples were available and used.

	available to conduct the study?	word to ensure that the individual teacher does not inadvertently weight one method over the others. To be completely dependable, this study would need to undergo a strict standardization across all aspects.			
20	Was the researcher responsive to questions or concerns regarding the study?	The researcher was quick to respond to any questions or concerns.	ABSOLUTELY! He was proactive and communicated at the beginning of the each week to give reminders and offer assistance as needed.	Yes	Yes, the researcher was very helpful.
21	Did the study detract from your lesson plans?	I set a timer for the time allotted to meet the needs of the interval study, and the rest of the time, my lesson plans covered completely different musical elements.	Somewhat, but we made it work!	No	No, I wanted to teach it longer rather than change subjects. I also wanted to add more of my style of teaching and not stick to the one philosophy. However, I did stick to the plan as best as I was able.
22	Did any parts of the study influence your teaching strategies? Please explain.	I had to be very conscientious about which method of teaching to be using and when. It was difficult for me at times to go against my natural	Participating in this study reminded me to think about how I approach teaching various concepts. Some musical	No; most teachers, especially those with experience, already teach using the hybrid model.	Yes, I will defiantly add more a beginning and ending assessment to my curriculum and I will fit in more listening

		inclinations and strictly adhere to the parameters of the study.	concepts are better suited for the aesthetic approach while others may best be presented with praxial or hybrid.		examples when it comes to teaching intervals and reading the music staff.
23	Based on participation in this study, do you anticipate any of these philosophies having an influence on the further development of your teaching strategies? Please explain	Participation in this study made me re-examine the different philosophies of study. Making the conscious effort to teach differently each day refreshed in my mind the importance of incorporating a variety of strategies.	Perhaps. I've been teaching for more than 20 years, but I am constantly looking for new approaches or ways to teach my students and how to best reach the needs of individuals.	This solidifies and reminds me to continue teaching using a myriad of methods to try to meet as many student's needs as possible.	Yes, I will defiantly add more a beginning and ending assessment to my curriculum and I will fit in more listening examples when it comes to teaching intervals and reading the music staff. The listening examples were very helpful for more of my student than I had anticipated.
24	Based on this study, what is your recommendation for general music education curriculum philosophy(ies) to foster student growth and engagement?	I believe that the hybrid philosophy is the most effective. Teacher and student working together seems to be the best of both worlds.	I would most recommend the hybrid approach so that we can better meet the diverse learning styles of our students.	Hybrid is the best philosophy to use to reach as many kids in the classroom as possible.	A hybrid philosophy really helps keep students engaged more and allows them to be more creative with their own music creations.
25	Please provide any additional information or recommendations	Keep in mind that the time of year will impact any results or conclusions from this study. Fall might be a	Because my students haven't really used Quaver this year, we had to do a good bit		I thoroughly enjoyed being a part of this study. I have learned a lot. I will take a

	<p>you want the researcher to consider.</p>	<p>better time, instead of the end of the year, when student attention and focus is waning. I administered the post-test the same week that our system administered the GMAS. The kids were completely expired on standardized testing, so I am afraid that their effort may not have been their best.</p>	<p>of troubleshooting with logins. There were also a lot of clicks for the students to remember. I believe some of them did the ball toss more than once before showing me their scores. Sorry! Some didn't properly submit the 5 questions portion correctly because they clicked the wrong "next" button. I suppose if my students were more familiar with Quaver's setup, I could have saved some time. I'm not complaining...just explaining.</p>		<p>great deal away from this and use it to help me with teaching my lessons in the future.</p>
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Appendix R: Delve Coding Transcript

Thesis Project

Efficacy (5)

Combined Questionnaire

I believe that the hybrid philosophy is the most effective. Teacher and student working together seems to be the best of both worlds.

Combined Questionnaire

Aesthetic - lecture based, not as appropriate/effective for elementary students.

Combined Questionnaire

Hybrid - what I'm used to teaching and most effective for students

Combined Questionnaire

both grade levels had the least gains in this philosophy.

Combined Questionnaire

Praxial was the least effective for me as the teacher. I struggled to teach the intervals without the benefit of using the popular music examples for each interval.

Achievement (4)

Combined Questionnaire

The Praxial Philosophy had the lowest data average.

Combined Questionnaire

Fifth grade had the greatest gains.

Combined Questionnaire

The Hybrid Philosophy had the highest average.

Combined Questionnaire

class averages showed the most gains for both 3rd and 5th grades

Best of Both Worlds (4)

Combined Questionnaire

Teacher and student working together seems to be the best of both worlds.

Combined Questionnaire

Hybrid: Best of both worlds.

Combined Questionnaire

Student learn quicker when they are hands on.

Combined Questionnaire

Best of both worlds.

Engagement (8)**Combined Questionnaire**

A hybrid philosophy really helps keep students engaged more and allows them to be more creative with their own music creations.

Combined Questionnaire

The praxial philosophy was least engaging because the students were not confident in the information learned.

Combined Questionnaire

Hybrid - student got to do more, the proof is in the scores. I believe the Hybrid. It gave the students more freedom to listen and play more than one over the other.

Combined Questionnaire

Praxial and hybrid were both engaging because of the hands-on approach. For the “group” work in week 4, I used partners: one had the white board and the other had the instrument, and they took turns either writing or playing the intervals.

Combined Questionnaire

Hybrid best engaged the students. Again, I felt like they had more of a mastery of the content with this method, so in turn the students had confidence. Confidence makes all the difference in engagement/participation.

Combined Questionnaire

Students were most engaged, even though behavior issues with the fifth graders impaired their ability to show great improvement; 3rd grade gained 31.

Combined Questionnaire

Students were engaged, but the third graders were not as interested since they had less “hands on” time with instruments; 3rd grade gained 37.

Combined Questionnaire

Students were very engaged; 3rd grade gained 24.

Hands on (2)**Combined Questionnaire**

Praxial and hybrid were both engaging because of the hands-on approach.

Combined Questionnaire

Student learn quicker when they are hands on.

Creativity (11)

Combined Questionnaire

A hybrid philosophy really helps keep students engaged more and allows them to be more creative with their own music creations.

Combined Questionnaire

This philosophy allows for more understanding and creativity with the music than just listening and just playing

Combined Questionnaire

benefits - multiple methods of teaching and reaching more students, let them be creative.
disadvantage - difficult to do everything in the time allotted, no disadvantage for teaching.

Combined Questionnaire

The Aesthetic. The student did not have the opportunity to be a part of the music they were only observers. Learning music is a “doing” subject. You need to be in the action to learn and experience it.

Combined Questionnaire

Aesthetic - did not offer the students opportunities for creativity.

Combined Questionnaire

The praxial method, while student led, was in my opinion the least effective in fostering creativity. To create, you first need a firm understanding of the concepts. And with this philosophy, I felt that was lacking.

Combined Questionnaire

Creative thinking can be expressed with the aesthetic philosophy, but creative ideas and improvisations can more easily be generated through the use of instruments and/or other hands-on experiences.

Combined Questionnaire

I believe a teacher has to create a safe environment where students feel comfortable in taking risks to be creative and to express their creative thoughts.

Combined Questionnaire

The Hybrid. The students get to listen to the different intervals in the song examples and try to play them on their xylophone or desk bells. They also get to listen to the bells and see what intervals sound good together themselves not only relying on what I play on the piano.

Combined Questionnaire

Hybrid - gave more opportunities for creativity. Second is praxial because it also gave opportunities to be creative but less opportunities.

Combined Questionnaire

The hybrid philosophy provoked the most creativity because they were more confident in the information learned, so they felt more comfortable creating their own intervals.

Professional Development (Philosophical Uncertainty) (7)**Combined Questionnaire**

I thoroughly enjoyed being a part of this study. I have learned a lot. I will take a great deal away from this and use it to help me with teaching my lessons in the future.

Combined Questionnaire

The Aesthetic was more difficult. I tend to lean more towards a paraxial way of teaching and learning.

Combined Questionnaire

Aesthetic, in some respects. I didn't feel it suited my personal style of teaching.

Combined Questionnaire

On the other hand, the praxial method felt rushed because we were limited to 10 minutes. I didn't feel that I took enough time to practice and discuss before giving them instruments.

Combined Questionnaire

I didn't feel it suited my personal style of teaching.

Combined Questionnaire

Praxial was the most difficult for me as the teacher.

Combined Questionnaire

Hybrid - what I'm used to teaching and most effective for students

Appendix S: QuaverMusic Permission to Publish

----- Forwarded message -----
From: **Ben Andrews** < >
Date: Mon, Nov 7, 2022 at 11:01 AM
Subject: Re: Question
To: Shane Padgett <>

You have permission to use and publish QuaverMusic's copyright material that is included in this thesis document.

Ben Andrews
Manager of Music
[Community Ambassador, TN Kids Belong](#)
[Won't You Be My Neighbor?](#)
QuaverEd.com, LLC
Office:

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