



Educational Principles of Church Music Ministries MUEN 5307
New Orleans Baptist Theological Seminary
Division of Church Ministry
Fall 2023 (Hybrid)

Gregory A. Woodward, PhD
Professor of Conducting and Worship
Lallage Feazel Chair of Church Music
Office: Sellers 126
Phone: 504-816-8212
Email: gwoodward@nobts.edu

Mission Statement

New Orleans Baptist Theological Seminary and Leavell College prepare servants to walk with Christ, proclaim His truth, and fulfill His mission.

Church Music Ministries Vision Statement

Developing excellence in Kingdom-minded music and worship leaders

Course Description

This course spans the methodology, resources, and developmental characteristics of teaching the discipline and art of music in church music ministry for the full cycle of life -- cradle to grave. Particular age levels studied include early childhood, preschool, early elementary, late elementary, junior high, senior high, median adult, and senior adult. Emphasis is placed on practical projects and hands-on experience. Worship Education and Evangelism lab must be taken the following semester.

Student Learning Outcomes

The student will:

- 1) Develop a philosophy of Church Music Education that reflects a robust understanding of the history of Music Education and a needful vision for current challenges.
- 2) Demonstrate a practical working knowledge of the **developmental characteristics** and generational particulars of each age group -- infant, toddler, preschool, younger elementary, older elementary, youth, adults, and senior adults, which should result in a better-informed ministry to church music program participants.
- 3) Exhibit familiarity and leadership skill in teaching exemplary music education **methods** and **musical materials** available for K-12 scenarios.
- 4) Explore research associated with best practices in music education.
- 5) Recognize and identify characteristics of various **music education methodologies** used in teaching music to children and adults.
- 6) Become more informed about the **value and purpose of the choral aspect** of music ministry.
- 7) Research and create effective ways to involve children, youth, adults, and senior adults in music ministry **outreach opportunities** to promote evangelism and ministry.

Textbooks

A list of articles that are **Required Reading** are listed below.
Additionally, a book review is required--see Requirements below.

Required Reading

History of Music Education

- McCarthy, Marie. "We Who Have the Destiny of Musical America in Our Hands': History Speaks to Us through 100 Years of MEJ." *Music Educators Journal* 100, no. 4 (June 2014): 29–38. doi:10.1177/0027432114529447.
- Hedgecoth, David M., and Sarah H. Fischer. "What History Is Teaching Us: 100 Years of Advocacy in Music Educators Journal." *Music Educators Journal* 100, no. 4 (June 2014): 54–58. doi:10.1177/0027432114529995.
- Reimer, Bennett. "Reflections on Music Educators Journal in Its Centennial Year." *Music Educators Journal* 100, no. 3 (March 2014): 27–32. doi:10.1177/0027432113517905.

Development Theories as Related to Music Education

- Swanwick, K., & Tillman, J. (1986). The Sequence of Musical Development: A Study of Children's Composition. *British Journal of Music Education*, 3(3), 305-339. doi:10.1017/S0265051700000814.
- Woodward, Gregory A. "First Remembrances of Creative Musical Activity." Order No. 3252181, The Florida State University, 2006. In PROQUESTMS ProQuest Dissertations & Theses A&I; ProQuest Dissertations & Theses Global: The Humanities and Social Sciences Collection, <https://search.proquest.com/docview/305330534?accountid=12829>.

Infancy through Preschool

- Fehr, Karla K., and Sandra W. Russ. "Pretend Play and Creativity in Preschool-Age Children: Associations and Brief Intervention." *Psychology of Aesthetics, Creativity, and the Arts* 10, no. 3 (August 2016): 296–308. doi:10.1037/aca0000054.
- Rowe, Meredith L., Virginia C. Salo, and Kenneth Rubin. "Toward Creativity: Do Theatrical Experiences Improve Pretend Play and Cooperation among Preschoolers?" *American Journal of Play* 10, no. 2 (January 1, 2018): 193–207. <http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ1179965&site=ehost-live>.
- Van Vreden, Mignon. "Music-Inspired Free Play to Foster Scientific Exploration in Early Childhood." *South African Journal of Childhood Education* 8, no. 2 (January 1, 2018). <http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ1187134&site=ehost-live>.
- Devi, Anamika. "Mother-Child Collective Play at Home Context: An Analysis from a Cultural Historical Theoretical Perspective." *Australian Association for Research in Education*, January 1, 2016, 27. <http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=ED591860&site=ehost-live>.
- Kravtsov, GenadyG., and ElenaE. Kravtsova. "The Cultural-Historical Basis of the 'Golden Key' Program." *International Journal of Early Years Education* 19, no. 1 (March 2011): 27–34. doi:10.1080/09669760.2011.570997.

Early Elementary

- "Vocal Matters." 1993. *Music Educators Journal* 80 (1): 12. <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9309025778&site=ehost-live>.

"The Male Vocal Role Model for Children," *The Orff Echo* Spring 1991.

"Help for Inaccurate Singers," *MEJ* - Oct. 1975, Pg. 57-61.

Upper Elementary

- Junda, Mary Ellen. 1997. "Part Singing Revisited." *Music Educators Journal* 83 (6): 35. doi:10.2307/3399023.

Adolescence

- Csikszentmihalyi, Mihaly, Monica N. Montijo, and Angela R. Mouton. "Flow Theory: Optimizing Elite Performance in the Creative Realm." In *APA Handbook of Giftedness and Talent*, edited by Steven I. Pfeiffer, Elizabeth Shaunessy-Dedrick, and Megan Foley-Nicpon, 215–29. APA Handbooks in Psychology. Washington, DC: American Psychological Association, 2018. doi:10.1037/0000038-014.
- Swanwick, Keith. "Musical Development Theories Revisited." *Music Education Research* 3, no. 2 (September 2001): 227–42. doi:10.1080/14613800120089278.
- Hargreaves, David J., and Nigel A. Marshall. "Developing Identities in Music Education." *Music Education Research* 5, no. 3 (November 2003): 263. doi:10.1080/1461380032000126355.

* Youth developmental issues are also addressed in the Woodward and Swanwick and Tillman texts.

Adult

- Blevins, Brooks. "Where Everything New Is Old Again." *Southern Cultures* 22, no. 4 (Winter 2016): 135–49. <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=120126150&site=ehost-live>.
- Marini, Stephen A. "The New England Singing School: Ritual Change and Religious Culture in Revolutionary America." *Religion Compass* 5, no. 6 (June 2011): 247–59. doi:10.1111/J.1749-8171.2011.00276.x.
- Music, David W. 2008. "THE Singing School, THE Oxford Movement, AND THE Church Choir IN AMERICA." *Choral Journal* 48/49 (12/1): 32–39. <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=33116847&site=ehost-live>.

Course Teaching Methodology

- 1) Lecture
- 2) Coaching
- 3) Facilitation of Teaching Techniques

Course Requirements

1. Class Participation: Most weeks the student will be required to participate in discussion through Canvas. Typically, the student is asked to make a substantial introductory statement regarding the topic and respond to at least one other person in the class. Some units may require more than one discussion response. Additionally, Bluejeans video conferences will be provided at certain points in the semester. You are not required to attend live video sessions, but you are required to watch the video within one week of posting, although in some instances it may be advantageous to watch sooner (e.g., if the video conference might help with a discussion question).

Canvas Discussion Due: Weekly
Final Contribution Day: Nov. 30

2. Practicums

Presentations of children's choir lessons: This grade is based on prepared and creative presentations presented in Workshops I and II. The presentation for workshop II should be supported by a video of the student teaching one of the three songs in a setting with at least three children. The video should not be longer than 10 minutes. The student must be prepared to teach three songs at each workshop, which will result in six prepared children's songs. The presentations may also require introductory activities, transitions, and closing activities. The exact format of the presentation will be provided through video conference or in Canvas. The student may use a range of techniques for teaching the songs, but at least two of the presentations must demonstrate the I-

sing, You-sing technique, reflecting an understanding of the form of the song. Students will be asked to include solfege instruction as one aspect of the lesson in at least one of the workshops.

Practicum #1 Due: Aug. 25

Practicum #2 Due: Sept. 22

3. Lesson Plan Project

A three-week, grade-level appropriate lesson plan for **each** of the two levels of graded children's choirs in the church (gr. 2-3 and gr. 4-6). This plan should primarily use current *LifeWay* or *Music K-8* (e.g., Growing in Grace) activities and concepts with outside resources. Plans should include **current, documentable** resources (source, publish date, page # or website) available to them in the Sellers Resource Center, library, or website.

Elements and teaching sequence of the lesson plan are as follows:

- a. Physical Engagement
- b. Familiar song/music activity
- c. New Concept/Activity (musical concept/skill)
- d. Song reflecting Church Music Foundations
- e. Let My Children Think
- f. Closing Song

* Connect Gestalt method to items c and d.

Lesson Plans Due: Sept. 18

4. Methodologies for Teaching Music

Methodologies for teaching music: Choose one of the following methodologies for teaching music: Kodaly, Suzuki, Orff, or Dalcroze. You may use EBSCO articles or online research techniques. A basic explanation of the approach and an application to a church music setting should be presented in a 400-word report. Be prepared to discuss during Workshops II and III.

Report Due: Sept. 18

5. Observation

The student will observe a church children's choir rehearsal. The student will submit a 300-word review of the lesson in Canvas. A rubric associated with this assignment will be provided in Canvas.

Observation Due: Oct. 18

6. Application Projects

- A. **Create a YouTube video for Worship Band Instruction on a Worship Band instrument:**
The video may feature any worship band instrument (e.g., piano). The video must be at least 10 minutes in length and should cover not more than two skills (e.g., How to play a G and C chord with a guitar and how to create rhythmic groove with the right hand).
- B. **Youth Worship Education Plan:** Present a 1200-word **written report** and be prepared to present an oral report on a youth worship education plan for the following scenario. You have just accepted a call to a church with 20 youth members. One of the members of the search team encouraged you to consider how to revisit youth choirs. She explained that 20 years ago, she was in a vibrant youth choir in this church that taught her to worship and to do missions. Your plan should include an explanation of the types of songs/arrangements to be learned, a consideration of relevant worship practices such as the worship band, and a vision for connecting the program to missional activity.

Worship Band YouTube Instruction Video: Oct. 16

Youth Worship Education Plan Due: Oct. 23

7. Research Articles

Music education research is the fuel of best practices in the classroom. The best of this research may be easily applied to the Church Music educational setting. Select and create a review of two research articles. The reviews should be at least 500 words in length. Both reviews must come from the Journal of Research in Music Education.

Article #1 Due: Sept. 11

Article #2 Due: Nov. 13

8. Book Review

Select an instructor-approved book related to music education. Produce a Turabian formatted book review 1200 words in length.

Book Review Due: Dec.1

9. Midterm/Final Exam

A midterm and final exam will be required. The midterm will cover the readings on history of music education and childhood music education. The exam will also cover various items covered through video-conferences and Canvas materials between the first week of school and the midterm. A final exam will cover all of the potential information on the midterm as well as youth and adult research materials.

Midterm: Oct. 12 (4 PM)-Oct. 17 (midnight)

Final Exam: Dec. 1 (noon)-Dec. 4 (midnight)

10. Final Project

During the final workshop individual students or groups will present a video of a short lesson that includes at least 3 children on one or more songs in one of the following 2 categories: 1) Prepare at least 1 song from a children's musical with movement. You may use movements from another source or create your own movements. 2) Prepare at least 1 song demonstrating a range of creative musical expression that serves as an arrangement of a song appropriate for children. You are encouraged to use instruments from the music education resource center. For example, you might create an arrangement of Victory in Jesus using various instruments from the resource room. If you are a distant student you may use instruments from your church or other sources. This arrangement must include at least 4 instruments and a plan for teaching the melody. Consult with the professor regarding a range of approaches to set up this lesson with at least three children.

Final Project Due: Nov. 17

If you are taking this course as a NOLA2U Live student, please note the following attendance policies:

1. The course on the New Orleans campus will be connected synchronously via Web conferencing with Internet students. These courses will require weekly attendance at the stated class meeting times.
2. Students are only allowed to miss the amount of class time specified in the NOBTS attendance policy as stated in the graduate catalog. (See "Absences" category in the website catalog at: <https://catalog.nobts.edu/generalinfo/academicpolicies>.)
3. Technical issues will not be considered a valid reason for missing a class session.

Evaluation of Grade

The student's grade will be computed as follows:

1. **Class Participation:** 6% (*Weekly Discussion 5%; Video/Conferences 1%*)
2. **Practicums:** 12%
3. **Lesson Plan Project:** 4%
4. **Methodologies for Teaching Music:** 5%
5. **Observation:** 5%
6. **Application Projects:** 7% (*Video 4%; Education Plan 3%*)
7. **Research Articles:** 12%
8. **Book Review:** 15%
9. **Midterm and Final Exam:** 24% (*Midterm 10%; Final Exam 14%*)
10. **Final Project:** 10%

Attendance Policy

Students are expected to attend and participate in the class sessions. Because of the nature of the hybrid, students who miss more than four hours may receive a grade of "F" for the course.

Technical Assistance

For assistance regarding technology, consult ITC (504-816-8180) or the following websites:

1. Selfserve@nobts.edu - Email for technical questions/support requests with the Selfserve.nobts.edu or My.nobts.edu site (Access to online registration, financial account, online transcript, etc.)
2. Canvas@nobts.edu - Email for technical questions/support requests with the NOBTS Canvas Learning Management System (Faculty/Students/Staff) Canvas.NOBTS.edu.
3. Bluejeanshelpdesk@nobts.edu - Email for technical questions/support requests with the Bluejeans & NOBTS Bluejeans classrooms (On and Off-Campus)
4. TelephoneHelpDesk@nobts.edu - Email for technical questions/support requests with the NOBTS On-Campus Phone system.
5. ITCSupport@nobts.edu - Email for technical questions/support requests in the Flex classrooms and for general technical questions/support requests. If you are not sure who to contact, use this email address!
6. [504.816.8180](tel:504.816.8180) - Call for any technical questions/support requests. (Currently available Mon-Thurs 7:00am-9:00pm & Fri 7:00-7:00pm Central Time)
7. www.NOBTS.edu/itc/ - General NOBTS technical help information is provided on this website.

Help for Writing Papers at "The Write Stuff"

NOBTS maintains a Writing Center designed to improve English writing at the graduate level. Students can receive writing guides, tips, and valuable information to help in becoming a better writer. A copy of the approved NOBTS Style Guide can be found in the course Canvas shell, or can be located online at the Writing Center's page on the seminary website at: <https://www.nobts.edu/resources/pdf/writing/StyleGuide.pdf>

Plagiarism on Written Assignments

NOBTS has a no tolerance policy for plagiarism. Plagiarism in certain cases may result in expulsion from the seminary. See the NOBTS Student Handbook for definition, penalties, and policies associated with plagiarism.

Course Schedule

Week 1: August 13-19

History of Music Education: [Research Examples](#)

Research and comment on at least two articles or book chapters provided in research examples. You may research a substitute article for one of the two required readings. See Canvas for nature of interactions with text. A video conference will be provided to review the syllabus and to guide students in teaching songs. Video Conference as syllabus review and Introduction to History of Music Education will be presented (see Canvas for date and time).

Week 2: August 20-26

Developmental Research as Related to Music Education and Introduction Teaching Techniques:

[Research Examples](#)

Research and comment on at least two articles provided in research examples. You may research a substitute article for one of the two required readings. See Canvas for nature of interactions with text.

Workshop Meeting 1: Aug. 25, 1-5 PM, Sellers 121

Practicum #1 Due: Aug. 25

Week 3: August 27-September 2

Infancy to Preschool Brain Engagement and Creative Play: [Research Examples](#)

Research and comment on at least two articles provided in research examples. You may research a substitute article for one of the two required readings. See Canvas for nature of interactions with text.

Week 4: September 3-9

Early Elementary Music Education Research and Methods: [Research Examples](#)

Research and comment on at least two articles provided in research examples. You may research a substitute article for one of the two required readings. Discussion of these articles will occur in the workshop. Distant students may be required to create a video of themselves teaching the songs.

Week 5: September 10-16

Upper Elementary Music Education Research and Methods: [Research Examples](#)

Research and comment on at least two articles provided in research examples. You may research a substitute article for one of the two required readings. See Canvas for nature of interactions with text and methodology below.

Article 1 Due: Sept. 11

Week 6: September 17-23

Upper Elementary Continued

Canvas resources and/or Video Conference will provide an introduction to the following: 1) Teaching Discipline through Music, 2) An enduring children's church music program versus performance possibilities, and 3) Can you teach parts to children?

Lesson Plans Due: Sept. 18

Report Due: Sept. 18

Workshop Meeting #2: Sept. 22, 1-5 PM, Sellers 121

Practicum #2 Due: Sept. 22

Week 7: September 24-September 30

Review and Research for Midterm

Fall Break: October 1-7

Week 8: October 8-14

Midterm: Oct. 12 (4 PM)-Oct. 17 (midnight)

Week 9: October 15-21

Adolescence Part I

Research and comment on at least three articles provided in research examples. You may research a substitute article for one of the two required readings. See Canvas for nature of interactions with text and methodology below. You will have two weeks to complete these research assignments.

Worship Band YouTube Instruction Video: Oct. 16

Observation Due: Oct. 18

Week 10: October 22-28

Adolescence Part II

A video-conference will be provided to discuss youth choir revisited, relevant methods to re-engage youth in Church Music, and creativity revisited. You may continue researching adolescence and music education if this project is not complete. Discussion for adolescence is not due until the end of this week.

Workshop Meeting #3: Oct. 27, 1-5 PM, Sellers 121
Youth Worship Education Plan Due: Oct. 23

Week 11: October 29-November 4

Adult Education

From an educational standpoint, adult education is ideally continuing education, but in any given setting there is a need for basic music education. How will you approach such a challenge. You will work as a class on creating a document for such an approach. The only reading required is a revisiting of the singing school approach. A review of the singing school approach is provided in most hymnology textbooks or may be found through a basic Ebsco search.

Week 12: November 5-11

See Canvas for other assignments that may need to be prepared for the workshop.

Week 13: November 12-18

Senior Adult Education

Research and comment on at least three articles provided in research examples. You may research a substitute article for one of the two required readings. See Canvas for nature of interactions with text and methodology below. Final Project Due (video of teaching experience with children required)

Article 2 Due: Nov 13

Workshop Meeting #4: Nov. 17, 1-5 PM, Sellers 121

Final Project Due: Nov. 17

Thanksgiving Break: Nov. 19-November 25

Week 14: November 26-December 2

Book Review Due: Dec. 1

Final Exam: Dec. 1 (noon)-Dec. 4 (midnight)

Selected Bibliography

Ables, Harold F., Charles R. Hoffer, and Robert H. Klotman. *Foundations of Music Education*. 2nd ed. N.p.: Cengage Learning, 1730.

Adams, Jere, ed. *Leading Youth Choirs*. Nashville: Convention Press, 1988.

Blevins, Brooks. "Where Everything New Is Old Again." *Southern Cultures* 22, no. 4 (Winter 2016): 135–49. <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=120126150&site=ehost-live>.

Boyle, J. David, and Rudolf E. Radocy. *Psychological Foundations of Musical Behavior*. 3rd ed. Springfield, IL: Charles C Thomas Pub Ltd, 1997.

Caulley, Susan. *Discipline: Who Needs It?* Nashville: Convention Press, 1992.

Causey, C. Harry. *Things They Didn't Tell Me About Being a Minister of Music*. Rockville, MD: Music Revelation, 1988.

- Csikszentmihalyi, Mihaly, Monica N. Montijo, and Angela R. Mouton. "Flow Theory: Optimizing Elite Performance in the Creative Realm." In *APA Handbook of Giftedness and Talent*, edited by Steven I. Pfeiffer, Elizabeth Shaunessy-Dedrick, and Megan Foley-Nicpon, 215–29. APA Handbooks in Psychology. Washington, DC: American Psychological Association, 2018. doi:10.1037/0000038-014.
- Devi, Anamika. "Mother-Child Collective Play at Home Context: An Analysis from a Cultural Historical Theoretical Perspective." *Australian Association for Research in Education*, January 1, 2016, 27. <http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=ED591860&site=ehost-live>.
- Edge, Rhonda. *Musical Experiences for Preschoolers: Birth Through Three*. Nashville: Convention Press, 1989.
- Edwards, Randy. *Revealing Riches & Building Lives*. St. Louis: MorningStar Music Publishers, 2000.
- Elkind, David. *The Hurried Child*. Cambridge, MA: Da Capo Press, 2006.
- Fehr, Karla K., and Sandra W. Russ. "Pretend Play and Creativity in Preschool-Age Children: Associations and Brief Intervention." *Psychology of Aesthetics, Creativity, and the Arts* 10, no. 3 (August 2016): 296–308. doi:10.1037/aca0000054.
- Ferrington, Dottie. *The Junior High Voice*. Nashville: Convention Press, 1982.
- Hargreaves, David J., and Nigel A. Marshall. "Developing Identities in Music Education." *Music Education Research* 5, no. 3 (November 2003): 263. doi: 10.1080/1461380032000126355.
- Hawthorne, Grace. *There's More to Musicals than Music*. Boston: Somerset Press, 1980.
- Hedgecoth, David M., and Sarah H. Fischer. "What History Is Teaching Us: 100 Years of Advocacy in Music Educators Journal." *Music Educators Journal* 100, no. 4 (June 2014): 54–58. doi:10.1177/0027432114529995.
- "Help for Inaccurate Singers," *MEJ* - Oct. 1975, Pg. 57-61.
- Jennings, Theresa, ed. *Music K-8*. Brookfield, WI: Plank Road Publishing.
- Junda, Mary Ellen. 1997. "Part Singing Revisited." *Music Educators Journal* 83 (6): 35. doi:10.2307/3399023.
- Kalergis, May Motley. *Seen and Heard: Teenagers Talk About Their Live*. New York: Stewart, Tabori & Chang, 1998.
- Kravtsov, Genady G., and ElenaE. Kravtsova. "The Cultural-Historical Basis of the 'Golden Key' Program." *International Journal of Early Years Education* 19, no. 1 (March 2011): 27–34. doi:10.1080/09669760.2011.570997.
- Madsen, Charles H., and Clifford K. Madsen. *Experimental Research in Music (Contemporary Perspectives in Music Education)*. 10th ed. Englewood Cliffs, NJ: Prentice Hall, 1969.
- Madsen, Charles H., and Clifford K. Madsen. *Teaching/Discipline: A Positive Approach for*

Educational Development. 4th ed. Raleigh, NC: Contemporary Pub. Co., 1998.

"The Male Vocal Role Model for Children," The Orff Echo Spring 1991.

Marini, Stephen A. "The New England Singing School: Ritual Change and Religious Culture in Revolutionary America." *Religion Compass* 5, no. 6 (June 2011): 247–59. doi: 10.1111/J.1749-8171.2011.00276.x.

Mark, Michael L. *A Concise History of American Music Education*. Lanham, Maryland: Rowman & Littlefield Education, 2008.

McCarthy, Marie. "'We Who Have the Destiny of Musical America in Our Hands': History Speaks to Us through 100 Years of MEJ." *Music Educators Journal* 100, no. 4 (June 2014): 29–38. doi:10.1177/0027432114529447.

Moore, Martha Ruth. *Teaching Children to Sing*. Nashville: Convention Press, 1989.

Music, David W. 2008. "THE Singing School, THE Oxford Movement, AND THE Church Choir IN AMERICA." *Choral Journal* 48/49 (12/1): 32–39. <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=33116847&site=ehost-live>.

Reimer, Bennett. "Reflections on Music Educators Journal in Its Centennial Year." *Music Educators Journal* 100, no. 3 (March 2014): 27–32. doi:10.1177/0027432113517905.

Rossman, R. Louis, compiler. *Tips: Discipline in the Music Classroom*. Reston, VA: Music Educators National Conference, 1989.

Rowe, Meredith L., Virginia C. Salo, and Kenneth Rubin. "Toward Creativity: Do Theatrical Experiences Improve Pretend Play and Cooperation among Preschoolers?" *American Journal of Play* 10, no. 2 (January 1, 2018): 193–207. <http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ1179965&site=ehost-live>.

Swanwick, Keith. "Musical Development Theories Revisited." *Music Education Research* 3, no. 2 (September 2001): 227–42. doi:10.1080/14613800120089278.

Swanwick, K., & Tillman, J. (1986). The Sequence of Musical Development: A Study of Children's Composition. *British Journal of Music Education*, 3(3), 305-339. doi:10.1017/S0265051700000814.

Van Vreden, Mignon. "Music-Inspired Free Play to Foster Scientific Exploration in Early Childhood." *South African Journal of Childhood Education* 8, no. 2 (January 1, 2018). <http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ1187134&site=ehost-live>.

Vaught, W. Lyndel. *Senior Adult Choir Ministry*, Nashville: Convention Press, 1991.

"Vocal Matters." 1993. *Music Educators Journal* 80 (1): 12. <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9309025778&site=ehost-live>.

Woodward, Gregory A. "First Remembrances of Creative Musical Activity." Order No. 3252181, The Florida State University, 2006. In PROQUESTMS ProQuest Dissertations & Theses A&I; ProQuest Dissertations & Theses Global: The Humanities and

Social Sciences Collection. <https://search.proquest.com/docview/305330534>
accountid=12829.

Woodward, James D. *What to Do in Case of a Choir Rehearsal*. Nashville:
Convention Press, 1972.

Yarrington, John. *Building the Youth Choir: Training & Motivating Teenage Singers*.
Minneapolis: Augsburg Fortress, 1990.