



A Context-Sensitive Adaptation of the Presentation–Practice–Production (PPP) Model for School Music Education

By

Dali Dolidze

Master's Degree Leading Music Teacher, Tbilisi Public School No. 126, Georgia Ilia State University, 60-Credit Teacher Training Program Tbilisi, Georgia



Abstract

The Presentation-Practice-Production (PPP) model has long occupied an important place in instructional methodology, particularly in language education. Although its linearity and applicability have been critically discussed, its organizational logic may remain useful when understood as a flexible pedagogical architecture rather than a rigid sequence of procedures (Anderson, 2017).

This conceptual study examines the potential adaptation of PPP to school music education across Grades I–VI. It argues that traditional language-teaching procedures cannot be transferred directly to music because musical learning involves experience, perception, performance, exploration, interpretation, improvisation, composition, communication, reflection, and revision. Drawing on scholarship in PPP, music education, musical creativity, learner-centered learning, cognitive development, and curriculum theory, the study proposes a music-specific reconstruction of the model.

Within the proposed framework, Presentation becomes Musical Experience and Discovery; Practice becomes Guided Exploration, Experimentation, and Application; and Production becomes Creative Musical Action and Communication. Reflection and Revision function as cross-cutting and recursive processes, while Increasing Musical Autonomy represents the developmental direction of the framework.

The proposed architecture is connected with complex creative tasks and differentiated across Grades I–VI through eighteen thematic contexts, demonstrating how a common pedagogical structure can support increasing levels of musical, cognitive, creative, and communicative complexity.

The study does not claim empirical validation. Rather, it develops a theoretically grounded and researchable pedagogical proposition for future classroom-based investigation.

Keywords: *Presentation-Practice-Production; PPP; music education; musical creativity; complex creative tasks; learner autonomy; reflective learning; primary education; music pedagogy*

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I. INTRODUCTION

1.1. Background and Rationale

Contemporary music education increasingly emphasizes active participation, musical understanding, creativity, communication, and meaningful engagement rather than the reproduction of decontextualized musical information. Musical learning involves listening, performing, interpreting, improvising, composing, arranging, movement, experimentation, and purposeful musical decision-making.

From a praxial perspective, music education is fundamentally connected with what learners do musically and with the development of musicianship through active and reflective engagement in musical practices (Elliott, 1995, 2005).

This orientation raises an important methodological question: Can an instructional architecture originating in another disciplinary context be meaningfully reconstructed for music education while retaining its organizational coherence?

The present study addresses this question through the Presentation-Practice-Production (PPP) model, traditionally associated with language education. PPP involves the introduction of new material, guided practice, and increasingly independent production. Although its linearity and applicability have been critically discussed, its continuing relevance suggests that its organizational functions may be reconsidered rather than simply rejected (Anderson, 2017; Ur, 2018).

Accordingly, this study does not propose the direct transfer of conventional language-teaching PPP into music education. Instead, it examines whether its organizational logic can be contextually reconstructed according to the experiential, performative, creative, and reflective nature of musical learning.

The conceptual starting point is that musical knowledge develops through the interaction of perception and action. Learners may encounter musical phenomena through experience, investigate them through exploration and experimentation, apply musical concepts in performance or creation, and subsequently reflect on and revise their work. The study therefore proposes a flexible relationship among musical experience, exploration, application, creative action, reflection, and revision as the basis for a music-specific adaptation of PPP.

1.2. The Problem of Transferring PPP Across Disciplines

Instructional models are developed within particular assumptions about knowledge, learning, performance, and evidence of understanding. Their transfer across disciplines therefore requires more than replacing examples or activities.

PPP emerged primarily within language-teaching contexts and reflects assumptions associated with linguistic forms, guided practice, and subsequent language use (Anderson, 2017). Music, however, involves distinctive forms of knowing and doing, with understanding demonstrated through listening, performance, interpretation, improvisation, composition, movement, arrangement, and other forms of musical action (Elliott, 1995, 2005).

A mechanical transfer of PPP could consequently reduce Presentation to teacher explanation, Practice to repetitive exercises, and Production to reproduction of predetermined material. Such an interpretation would inadequately represent the exploratory, creative, embodied, and interpretive nature of musical learning.

The present study therefore focuses not on transferring the surface procedures of PPP, but on reconstructing its underlying pedagogical functions according to the distinctive characteristics of music education.

1.3. Music Learning as Experiential and Practice-Oriented Activity

The proposed adaptation is grounded in the understanding that musical learning develops through meaningful engagement with musical practices. From a praxial perspective, performing, listening, improvising, composing, arranging, and

conducting are central means through which musicianship and musical understanding develop (Elliott, 1995, 2005).

This perspective has direct implications for instructional design. If students learn through musical action, learning architecture should provide opportunities to encounter musical phenomena, explore and apply musical concepts, make choices, create or transform musical material, communicate ideas, reflect, and revise.

Accordingly, the proposed PPP adaptation redefines its stages as:

- Presentation -Musical Experience and Discovery
- Practice - Guided Exploration, Experimentation, and Application
- Production -Creative Musical Action and Communication

This transformation is not merely terminological. It shifts learners from receiving and reproducing presented material toward active musical meaning-making, while retaining a structured progression toward increasingly independent musical action.

1.4. The Georgian Educational Context

The proposed framework is developed with particular attention to school music education in Georgia. The Georgian national curriculum positions music learning beyond theoretical knowledge, emphasizing practical musical engagement and the recognition and differentiation of musical and environmental sounds (Ministry of Education, Science and Youth of Georgia, n.d.).

This orientation is compatible with a learning architecture based on experience, exploration, application, and creative response, as well as with the use of complex creative tasks through which learners integrate knowledge and skills and address meaningful problems. Official educational resources also provide subject-specific guidance and complex-task materials for music education (Ministry of Education, Science and Youth of Georgia, n.d.).

Accordingly, the study examines how PPP can complement the existing curricular orientation:

- Curricular Theme
- Musical Experience
- Guided Exploration
- Application
- Complex Creative Task
- Creative Musical Action
- Reflection
- Revision

PPP is therefore proposed not as a replacement for the curriculum or complex creative tasks, but as a flexible organizational architecture connecting and sequencing learning experiences within the existing curricular framework.

1.5. Complex Creative Tasks as a Bridge between Curriculum and Musical Action

Complex creative tasks connect curricular content with active musical learning by requiring learners to integrate musical knowledge and skills through listening, performance, interpretation, experimentation, decision-making, collaboration, communication, and reflection.

In music education, such tasks may include soundscape creation, musical representation, composition, accompaniment, digital production, or multimodal responses. Their significance, however, extends beyond the final product. Learners encounter musical phenomena, explore possibilities, apply knowledge, make decisions, create and communicate an outcome, and reflect on or revise their work.

Thus, the complex creative task functions as a bridge between curriculum and musical action, providing a meaningful purpose for learning. This supports the central proposition that PPP becomes more relevant to music education when its organizational logic is connected with meaningful creative purposes rather than mechanical production.

1.6. Problem Statement

Despite the continued use of PPP in pedagogical discourse, its application beyond language education requires contextual adaptation. Three interrelated problems are identified: the traditional model is not designed around the distinctive nature of musical learning; its direct transfer may privilege presentation and reproduction over exploration, creativity, interpretation, and learner agency; and contemporary music education requires a coherent architecture connecting guided learning with complex creative activity across developmental levels.

The present study addresses these challenges through a music-specific reconstruction of PPP.

1.7. Purpose of the Study

The purpose of this study is to develop a theoretically grounded adaptation of the Presentation-Practice-Production (PPP) model for school music education across Grades I-VI.

Specifically, the study aims to:

1. examine the theoretical foundations and pedagogical functions of PPP and the distinctive characteristics of musical learning relevant to instructional design;
2. reconstruct the PPP stages according to music-specific forms of learning and integrate complex creative tasks within the adapted architecture;
3. differentiate the framework developmentally across Grades I-VI and examine the complementary roles of Bloom's Revised Taxonomy and SOLO Taxonomy;
4. demonstrate the framework across eighteen thematic contexts and identify implications for teaching, planning, assessment, and future empirical research.

1.8. Research Questions

The study is guided by the following conceptual research questions:

RQ1. How can the organizational logic of the Presentation-Practice-Production model be reconstructed for school music education, and what music-specific pedagogical functions can correspond to its traditional stages?

RQ2. How can complex creative tasks, reflection, revision, and increasing learner autonomy be integrated into the adapted PPP architecture?

RQ3. How can the framework accommodate developmental differences across Grades I-VI?

RQ4. How can the adapted framework be applied across diverse thematic contexts in school music education?

These questions are conceptual and do not seek to establish causal relationships or measure intervention effects.

1.9. Conceptual Proposition of the Study

The central proposition of the study is that PPP can be meaningfully adapted to school music education by reconstructing its pedagogical functions rather than transferring its traditional language-teaching procedures unchanged.

The proposed reconstruction is:

Presentation - Musical Experience and Discovery

Practice - Guided Exploration, Experimentation, and Application

Production - Creative Musical Action and Communication

Reflection and Revision function as complementary and recursive processes, while Increasing Musical Autonomy represents the developmental direction of the framework.

The resulting architecture is:

- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision
- Increasing Musical Autonomy

This sequence is not intended to be rigid or strictly linear; reflection may lead learners back to exploration or application when further development is needed.

This reconstruction constitutes the conceptual contribution of the present study and is distinguished from both the established PPP model and the theoretical positions of the scholars discussed.

1.10. Significance of the Study

The significance of the study is primarily conceptual, pedagogical, curricular, developmental, and research-oriented. Conceptually, it demonstrates how the pedagogical functions

of an established instructional architecture can be reconstructed for a different disciplinary context rather than treating PPP as either universally applicable or unsuitable beyond language education. Pedagogically, the framework provides a flexible structure connecting guided instruction with musical exploration, creative action, reflection, and revision, particularly through complex creative tasks. Curricularly, its application across Grades IVI and eighteen thematic contexts demonstrates how a common architecture can accommodate diverse content and increasing complexity. Developmentally, it conceptualizes learner autonomy as a gradual process supported by changing levels of scaffolding, choice, responsibility, and creative openness. Finally, as a conceptual study, it provides a basis for future empirical investigation of implementation, musical learning, creativity, and learner autonomy.

1.11.Scope and Delimitations

The study focuses on school music education across Grades I-VI and develops a theoretically grounded adaptation of PPP within the Georgian curricular context.

It does not seek to establish the framework's effectiveness through experimental or quasi-experimental research, nor does it claim to represent the only appropriate model for music education. Rather, it presents one contextually grounded pedagogical possibility.

The framework's applicability beyond Georgia requires further contextual and empirical investigation. The eighteen thematic blocks serve as illustrative curricular contexts for demonstrating the framework's application; they are not independent experimental interventions or evidence of effectiveness.

1.12.Structure of the Study

The study progresses from theoretical foundations and methodology to framework development, curricular application, discussion, and future research.

Chapter I establishes the research problem, purpose, questions, conceptual proposition, significance, and scope.

Chapter II examines the theoretical foundations of PPP, music education, creativity, learner-centered learning, cognitive and conceptual development, complex creative tasks, reflection, revision, and learner autonomy.

Chapter III presents the methodology and procedures used to develop the framework.

Chapter IV describes the adapted PPP architecture and its key components.

Chapter V demonstrates its application across Grades I-VI and eighteen thematic blocks. The subsequent chapters discuss the framework's implications, pedagogical applications, limitations, and directions for future empirical research

1.13.Concluding Perspective

The central argument of this study is that PPP should not be transferred mechanically into music education. Rather, its underlying pedagogical functions can be reconstructed according to the epistemology and practices of musical learning.

Such reconstruction shifts the emphasis from information delivery, repetitive practice, and reproduction toward musical experience, exploration, application, creative action, communication, reflection, revision, and increasing autonomy. This orientation is consistent with Elliott's praxial perspective, which places music making, listening, and reflective musical action at the center of musicianship development (Elliott, 1995, 2005).

Accordingly, the study proposes that PPP becomes more relevant to music education when its organizational logic is reconstructed around how learners experience, explore, create, communicate, reflect, and revise music. This proposition provides the conceptual foundation for the theoretical and methodological analysis that follows.

II. THEORETICAL FRAMEWORK

The theoretical framework integrates several complementary perspectives: the Presentation–Practice–Production (PPP) model; contemporary and praxial music education; musical creativity and learner-centered learning; Bloom's Revised Taxonomy and the SOLO Taxonomy; and complex creative tasks, reflection, revision, and learner autonomy.

Within the proposed framework, PPP provides the organizational architecture; music education theory defines the nature of musical learning; creativity and learner-centered approaches emphasize participation, experimentation, scaffolding, and agency; Bloom addresses cognitive processes; SOLO examines the structural complexity of understanding; and complex creative tasks provide contexts for integrating these dimensions.

The chapter establishes the theoretical relationships among these perspectives and their relevance to reconstructing PPP for school music education across Grades I-VI.

2.1. The PPP Model: Pedagogical Foundations and Development

The Presentation-Practice-Production (PPP) model is traditionally associated with language teaching and organizes instruction around the introduction of new material, guided practice, and increasingly independent production. Its development, however, is more complex than a rigid linear sequence. Anderson (2017) traces PPP within English language teaching and discusses both its pedagogical uses and theoretical criticisms, while Ur (2018) presents it as a flexible instructional sequence. Research in primary EFL contexts also suggests variation in how teachers implement PPP (Bui & Newton, 2021).

This distinction is central to the present study. Rather than transferring language-teaching procedures directly into music education, the study reconstructs PPP according to the characteristics of musical learning:

Presentation -Musical Experience and Discovery

Practice -Guided Exploration, Experimentation, and Application

Production - Creative Musical Action and Communication

The transformation is therefore functional rather than terminological. It retains PPP's organizational progression while shifting its emphasis from presentation and controlled practice toward musical experience, exploration, application, creative action, and communication.

The central proposition is that an instructional architecture may retain structural usefulness when its pedagogical functions are reconstructed according to the epistemological and practical characteristics of the discipline in which it is applied.

2.2. Music Education as Active and Praxial Learning

The adaptation of PPP to music education requires understanding musical learning as active engagement with musical practices, rather than the acquisition of theoretical information alone. Listening, performing, improvising, composing, arranging, interpreting, and conducting are central means through which musical understanding develops.

Elliott's praxial philosophy places music making and listening at the center of education, emphasizing active and critically reflective engagement with meaningful musical challenges (Elliott, 1995, 2005). Wiggins (2015) similarly connects musical understanding with purposeful musical experience and action.

This perspective provides the disciplinary foundation for the proposed PPP adaptation: musical knowledge becomes educationally meaningful when learners experience, investigate, apply, interpret, transform, and communicate it through musical action. Accordingly, PPP stages are understood not as fixed procedures but as flexible functions supporting progressively meaningful musical engagement.

2.3. Musical Creativity and Creative Learning

Creativity is a central dimension of the proposed framework. In school music education, it should not be limited to sophisticated composition or a predetermined artistic product; it may emerge through experimentation, improvisation, interpretation, transformation, selection, combination, and musical problem-solving.

Burnard (2012) emphasizes the plurality of musical creativities, while Webster (2002) relates creative thinking in music to generating, exploring, and transforming musical ideas. Paynter (1992) similarly emphasizes experimentation with sound, structure, and musical ideas.

These perspectives support the reinterpretation of Production as Creative Musical Action and Communication, in which learners select, transform, perform, improvise, arrange, or compose in response to meaningful tasks.

Creativity therefore extends across the learning process rather than appearing only at its end:

- Experience
- Exploration
- Experimentation
- Selection

- Transformation
- Creation
- Communication
- Reflection
- Revision

Within this process, the Complex Creative Task provides a meaningful purpose connecting musical experience, exploration, application, and creative action.

2.4. Learner-Centered Learning and the Role of the Teacher

The proposed framework is informed by learner-centered approaches that position students as active participants in constructing meaning. Bruner (1960) emphasizes discovery-oriented learning, while Vygotsky (1978) highlights social interaction, guidance, and learning within the zone of proximal development.

These perspectives inform Guided Exploration, Experimentation, and Application, in which learners investigate musical possibilities while teachers provide modeling, prompts, scaffolding, technical support, feedback, and progressively reduced guidance.

The teacher's role therefore changes developmentally: earlier grades may require greater modeling and structured choices, while later learning can provide increasing opportunities for independent experimentation and decision-making.

Learner autonomy is consequently understood as supported independence, requiring a balance between:

- structure -freedom
- guidance - independence
- teacher expertise - learner agency
- scaffolding - autonomy

This balance is expected to develop progressively across Grades I-VI, particularly within complex creative tasks.

2.5. Bloom's Revised Taxonomy and Music Learning

Bloom's Revised Taxonomy provides a complementary lens for examining the cognitive processes involved in musical learning. Anderson and Krathwohl (2001) identify six processes: Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating. In music education, these may involve understanding musical characteristics, applying musical principles, analyzing structures, evaluating interpretations or creative solutions, and creating musical outcomes.

The present study does not establish a fixed correspondence between PPP stages and Bloom's categories. Because the proposed framework is flexible and recursive, different cognitive processes may occur within any stage. Bloom is therefore used to identify the cognitive demands of particular learning activities rather than to assign a single cognitive level to each PPP stage.

For example, Musical Experience and Discovery may involve remembering and understanding; Guided Exploration and Application may involve applying and analyzing; and

Complex Creative Tasks, Creative Musical Action, Reflection, and Revision may involve combinations of applying, analyzing, evaluating, and creating.

These relationships remain illustrative rather than fixed and may vary according to grade level, task complexity, and learner readiness.

Thus, Bloom's Revised Taxonomy functions as a complementary analytical lens for examining the cognitive demands embedded within the adapted PPP architecture.

2.6. SOLO Taxonomy and the Development of Musical Understanding

The SOLO taxonomy, developed by Biggs and Collis (1982), complements Bloom's Revised Taxonomy by focusing on the structural complexity of learning outcomes. Its five levels are Prestructural, Unistructural, Multistructural, Relational, and Extended Abstract.

In music education, SOLO can describe progression from recognizing isolated musical features toward understanding relationships among multiple elements and transferring that understanding to new contexts. For example, a learner may initially identify tempo as fast or slow (Unistructural), later recognize several musical features separately (Multistructural), and eventually explain their interaction in producing a musical effect (Relational). At the Extended Abstract level, the learner may transfer this understanding to a new context and develop an original musical solution.

Thus:

Bloom - What cognitive process is the learner using?

SOLO - How structurally complex is the learner's understanding?

Their complementary use allows the proposed PPP framework to address both cognitive activity and the structural development of musical understanding.

2.7. Complex Creative Tasks in Music Education

Complex creative tasks are a central connecting element of the proposed framework. They require learners to integrate multiple forms of musical knowledge and skill to address a meaningful problem, communicate an idea, or produce a purposeful outcome. Such tasks may combine listening, performance, analysis, interpretation, improvisation, composition, arrangement, movement, collaboration, technology, reflection, and revision.

Their complexity lies not simply in the technical difficulty of the final product, but in the integration of knowledge, skills, choices, and processes required to address the task.

Within the adapted PPP architecture, the complex creative task functions as a bridge between guided learning and creative musical action. Learners encounter a musical context, explore and apply relevant knowledge, integrate these resources to address a meaningful problem, and develop a musical outcome through performance, interpretation, improvisation, arrangement, composition, or other forms of

musical communication. Reflection and revision may then lead to further exploration or transformation.

Thus, the complex creative task is not merely a final activity, but an integrative mechanism connecting curriculum content with musical experience, exploration, application, creative action, communication, reflection, and revision.

2.8. Application of Complex Creative Tasks across Grades I-VI in the Georgian Music Curriculum

The proposed framework can be applied across Grades I-VI through eighteen thematic blocks representing developmentally appropriate curricular contexts. These blocks are illustrative rather than empirical interventions and demonstrate how a common PPP architecture can accommodate increasing musical, cognitive, creative, and communicative complexity.

Grade I: Sounds of the World in Music; Everyday Objects in Music; Games in Music.

These themes emphasize sensory experience, sound exploration, imitation, movement, rhythm, and structured creative choice. Tasks may involve sound journeys, object-based compositions, rhythmic patterns, or simple musical games.

Grade II: Animals in Music; Natural Phenomena in Music; Celebrations at Home and Outside.

Learners explore how tempo, rhythm, dynamics, timbre, register, movement, and expression can represent animals, natural phenomena, and celebratory contexts. Creative tasks involve musical representation and supported decision-making.

Grade III: Sounds of the City and the Village; A Musical Walk Through the City and the Village; One Day in My Life.

These themes support comparison, sequencing, soundscape creation, musical storytelling, and increasingly purposeful musical choices.

Grade IV: Music and Television; Music and Leisure Time; Music and Animation.

Learners investigate relationships between music, visual context, mood, atmosphere, action, and narrative, developing musical accompaniments and other contextual responses.

Grade V: Music and Contemporary Technologies; Music in Silent Cinema; Music in Dramatic and Pantomime Theatre.

These themes introduce more complex relationships among technology, music, visual representation, dramatic action, and communication, including digital sound projects and audiovisual or theatrical accompaniment.

Grade VI: The Human Portrait in Music; Music in Sound Cinema; Forms of Human Self-Expression: Opera, Musical Theatre, and Ballet.

Learners engage increasingly in interpretation, comparison, evaluation, composition, arrangement, and multimodal

creative production, while explaining and defending musical decisions.

Across the eighteen thematic blocks, the developmental progression can be summarized as:

- Experience
- Exploration
- Application
- Creative Choice
- Interpretation
- Evaluation
- Increasing Musical Autonomy

In Grades I-II, emphasis is placed on sensory experience, imitation, movement, exploration, and structured choice; Grades III-IV increasingly involve comparison, organization, interpretation, and transformation; and Grades V-VI introduce greater analysis, evaluation, independent experimentation, composition, arrangement, technology-supported creation, and justification of musical decisions.

This progression does not represent a rigid hierarchy. Rather, it reflects increasing complexity, openness, responsibility, and independence, while recognizing that scaffolding remains relevant across all developmental levels.

2.9. Theoretical Synthesis

The theoretical perspectives examined in this chapter provide complementary foundations for the proposed adaptation of PPP to school music education. PPP provides the organizational architecture; praxial music education defines musical learning as active and practice-oriented participation (Elliott, 1995, 2005); musical creativity emphasizes experimentation, transformation, and creative decision-making; and learner-centered learning supports participation, scaffolding, agency, and progressively supported independence.

Bloom's Revised Taxonomy provides a perspective on cognitive processes-remembering, understanding, applying, analyzing, evaluating, and creating (Anderson & Krathwohl, 2001)-while SOLO addresses the structural complexity of understanding (Biggs & Collis, 1982). Complex creative tasks provide meaningful contexts for integrating these perspectives, while reflection and revision support continued learning and autonomy.

The resulting architecture can be summarized as:

- Thematic Context
- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection and Revision
- Increasing Musical Autonomy

This sequence is not a rigid algorithm. Reflection may lead learners back to exploration or application, while revision may generate new musical solutions. The framework is

therefore understood as a structured but adaptive pedagogical architecture that balances structure with flexibility.

Its conceptual relationships can be summarized as follows:

PPP - structure

Music education theory -disciplinary meaning

Creativity -experimentation and agency

Learner-centered pedagogy- scaffolding and responsibility

Bloom -cognitive processes

SOLO -structural complexity

Complex creative tasks -integration

Reflection and revision - continued development

Learner autonomy - developmental direction

Across Grades I-VI, the architecture remains conceptually consistent while increasing in complexity, openness, choice, responsibility, reflection, and independence. Development should therefore be understood not as a shift from non-creative to creative learning, but as a progression toward increasingly sophisticated creative agency and musical autonomy.

2.10. Conceptual Model Emerging from the Theoretical Framework

The theoretical synthesis can be expressed through the following conceptual relationship:

- PPP Structure
- Music-Specific Pedagogy
- Creative Learning
- Scaffolding
- Cognitive Development
- Complex Creative Tasks
- Reflection and Revision
- Meaningful Musical Learning and Increasing Musical Autonomy

The framework can be summarized as:

- Thematic Context
- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection and Revision
- Increasing Musical Autonomy

This model represents the conceptual contribution of the study. PPP is not presented as a universal theory of music education or as a language-teaching procedure transferred unchanged to another discipline. Rather, it is reconstructed as a flexible organizational architecture connecting guided musical learning with creative action, reflection, revision, and progressively increasing learner autonomy.

2.11. Chapter Summary

This chapter established the theoretical foundations for adapting PPP to school music education. It examined PPP as a flexible organizational architecture rather than a rigid instructional sequence and connected it with praxial music

education, musical creativity, learner-centered learning, scaffolding, Bloom's Revised Taxonomy, SOLO Taxonomy, and complex creative tasks.

The synthesis established complementary roles for these perspectives: PPP provides structure; music education theory provides disciplinary meaning; creativity and learner-centered pedagogy support agency and experimentation; Bloom and SOLO provide complementary perspectives on cognitive processes and structural complexity; and complex creative tasks connect learning with meaningful musical action.

The chapter therefore proposes that the relevance of PPP to music education lies not in reproducing its traditional sequence, but in reconstructing its organizational logic around experience, exploration, application, creative action, communication, reflection, revision, and increasing musical autonomy.

This theoretical foundation provides the basis for the methodological construction of the proposed framework in the following chapter.

III. METHODOLOGY

3.1. Research Design

The present study employs a conceptual, theoretical, analytical, and design-oriented research approach to examine the potential adaptation of the Presentation-Practice-Production (PPP) model to school music education across Grades I-VI.

The study does not involve empirical intervention, surveys, interviews, or primary data collection. Instead, it synthesizes relevant scholarship, music education theory, pedagogical principles, and the Georgian curricular context to reconstruct PPP as a context-sensitive pedagogical architecture.

The methodological logic is:

- Literature and Theoretical Analysis
- Contextual Interpretation
- Pedagogical Reconstruction
- Grade-Sensitive Framework Development
- Practical Implications Future E
- Empirical Investigation

Thus, the study develops a theoretically grounded and researchable pedagogical proposition, rather than empirical evidence of effectiveness.

3.2. Conceptual and Analytical Approach

The study adopts a conceptual-analytical approach to examine how PPP can be reconstructed for the specific characteristics of school music education.

Rather than transferring conventional PPP procedures across disciplines, the analysis focuses on the pedagogical functions of its three stages and their contextual reinterpretation:

Presentation -Musical Experience and Discovery

Practice -Guided Exploration, Experimentation, and Application

Production -Creative Musical Action and Communication

Reflection and revision are incorporated as recursive processes supporting evaluation, continued exploration, and development.

The analytical approach therefore preserves PPP's underlying progression from initial engagement through guided exploration toward increasingly independent musical action, while allowing movement between exploration, application, creation, reflection, and revision.

This produces a structured but flexible pedagogical architecture appropriate to the experiential and creative nature of musical learning.

3.3. Sources and Theoretical Foundations

The conceptual development of the proposed framework draws on selected scholarship relevant to PPP, music education, creativity, learner-centered learning, cognitive development, and curriculum-oriented pedagogy.

The literature base includes research on PPP (Anderson, 2017; Ur, 2018; Bui & Newton, 2021), praxial and practice-oriented music education (Elliott, 1995, 2005; Wiggins, 2015; Swanwick, 1999), musical creativity (Burnard, 2012; Paynter, 1992; Webster, 2002), learner-centered learning (Bruner, 1960; Vygotsky, 1978), Bloom's Revised Taxonomy (Anderson & Krathwohl, 2001), SOLO Taxonomy (Biggs & Collis, 1982), and broader perspectives on music education (Hallam, 2010; Regelski, 2004).

These sources were not treated as a single theoretical system. Rather, they were used according to their specific contribution: PPP provides organizational structure; music education theory provides disciplinary foundations; creativity and learner-centered approaches support agency and experimentation; Bloom addresses cognitive processes; and SOLO addresses structural complexity of learning.

The literature was therefore used to identify principles for the contextual reconstruction of PPP and the development of a music-specific pedagogical architecture.

3.4. Contextual Analysis of School Music Education in Georgia

Because the proposed framework is designed for school music education in Georgia, the study considers the Georgian curricular context and its emphasis on active, meaningful, and learner-centered musical learning. Particular attention is given to complex creative tasks, which provide contexts for integrating musical knowledge and skills through exploration, creative decision-making, communication, reflection, and application.

The framework is examined across the following eighteen thematic blocks:

Grade I

1. Sounds of the World in Music
2. Everyday Objects in Music
3. Games in Music

Grade II

1. Animals in Music
2. Natural Phenomena in Music
3. Celebrations at Home and Outside

Grade III

1. Sounds of the City and the Village
2. A Musical Walk Through the City and the Village
3. One Day in My Life

Grade IV

1. Music and Television
2. Music and Leisure Time
3. Music and Animation

Grade V

1. Music and Contemporary Technologies
2. Music in Silent Cinema
3. Music in Dramatic and Pantomime Theatre

Grade VI

1. The Human Portrait in Music
2. Music in Sound Cinema
3. Forms of Human Self-Expression: Opera, Musical Theatre, and Ballet

These thematic blocks function as illustrative curricular contexts rather than experimental units. They demonstrate how a common PPP architecture can be connected with different musical content while allowing progressive increases in musical complexity, cognitive demand, creative openness, and learner responsibility across Grades I-VI.

3.5. Procedure for Framework Development

The framework was developed through a sequence of conceptual and analytical steps.

Step 1: Examination of PPP.

The study examined the historical development, pedagogical functions, and limitations of PPP, distinguishing its organizational logic from its traditional language-teaching procedures (Anderson, 2017; Ur, 2018).

Step 2: Identification of Musical Learning Characteristics.

Key characteristics of musical learning were identified, including listening, performance, experimentation, interpretation, improvisation, composition, collaboration, communication, reflection, and revision.

Step 3: Contextual Reconstruction.

The three PPP stages were reconstructed as:

Presentation - Musical Experience and Discovery

Practice -Guided Exploration, Experimentation, and Application

Production -Creative Musical Action and Communication

Reflection and revision were incorporated as recursive processes.

Step 4: Integration of Complex Creative Tasks.

Complex creative tasks were positioned as integrative mechanisms connecting curricular content with exploration,

application, creative action, communication, reflection, and revision.

Step 5: Developmental Differentiation.

The framework was differentiated across Grades I-VI according to musical and cognitive complexity, scaffolding, learner choice, creative openness, independence, and reflection.

Step 6: Cognitive and Structural Analysis.

Bloom's Revised Taxonomy was used to consider cognitive processes, while SOLO was used to examine the structural complexity of understanding (Anderson & Krathwohl, 2001; Biggs & Collis, 1982). Neither taxonomy was treated as a fixed sequence corresponding to PPP stages.

Step 7: Practical Implications.

The framework was translated into implications for lesson planning, creative tasks, assessment, learner autonomy, teacher development, reflection, revision, and classroom implementation.

The procedure can be summarized as:

- PPP Analysis
- Musical Learning Characteristics
- Contextual Reconstruction
- Complex Creative Tasks
- Developmental Differentiation
- Cognitive and Structural Analysis
- Practical Application

This procedure provides the methodological basis for the framework presented in the following chapter.

3.6. Analytical Dimensions

The proposed framework is examined through eight interconnected analytical dimensions:

Analytical Dimension	Focus of Analysis
Musical Experience	How learners encounter, perceive, and respond to musical phenomena.
Exploration	How learners investigate musical elements, possibilities, and relationships.
Application	How learners use musical knowledge and skills in meaningful contexts.
Creative Musical Action	How learners construct, interpret, perform, arrange, improvise, or compose musical outcomes.
Communication	How learners present, perform, explain, or otherwise communicate musical ideas.
Reflection	How learners evaluate processes, decisions, difficulties, and outcomes.
Revision	How learners modify and refine musical ideas or products.
Autonomy	How responsibility for musical

	decisions progressively shifts toward learners.
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These dimensions provide a common analytical basis across Grades I-VI, thematic contexts, and musical activities. They correspond to the study's theoretical foundations: experience and exploration reflect practice-oriented music learning; application and creative action support active and creative engagement; communication emphasizes the expressive and social dimensions of music; reflection and revision support evaluative development; and autonomy represents the progressive transfer of responsibility.

The dimensions are interconnected rather than strictly sequential. Reflection and revision may lead learners back to exploration, application, or creative action as needed.

The analytical structure can therefore be summarized as:

- Experience
- Exploration Application
- Creative Musical Action
- Communication
- Reflection
- Revision
- Increasing Autonomy

This structure provides a consistent analytical basis for the framework developed in Chapter IV and its applications across Grades I-VI in Chapter V.

3.7. Developmental Differentiation across Grades I–VI

The framework adopts a developmental but flexible approach, recognizing general differences in musical knowledge, cognitive development, technical skills, and readiness for independent decision-making while allowing for individual variation.

The progression across Grades I-VI can be summarized as follows:

- **Grades I-II:** musical experience, sensory exploration, imitation, movement, structured choice, simple experimentation, and guided creative responses;
- **Grades III-IV:** comparison, analysis, application, manipulation of musical elements, collaborative problem-solving, more complex creative tasks, and explanation of musical choices;
- **Grades V-VI:** interpretation, evaluation, composition, arrangement, improvisation, independent experimentation, justification, reflection, and revision.

Across all grades, teachers may adjust scaffolding, task complexity, creative openness, and learner responsibility according to students' needs and classroom conditions.

Developmental differentiation is therefore understood as a flexible pedagogical orientation rather than a fixed developmental scale.

3.8. Conceptual Mapping of the Framework

The methodological reconstruction can be summarized as:

Traditional PPP

- Presentation
- Practice
- Production

Music-Specific Adaptation

- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision
- Increasing Musical Autonomy

The arrows represent flexible pedagogical movement rather than a fixed sequence. Reflection and revision may return learners to exploration, application, or creative action when further development is needed.

Thus, the framework functions as a structured but adaptive learning architecture: PPP provides the organizational structure, while music-specific pedagogy, creativity, learner-centered learning, complex creative tasks, reflection, and revision determine its application in musical learning.

3.9. Conceptual Rigor and Trustworthiness

Because the study is conceptual rather than empirical, statistical validity and reliability are not directly applicable. Its rigor is instead supported through conceptual transparency, theoretical consistency, and systematic alignment.

Conceptual rigor is maintained through:

- engagement with established scholarly literature;
- clear definition of key concepts;
- distinction between established theoretical claims and the author's proposed interpretation;
- synthesis of complementary theoretical perspectives;
- alignment among the research purpose, questions, theoretical framework, methodology, and proposed model;
- recognition of the limits of conceptual inference; and
- consistent application across Grades I-VI and eighteen thematic contexts.

The study therefore presents the framework as a theoretically grounded pedagogical proposition, not an empirically validated intervention.

Particular attention is given to distinguishing established PPP principles from the music-specific reconstruction proposed in this study, thereby maintaining conceptual transparency and

avoiding attribution of the proposed adaptation to the scholars whose work informs its theoretical foundation.

Thus, the study's trustworthiness rests on the coherence, transparency, theoretical grounding, and systematic development of the proposed framework.

3.10. Ethical Considerations

The study involves no human participants, personal data collection, experimental intervention, or primary data from students or teachers; therefore, participant-related ethical procedures applicable to empirical research do not apply.

Nevertheless, academic integrity and responsible scholarship remain essential. The study distinguishes clearly between established theoretical positions and the author's conceptual contribution, attributes claims to their respective sources, and does not present the proposed framework as empirically validated.

The framework is consequently maintained throughout as a conceptual and theoretically grounded pedagogical proposition.

3.11. Methodological Limitations

Several limitations define the boundaries of the study.

First, the study is conceptual and therefore provides no empirical evidence of the framework's effectiveness. Second, it is developed primarily within the Georgian school music context, and its applicability to other educational systems requires further investigation. Third, the differentiation across Grades I-VI represents a pedagogical orientation rather than an empirically validated developmental scale.

The proposed relationships among PPP, complex creative tasks, learner autonomy, and musical learning also require empirical examination. The eighteen thematic applications are illustrative contexts rather than evidence of learning outcomes.

Finally, the framework represents one possible contextual reconstruction of PPP, not a universal or exclusive model of music education.

These limitations clarify the scope of the study's claims and provide a basis for future empirical research.

3.12. Summary of the Methodological Approach

The methodological approach can be understood as a process of contextual pedagogical adaptation: an established instructional architecture is theoretically examined, its functions are related to the characteristics of musical learning, and the framework is reconstructed accordingly.

The methodological pathway is:

- PPP Model
- Theoretical Analysis
- Music-Education Contextualization
- Pedagogical Reconstruction
- Complex Creative Tasks
- Grade-Sensitive Differentiation
- Practical Framework

This process supports the development of a theoretically grounded, context-sensitive adaptation of PPP for meaningful musical learning across Grades I-VI, incorporating creativity, reflection, revision, flexibility, and increasing learner autonomy.

The resulting framework is a conceptual pedagogical model proposed for classroom application and future empirical investigation, rather than an empirically validated intervention.

IV. METHODOLOGICAL AND CONCEPTUAL DESIGN OF THE PROPOSED PPP FRAMEWORK

4.1. Methodological Orientation of the Proposed Framework

This chapter translates the theoretical and methodological foundations established in Chapters II and III into a music-specific PPP architecture for Grades I-VI.

The framework retains the organizational logic of PPP while reconstructing its pedagogical functions:

Presentation - Musical Experience and Discovery
Practice -Guided Exploration, Experimentation, and Application

Production -Creative Musical Action and Communication

Reflection, revision, and increasing musical autonomy function as complementary, cross-cutting dimensions rather than additional fixed stages.

The framework is therefore designed as a structured but adaptive pedagogical architecture, allowing teachers to adjust sequence, scaffolding, task complexity, and learner responsibility according to musical content and developmental needs.

Its purpose is to connect musical experience, exploration, application, complex creative activity, musical action, communication, reflection, and revision within coherent learning processes.

4.2. Principles Guiding the Adaptation

The proposed framework is guided by seven interrelated principles:

1. Contextual Adaptation.

PPP is treated as a flexible instructional architecture, with its pedagogical functions reconstructed according to the characteristics of musical learning.

2. Active Musical Participation.

Learners develop understanding through listening, performing, movement, experimentation, interpretation, improvisation, composition, collaboration, and communication, placing musical action at the center of learning.

3. Integration of Knowledge and Action.

Musical concepts are applied through purposeful

activity, particularly within complex creative tasks that require learners to integrate knowledge and skills.

4. **Creativity as an Integral Dimension.**
Experimentation, choice, transformation, improvisation, interpretation, and creative decision-making may occur throughout the learning process, rather than only at its conclusion.
5. **Reflection and Revision.**
Learners may evaluate an initial musical response, identify strengths or difficulties, and revise or transform their ideas, making learning iterative rather than product-oriented.
6. **Developmental Differentiation.**
Across Grades I-VI, task complexity, cognitive demand, creative openness, choice, and learner responsibility can progressively increase while remaining adaptable to individual needs.
7. **Supported Learner Autonomy.**
Teacher modeling, scaffolding, questioning, and feedback support a gradual transfer of responsibility for musical decisions from teacher to learner.

Together, these principles establish a dynamic balance between pedagogical structure and learner agency, providing the foundation for the proposed PPP architecture.

4.3. Reconceptualization of the PPP Stages for Music Education

The central transformation of the proposed framework is the reconstruction of the traditional PPP stages according to the characteristics of musical learning:

Traditional PPP Stage	Music-Specific Interpretation
Presentation	Musical Experience and Discovery
Practice	Guided Exploration, Experimentation, and Application
Production	Creative Musical Action and Communication

Reflection and revision operate across these stages as complementary and recursive processes.

4.3.1. Presentation - Musical Experience and Discovery

Presentation becomes a meaningful encounter with music rather than the transmission of information. Learners may listen, sing, move, perform, observe, compare, identify musical characteristics, activate prior experience, and develop initial interpretations.

Its purpose is to establish a musical context that invites perception, curiosity, inquiry, and further exploration.

4.3.2. Practice - Guided Exploration, Experimentation, and Application

Practice is expanded from repetition to active investigation and application. Learners may experiment with rhythm, melody, dynamics, tempo, timbre, texture, and other musical elements; compare alternatives; improvise; interpret; solve

musical problems; and apply previously developed knowledge.

The teacher provides appropriate scaffolding while learners learn through doing, testing, comparing, and modifying.

4.3.3. Production - Creative Musical Action and Communication

Production becomes meaningful musical creation, interpretation, and communication rather than reproduction of a predetermined model. Learners may perform, compose, improvise, arrange, transform musical material, create soundscapes or narratives, or communicate musical ideas through appropriate media.

Different outcomes may demonstrate learning when learners make purposeful musical choices, apply relevant knowledge, and communicate or explain their decisions.

Production therefore represents movement toward increasingly independent musical decision-making.

4.4. Reflection and Revision as Cross-Cutting Processes

Reflection and revision extend the traditional three-stage PPP structure by functioning as cross-cutting and recursive dimensions of musical learning.

After performing, interpreting, composing, improvising, or presenting, learners may consider what they intended to communicate, which musical choices they made, what was successful, what difficulties emerged, and what could be changed.

The process can therefore be represented as:

- Create
- Communicate
- Reflect
- Revise
- Re-create

The framework is consequently recursive rather than strictly linear. Reflection may lead learners back to exploration, application, or creative action:

- Production
- Reflection
- Revision
- Further Exploration or Production

or

- Creative Task
- Exploration
- Application
- Creation
- Reflection
- Revision

These pathways are not compulsory sequences. They represent possible movements through which learners refine musical ideas, respond to feedback, and develop increasingly purposeful musical outcomes.

4.5. Complex Creative Tasks as an Organizing Mechanism

A central proposition of the framework is that complex creative tasks function as organizing mechanisms rather than merely final activities. The intended creative outcome can guide the selection and sequencing of preceding musical experiences, exploration, and application.

For example, a task requiring learners to create a musical representation of a natural environment may be preceded by listening and exploration of timbre, rhythm, dynamics, tempo, texture, repetition, contrast, and musical structure. These elements are then applied in constructing the creative outcome.

The process can be represented as:

- Musical Experience
- Guided Exploration
- Application
- Complex Creative Task
- Creative Musical Action
- Reflection
- Revision

The complex creative task thus provides a meaningful purpose for preceding learning activities, requiring learners to integrate musical knowledge, skills, creative decisions, communication, reflection, and revision.

This orientation is compatible with the Georgian curricular context, where music education resources incorporate complex tasks and formative feedback within the learning process.

Accordingly, the complex creative task functions as a bridge between curriculum and active musical learning and as a structuring purpose that connects the stages of the adapted PPP architecture.

4.6. Developmental Differentiation across Grades I-VI

The proposed framework accommodates developmental differences across Grades I-VI without treating age-related progression as a rigid hierarchy. Differentiation is understood as a flexible pedagogical orientation that considers learner readiness, prior musical experience, and classroom context.

Grades I-II emphasize sensory experience, singing, movement, imitation, sound exploration, rhythmic response, musical games, and structured creative choices. Greater teacher modeling and scaffolding support learners' initial musical decision-making.

Grades III-IV increasingly emphasize comparison, application, manipulation of musical elements, collaborative creative tasks, explanation of musical choices, and reflection. Learners gradually receive greater opportunities for experimentation and responsibility.

Grades V-VI increasingly involve interpretation, analysis, evaluation, improvisation, composition, arrangement, creative problem-solving, independent experimentation, justification

of decisions, reflection, and revision. Greater task openness and learner responsibility can be introduced while maintaining appropriate scaffolding.

The developmental trajectory can therefore be summarized as:

- Supported Musical Participation Guided
- Musical Decision-Making
- Increasing Musical Independence

This progression represents a gradual shift in the balance between scaffolding and autonomy, rather than the withdrawal of teacher support.

4.7. Relationship between PPP and Bloom's Revised Taxonomy

Bloom's revised taxonomy functions as a complementary analytical lens within the proposed framework rather than as a structural component of PPP.

The processes of Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating may occur across any stage and may overlap within a single learning activity (Anderson & Krathwohl, 2001).

For example, learners may recall and understand musical concepts during Musical Experience and Discovery, apply and analyze them during Guided Exploration, and evaluate and create during Creative Musical Action. However, these relationships are neither fixed nor sequential.

Complex creative tasks may require several cognitive processes simultaneously as learners recall knowledge, apply techniques, analyze alternatives, evaluate decisions, and construct musical outcomes.

Bloom's taxonomy therefore helps teachers identify and progressively increase cognitive demand without imposing a rigid correspondence between cognitive levels and PPP stages.

4.8. Relationship between PPP and the SOLO Taxonomy

The SOLO taxonomy provides a complementary lens for examining the structural complexity of learners' musical understanding (Biggs & Collis, 1982).

Within the proposed framework, SOLO can trace progression from recognizing individual musical features toward integrated, relational, and transferable understanding. For example, learners may initially identify tempo or dynamics, later explain relationships among several musical elements, and eventually transfer such understanding to a new context and develop an independent musical solution.

SOLO therefore complements Bloom's revised taxonomy:

Bloom - cognitive processes

SOLO - structural complexity of understanding

Within the adapted PPP framework, SOLO is used to examine how deeply and structurally musical understanding develops, rather than to assign fixed levels to particular PPP stages.

4.9. Teacher Scaffolding and Gradual Transfer of Responsibility

The teacher remains an essential participant in the proposed framework, while the degree and form of support change according to learners' developmental needs, prior experience, and task demands.

The progression can be summarized as:

- Teacher Guidance
- Guided Participation
- Supported Independence
- Musical Autonomy

In earlier grades and less familiar tasks, teachers may provide modeling, demonstrations, structured choices, guiding questions, and explicit support. As learners develop greater knowledge and confidence, teachers can increasingly use open-ended questioning, feedback, alternative approaches, and opportunities for independent decision-making.

The purpose is not to reduce the teacher's role, but to gradually transfer responsibility for meaningful musical decisions to learners.

This balance is particularly important in complex creative tasks: excessive direction may restrict learner agency, while insufficient support may hinder successful engagement. Teacher scaffolding is therefore understood as adaptive support that changes as learner competence and responsibility increase.

4.10. Proposed Instructional Architecture

The proposed instructional architecture can be summarized as:

- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision
- Increasing Musical Autonomy

The architecture retains the organizational progression of PPP while reconstructing its pedagogical functions according to the characteristics of musical learning.

The sequence represents possible pedagogical movement rather than a fixed linear procedure. Reflection and revision may lead learners back to exploration, application, or creative action when further development is required.

The framework can therefore be understood as a structured and adaptive pedagogical architecture in which the stability of PPP is combined with flexibility, creative activity, scaffolding, reflection, revision, and increasing learner autonomy.

It is consequently proposed not as a fixed instructional algorithm, but as a conceptual structure for organizing meaningful musical learning across Grades I-VI.

4.11. Application to Different Forms of Musical Activity

The proposed framework can be applied across diverse forms of musical activity because its stages represent pedagogical functions rather than specific techniques or activity types.

It can organize:

- **Singing** - from musical experience and vocal exploration to interpretation and creative transformation;
- **Instrumental activities** - from exploration of musical patterns and techniques to performance, improvisation, or arrangement;
- **Listening and analysis** - from encountering and comparing musical works to interpretation and creative response;
- **Composition and improvisation** - from experimentation with musical materials to creation, communication, reflection, and revision;
- **Movement** - from embodied experience of rhythm, tempo, dynamics, and form to creative movement responses.

Thus, the framework is applicable across singing, instrumental performance, listening, analysis, composition, improvisation, and movement because it defines the pedagogical function of an activity within the learning process rather than prescribing a particular teaching technique.

4.12. Assessment within the Proposed Framework

Assessment within the proposed framework addresses both musical learning processes and outcomes. Because the architecture emphasizes active participation, creative decision-making, reflection, and revision, assessment extends beyond the final musical product.

Possible evidence may include:

- musical understanding and application;
- creativity and musical decision-making;
- performance and communication;
- collaboration;
- reflection and revision.

These dimensions do not constitute a universal assessment instrument. Teachers may select and adapt evidence according to the learning objectives, developmental level, and characteristics of each task. Evidence may include observation, performance, student explanation, creative products, peer interaction, reflection, and revised outcomes.

Creativity should not be equated with technical sophistication. A simple musical outcome may demonstrate meaningful learning when learners make purposeful choices, apply relevant knowledge, experiment with alternatives, and reflect on their work.

Assessment therefore considers not only what learners produce, but how and why they produce it and how they develop it through reflection and revision.

4.13. Integrated Structure of the Proposed Framework

The methodological design developed in this chapter can be summarized as an interconnected architecture:

- Musical Experience and Discovery
- Guided Exploration and Experimentation
- Application
- Complex Creative Task
- Creative Musical Action
- Communication
- Reflection
- Revision Increases
- Increasing Musical Autonomy

Each component performs a complementary function: experience establishes the musical context; exploration and application develop knowledge and skills; the complex creative task integrates them into a meaningful problem; creative musical action enables learners to construct or communicate outcomes; and reflection and revision support evaluation and further development.

Teacher support and learner responsibility may vary according to developmental level, task complexity, and learner readiness.

The framework is therefore understood as a structured but adaptive pedagogical architecture, rather than a fixed instructional algorithm. Its central proposition is that PPP can retain its organizational clarity while its pedagogical functions are reconstructed to reflect the experiential, creative, reflective, and increasingly autonomous nature of musical learning.

The resulting architecture extends PPP through complex creative tasks, reflection, revision, developmental differentiation, scaffolding, and learner autonomy.

4.14. Concluding Statement

The proposed methodological design reconstructs the organizational logic of PPP according to the experiential, creative, performative, reflective, and developmental characteristics of school music education:

Presentation -Musical Experience and Discovery
Practice -Guided Exploration, Experimentation, and Application
Production- Creative Musical Action and Communication

Reflection, Revision, and Increasing Musical Autonomy function as complementary dimensions of the learning process.

The framework therefore represents a contextual reconstruction of PPP, rather than a direct transfer of its traditional language-teaching procedures. Its particular relevance lies in connecting musical experience, exploration, application, creative action, communication, reflection, and revision within complex creative tasks.

The proposed architecture remains a theoretical and pedagogical proposition, and its effectiveness requires future empirical investigation in authentic classroom contexts.

This chapter has therefore established the operational architecture through which the theoretical proposition can be applied across Grades I-VI. The following chapter demonstrates its application across the eighteen thematic blocks, with attention to developmental level, musical activity, cognitive demand, creative openness, scaffolding, and learner autonomy.

V. APPLICATION OF THE PROPOSED PPP FRAMEWORK ACROSS GRADES I-VI

5.1. Introduction

This chapter demonstrates the conceptual application of the adapted Presentation-Practice-Production (PPP) framework across Grades I-VI through eighteen thematic blocks. The purpose is not to present eighteen independent lesson plans or empirical interventions, but to illustrate how a common pedagogical architecture can be adapted to different curricular contexts and developmental levels.

The eighteen thematic blocks are:

- **Grade I:** Sounds of the World in Music; Everyday Objects in Music; Games in Music.
- **Grade II:** Animals in Music; Natural Phenomena in Music; Celebrations at Home and Outside.
- **Grade III:** Sounds of the City and the Village; A Musical Walk Through the City and the Village; One Day in My Life.
- **Grade IV:** Music and Television; Music and Leisure Time; Music and Animation.
- **Grade V:** Music and Contemporary Technologies; Music in Silent Cinema; Music in Dramatic and Pantomime Theatre.
- **Grade VI:** The Human Portrait in Music; Music in Sound Cinema; Forms of Human Self-Expression: Opera, Musical Theatre, and Ballet.

Across all contexts, the common architecture is:

- Thematic Context
- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision In
- Increasing Musical Autonomy

While the architecture remains consistent, its cognitive demand, creative openness, scaffolding, and learner responsibility progressively increase across Grades I-VI. The sequence remains flexible, allowing teachers to revisit exploration or application and adjust support according to learners' needs.

Thus, the eighteen applications demonstrate both the structural continuity of the adapted PPP model and its developmental differentiation across primary music education.

5.2. Grade I: Experiencing, Exploring, and Transforming Sound

At Grade I, the adapted PPP architecture emphasizes sensory musical experience, guided exploration, structured choice, and simple creative action. Teacher scaffolding remains substantial, while learners begin to organize and transform sounds through play and experimentation.

5.2.1. Sounds of the World in Music

In Musical Experience and Discovery, learners encounter contrasting sounds through listening, imitation, movement, and simple demonstrations. During Guided Exploration, Experimentation, and Application, they investigate pitch, duration, dynamics, and timbre using voices, body percussion, objects, or simple instruments.

The Complex Creative Task may involve creating a short sound journey representing an environment or imaginary place. Learners organize and perform selected sounds as Creative Musical Action and Communication, then reflect on and revise their choices.

The theme demonstrates how musical learning can begin with experience and exploration rather than verbal transmission.

5.2.2. Everyday Objects in Music

Musical Experience and Discovery introduces learners to the diverse sounds of everyday objects. Through Guided Exploration, Experimentation, and Application, students investigate how striking, tapping, shaking, or rubbing objects changes timbre, duration, dynamics, and rhythmic possibilities.

The Complex Creative Task may involve creating a short rhythmic or sound-based pattern using selected objects. Learners perform, reflect on, and modify their patterns through Creative Musical Action, Reflection, and Revision.

The theme illustrates how creative production can emerge from exploration rather than reproduction.

5.2.3. Games in Music

Musical Experience and Discovery may involve rhythmic games, imitation, movement, and call-and-response. During Guided Exploration, Experimentation, and Application, learners explore simple rhythmic patterns, movement sequences, tempo, dynamics, and response structures.

The Complex Creative Task may involve designing and leading a simple musical game. Learners communicate the game through performance and interaction, then reflect on its clarity and effectiveness and make appropriate revisions.

At this level, the framework prioritizes participation, structured choice, and supported creativity, while gradually introducing learner responsibility.

5.3. Grade II: Musical Representation and Expressive Meaning

At Grade II, the framework increasingly connects musical elements with representational, expressive, and contextual meaning. Learners begin to make more deliberate musical choices while still working within substantial teacher scaffolding.

5.3.1. Animals in Music

In Musical Experience and Discovery, learners encounter contrasting examples and identify differences in tempo, rhythm, dynamics, register, and timbre. Guided Exploration, Experimentation, and Application focuses on how these elements can suggest animal movement, character, or behavior.

The Complex Creative Task may involve creating a short musical representation of an animal without naming it. Through Creative Musical Action and Communication, learners perform their representations for classmates, who identify the intended animal. Reflection and Revision focus on whether the musical choices communicated the intended meaning.

The theme demonstrates the transition from sound exploration toward intentional musical representation.

5.3.2. Natural Phenomena in Music

Musical Experience and Discovery introduces musical examples associated with rain, wind, storms, or other natural phenomena. During Guided Exploration, Experimentation, and Application, learners investigate rhythm, dynamics, tempo, timbre, texture, and silence as means of musical representation.

The Complex Creative Task may involve creating a musical representation of a selected natural phenomenon using voice, movement, body percussion, or simple instruments. Reflection and Revision enable learners to evaluate the clarity of their musical representation and modify selected elements.

5.3.3. Celebrations at Home and Outside

Musical Experience and Discovery introduces music associated with different celebrations and contexts. Learners identify characteristics such as rhythm, tempo, instrumentation, movement, and expressive character.

Through Guided Exploration, Experimentation, and Application, they explore celebratory rhythms, singing, movement, and simple accompaniment patterns. The Complex Creative Task may involve developing a short musical response to a selected celebration through Creative Musical Action and Communication.

Reflection and Revision focus on whether the musical choices effectively communicate the intended atmosphere and context.

The theme extends musical learning toward socially and culturally situated musical meaning.

5.4. Grade III: Musical Observation, Organization, and Narrative

At Grade III, the framework places greater emphasis on comparison, organization, interpretation, sequencing, and transformation of everyday experience into musical material. Learners increasingly move from representing sounds toward constructing coherent musical structures and narratives.

5.4.1. Sounds of the City and the Village

In Musical Experience and Discovery, learners recall, classify, and compare characteristic sounds associated with urban and rural environments. During Guided Exploration, Experimentation, and Application, they investigate rhythm, timbre, repetition, dynamics, tempo, and layering.

The Complex Creative Task may involve creating contrasting city and village soundscapes. Through Creative Musical Action and Communication, learners perform and explain their musical choices. Reflection and Revision focus on the clarity and coherence of the contrast.

The theme marks a shift from identifying sounds toward organizing and transforming sound materials for communication.

5.4.2. A Musical Walk Through the City and the Village

Musical Experience and Discovery introduces sequences of sounds or musical moments representing movement through different environments. In Guided Exploration, Experimentation, and Application, learners select, organize, sequence, and transform musical materials.

The Complex Creative Task involves constructing a musical journey containing several locations, events, or transitions. Through Creative Musical Action and Communication, learners present the journey and explain how its musical organization communicates movement.

Reflection and Revision may lead to changes in sequencing, transitions, or selected sounds, emphasizing organization, continuity, and narrative intention.

5.4.3. One Day in My Life

Musical Experience and Discovery connects everyday experiences with musical representation. Learners explore how tempo, rhythm, dynamics, repetition, contrast, and timbre can communicate activities, emotions, and changes throughout a day.

The Complex Creative Task may involve creating a short musical narrative based on selected moments from one day. Learners communicate the narrative through performance, soundscape, rhythmic composition, or another appropriate form of Creative Musical Action.

Reflection and Revision focus on explaining the relationship between musical choices and represented experiences and modifying the outcome where appropriate.

The theme further develops individual musical decision-making and purposeful expression.

5.5. Grade IV: Music, Media, and Visual Narrative

At Grade IV, the framework increasingly connects musical learning with visual information, media, context, interpretation, and narrative. Learners make more purposeful musical choices and begin to justify how those choices influence meaning.

5.5.1. Music and Television

Musical Experience and Discovery introduces short audiovisual examples through which learners examine how music contributes to mood, atmosphere, action, and meaning. During Guided Exploration, Experimentation, and Application, students compare alternative musical solutions for the same visual situation.

The Complex Creative Task may involve selecting or creating suitable music for a short television-style scene. Through Creative Musical Action and Communication, learners present and explain their choices. Reflection and Revision allow them to evaluate alternative solutions and modify their musical decisions.

The theme develops interpretive decision-making within multimodal contexts.

5.5.2. Music and Leisure Time

Musical Experience and Discovery introduces music associated with different leisure activities, moods, and contexts. Through Guided Exploration, Experimentation, and Application, learners compare examples and consider why particular musical choices may suit particular situations.

The Complex Creative Task may involve designing a musical program or playlist concept for a selected leisure context and justifying the choices. Creative Musical Action and Communication may include presentation, performance, or explanation.

Reflection and Revision focus on the relationship between musical selection, personal preference, and intended context, strengthening purposeful choice and justification.

5.5.3. Music and Animation

Musical Experience and Discovery introduces the relationship between music, movement, character, emotion, and narrative in animation. During Guided Exploration, Experimentation, and Application, learners investigate tempo, dynamics, timbre, rhythm, repetition, contrast, and motifs.

The Complex Creative Task may involve creating or selecting musical material for a short animated sequence. Learners present the result through Creative Musical Action and Communication and explain their decisions.

Reflection and Revision focus on whether the music strengthens the visual narrative and communicates the intended expressive effect.

The theme demonstrates the potential of the adapted PPP architecture for integrated musical and visual interpretation.

5.6. Grade V: Technology, Film, and Dramatic Expression

At Grade V, the framework increasingly emphasizes analysis, experimentation, independent decision-making, technological engagement, and multimodal musical production. Teacher support remains available, but learners assume greater responsibility for creative choices.

5.6.1. Music and Contemporary Technologies

Musical Experience and Discovery introduces digitally produced and technologically mediated music. During Guided Exploration, Experimentation, and Application, learners work with age-appropriate processes such as recording, editing, sequencing, layering, and digital sound manipulation.

The Complex Creative Task may involve creating a short digital composition, soundscape, or musical presentation. Through Creative Musical Action and Communication, learners present their outcomes and explain selected musical and technological decisions. Reflection and Revision support refinement of both dimensions.

The theme illustrates the increasing role of independent experimentation and technology-supported creativity.

5.6.2. Music in Silent Cinema

Musical Experience and Discovery introduces the relationship between music and visual narrative, focusing on action, atmosphere, emotion, tension, and character. During Guided Exploration, Experimentation, and Application, learners compare alternative musical solutions for the same scene.

The Complex Creative Task may involve creating or selecting an appropriate accompaniment for a silent-film sequence. Learners present their interpretation through Creative Musical Action and Communication, followed by Reflection and Revision.

The theme strengthens comparison, interpretation, and intentional musical decision-making.

5.6.3. Music in Dramatic and Pantomime Theatre

Musical Experience and Discovery introduces relationships among music, movement, dramatic action, and expression. During Guided Exploration, Experimentation, and Application, learners investigate rhythm, tempo, dynamics, silence, and timbre as resources for supporting dramatic development.

The Complex Creative Task may involve creating musical material for a short dramatic or pantomime sequence. Creative Musical Action and Communication integrates musical and dramatic performance, while Reflection and Revision focus on improving the interaction between music and movement.

The theme demonstrates an increasingly integrated and multimodal form of musical creation.

5.7. Grade VI: Interpretation, Representation, and Multimodal Musical Expression

Grade VI represents the highest developmental level considered in the study. Accordingly, the framework emphasizes interpretation, analysis, evaluation, independent

experimentation, justification, and multimodal expression. Teacher scaffolding remains available but is progressively reduced as learner responsibility increases.

5.7.1. The Human Portrait in Music

Musical Experience and Discovery introduces musical works that represent people or fictional characters. During Guided Exploration, Experimentation, and Application, learners investigate tempo, dynamics, rhythm, melody, timbre, texture, and register as means of communicating character and emotion.

The Complex Creative Task may involve creating a musical portrait of a person or fictional character. Through Creative Musical Action and Communication, learners present and justify their choices. Reflection and Revision focus on the effectiveness of the intended representation.

The theme emphasizes interpretation, intentionality, and justification.

5.7.2. Music in Sound Cinema

Musical Experience and Discovery introduces the interaction of music, dialogue, sound effects, image, narrative, character, and dramatic development. During Guided Exploration, Experimentation, and Application, learners compare alternative musical solutions for the same cinematic scene and analyze their expressive effects.

The Complex Creative Task may involve creating or selecting musical material for a cinematic sequence. Through Creative Musical Action and Communication, followed by Reflection and Revision, learners present, justify, evaluate, and refine their interpretations.

The theme integrates musical analysis, interpretation, evaluation, and creative decision-making.

5.7.3. Forms of Human Self-Expression: Opera, Musical Theatre, and Ballet

Musical Experience and Discovery introduces opera, musical theatre, and ballet as multimodal forms combining music, movement, drama, visual expression, and narrative. During Guided Exploration, Experimentation, and Application, learners compare these forms and investigate their expressive characteristics.

The Complex Creative Task may involve creating, arranging, interpreting, or presenting a short multimodal response inspired by one of these forms. Creative Musical Action and Communication may combine music, movement, dramatic action, and visual elements, followed by Reflection and Revision.

The theme represents a high level of integration, requiring learners to coordinate multiple modes of expression and increasingly independent creative decisions.

5.8. Developmental Progression across Grades I-VI

The application of the adapted framework across the eighteen thematic blocks demonstrates a progressive increase in musical, cognitive, creative, and communicative complexity, while maintaining a common pedagogical architecture.

In **Grades I–II**, emphasis is placed on sensory musical experience, sound exploration, imitation, movement, structured choice, simple representation, and substantial teacher scaffolding.

In **Grades III–IV**, learners increasingly engage in comparison, organization, application, interpretation, collaborative problem-solving, explanation of musical choices, and more complex creative tasks.

In **Grades V–VI**, the framework increasingly supports analysis, interpretation, evaluation, independent experimentation, composition, arrangement, technology-supported creation, multimodal expression, justification, reflection, and revision.

The developmental trajectory can therefore be summarized as:

- Experience
- Exploration App
- Imitation
- Creative Choice
- Interpretation
- Evaluation
- Increasing Musical Autonomy

This progression does not suggest that creativity begins only in the upper grades. Rather, creative agency becomes progressively more complex, deliberate, responsible, and independent.

Thus, a Grade I learner may select and organize a limited number of sounds, whereas a Grade VI learner may independently design, evaluate, justify, and revise a more complex musical solution. The developmental distinction lies not in the presence or absence of creativity, but in the increasing complexity, openness, responsibility, and autonomy of creative musical action.

5.9. Relationship between Thematic Blocks and the Adapted PPP Architecture

The eighteen thematic blocks demonstrate the applicability of the proposed framework across diverse musical contexts, including sound exploration, musical games, soundscapes, musical representation, personal narratives, audiovisual media, technology-supported creation, cinema, theatre, and multimodal expression.

Their relationship with the adapted PPP architecture can be summarized as:

- Thematic Content
- Musical Experience
- Guided Exploration App
- Imitation
- Complex Creative Task Creative
- Musical Action
- Communication
- Reflection
- Revision

Within this structure, the thematic block provides curricular context; the adapted PPP architecture organizes the learning process; the complex creative task provides a meaningful purpose for integrating knowledge and skills; and reflection and revision support continued development. Increasing learner autonomy represents the developmental direction of the framework.

Thus, PPP functions not as an isolated teaching technique but as an organizational architecture connecting curricular content with active, creative, reflective, and increasingly autonomous musical learning.

5.10. Cross-Grade Developmental Matrix

The conceptual application of the framework across Grades I–VI can be summarized through the following developmental matrix:

Grade	Thematic Orientation	Dominant Learner Processes	Creative Emphasis	Scaffolding
I	Sounds of the World in Music; Everyday Objects in Music; Games in Music	Experiencing, imitating, exploring, responding	Simple sound and rhythmic creation	High
II	Animals in Music; Natural Phenomena in Music; Celebrations at Home and Outside	Representing, experimenting, responding, selecting	Musical representation and expressive choice	High–moderate
III	Sounds of the City and the Village; A Musical Walk Through the City and the Village; One Day in My Life	Comparing, organizing, narrating, applying	Soundscapes and musical narratives	Moderate
IV	Music and Television; Music and Leisure Time; Music and Animation	Interpreting, applying, selecting, comparing	Music for visual and social contexts	Moderate
V	Music and Contemporary Technologies; Music in Silent Cinema; Music in Dramatic and Pantomime Theatre	Analyzing, experimenting, designing, integrating	Digital, cinematic, and dramatic creation	Moderate–low

VI	The Human Portrait in Music; Music in Sound Cinema; Forms of Human Self-Expression: Opera, Musical Theatre, and Ballet	Interpreting, analyzing, evaluating, creating, justifying	Independent and multimodal musical expression	Adaptive and increasingly reduced
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The matrix demonstrates the central developmental principle of the framework: the pedagogical architecture remains structurally consistent while learner responsibility, creative complexity, task openness, cognitive demand, and reflective engagement progressively increase.

Thus, development across Grades I-VI does not require a different model for each grade. Rather, it represents a developmentally differentiated application of the same adapted pedagogical architecture, with scaffolding gradually shifting toward greater learner autonomy.

5.11. Complex Creative Tasks as a Developmental Mechanism

The eighteen thematic applications demonstrate that complex creative tasks can be differentiated across developmental levels while retaining their core characteristics.

A task may be considered complex when learners must integrate musical knowledge and skills, make purposeful choices, solve a musical problem, transform or combine ideas, communicate meaning, collaborate, explain decisions, reflect, and revise.

Therefore, complexity should not be equated with technical difficulty or sophistication of the final product.

For younger learners, complexity may involve combining sound, rhythm, movement, and structured choice. For older learners, it may involve analysis, interpretation, composition, technology-supported creation, multimodal integration, and justification.

Complex creative learning is thus understood primarily through integration, intentionality, and decision-making, rather than product difficulty alone.

5.12. Implications for Teacher Practice

The conceptual application of the framework suggests a shift from planning isolated musical activities toward designing coherent learning pathways. Teachers may consider:

1. What musical phenomenon or thematic context will students experience?
2. What should learners discover or investigate?
3. Which musical concepts and skills are required?
4. What meaningful creative problem can integrate these elements?
5. What form of musical action or communication will demonstrate learning?
6. How will learners reflect on their decisions?
7. Where might revision be necessary?
8. What level of scaffolding is appropriate?

9. How can responsibility for musical decisions progressively shift toward learners?

This planning logic connects the intended creative outcome with preceding learning experiences rather than treating production as an isolated final activity.

The teacher therefore functions not only as a transmitter of musical knowledge but as a designer of learning experiences, facilitator of exploration, provider of scaffolding and formative feedback, and supporter of increasingly independent musical decision-making.

Teacher support should remain responsive to learners' needs. The framework does not require simply reducing teacher intervention; rather, it proposes a gradual and context-sensitive redistribution of responsibility.

5.13. Overall Conceptual Model

The application across Grades I-VI supports the following overall model:

- Thematic Context
- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision
- Return to Exploration, Application, or Creation when necessary

Increasing Musical Autonomy

The arrows represent pedagogical movement rather than a compulsory linear sequence. Learners may return to earlier processes when difficulties emerge or when reflection indicates the need for further exploration, practice, or modification.

Possible recursive pathways include:

- Production
- Reflection
- Practice
- Revision
- Production

or:

- Creative Task
- Exploration
- Application
- Creation
- Reflection
- Revision

The model therefore combines the organizational clarity of PPP with the recursive, experiential, creative, reflective, and developmental characteristics of musical learning

5.14. Chapter Summary

The conceptual application of the proposed PPP framework across Grades I-VI demonstrates its potential as a flexible pedagogical architecture for diverse areas of school music education.

Across the eighteen thematic blocks, the same fundamental relationship is maintained:

- Musical Experience
- Guided Exploration
- Application
- Complex Creative Task
- Creative Musical Action
- Communication
- Reflection
- Revision

At the same time, learning complexity, creative openness, cognitive demand, teacher scaffolding, and learner autonomy progressively increase.

Grades I-II emphasize experience, exploration, imitation, movement, structured choice, and simple creative responses; **Grades III-IV** increasingly support comparison, organization, interpretation, application, collaboration, and creative production;

while **Grades V-VI** provide greater opportunities for analysis, evaluation, independent experimentation, composition, arrangement, technology-supported creation, multimodal expression, and justification.

The eighteen thematic blocks demonstrate the conceptual applicability and curricular adaptability of the proposed architecture but do not constitute empirical evidence of its effectiveness.

The chapter therefore supports the central proposition that PPP can be meaningfully reconstructed for school music education when its organizational logic is interpreted through music-specific forms of experience, exploration, application, creative action, communication, reflection, revision, and increasing learner autonomy.

The framework remains a theoretical and pedagogical proposition requiring future empirical investigation in authentic classroom contexts.

Accordingly, this chapter establishes the curricular and developmental application of the proposed architecture across Grades I-VI. The following chapter moves from thematic application toward the practical modelling of complex creative tasks, demonstrating how the adapted PPP architecture may operate within classroom-oriented learning designs while maintaining the developmental progression established here.

VI. PRACTICAL IMPLEMENTATION OF THE ADAPTED PPP FRAMEWORK THROUGH COMPLEX CREATIVE TASKS

6.1. From Conceptual Framework to Classroom Practice

The theoretical and methodological foundations established in the preceding chapters provide the basis for adapting the Presentation-Practice-Production (PPP) model to school music education. Chapter IV established the methodological architecture of the framework, while Chapter V demonstrated its conceptual application across the eighteen thematic blocks identified for Grades I-VI.

The present chapter moves from broad curricular application toward modelled classroom implementation. Its purpose is not to provide complete lesson plans or prescribe a single instructional procedure, but to demonstrate how the adapted PPP architecture can be operationalized through complex creative tasks integrating musical experience, exploration, application, creative action, communication, reflection, and revision.

Six modelled applications are presented, one for each grade level. Each is selected from the thematic contexts discussed in Chapter V and illustrates how the framework can be differentiated according to learners' developmental characteristics, musical content, task openness, teacher scaffolding, and learner autonomy.

The practical architecture is:

- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision

This sequence is not intended as a rigid linear procedure. Learners may return to exploration or application, receive additional scaffolding, modify their ideas, or develop alternative solutions as the task progresses.

The practical implementation therefore combines pedagogical structure, developmental differentiation, and adaptability, demonstrating how the conceptual framework can be translated into concrete classroom-oriented learning designs.

6.2. Designing a Complex Creative Task within the Adapted PPP Framework

Within the proposed framework, a complex creative task begins with a meaningful musical question, problem, situation, or communicative purpose. Rather than requiring reproduction of predetermined material, the task asks learners to mobilize relevant musical knowledge and skills to construct a purposeful response.

Depending on developmental level and thematic context, a complex creative task may include:

1. a meaningful musical context or problem;
2. a clearly communicated creative challenge;
3. relevant musical knowledge and resources;
4. opportunities for exploration and experimentation;
5. application of acquired knowledge and skills;
6. creation of a musical product, interpretation, or performance;
7. communication of the outcome;
8. reflection on the process and result; and
9. revision or further development.

The teacher can therefore design the learning sequence backward from the intended musical outcome, identifying the experiences, concepts, skills, resources, and scaffolding needed to support learners.

Adapted PPP Stage	Pedagogical Function	Relationship to the Complex Creative Task
Musical Experience and Discovery	Encounter, observe, listen, identify, question	Establishes the musical context or problem
Guided Exploration	Investigate, experiment, compare	Develops relevant musical resources
Application	Use musical knowledge purposefully	Connects knowledge and skills with the task
Creative Musical Action	Create, perform, interpret, arrange, improvise	Produces the musical outcome
Communication	Present, demonstrate, explain	Makes musical thinking and learning visible
Reflection	Evaluate, interpret, discuss	Develops awareness of learning and decision-making
Revision	Modify, refine, improve	Extends and develops the musical outcome

This structure demonstrates that the complex creative task is not simply an activity added at the end of a lesson. Rather, its intended outcome can shape the design of preceding musical experiences, exploratory activities, and applications, creating a coherent connection between what learners encounter, what they investigate, what they apply, and what they ultimately create and communicate.

6.4. Modelled Application: Grade I

Thematic Block: Sounds of the World in Music

A developmentally appropriate complex creative task may be formulated as:

“Create a short musical representation of a place using different sounds.”

Musical Experience and Discovery

The teacher introduces contrasting musical and environmental sounds through listening, imitation, movement, and discussion. Learners consider differences in loudness, duration, pitch, and timbre.

The emphasis is on direct sensory experience and activation of existing musical awareness.

Task complexity should not be equated with technical difficulty alone. It may also arise from the relationships learners establish among musical knowledge, action, decision-making, communication, collaboration, and reflection.

6.3. The Role of the Complex Creative Task within the Adapted PPP Architecture

Within the proposed framework, the complex creative task functions as an integrating mechanism that connects the pedagogical functions of the adapted PPP architecture.

During Musical Experience and Discovery, learners encounter the musical phenomenon, context, or problem that provides the basis for further learning. During Guided Exploration, Experimentation, and Application, they investigate musical resources, develop relevant skills, compare alternatives, and apply emerging knowledge. During Creative Musical Action and Communication, they mobilize these resources to construct and communicate a musical outcome. Reflection and revision then support evaluation and further development.

Guided Exploration, Experimentation, and Application

Learners experiment with voice, body percussion, classroom objects, simple percussion instruments, and movement. They imitate, compare, combine, and transform sounds.

At this level, substantial teacher modeling and a limited range of choices may support accessible creative participation.

Complex Creative Task

Learners select sounds they consider appropriate for representing a particular place or environment. The task may be completed individually, in pairs, or in small groups.

Creative Musical Action and Communication

Learners organize the selected sounds into a short sequence and perform it. The outcome may combine vocal sounds, rhythmic patterns, body percussion, instrumental sounds, and movement.

The emphasis is not on technical sophistication but on purposeful selection and organization of sound.

Reflection and Revision

Learners consider what they intended to represent, which sounds they selected, and why. They may then modify one element, such as the order, duration, intensity, or repetition of sounds.

Cognitive and Developmental Perspective

The task may engage remembering, understanding, applying, and creating, depending on how the activity is structured. From a SOLO perspective, learners may move from identifying individual musical features toward recognizing relationships among several elements.

The developmental purpose is to support movement from imitation toward purposeful musical choice.

6.5. Modelled Application: Grade II

Thematic Block: Animals in Music

A possible complex creative task is:

“Create a short musical portrait of an animal.”

Musical Experience and Discovery

Learners encounter musical examples associated with different animals and identify characteristics that contribute to musical representation, including tempo, dynamics, rhythm, timbre, and register.

Guided Exploration and Experimentation

Learners investigate how musical elements can communicate movement, character, and expressive qualities. For example, a faster tempo may suggest rapid movement, while contrasting timbres may contribute to different characterizations.

The teacher supports experimentation through questions and demonstrations without prescribing a single correct solution.

Application

Learners select musical elements appropriate to their chosen animal and experiment with combining them.

Complex Creative Task

Each learner or group creates a short musical portrait without explicitly naming the animal.

Creative Musical Action and Communication

Groups perform their musical portraits while classmates attempt to identify the represented animal.

Reflection and Revision

Learners explain how their musical choices were intended to communicate the animal’s character or movement. If the representation is unclear, they modify selected elements and present a revised version.

Cognitive and Developmental Perspective

The task may engage understanding, applying, analyzing, and creating, while SOLO may indicate movement from identifying several features toward establishing relationships among them.

The central developmental emphasis is on expressive choice and purposeful representation.

6.6. Modelled Application: Grade III

Thematic Block: Sounds of the City and the Village

A possible complex creative task is:

“Create a musical soundscape representing a city or a village.”

Musical Experience and Discovery

Learners listen to, recall, and compare characteristic sounds associated with urban and rural environments. They consider how these sound environments differ and how such differences might be represented musically.

Guided Exploration and Experimentation

Learners experiment with rhythm, timbre, repetition, layering, dynamics, and tempo, investigating how individual sounds can be combined into larger musical structures.

Application

Learners select and organize musical materials into a coherent sequence. Groups may create contrasting sections representing the city and the village.

Complex Creative Task

Each group constructs a musical soundscape representing either the city or the village, or develops contrasting sections representing both.

Creative Musical Action and Communication

Learners perform or record their soundscape. The outcome may contain several musical layers presented simultaneously or sequentially. Learners explain how their musical choices contribute to the intended representation.

Reflection and Revision

Learners evaluate whether the soundscape communicates the intended environment and may revise its sequence, layering, dynamics, repetition, transitions, or selected sound sources.

Cognitive and Developmental Perspective

The task may engage applying, analyzing, evaluating, and creating, depending on the learning demands established by the teacher. From a SOLO perspective, it may support movement from identifying multiple features toward establishing relationships among musical elements.

The developmental emphasis is on organization, comparison, and purposeful application.

6.7. Modelled Application: Grade IV

Thematic Block: Music and Animation

A possible complex creative task is:

“Create an original musical accompaniment for a short animated scene.”

Musical Experience and Discovery

Learners examine a short visual sequence and consider what is happening, what emotions are present, where the action changes, and how music might support the scene. They may also compare contrasting examples of music accompanying visual narratives.

Guided Exploration and Experimentation

Learners experiment with tempo, dynamics, rhythm, timbre, repetition, contrast, and short musical motifs. They compare how different musical choices influence interpretation of the same visual event.

Application

Learners select musical materials appropriate to different moments in the animation and may associate particular musical characteristics with characters, actions, or emotional changes.

Complex Creative Task

Groups create an original musical accompaniment for the selected animated sequence using rhythmic accompaniment, instruments, vocal sounds, body percussion, or age-appropriate digital resources.

Creative Musical Action and Communication

Groups present the audiovisual outcome and explain the relationship between their musical decisions and the visual narrative.

Reflection and Revision

Learners evaluate synchronization, expressive effectiveness, appropriateness of musical choices, and overall coherence. They then revise the musical material where necessary.

Cognitive and Developmental Perspective

The task may engage applying, analyzing, evaluating, and creating and provide opportunities for increasingly relational and transferable understanding.

At this level, learners demonstrate a growing capacity to establish relationships among music, image, narrative, and expressive meaning.

6.8. Modelled Application: Grade V

Thematic Block: Music and Contemporary Technologies

A possible complex creative task is:

“Use contemporary technology to create and communicate an original musical idea.”

Musical Experience and Discovery

Learners encounter examples of technology-supported musical creation and examine how technology can influence sound production, recording, editing, sequencing, arrangement, and musical communication.

The emphasis is on technology as a means of musical expression, rather than as an objective in itself.

Guided Exploration and Experimentation

Learners explore age-appropriate digital or classroom-based tools and experiment with rhythmic patterns, loops, timbres, layering, digital effects, and musical structure. Teacher

support is differentiated according to musical and technical needs.

Application

Learners apply previously acquired musical concepts to develop a short digital musical product, making decisions about structure, sound selection, organization, and expressive effect.

Complex Creative Task

Learners create a short composition, soundscape, accompaniment, or digitally supported musical presentation.

Creative Musical Action and Communication

Learners present their digital outcomes and explain both the musical intention and the role of technology in realizing it.

Reflection and Revision

Learners consider their musical intention, selected resources, technological choices, difficulties, and successful aspects of the product. They then edit and improve the outcome using self-reflection, peer feedback, or teacher feedback.

Cognitive and Developmental Perspective

The task may engage analyzing, evaluating, and creating, while requiring coordination of musical and technological decision-making.

The developmental emphasis is on increasing autonomy, experimentation, and integration of musical and technological resources.

6.9. Modelled Application: Grade VI

Thematic Block: Music in Sound Cinema

A possible complex creative task is:

“Create an original musical soundtrack for a short cinematic scene.”

Musical Experience and Discovery

Learners examine how music functions in sound cinema and explore relationships among image, narrative, character, emotion, dramatic tension, and musical structure. They may compare how different musical treatments alter the interpretation of the same scene.

Guided Exploration and Experimentation

Learners experiment with melody, rhythm, harmony, texture, timbre, dynamics, tempo, and form. They compare alternative musical solutions and discuss their expressive and narrative consequences.

Application

Learners select and organize musical resources appropriate to the cinematic context, determining how musical material may develop in relation to changes in action, character, emotion, or dramatic tension.

Complex Creative Task

Learners create a short soundtrack individually or collaboratively. It may be composed, improvised, arranged, digitally produced, or performed live.

Creative Musical Action and Communication

Learners present the soundtrack together with the selected cinematic scene and explain the relationship between their musical decisions and the scene's narrative or expressive intentions.

Reflection and Revision

Learners evaluate whether the intended emotion was communicated, whether the music supports the narrative, whether the musical structure is coherent, and which elements could be improved. They then modify the soundtrack using reflection and feedback.

The revised version represents not simply a corrected product but evidence of an iterative creative process.

Cognitive and Developmental Perspective

The task can engage applying, analyzing, evaluating, and creating in an integrated manner. From a SOLO perspective, it may support relational understanding and transfer to a new musical context.

It therefore represents a relatively high level of musical, cognitive, creative, and reflective integration within the proposed framework.

6.10. Comparative Overview of the Modelled Applications

Grade	Thematic Block	Creative Focus	Main Musical Processes	Increasing Learner Responsibility
I	Sounds of the World in Music	Sound representation	Imitation, exploration, simple creation	Structured choice
II	Animals in Music	Musical characterization	Comparison, experimentation, representation	Guided choice
III	Sounds of the City and the Village	Soundscape creation	Organization, layering, application	Shared decisions
IV	Music and Animation	Music-image relationship	Analysis, comparison, synchronization, creation	Supported independence
V	Music and Contemporary Technologies	Technology-supported creation	Experimentation, composition, digital production	Greater autonomy
VI	Music in Sound Cinema	Cinematic soundtrack	Analysis, interpretation,	Increasing

The comparison demonstrates that the same pedagogical architecture remains recognizable across Grades I-VI while the openness of the task, cognitive demand, musical complexity, and responsibility for decision-making progressively increase.

Importantly, the developmental progression concerns not only the difficulty of musical material but also the nature and degree of learner participation and responsibility within the creative process.

6.11. Integration of Bloom's Revised Taxonomy

The modelled applications demonstrate that Bloom's Revised Taxonomy can function as a complementary analytical perspective within the adapted PPP framework.

It should not be interpreted as establishing a fixed correspondence between a particular PPP stage and a specific cognitive category. A single complex creative task may require learners to remember, understand, apply, analyze, evaluate, and create within the same learning process.

Accordingly, Bloom's Revised Taxonomy helps teachers identify and progressively increase the cognitive demand embedded within a task.

For example, a Grade I task may emphasize understanding and applying while also involving creating; a Grade III soundscape may engage applying, analyzing, evaluating, and creating; and a Grade VI cinematic soundtrack may require

sustained interaction among applying, analyzing, evaluating, and creating.

These relationships are therefore illustrative rather than prescriptive.

6.12. Integration of the SOLO Taxonomy

The SOLO taxonomy provides a complementary perspective on the increasing structural complexity of learners' musical understanding.

Learners may initially identify individual musical features and later recognize several features and their relationships. At the relational level, they can explain how musical elements interact to produce expressive or structural effects. At the extended abstract level, learners may transfer this understanding to a new musical context and develop an increasingly independent solution.

Within the proposed framework, SOLO therefore examines not only what learners do, but also the complexity and integration of understanding demonstrated through their musical decisions, explanations, creative products, and reflections.

6.13. Teacher Scaffolding across Grades I-VI

Teacher scaffolding progressively changes as learner autonomy develops.

Developmental Stage	Teacher Role	Learner Role
Early primary (Grades I-II)	Model, instructor, organizer	Participant, explorer, imitator
Developing primary (Grades III-IV)	Guide, facilitator, feedback provider	Experimenter, collaborator, emerging decision-maker
Upper primary (Grades V-VI)	Facilitator, mentor, critical partner, technical supporter where necessary	Increasingly independent creator and musical problem-solver

The progression does not imply withdrawal of teacher support. Learners at all levels may require questioning, feedback, modeling, technical assistance, or clarification.

The essential transformation is the progressive transfer of responsibility for meaningful musical decisions to learners, reflecting the principle of supported learner autonomy established in Chapter IV.

6.14. Assessment of Complex Creative Tasks

Assessment within the proposed framework focuses on evidence of musical learning and development, rather than conformity to a predetermined artistic result.

Assessment Dimension	Possible Indicators
Musical understanding	Appropriate use and explanation of musical concepts
Application	Transfer of knowledge and skills to the task
Creativity	Generation, transformation, elaboration, or combination of musical ideas
Decision-making	Purposeful musical choices
Performance/Production	Effective realization of the intended musical idea
Communication	Ability to present and explain the outcome
Reflection	Identification of strengths, difficulties, and learning
Revision	Meaningful modification following reflection or feedback

These dimensions are not intended as a universal assessment instrument but as possible sources of evidence that teachers can adapt to the objectives, developmental level, and characteristics of each task.

Assessment can therefore remain formative and process-oriented, providing feedback throughout exploration and creation rather than only after completion.

Creativity should not be equated with technical sophistication. A simple musical product may demonstrate substantial learning when the learner makes purposeful decisions, applies relevant concepts, experiments with alternatives, communicates an intention, and reflects on the outcome.

Assessment should consequently consider not only what was produced, but also how and why it was produced.

6.15. Reflection as a Mechanism for Learning

Reflection is a central component of the proposed framework because it transforms the creative outcome into an opportunity for further learning and development.

Reflection may occur individually, collaboratively, orally, in writing, through peer feedback, or through teacher-guided discussion. Its complexity can increase developmentally.

Grade Level	Examples of Reflective Questions
Grades I-II	What did you make? Which sound did you choose? What did you like?
Grades III-IV	Why did you choose these sounds? What worked well? What would you change? How did your musical choices communicate the intended idea?
Grades V-VI	What musical intention guided your decisions? Which elements were most effective? How did feedback influence your work? What would you revise and why? How did the final outcome differ from your initial idea?

Reflection therefore develops progressively from simple awareness toward explanation, evaluation, and increasingly metacognitive thinking.

6.16. Revision and the Cyclical Nature of the Framework

A key characteristic distinguishing the adapted framework from a rigid interpretation of traditional PPP is the incorporation of revision as an integral component of learning.

The process may be represented as:

- Experience
- Exploration
- Application
- Creation
- Communication
- Reflection
- Revision
- Further Exploration
- Improved Creation

This cyclical structure recognizes that meaningful musical learning may involve experimentation, trial and error, feedback, modification, and renewed exploration.

Revision should not be interpreted as evidence that the original product was unsuccessful. Rather, it can provide evidence of developing musical thinking, reflective capacity, and learner agency.

Through revision, learners may:

- evaluate an outcome;
- identify differences between intention and result;
- make decisions about improvement;
- apply new insights; and
- reconstruct or transform a musical idea.

Revision therefore represents not merely correction, but an additional process of musical meaning-making and learning.

6.17. Practical Implications for Music Teachers

The proposed framework encourages a shift from planning isolated musical activities toward designing coherent learning pathways.

Teachers may begin with the intended musical outcome and identify the experiences, knowledge, skills, exploratory opportunities, and scaffolding required to support learners.

Planning can be guided by the following questions:

1. What meaningful musical experience will initiate the learning?
2. What musical problem or question will students investigate?
3. What knowledge and skills will they need?
4. What opportunities for experimentation will be provided?
5. What complex creative task will integrate the learning?
6. What musical product, performance, interpretation, or presentation will students create?
7. How will students communicate their decisions?
8. How will reflection be organized?
9. How will students revise their work?
10. How will learner autonomy progressively increase?

This approach transforms PPP from a simple sequencing device into a flexible planning architecture for creative, reflective, and increasingly autonomous music learning.

The teacher therefore functions not simply as a transmitter of musical information, but as a designer of learning experiences, facilitator of exploration, provider of scaffolding and formative feedback, and supporter of increasingly independent musical decision-making.

6.18. Concluding Synthesis

The practical applications presented in this chapter demonstrate how the adapted PPP framework can be operationalized through complex creative tasks across Grades I-VI.

The framework retains the organizational logic of PPP while reconstructing the pedagogical functions of its stages:

Presentation - Musical Experience and Discovery

Practice - Guided Exploration, Experimentation, and Application

Production -Creative Musical Action and Communication

with Reflection, Revision, and Increasing Musical Autonomy functioning as essential dimensions of the learning process.

The six modelled applications demonstrate that the framework can accommodate different developmental levels, musical activities, forms of creative production, degrees of teacher scaffolding, and levels of learner independence. Its purpose is not to prescribe an identical sequence for every lesson, but to provide a coherent yet adaptable pedagogical architecture connecting musical experience, exploration, application, and creative action.

Complex creative tasks function as the principal integrating mechanism. They provide a meaningful purpose for mobilizing musical knowledge, experimenting with alternatives, making decisions, constructing outcomes, and communicating musical meaning. Reflection and revision then transform these outcomes into further opportunities for learning.

The practical implementation therefore supports the central proposition of the study:

PPP can function as a flexible pedagogical architecture for school music education when its traditional stages are contextually reconstructed around active musical experience, guided exploration, creative action, communication, reflection, revision, and increasing learner autonomy.

At the same time, the modelled applications remain conceptual rather than empirical. They demonstrate pedagogical plausibility, structural coherence, developmental differentiation, and potential curricular applicability, but do not constitute evidence of effectiveness.

Future empirical research will therefore be required to examine how teachers implement the framework in authentic classrooms, how students respond to complex creative tasks, how scaffolding changes across developmental levels, and whether the architecture contributes to musical understanding, creativity, learner agency, and reflective practice.

The chapter consequently establishes a practical bridge between the conceptual architecture developed in Chapter IV, its curricular application across eighteen thematic blocks in Chapter V, and the potential empirical investigation of the framework.

Taken together, Chapters IV-VI establish the following progression:

- Theoretical Foundations
- Methodological Architecture
- Curricular Application
- Practical Modelling
- Future Empirical Validation

This progression clarifies the methodological status of the proposed PPP adaptation as a theoretically grounded and practically modelled pedagogical framework requiring empirical validation.

VII. DISCUSSION

7.1. Interpretation of the Proposed Framework

The present study proposes a context-sensitive adaptation of the Presentation–Practice–Production (PPP) model for school

music education. The adaptation is based on the premise that an instructional architecture originating in language education can acquire different pedagogical meaning when reconstructed according to the experiential, performative, creative, and reflective nature of musical learning.

The proposed framework does not reproduce the traditional PPP sequence mechanically. Instead, it reinterprets its pedagogical functions as follows:

Presentation - Musical Experience and Discovery

Practice -Guided Exploration, Experimentation, and Application

Production -Creative Musical Action and Communication

with Reflection and Revision functioning as complementary and potentially recursive processes throughout the learning cycle.

This reinterpretation is significant because the educational meaning of a pedagogical model depends not only on its structural sequence but also on the nature of the learning occurring within each stage. In music education, learning involves listening, performing, movement, experimentation, interpretation, improvisation, composition, communication, and reflection rather than simply progressing from teacher presentation to controlled practice and reproduction.

The proposed framework therefore retains the organizational clarity of PPP while reconstructing its stages around the specific characteristics of musical learning.

Its principal conceptual contribution lies in this transformation: the recognizable architecture of PPP is preserved, while the pedagogical functions of its stages are redefined for music education.

7.2. PPP and the Specific Nature of Musical Learning

The conceptual analysis indicates that the main challenge in transferring PPP to music education lies not in its three-stage structure, but in the pedagogical meaning assigned to those stages.

In its traditional formulation, Presentation introduces a linguistic form or concept, Practice provides controlled or guided use, and Production allows more independent use. In music education, however, learning is often constructed through direct engagement with musical phenomena.

Thus, Musical Experience and Discovery may involve listening, singing, movement, performance, observation, sound exploration, and discussion. Guided Exploration, Experimentation, and Application may involve rhythmic and melodic investigation, improvisation, comparison, interpretation, practice, and musical problem-solving. Creative Musical Action and Communication may include composition, arrangement, improvisation, performance, soundscape creation, digital production, or multimodal expression.

The proposed adaptation therefore recognizes that students learn both about music and through musical action.

This distinction is particularly important for complex creative tasks, which require learners not only to acquire musical knowledge but also to apply it explore alternatives, make purposeful decisions, and construct meaningful musical outcomes.

7.3. Relationship between the Adapted PPP Framework and Complex Creative Tasks

A central implication of the study concerns the relationship between the adapted PPP framework and complex creative tasks. The analyses in Chapters V and VI indicate that complex creative tasks can function as a connecting mechanism within the adapted PPP architecture.

The thematic context establishes a meaningful situation or problem; Musical Experience introduces the relevant phenomenon; Guided Exploration enables investigation of musical resources and strategies; and Application allows learners to use developing knowledge purposefully. The creative task then integrates these resources into a meaningful musical outcome, followed by communication, reflection, and revision.

The process can be represented as:

- Thematic Context
- Musical Experience
- Guided Exploration
- Application
- Complex Creative Task
- Creative Musical Action
- Communication
- Reflection
- Revision

This relationship distinguishes the proposed framework from approaches in which creativity appears only after a sequence of predetermined exercises. Instead, the anticipated creative outcome can inform the design of preceding learning experiences. The complex creative task therefore functions as a pedagogical integrator, connecting musical knowledge, skills, creativity, communication, reflection, and revision.

The task remains developmentally adaptable. As demonstrated across the eighteen thematic blocks in Grades I-VI, complexity does not depend solely on the technical sophistication of the final product. It may arise from the number and nature of decisions learners make, the relationships they establish among musical elements, the problems they address, the alternatives they consider, and the responsibility they assume for the outcome.

7.4. Learner Agency and the Changing Role of the Teacher

Another important implication of the proposed framework concerns learner agency and the changing distribution of responsibility between teacher and student.

A central challenge in learner-centered music education is maintaining an appropriate balance between guidance and independence. Excessive teacher control may restrict experimentation and decision-making, while insufficient

support may limit learners' ability to develop meaningful musical outcomes.

The adapted PPP framework addresses this tension through progressive scaffolding. Initially, teachers may provide demonstrations, models, examples, guiding questions, structured choices, and explicit support. As learners develop competence and confidence, opportunities for independent experimentation, interpretation, decision-making, and revision can progressively increase.

The teacher's role may therefore develop from:

- Instructor
- Guide
- Facilitator
- Feedback Provider
- Mentor

while the learner's role develops from:

- Participant
- Explorer
- Collaborator
- Decision-Maker
- Independent Musical Problem-Solver

This progression does not imply withdrawal of teacher support. Rather, autonomy is understood as supported independence, consistent with scaffolding and socially mediated learning associated with Vygotsky (1978) and active, discovery-oriented learning associated with Bruner (1960).

The central shift is therefore not from teacher involvement to teacher absence, but from teacher-controlled musical decisions toward increasingly shared and learner-controlled decisions.

7.5. Developmental Differentiation across Grades I-VI

The application across the eighteen thematic blocks demonstrates that a common pedagogical architecture can accommodate substantial developmental differentiation.

Although learners differ in musical experience, conceptual understanding, technical skills, expressive resources, and capacity for independent decision-making, the framework maintains a stable architecture while progressively increasing:

- complexity of musical problems;
- openness of creative choices;
- integration of musical knowledge and skills;
- analysis and interpretation;
- learner responsibility;
- depth of reflection; and
- responsibility for revision.

The developmental progression may be summarized as:

- Participation
- Exploration
- Application
- Integration

- Creation
- Evaluation
- Increasing Musical Autonomy

In **Grades I-II**, emphasis is placed on experience, imitation, exploration, movement, structured choice, and simple creation.

In **Grades III-IV**, learners increasingly compare, organize, interpret, apply, and integrate musical materials through collaborative creative tasks.

In **Grades V-VI**, greater emphasis is placed on independent analysis, interpretation, composition, arrangement, improvisation, technology-supported creation, multimodal expression, justification, reflection, and revision.

This progression is not a universal developmental law. Individual differences remain important, and learners within the same grade may demonstrate different levels of musical understanding and independence.

The framework is therefore best understood as a developmental continuum rather than a fixed grade-based hierarchy.

7.6. Relationship with Bloom's Revised Taxonomy

The proposed framework can be interpreted through Bloom's Revised Taxonomy (Anderson & Krathwohl, 2001), but the relationship is complementary rather than hierarchical.

The adapted PPP framework primarily addresses the organization of learning:

How can musical learning activities be structured?

Bloom's Revised Taxonomy addresses the cognitive processes involved:

What kind of thinking is required?

Therefore, no rigid correspondence should be established between PPP stages and Bloom categories. Musical Experience and Discovery may involve remembering, understanding, or analyzing; Guided Exploration, Experimentation, and Application may engage applying, analyzing, and evaluating; and Creative Musical Action and Communication may involve several processes simultaneously, including applying, analyzing, evaluating, and creating.

A simplified correspondence such as:

- Presentation
- Remembering
- Practice
- Applying
- Production
- Creating

would therefore oversimplify both frameworks.

Bloom's Revised Taxonomy is more appropriately used as an analytical lens for examining and progressively increasing the cognitive demands of musical learning activities.

This distinction strengthens the conceptual coherence of the proposed framework because PPP and Bloom address different dimensions of instructional design rather than functioning as competing or interchangeable models.

7.7. Relationship with the SOLO Taxonomy

The SOLO taxonomy provides a complementary perspective by focusing on the structural complexity of learners' understanding. This is particularly relevant to music education because learners may engage in similar activities while demonstrating substantially different levels of conceptual understanding.

For example, a learner may identify tempo without explaining its expressive function. Another may identify several elements—such as tempo, dynamics, rhythm, and timbre—without connecting them. A more advanced learner may explain how these elements interact to create an expressive effect and transfer this understanding to a new musical context.

The progression can therefore be summarized as:

- Identifying
- Identifying Multiple Features
- Connecting
- Generalizing and Transferring

Broadly, these correspond to:

- Unistructural
- Multistructural
- Relational
- Extended Abstract

The combined use of Bloom's Revised Taxonomy and SOLO provides two complementary analytical perspectives: Bloom examines the cognitive processes involved, while SOLO examines the structural complexity of understanding.

Their role within the proposed framework is therefore analytical rather than prescriptive

7.8. Reflection and Revision as Core Components of Musical Learning

A significant conceptual feature of the proposed framework is the explicit incorporation of reflection and revision.

In a simplified linear interpretation of PPP, Production may appear to mark the endpoint of learning. The proposed adaptation challenges this assumption because creative musical learning often involves experimentation, comparison, feedback, reconsideration, modification, and renewed exploration.

Accordingly, producing a musical outcome does not necessarily signify the completion of learning. Reflection allows learners to examine the relationship between intention and outcome, while revision transforms this reflection into further musical action.

The process can therefore be represented as:

- Create
- Communicate
- Reflect

- Revise
- Re-create

This cyclical dimension is particularly compatible with creative learning because it recognizes experimentation, partial success, modification, and improvement as legitimate components of musical development.

Revision may demonstrate learners' ability to evaluate outcomes, reconsider musical decisions, apply feedback, and modify or reconstruct musical ideas.

Thus, revision is not merely a correction procedure but a mechanism for deeper musical learning within the proposed framework.

7.9. The Framework in the Georgian School Context

The proposed framework has particular relevance to the Georgian school context because it can be situated within a curriculum organized around thematic content and meaningful musical activity.

The eighteen thematic blocks examined in this study provide curricular contexts for implementation across Grades I-VI:

- **Grade I:** Sounds of the World in Music; Everyday Objects in Music; Games in Music;
- **Grade II:** Animals in Music; Natural Phenomena in Music; Celebrations at Home and Outside;
- **Grade III:** Sounds of the City and the Village; A Musical Walk Through the City and the Village; One Day in My Life;
- **Grade IV:** Music and Television; Music and Leisure Time; Music and Animation;
- **Grade V:** Music and Contemporary Technologies; Music in Silent Cinema; Music in Dramatic and Pantomime Theatre;
- **Grade VI:** The Human Portrait in Music; Music in Sound Cinema; Forms of Human Self-Expression: Opera, Musical Theatre, and Ballet.

These contexts demonstrate that the framework is not dependent on a single genre, activity, or content area. It can potentially organize learning across listening, sound exploration, performance, movement, musical representation, soundscape creation, narrative construction, audiovisual interpretation, technology-supported production, and theatrical or multimodal expression.

This compatibility supports the interpretation of the adapted PPP as a flexible organizational architecture rather than a narrowly defined teaching technique.

Its implementation should nevertheless remain responsive to the actual curriculum, available resources, classroom conditions, and developmental needs of learners.

7.10. Strengths of the Proposed Framework

The conceptual analysis identifies several potential strengths of the proposed framework.

First, Structural Clarity.

PPP provides a recognizable organizational architecture while

allowing flexibility in the content and activities within each stage.

Second, Compatibility with Musical Action.

The reinterpretation of the three stages accommodates listening, singing, performing, exploring, improvising, composing, arranging, and interpreting.

Third, Integration of Creativity.

Creativity is not restricted to the final stage; the intended creative outcome can inform preceding exploration and application.

Fourth, Developmental Flexibility.

The architecture can be adapted across Grades I-VI while allowing variation in task complexity, scaffolding, and learner responsibility.

Fifth, Support for Learner Agency.

The framework provides a structured pathway through which responsibility for meaningful musical decisions can progressively shift from teacher to learner.

Sixth, Compatibility with Complex Creative Tasks.

Complex creative tasks can integrate musical knowledge, experimentation, application, creation, communication, reflection, and revision within a coherent learning process.

Seventh, Compatibility with Complementary Cognitive Frameworks.

Bloom's Revised Taxonomy and SOLO can function as analytical perspectives for examining cognitive processes and the structural complexity of learners' understanding.

Taken together, these characteristics suggest that the proposed adaptation has potential value as a planning and analytical architecture for contemporary school music education.

However, these strengths represent conceptual advantages of the proposed design rather than empirically established effects.

7.11. Potential Limitations of the Proposed Framework

Several limitations should be acknowledged.

First, the study is conceptual and methodological, and the framework has not yet been empirically tested through systematic classroom-based research. Claims regarding effectiveness should therefore remain cautious.

Second, implementation may depend on teachers' pedagogical knowledge, musical expertise, confidence in facilitating creative activity, and ability to design developmentally appropriate complex creative tasks.

Third, differences in school resources may affect implementation, particularly for technology-supported activities, recording, digital composition, and audiovisual production.

Fourth, the framework requires flexible interpretation of PPP. If implemented as a rigid sequence, it could reproduce limitations that the adaptation seeks to overcome.

Fifth, the developmental progression across Grades I-VI should not be considered universal, as musical development is influenced by prior experience, individual interests, learning opportunities, and context.

Finally, meaningful exploration, creative tasks, reflection, and revision may require greater teacher preparation and planning time than highly teacher-directed instruction.

These limitations do not invalidate the framework; rather, they define the boundaries of the present conceptual contribution and identify priorities for future empirical investigation.

7.12. Implications for Future Research

The conceptual framework developed in this study provides a basis for several directions for empirical research. Future studies could investigate:

1. implementation of the adapted PPP framework in authentic music classrooms;
2. changes in student engagement and creative musical behavior;
3. development of musical understanding and application of musical concepts;
4. development of learner agency and autonomy;
5. the contribution of reflection and revision to musical learning;
6. teachers' experiences and perceptions of implementing the framework;
7. developmental differences across Grades I-VI;
8. relationships between complex creative tasks and learning outcomes;
9. the role of digital technologies in PPP-based musical creation;
10. relationships between teacher scaffolding and increasing learner autonomy;
11. changes in students' musical decision-making across repeated cycles of creation and revision.

Because the framework incorporates both observable outcomes and process-oriented dimensions, mixed-methods research may be particularly appropriate. Quantitative measures could examine engagement, musical understanding, creative performance, or learner autonomy, while qualitative data could explore decision-making, reflection, collaboration, and musical experience.

Longitudinal research could further examine whether repeated engagement with the adapted framework contributes to progressively greater musical independence and creative agency.

These directions would enable the conceptual claims of the present study to be examined through systematic classroom-based evidence.

7.13. Discussion in Relation to the Research Questions

The conceptual findings can be related directly to the research questions established in the study.

RQ1. How can the PPP model be adapted to the specific characteristics of school music education?

The study proposes reconstructing the pedagogical stages as:

Presentation -Musical Experience and Discovery

Practice -Guided Exploration, Experimentation, and Application

Production -Creative Musical Action and Communication

Reflection and revision extend this architecture beyond a purely linear sequence.

RQ2. How can the three PPP stages support the development and implementation of complex creative tasks in music lessons?

The adapted stages provide a progression from meaningful musical experience through guided exploration and purposeful application toward creative musical action and communication. The complex creative task functions as the integrative mechanism connecting these processes.

RQ3. How can an adapted PPP framework contribute conceptually to students' musical creativity, autonomy, and reflective learning?

The framework creates structured opportunities for experimentation, choice, musical decision-making, creative production, communication, reflection, and revision. Its developmental design also provides a possible pathway toward increasing learner responsibility.

Because the study is conceptual, these contributions should be understood as theoretical and pedagogical possibilities rather than empirically demonstrated effects.

RQ4. How can the PPP framework be differentiated according to students' developmental levels across Grades I-VI?

The same underlying architecture can be maintained while progressively increasing the complexity of musical problems, cognitive demands, openness of creative tasks, independent decision-making, and depth of reflection.

RQ5. How can Bloom's Revised Taxonomy and the SOLO taxonomy complement the PPP framework?

Bloom's Revised Taxonomy provides an analytical perspective on cognitive processes, while SOLO provides a perspective on the structural complexity of understanding. Their complementary use allows learning activities to be examined from both cognitive-process and conceptual-development perspectives.

RQ6. How can PPP be conceptualized as a flexible and potentially cyclical framework rather than a rigid linear sequence?

The incorporation of reflection and revision enables learners to return to exploration, application, and creation when necessary. PPP can therefore be understood as a flexible and potentially cyclical pedagogical architecture that supports iterative musical learning rather than a fixed sequence ending with production.

7.14. Conceptual Contribution of the Study

The discussion identifies several dimensions of the study's conceptual contribution.

First, the study proposes a music-specific reinterpretation of PPP rather than a direct transfer of a language-teaching procedure.

Second, it establishes a conceptual relationship between PPP and complex creative tasks, positioning the latter as an integrative mechanism within the learning process.

Third, it introduces reflection and revision as explicit components that extend the traditional three-stage architecture and create a cyclical dimension.

Fourth, it conceptualizes increasing musical autonomy as a developmental direction rather than assuming immediate learner independence.

Fifth, it demonstrates how the same architecture can be differentiated across eighteen thematic blocks in Grades I-VI, connecting methodological structure with concrete curricular content.

Sixth, it positions Bloom's Revised Taxonomy and SOLO Taxonomy as complementary analytical lenses, rather than attempting to merge them into a single instructional sequence.

Taken together, these elements constitute the principal conceptual contribution of the study.

The proposed framework can therefore be understood as a flexible, developmental, music-specific PPP architecture connecting thematic context, musical experience, guided exploration, application, complex creative action, communication, reflection, revision, and increasing learner autonomy.

7.15. Concluding Discussion

The discussion indicates that the potential value of PPP in school music education does not depend on transferring its traditional language-teaching procedure unchanged. Rather, its potential lies in its organizational logic and in the possibility of reconstructing that logic around the distinctive characteristics of musical learning.

The proposed adaptation therefore represents a shift: from presentation of information toward musical experience and discovery; from repetitive practice toward guided exploration, experimentation, and application; from predetermined production toward creative musical action and communication; from final performance toward reflection and revision; and from teacher-directed activity toward increasingly supported learner autonomy.

The eighteen thematic blocks across Grades I-VI demonstrate that this architecture can be situated within diverse areas of school music education, ranging from sound exploration and musical games to audiovisual media, technology, cinema, theatre, and multimodal forms of human expression.

The framework consequently provides a possible conceptual bridge between structured instructional planning and the

experiential, creative, performative, communicative, and reflective nature of music education.

Importantly, the study does not claim that the adapted framework has been empirically validated. Its principal contribution is conceptual and methodological: it proposes a coherent way of reconstructing PPP so that its organizational logic can potentially support contemporary school music education and the implementation of complex creative tasks.

The proposed model may therefore be summarized as:

- Thematic Context
- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision
- Increasing Musical Autonomy

The cyclical character of this process is essential. Reflection may lead learners back to exploration, application, or creation, allowing musical learning to develop through repeated cycles of experimentation and improvement.

Future empirical research is required to determine how the framework operates in authentic classrooms, how teachers and students experience its implementation, and whether repeated engagement with the model contributes to measurable development in musical understanding, creativity, learner agency, reflective practice, and musical autonomy.

Thus, the central proposition of the study is not that PPP should be preserved unchanged, but that its organizational logic can be contextually reconstructed to meet the requirements of contemporary school music education.

The proposed adaptation offers one possible framework through which structured pedagogy and creative musical learning can be brought into a coherent relationship.

VIII. CONCLUSION AND RECOMMENDATIONS

8.1. Conclusion

The present study examined the potential adaptation of the Presentation-Practice-Production (PPP) model to school music education and developed a context-sensitive pedagogical architecture intended to support active musical learning, complex creative tasks, reflection, revision, and increasing learner autonomy across Grades I-VI.

The study was based on the recognition that meaningful music education cannot be reduced to the transmission of musical information or the reproduction of predetermined material. Musical learning involves experiencing, listening, performing, exploring, experimenting, analyzing, interpreting, creating, communicating, reflecting, and revising. Consequently, an instructional architecture originally developed within another disciplinary context requires contextual reconstruction when applied to music education.

The study therefore proposed the following transformation of the three traditional PPP stages:

Presentation - Musical Experience and Discovery

Practice -Guided Exploration, Experimentation, and Application

Production - Creative Musical Action and Communication

with Reflection and Revision functioning as complementary and potentially recursive dimensions of the learning process.

The resulting architecture can be represented as:

- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision
- Increasing Musical Autonomy

This sequence is not intended as a rigid linear procedure. Rather, it represents a flexible organizational architecture in which learners may return to exploration, application, creative action, reflection, and revision according to the demands of a particular musical task.

The first stage, Musical Experience and Discovery, shifts the initial emphasis from predominantly verbal presentation toward direct engagement with musical phenomena through listening, singing, movement, performance, observation, demonstration, sound exploration, and discussion.

The second stage, Guided Exploration, Experimentation, and Application, extends beyond mechanical repetition. Learners investigate musical possibilities, compare alternatives, experiment with musical elements, and apply previously developed knowledge and skills to meaningful musical questions and problems.

The third stage, Creative Musical Action and Communication, enables learners to transform musical understanding into purposeful action. Depending on developmental level and task characteristics, this may involve performing, improvising, composing, arranging, interpreting, creating soundscapes, developing musical accompaniments, or producing multimodal musical responses.

Reflection and revision extend the architecture beyond a conventional three-stage sequence. Learners examine the relationship between intention and outcome, identify difficulties, consider alternatives, respond to feedback, and modify their musical work. In this sense, revision becomes not merely correction but a further opportunity for musical learning and meaning-making.

A central conclusion concerns the role of complex creative tasks. Within the proposed framework, the complex creative task is not treated merely as a final activity following instruction and practice. Rather, it functions as an integrative mechanism connecting curriculum content, musical

experience, exploration, application, creative action, communication, reflection, and revision.

The relationship may therefore be represented as:

- Curriculum Content
- Musical Experience
- Exploration
- Application
- Complex Creative Task
- Musical Outcome
- Reflection
- Revision

The complexity of such tasks should not be equated solely with the technical difficulty of the final product. Complexity may arise from the need to integrate musical knowledge, establish relationships among musical elements, make purposeful decisions, solve musical problems, communicate meaning, collaborate, explain choices, evaluate outcomes, and revise work.

The study further identifies the importance of developmental differentiation across Grades I-VI. Although the underlying architecture remains conceptually consistent, the complexity of musical problems, degree of choice, cognitive demand, depth of reflection, and responsibility for decision-making can progressively increase.

The developmental trajectory may be summarized as:

- Participation
- Exploration
- Application
- Integration
- Creation
- Evaluation
- Increasing Musical Autonomy

This progression should not be interpreted as a rigid developmental hierarchy. Individual learners may demonstrate different levels of musical understanding and independence within the same grade. Teachers should therefore adjust scaffolding, task complexity, and opportunities for independent decision-making according to learner readiness and classroom context.

The study also demonstrates that Bloom's Revised Taxonomy and the SOLO Taxonomy can complement the proposed PPP architecture. Bloom's Revised Taxonomy provides a perspective on cognitive processes, while SOLO provides a perspective on the structural complexity of learners' understanding. Their complementary use allows learning to be examined from both cognitive-process and conceptual-development perspectives. PPP, Bloom, and SOLO are therefore positioned at complementary conceptual levels rather than as competing instructional models.

The proposed framework is particularly relevant to the Georgian school context, where music learning across Grades I-VI is organized through diverse thematic and activity-oriented contexts. The eighteen thematic blocks examined in

the study provide concrete curricular contexts through which the proposed architecture can be situated:

Grade I

1. "Sounds of the World in Music"
2. "Everyday Objects in Music"
3. "Games in Music"

Grade II

4. "Animals in Music"
5. "Natural Phenomena in Music"
6. "Celebrations at Home and Outside"

Grade III

7. "Sounds of the City and the Village"
8. "A Musical Walk Through the City and the Village"
9. "One Day in My Life"

Grade IV

10. "Music and Television"
11. "Music and Leisure Time"
12. "Music and Animation"

Grade V

13. "Music and Contemporary Technologies"
14. "Music in Silent Cinema"
15. "Music in Dramatic and Pantomime Theatre"

Grade VI

16. "The Human Portrait in Music"
17. "Music in Sound Cinema"
18. "Forms of Human Self-Expression: Opera, Musical Theatre, and Ballet"

These thematic contexts demonstrate that the proposed architecture is not restricted to a particular genre or musical activity. It can potentially organize learning through listening and sound exploration, singing, performance, movement, musical representation, soundscape creation, audiovisual interpretation, technology-supported production, theatrical expression, composition, improvisation, arrangement, and collaborative creative activity.

The principal contribution of the study is therefore conceptual, methodological, and design-oriented rather than empirical. The study does not claim that the proposed framework has been experimentally validated across Grades I-VI. Instead, it develops and theoretically substantiates a possible pedagogical architecture that can subsequently be examined through systematic classroom-based research.

The central conclusion can therefore be formulated as follows:

PPP can potentially function as a flexible pedagogical architecture for school music education when its traditional stages are contextually reconstructed around musical experience, guided exploration, experimentation, application, creative action, communication, reflection, revision, and increasing learner autonomy.

8.2. Practical Recommendations for Music Teachers

Based on the theoretical and methodological analysis presented in the study, the following recommendations are proposed for music teachers.

1. **Begin with meaningful musical experience.**
Learning should begin, where appropriate, with listening, singing, performing, movement, sound exploration, demonstration, or other forms of direct musical engagement that establish a meaningful musical context or question.
2. **Reconstruct Practice as exploration and application.**
Practice should extend beyond mechanical repetition and provide opportunities for experimentation, comparison, improvisation, problem-solving, application, and musical decision-making.
3. **Design learning around complex creative tasks.**
Teachers should identify a meaningful musical outcome or problem and design the preceding experiences, knowledge, skills, and exploratory activities accordingly. The creative task should therefore inform instructional planning rather than function only as a final activity.
4. **Provide developmentally appropriate choice and scaffolding.**
Learners should progressively receive greater opportunities to select musical materials, expressive strategies, instruments, technologies, and forms of presentation. Teacher support may include modeling, questioning, examples, structured choices, feedback, and temporary assistance, with responsibility gradually shifting toward learners.
5. **Integrate creativity, reflection, and revision.**
Creativity should be present throughout the learning process rather than restricted to Production. Students should have opportunities to explain decisions, evaluate outcomes, compare alternatives, and revise their musical work. Revision should be treated as a normal component of creative learning rather than as evidence of failure.
6. **Use Bloom's Revised Taxonomy and SOLO as complementary analytical tools.**
Bloom's Revised Taxonomy can help teachers identify the cognitive processes involved in musical tasks, while SOLO can support consideration of the structural complexity of students' understanding. Neither framework should be applied as a rigid one-to-one mapping onto PPP stages.
7. **Differentiate tasks according to learner development.**
The common architecture may be maintained across Grades I-VI while varying the complexity of musical problems, openness of creative choices, degree of scaffolding, cognitive demand, and learner responsibility according to developmental readiness.
8. **Assess both process and product.**
Assessment should consider not only the final musical outcome but also students' exploration,

application of musical knowledge, decision-making, collaboration, communication, reflection, and revision. This is particularly important because meaningful learning may not always be fully reflected in the technical quality of the final product.

Taken together, these recommendations position experience, exploration, application, creative action, communication, reflection, revision, and increasing learner autonomy as interconnected dimensions of music learning rather than as isolated instructional stages.

8.3. Recommendations for Curriculum Development and Teacher Professional Development

The proposed framework also has implications beyond individual classroom practice.

Curriculum developers may consider providing teachers with examples of how thematic content can be transformed into meaningful complex creative tasks. Such resources could include intended learning outcomes, possible musical problems, exploratory activities, creative outcomes, reflection prompts, revision opportunities, and developmentally appropriate assessment criteria. The eighteen thematic blocks identified across Grades I-VI provide a possible curricular basis for developing such examples.

Teacher professional development could strengthen competence in designing complex creative tasks, scaffolding musical exploration, facilitating experimentation, applying formative assessment, supporting reflection and revision, integrating digital technologies where appropriate, using Bloom's Revised Taxonomy and SOLO as analytical tools, and developing learner autonomy.

Professional development should emphasize that PPP is not proposed as another rigid teaching method. Rather, it can be introduced as a flexible planning architecture through which teachers organize meaningful musical experiences while adapting the process to learners, thematic contexts, available resources, and creative goals.

Teachers should therefore be supported in making informed professional decisions about:

- what students need to experience,
- what they need to explore and apply,
- what creative problem they need to address,
- what degree of choice and scaffolding is appropriate,
- and how reflection and revision can deepen learning.

Successful implementation should not depend on predetermined lesson scripts alone. Teachers need opportunities to analyze classroom situations, interpret learner responses, adjust scaffolding, and redesign tasks according to emerging learning needs.

Thus, professional development should develop not only teachers' knowledge of the proposed framework but also their capacity to adapt and apply it critically and contextually.

8.4. Recommendations for Future Empirical Research

The conceptual and methodological nature of the present study creates a clear need for empirical investigation. Future research should examine the proposed framework in authentic school music classrooms and determine whether, and under what conditions, its implementation is associated with changes in students' learning and development.

Future studies may investigate:

1. student engagement and musical participation;
2. musical creativity and creative decision-making;
3. musical understanding and application of musical concepts;
4. learner autonomy and agency;
5. reflective and collaborative learning;
6. development of creative musical products and processes;
7. teacher perceptions and implementation experiences;
8. developmental differences across Grades I-VI;
9. the role of digital technologies in creative musical learning;
10. the relationship between complex creative tasks, teacher scaffolding, reflection, revision, and learning outcomes.

A range of research designs may be appropriate. Experimental and quasi-experimental studies could examine measurable changes in selected learning outcomes. Mixed-methods research could combine quantitative measures with qualitative investigation of students' experiences, decision-making, reflection, collaboration, and creative processes. Action research could examine how teachers adapt and refine the framework in their own classrooms, while longitudinal studies could investigate whether repeated engagement with increasingly complex musical experiences contributes to the development of musical understanding, creativity, reflective capacity, and autonomy over time.

Future research should also distinguish among feasibility, implementation, and effectiveness. The framework should not be treated as a single undifferentiated intervention. Research should examine which components contribute to observed outcomes and how their effects may interact with teacher expertise, learner characteristics, thematic content, available resources, and classroom conditions.

Another important priority is the development and validation of assessment instruments capable of capturing both musical products and process-oriented dimensions, including creativity, decision-making, reflection, revision, collaboration, and learner autonomy.

Accordingly, future empirical research should move beyond the question of whether the adapted PPP framework "works" and examine how, for whom, under what conditions, and through which components it may contribute to meaningful musical learning.

8.5. Final Statement

The adaptation of PPP proposed in this study represents an attempt to connect a recognizable instructional architecture with the distinctive nature of contemporary school music education.

Its purpose is not to make music learning more linear, but to provide sufficient structure for meaningful musical exploration while preserving flexibility for creativity, interpretation, decision-making, reflection, revision, and individual musical expression.

The resulting framework can be summarized as:

- Experience
- Explore
- Apply
- Create
- Communicate
- Reflect
- Revise Develop Autonomy

Within this model, the teacher provides structure, guidance, feedback, and scaffolding, while students progressively assume greater responsibility for musical decisions and creative outcomes. The learner is therefore positioned not merely as a recipient of musical information or reproducer of predetermined material, but as an active listener, explorer, interpreter, creator, communicator, evaluator, and increasingly autonomous musical thinker.

The study concludes that the contextual adaptation of PPP offers a theoretically coherent and potentially useful methodological direction for organizing complex creative learning in school music education. Its value, however, cannot be established through conceptual argument alone. The effectiveness, feasibility, developmental appropriateness, and educational impact of the framework require systematic empirical investigation in authentic school settings.

Future research may clarify how the adapted architecture influences students' musical understanding, creativity, engagement, reflective capacity, decision-making, and autonomy, while also identifying the conditions under which teachers can implement it effectively.

Ultimately, the contribution of the study lies not in proposing PPP as a universal solution for music education, but in demonstrating that its organizational logic can be contextually reconstructed to establish a coherent relationship between structured pedagogy and the experiential, creative, performative, communicative, and reflective nature of musical learning.

The proposed framework therefore offers a possible pedagogical bridge between structure and creativity: it provides teachers with an organized learning architecture while enabling students increasingly to explore, decide, create, communicate, reflect, revise, and develop as autonomous musical learners.

Accordingly, the final position of the study is that the adapted PPP framework constitutes a theoretically grounded and

researchable pedagogical proposition, rather than an empirically validated intervention, whose educational value should be determined through subsequent systematic research.

IX. FINAL SYNTHESIS AND FUTURE RESEARCH DIRECTIONS

9.1. Final Synthesis

The present study developed a context-sensitive adaptation of the Presentation–Practice–Production (PPP) model for school music education across Grades I–VI. Rather than transferring the traditional PPP sequence mechanically from language education to music education, the study reconstructed its pedagogical functions around the experiential, performative, creative, reflective, and developmental nature of musical learning.

The proposed architecture transforms the traditional stages into:

Presentation - Musical Experience and Discovery

Practice - Guided Exploration, Experimentation, and Application

Production - Creative Musical Action and Communication

with Reflection and Revision functioning as complementary and potentially recursive dimensions of the learning process.

The resulting framework can be summarized as:

- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision
- Increasing Musical Autonomy

This sequence is not intended as a rigid linear procedure. Rather, it represents a flexible pedagogical architecture in which learners may return to exploration, application, or creation when reflection, feedback, or emerging difficulties indicate the need for further development.

A central feature of the framework is the role of the complex creative task as an integrating mechanism. It connects musical knowledge and skills with exploration, application, decision-making, creative action, communication, reflection, and revision. The eighteen thematic blocks across Grades I–VI and the six modelled applications demonstrate the conceptual and pedagogical plausibility of applying this architecture across diverse areas of school music education.

The study further establishes that the proposed architecture can accommodate developmental differentiation while maintaining a consistent organizational logic. Across Grades I–VI, increasing complexity, openness of creative choice, cognitive demand, depth of reflection, and learner responsibility provide a developmental pathway toward greater musical autonomy.

The principal contribution of the study is therefore conceptual, methodological, and design-oriented rather than empirical. It offers a structured yet adaptable way of connecting the organizational clarity of PPP with the experiential, creative, communicative, reflective, and developmental characteristics of musical learning.

The proposed framework should consequently be understood as a theoretically grounded pedagogical proposition whose feasibility and educational value require systematic empirical investigation.

9.2. Future Research Directions

Because the proposed framework has been developed conceptually and has not yet been empirically validated, future research should examine its feasibility, implementation, and educational effects in authentic school music classrooms.

Future studies may investigate student engagement, musical understanding, creative decision-making, learner agency and autonomy, reflection and revision, teacher scaffolding, the implementation of complex creative tasks across Grades I–VI, the role of digital technologies, teacher experiences, and differences across thematic and curricular contexts.

A range of research designs may contribute to this evidence base. Mixed-methods research could combine quantitative measures of learning and engagement with qualitative analysis of students' musical decisions, experiences, reflection, and collaboration. Action research could examine how teachers adapt and refine the framework in practice, while experimental or quasi-experimental studies could investigate selected learning outcomes. Longitudinal research could further examine whether repeated engagement with increasingly complex creative tasks contributes to the development of musical understanding, creativity, reflection, and autonomy over time.

Future research should also distinguish clearly among feasibility, implementation, and effectiveness. Demonstrating that the framework can be implemented does not, by itself, establish that it produces superior learning outcomes. Research should therefore examine both the overall architecture and the contribution of specific components, including complex creative tasks, scaffolding, reflection, revision, and increasing learner choice.

The development of appropriate assessment approaches will also be important. Such approaches should capture both musical products and process-oriented evidence, including creative decision-making, application of musical knowledge, reflection, revision, collaboration, and learner autonomy.

9.3. Final Research Position

The proposed adaptation should therefore be understood as a researchable pedagogical proposition rather than a validated instructional intervention.

Its principal value lies in demonstrating how the organizational logic of PPP can be contextually reconstructed to establish a coherent relationship between structured pedagogy and the experiential, creative, performative,

communicative, and reflective nature of school music education.

The next stage of the research is therefore empirical: to examine how the framework functions in authentic classrooms, how teachers and students experience its implementation, and whether its proposed mechanisms contribute to meaningful development in musical learning, creative engagement, reflective practice, and learner autonomy.

9.4. Structure, Creativity, and Autonomy across Grades I-VI

The application of the proposed framework across Grades I-VI demonstrates that structure and creativity need not be regarded as contradictory principles. Appropriate pedagogical structure can provide learners with the musical resources, guidance, and security necessary for meaningful experimentation, while creative tasks create opportunities for choice, interpretation, transformation, communication, and individual musical expression.

Across the eighteen thematic blocks, the same underlying architecture is maintained while the complexity of musical problems, openness of choices, cognitive demands, reflection, and responsibility for decision-making progressively increase.

In **Grades I-II**, the emphasis is placed on musical experience, imitation, exploration, movement, structured choice, and simple creative responses.

In **Grades III-IV**, learners increasingly organize, compare, apply, interpret, and integrate musical materials through collaborative and more complex creative tasks.

In **Grades V-VI**, greater emphasis is placed on independent analysis, interpretation, composition, arrangement, technology-supported creation, multimodal expression, justification, reflection, and revision.

The developmental progression can therefore be summarized as:

- Participation
- Exploration
- Application
- Integration
- Creation
- Evaluation
- Increasing Musical Autonomy

This progression should not be interpreted as a rigid grade-based hierarchy. Individual learners may demonstrate different levels of musical experience, confidence, understanding, and independence within the same grade. The framework should therefore remain responsive to learner readiness and contextual conditions.

The relationship among curricular structure, musical creativity, and learner autonomy can consequently be summarized as:

- Thematic Context
- Musical Experience and Discovery

- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision Inc
- Reaching Musical Autonomy

Thus, the proposed framework positions structure not as a limitation on creativity, but as a supportive architecture within which learners can progressively make more purposeful, independent, and reflective musical decisions.

9.5. Future Research Directions

Because the present study is conceptual and practice-oriented, empirical investigation represents the necessary next stage of research. Future studies should move beyond examining whether PPP can be adapted to music education and investigate how, when, for whom, and under what conditions the proposed framework may be pedagogically useful.

Particular attention should be given to the interaction among the adapted PPP architecture, developmental level, thematic context, teacher scaffolding, complex creative tasks, reflection, revision, and learner autonomy.

Future research should also examine whether the proposed relationship among structure, flexibility, creativity, reflection, and autonomy can be observed across different forms of musical learning, including performance, listening and analysis, movement, improvisation, composition, arrangement, and technology-supported musical production.

The central direction for subsequent research can therefore be expressed as follows:

How can a structured instructional architecture be contextually adapted to support meaningful, creative, reflective, and increasingly autonomous musical learning across different developmental and thematic contexts?

This question provides a direct transition from the conceptual contribution of the present study toward its empirical examination in authentic school music settings.

9.6. Qualitative Research Directions

Qualitative research could provide detailed evidence concerning how the proposed framework functions in authentic school music classrooms. Classroom observations, teacher and student interviews, focus groups, reflective journals, portfolio analysis, and audio- or video-based classroom analysis could be used to examine the interaction among teacher scaffolding, learner participation, creative decision-making, reflection, revision, and musical development.

Particular attention could be given to how learners move among exploration, application, creative production, reflection, and revision, and whether these processes develop through relatively predictable pathways or respond flexibly to emerging musical problems.

Teacher scaffolding also warrants investigation, especially how demonstrations, questioning, feedback, structured choices, and other forms of support change as learners assume greater responsibility for musical decisions.

Qualitative analysis of students' explanations and musical products could further illuminate how learners select, transform, evaluate, and revise musical ideas. Importantly, research should examine process as well as product, including observable indicators of learner autonomy such as proposing alternatives, solving musical problems, explaining decisions, evaluating outcomes, and initiating revision.

The purpose of qualitative investigation should therefore be not simply to confirm the proposed framework, but to identify the mechanisms and contextual conditions through which it operates and to determine whether particular components require refinement.

9.7. Quantitative Research Directions

Quantitative research could complement qualitative investigation by examining measurable patterns and potential relationships associated with implementation of the proposed PPP adaptation.

Future studies may investigate changes in musical understanding, creativity, learner autonomy, engagement, reflective learning, creative decision-making, and application of musical knowledge and skills. Appropriate methods may include validated instruments, structured observation protocols, performance-based assessment, rubric-based evaluation, pre-test/post-test designs, quasi-experimental designs, and repeated-measures designs.

Comparative studies could examine differences between students participating in the adapted music-specific PPP framework and those experiencing conventional PPP sequences or alternative learner-centered approaches.

Assessment should consider both musical products and learning processes. Where appropriate, measures may include purposeful musical choices, creative alternatives, decision-making, problem-solving, explanation of choices, revision, and independent initiation of musical ideas.

Research instruments should also be developmentally appropriate. Studies with younger learners may emphasize participation, basic musical application, creative responses, and engagement, whereas research with older learners may examine interpretation, evaluation, composition, arrangement, independent decision-making, and reflection.

Bloom's Revised Taxonomy and SOLO may support the analysis of cognitive processes and structural complexity of understanding, but neither should be treated as a complete measure of musical learning.

Quantitative findings should be interpreted cautiously. Statistical differences do not necessarily establish causal relationships; stronger causal claims require appropriate experimental or quasi-experimental designs and careful consideration of contextual variables.

The purpose of quantitative investigation should therefore be to provide systematic evidence concerning the feasibility, potential effects, developmental patterns, and contextual variation of the proposed framework without reducing the multidimensional nature of musical learning to a single numerical indicator.

9.8. Mixed-Methods and Comparative Research

Mixed-methods research represents a particularly promising direction because the proposed framework encompasses both observable learning outcomes and complex classroom processes. Quantitative evidence may identify changes in musical understanding, creativity, engagement, or learner autonomy, while qualitative evidence can help explain how such changes emerge through musical experience, exploration, application, creative production, reflection, and revision.

A mixed-methods study could therefore integrate quantitative measures, classroom observations, teacher and student perspectives, and analysis of musical products across different grades and thematic contexts. Such integration could provide a more comprehensive understanding of both the outcomes and mechanisms associated with implementation of the proposed framework.

Comparative research could examine the adapted music-specific PPP framework in relation to conventional PPP implementation or alternative learner-centered and creative approaches to music education. The purpose should not be to establish universal superiority, but to determine whether the proposed adaptation offers distinctive pedagogical value or provides an alternative organizational structure for principles already present in contemporary music education.

Comparisons should address both outcomes and processes, including student participation, musical decision-making, reflection, revision, and opportunities for increasing autonomy.

The developmental and thematic diversity of Grades I-VI also provides an opportunity to examine whether the framework functions differently according to learners' developmental characteristics and the demands of particular musical contexts.

9.9. Longitudinal Research across Grades I-VI

The developmental orientation of the proposed framework creates an important opportunity for longitudinal research. Studies following learners across several grades could examine whether sustained participation in increasingly complex musical experiences and creative tasks is associated with changes in musical understanding, creativity, reflection, communication, creative decision-making, and learner autonomy.

The developmental pathway proposed in the study may be examined as:

- Teacher Guidance
- Guided Participation
- Supported Independence
- Musical Autonomy

Longitudinal research could investigate whether this progression is observable over time and whether changes in teacher scaffolding are accompanied by increasing capacity to select musical materials, make independent decisions, solve musical problems, explain choices, evaluate outcomes, and initiate revision.

Development should not be understood solely as increasing technical sophistication. Growth may also be demonstrated through more purposeful musical choices, stronger justification of decisions, consideration of alternatives, and increasingly independent reflection and revision.

Longitudinal studies could additionally examine transfer, investigating whether learners apply musical concepts developed in one thematic context to unfamiliar creative situations.

Because individual differences may influence musical development, such research should consider prior experience, interests, motivation, learning opportunities, and contextual conditions. A particularly informative design could combine repeated quantitative measures with qualitative evidence concerning changes in teacher scaffolding, task complexity, creative opportunities, reflection, and learner responsibility.

Such research could provide an empirical test of the proposition that appropriately structured musical learning supports the gradual development of creative agency and musical autonomy across Grades I-VI.

9.10. Teacher Professional Development and Implementation Variables

Successful implementation of the proposed framework depends partly on teachers' ability to balance structure and openness, guidance and independence, and curricular requirements and creative freedom.

Future research should therefore examine teachers' professional learning needs in areas such as designing complex creative tasks, providing appropriate scaffolding, supporting learner choice, assessing creative processes, integrating reflection and revision, differentiating tasks across Grades I-VI, and using Bloom's Revised Taxonomy and SOLO as analytical tools.

Professional development should emphasize that PPP is not proposed as a rigid teaching method, but as a flexible planning architecture that can be adapted to musical content, learner readiness, classroom conditions, available resources, and intended outcomes.

Research should examine whether targeted professional development strengthens teachers' capacity to design and facilitate adapted PPP-based musical learning and how such preparation influences implementation.

Implementation studies should also consider contextual variables including curriculum requirements, class size, instructional time, access to instruments and technology, teacher experience, students' prior musical experience, classroom culture, and school-level support.

The framework should therefore be understood as adaptable rather than context-independent, with its implementation shaped by both pedagogical decisions and contextual conditions.

9.11. From Conceptual Proposition to Empirical Investigation

The research agenda emerging from the study can be summarized through several central questions:

How does the adapted framework function in authentic school music classrooms, and under what conditions is it most useful?

How do teacher scaffolding, complex creative tasks, reflection, and revision contribute to learner autonomy and musical learning?

How does the framework function across different grades, thematic contexts, and types of musical activity?

How does it compare with conventional PPP and alternative learner-centered approaches?

Which elements of the framework are most important for successful implementation?

These questions establish a direct pathway from the conceptual development of the framework toward systematic empirical investigation.

The proposed framework should consequently be understood as a researchable pedagogical proposition rather than an empirically validated model. Its further development depends on evidence generated through authentic classroom research capable of examining its implementation, mechanisms, developmental patterns, and educational outcomes.

The transition from conceptual formulation to empirical investigation therefore represents the natural next stage of the present research agenda.

9.12. Final Perspective

The broader significance of the study lies in demonstrating the value of **contextual adaptation** when an established pedagogical architecture is transferred into a different disciplinary environment.

For school music education, the proposed framework connects:

- Musical Experience and Discovery
- Guided Exploration, Experimentation, and Application
- Complex Creative Task
- Creative Musical Action and Communication
- Reflection
- Revision
- Increasing Musical Autonomy

The architecture can accommodate the developmental characteristics of Grades I-VI and diverse musical contexts, including listening, performance, movement, interpretation, composition, improvisation, arrangement, digital music, and complex creative tasks.

Its purpose is not to prescribe a universal method of music teaching, but to provide an adaptable structure within which professional guidance can coexist with active participation, creative agency, reflection, and increasing learner responsibility.

The central proposition may therefore be summarized as:

- Musical Experience
- Structured Exploration
- Creative Action
- Reflection
- Revision
- Increasing Musical Autonomy

This proposition remains theoretical rather than empirically established. Its educational value must therefore be examined through future research addressing feasibility, implementation, developmental appropriateness, and potential relationships with students' musical learning and autonomy.

The study consequently argues that PPP should not be transferred mechanically from one discipline to another. Its pedagogical meaning must be reconsidered according to how knowledge is experienced, explored, created, communicated, and reflected upon within the particular discipline.

For school music education, this contextual reinterpretation transforms PPP from a fixed instructional sequence into a structured yet adaptive architecture of musical learning.

The final position of the study is therefore not a claim of demonstrated effectiveness, but a theoretically grounded and researchable proposition: PPP may provide a useful organizational architecture for music education when its pedagogical functions are reconstructed in accordance with the experiential, creative, performative, communicative, and reflective nature of musical learning.

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