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Implementing the Orff Pedagogy for Teaching Music at the Elementary School Level

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Senior Capstone

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Abstract

Music enhances a person's mood, creates relaxation and can overall be fun. After researching on Carl Orff's pedagogy, it is noticeable that there were easy ways to implement music in the classroom without having to have an actual music class. The purpose of my project is to determine ways that teachers can implement Orff's pedagogy in everyday curriculum. I was determined to present a lesson plan to two different third grade classrooms and be able to receive feedback from both the students and the teacher. Given that the corona virus took place mid semester, I was not able to include my own personal results or feedback. Although I wasn't able to include my own results, I was able to use the results from a study already done. My findings showed that teachers were able to implement Orff's pedagogy in everyday classroom activities.

Introduction and Background

Music has been around for centuries and can be done in many different ways and have impacted people throughout the world. I personally have played, danced, sang, and listened to music my whole life. Seeing how music has impacted my personal life is something I wanted to look into for my professional life. Although I don't want to teach music, I wanted to find ways that I could incorporate it within a general education class. Given that many schools have cut music programs and music has had a big impact on my life, I wanted to find methods that any teacher, whether musically inclined or not can incorporate in everyday classes. I came across an ideology that Carl Orff had created and implemented throughout Germany in the 1920's. Carl Orff was a very well-known composer and he created his own methods into incorporating music in general education classrooms.

Carl Orff once said "Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play" (Sarrazin, 2017). In our public-school education, we focus more on grading and testing rather than letting the child be a child and create their own individuality. Carl Orff believed that children can still learn and have fun in the classroom by involving music. I agree with Carl Orff's pedagogy and will be explaining within this research paper the methods that can be implemented to ensure children in the classroom can still learn and also enjoy learning.

My primary question is: How could teachers teach music at the elementary school level by using the Orff pedagogy? I personally have been involved in music since I was in the fourth grade and am currently graduating CSUMB with a minor in music. Considering music has made

an impact in my personal life, I want to help incorporate it into my professional life. Although budget cuts are always an issue when considering music programs within public schools, I wanted to find other ways other teachers and myself could incorporate music in daily classrooms. In order to answer my primary question, I needed to ask other questions that will be answered in my senior capstone project.

Following my primary question are my secondary questions: (1) *What does research say about teaching music to elementary school students using the Orff pedagogy?* (2) *What does the theory and practices of the Orff pedagogy for teaching music entail? Has the approach been adopted for teaching music in the United States? If so, does it work? What level of education is considered to be appropriate for students?* (3) *Are there schools in the Monterey Bay area that have implemented the Orff's pedagogy in teaching music in the classrooms? If there are, how do teachers teach music using the Orff approach?* (4) *After implementing two music lessons using the Orff's pedagogy in an elementary school classroom, how do they impact students' speech, rhythmic movement, and playing musical instruments according teachers?* (5) *Are there resources available for teachers who want to use the Orff pedagogy to teach music in their classrooms?*

I chose these secondary questions to answer within my senior capstone because I wanted to understand the methods that Carl Orff created and to see if it was something teachers, students, and schools could incorporate in their classrooms. Although some schools in the Monterey Peninsula have music programs, I wanted to reach out and identify if any of those schools used the Orff pedagogy methods within their music programs. The reason I also chose these questions were for my own personal curiosity along with being able to potentially recommend the Orff pedagogy to different schools in my community. My senior capstone can

connect with teachers, students, and school districts. To answer these questions, I will be writing my literature review along with conducting my own study and using my results to answer my questions.

Literature Review

The benefits of having music in the education system has amazing results and can be done in many different ways. Science has shown that children who have been exposed to music can actually increase their brain development, specifically in language and reading skills (Bright Horizons Education Team, 2016). Not only does music benefit children academically, it also helps them in other ways. For example, music can enhance a child's social & emotional skills, language, motor skills, and overall literacy (Bright Horizons Education Team, 2016). Music also helps form discipline and patience within children that can help them in the future. Children also learn how to work collaboratively as a team and learn leadership skills through music (Ciares & Borgese, n.d.). Within this literature review, I will be covering Carl Orff's personal and professional history and discussing how his method from the 1920's can still be incorporated in the public education system. I will also be providing different studies that had been conducted throughout the world using Orff's pedagogy and explaining how those studies can be relevant in today's education system.

Carl Orff was born on July 10, 1895 in Munich, Germany and was a very well-known composer, specifically for his operas. When Carl Orff was five years old, he had begun to learn the piano, organ, cello, and had already composed a few songs. When Orff was about 16 years old, some of his music had already been published (Helm, 1955). Carl Orff studied at the remarkable music school named "Akademie der Tonkunst" in Munich until 1914 and eventually

served in the military during the first war (Helm, 1955). He also got involved in many different opera houses throughout Germany and eventually returned back in Munich in 1920 (Helm, 1955). Carl Orff created many different operas, but his most famous work was called “Carmina Burana” and was performed for the first time in 1937 and still remains the most successful opera today.

Carl Orff believed that children can be taught academics through movement and sound. Orff in the 1920’s believed that music could be incorporated within the education system in the easiest ways but can make an extraordinary difference in the students well-being. His ideology along with many others throughout the world, have shown the importance of integrating the arts in the education system. Unfortunately, so many schools across the country have had to cut music and art programs due to the budgets or the mentality that students don’t need music in their education. Budget cuts for music programs started happening in the 1970’s and still continues today. “More than 1.3 million elementary school students across the country do not have access to a music class...” (Solomon, 2018). Given the studies that show the importance of music within a child’s learning, music should be involved in education without the intimidation of budget cuts.

The Orff pedagogy started by Carl Orff believing that children should be able to express themselves through music rather than a comprehensive teaching method (Hughes, 1993). Carl Orff was a well-known composer and conductor for many Opera houses all throughout Germany. His work as a composer represented his ideologies that people can express themselves in different ways using music such as: singing, playing an instrument, speech, and movement (Orff & Keetman, 2019). His ideology was first developed in the 1920s with Dorothee Gunther as his collaborator in Munich. Carl Orff was the music director for Günther School in Munich along

with Dorothee Gunther. This was a school focused on gymnastics and dance that was completely ran by Carl Orff and Dorothee Gunther. This school specifically trained young adult women in elemental music and dance. Eventually, one of Carl Orff's students named "Gunild Keetman" worked with Orff to help develop the elemental style of music. In 1944, the school had to close because of political pressure and eventually was bombed in 1945 during World War II (Orff & Keetman, 2019). Carl Orff and Gunild Keetman created the idea of elemental music and how to use it in the education system. Elemental music means "belonging to the elements, to the origins, the beginning, appropriate to first principles" (Shamrock, n.d p. 1). Elemental music contains movement, dance, and speech and the goal is for people to participate in the creation of music rather than just listening to it. This helps bring individuality and creativity to children, which is essential is their development.

As mentioned previously, Orff's pedagogy can be implemented in many different ways. For example, many people use instruments as a way of learning music. Some instruments include xylophones, metallophones, bells, triangles, and more (Estrella, 2019). Orff's pedagogy has been implemented all over the world and is still being practiced to this day. A man named Keith H. Smith was a music education lecturer and became the first man to create access for students to be exposed to Orff's pedagogy in Australia. After voicing his beliefs and ideas, other people started implementing Orff's pedagogy in their music education. In 1953, Australia started to focus on implementing Orff's pedagogy within the school system (Southcot & Cosaitis, 2012). Specifically, a lady named Patricia Langley Holmes had attended many conferences throughout Australia and came across Orff's pedagogy. She travelled throughout Europe to have a better understanding of the approach and when she returned to Australia, she continued to spread Orff's ideology.

In 1965, Holmes had given a report on primary teacher education and gave a report of the small group lessons and Orff tuned percussion instruments that were used in the class. Holmes then stated: “It was interesting to work with two different casts—one of Grade VII mixed classes, and one of Grades V and VI children... All this creation happened quite spontaneously, entirely shaped by aural judgements, and notated by children and staff so that it could be repeated when memory failed—but the repetition was not important only the appropriateness of the music. Setting stories and poems to movement and percussion is an exciting exercise and children achieve surprising clarity and certainty” (Southcott & Cosaitis, 2012). By 1966, Holmes had published a description of Orff’s pedagogy and was implementing it all throughout Australia. Once she began her exposition of Orff’s pedagogy, Holmes stated, “It all begins with the beat of a drum--and who could deny the joy and enthusiasm with which most children (and many adults too) perform this operation? Motivation is present immediately, for the child is encouraged to express his own word sequence, physical idea or emotional stimulation. This new approach to school music (which one observes in many parts of Europe, Canada, the United States, New Zealand and Australia) may be attributed to German composer, writer and teacher Carl Orff and his assistant Gunild Keetman” (Southcot & Cosaitis, 2012). Holmes was one of the many people that saw the value in Orff’s pedagogy and wanted to implement it in the education system. Music has great benefits to a child’s emotional and physical well-being and Holmes proves that through Carl Orff’s methods, children can greatly succeed in their academics.

Orff’s pedagogy was also very well known in North America, specifically focusing on Canada and the United States. The first presentation in the United States about Orff’s pedagogy was in 1956 in St. Louis, Missouri. Through this presentation, was when other professors from California, Ohio, and even in Toronto, Canada had decided to implement these methods in their

communities (Brandon, 2013). Eventually, the first Orff teaching course was implemented at Ohio State University in 1958. Once Ohio began their courses, different universities throughout the United States had begun implementing these courses that would teach teachers how to implement Orff's pedagogy in the classroom. A professor at Ohio State University named Mary Tolbert was the first person to begin to create teaching courses that would implement Orff's methods. Tolbert has spread the ideology of Carl Orff's pedagogy through so many states across the country. "Incorporating a variety of innovative approaches, including Orff Schulwerk, Tolbert taught summer courses at the University of Florida, Gainesville (1954), the University of Michigan (1965), San Jose State College, now University of California at San Jose (1957), University of Wichita (1961), for the North Central Diocesan Nuns (1962), Fred Waring Music Workshops, Pennsylvania (1962, 1963), and the University of Mississippi (1964). While Orff Schulwerk was included in these courses, it was not the sole focus of study" (Brandon, 2013). Just like Tolbert, Heather Klossner has helped create past and current courses for Memphis University in Tennessee that involve Orff's ideology and how to teach the methods in the classroom.

In a dissertation written by Klossner (2018), she introduces her study on Orff's pedagogy in Memphis, Tennessee. She mentions that at Memphis State University, there are specific courses that can help teachers learn to implement Orff's pedagogy in classrooms. This course became very well-known in Memphis and people from all over the country came to register for the course (Klossner, 2018). The course provided explicit training on how to present Orff's pedagogy in the classroom and was specifically designed for elementary school teachers. Although many music teachers could take the course, it was mostly meant for general education teachers so they could teach music in their own classes rather than having to depend on separate

music classes. “About 200 teachers tried to register for the course, but due to space considerations, only 120 were accepted...The high demand for this course by non-music teachers could demonstrate their desire to be effective instructors in a subject outside their expertise” (Klossner, 2018). Since this course has been taught, many people have implemented Orff’s pedagogy throughout the country and have found success. By 1972, Orff’s pedagogy was implemented in all the elementary music classrooms in Memphis, Tennessee. Today, Memphis University still continues to provide courses to teach Orff’s pedagogy in elementary school classrooms (Klossner, 2020).

Carl Orff along with his assistant began to develop elemental music. “Elemental music is never music alone but forms a unity with movement, dance, and speech” (Schumaker, 2013). In the 1960’s, Karl Hofmarksrichter brought the idea to bring Orff’s pedagogy to the deaf and hearing impaired. “Because of the pronounced sense of vibration and the visually and physically clearly evident creation of rhythms and sounds on Orff-instruments, it was also possible for these people with disabilities to play together, even to dance. The ability to distinguish between pitch levels through a trained sense of vibration, also improved their way of speaking” (Schumaker, 2013). Music therapy has been a very successful and amazing way to help people such as the hearing impaired. Most people would assume that because someone can’t hear, they wouldn’t be able to succeed from music therapy. Karl Hofmarksrichter proved that even a person that is completely deaf or hearing impaired can still benefit from music, specifically Orff’s pedagogy.

As mentioned previously, music in children has the ability to help their social, emotional, and verbal skills. Once Hofmarksrichter had implemented Orff’s ideology within the deaf community, it allowed them to work on their speech and social skills. Theodor Hellbrügge

created “Orff Music Therapy” and began realizing that music could be used as a therapy method to help people when normal therapy couldn’t. This type of music therapy has greatly benefited students with autism in gaining verbal, movements, and emotional expressions within their academics (Schumaker, 2013). Music implementation can be done as easy or as difficult as teacher makes it, but the response of any form of music is exciting and beneficial to people’s physical, mental, and emotional health. “The fundamental principle of each instructional tool of movement is the same, to facilitate self-expression through the teaching and learning of basic musical elements and incorporating the pedagogical phases of musical development, imitation, exploration, literacy/composition, and improvisation” (Mason, 2012). These children were able to imitate what the teacher was doing and also allowed the students to be creative in a way people wouldn’t think is possible. Music has also shown to increase children’s overall brain development and be able to succeed in academics.

In a thesis study conducted by Amanda Long, she presents two lesson plans to a third and sixth grade classroom at Marshall North Elementary School in Marshall, Illinois. Her lesson plans were centered around Orff’s pedagogy and were tested by the response of the children, teachers, and overall approach to Orff’s ideology. She found that students had greatly enjoyed her lessons and had a better understanding of the curriculum (Long, 2013). Her results are summarized in the results section of this paper.

Methods and Procedures

Music has played an important role in my life and when determining what capstone idea, I wanted to do, I knew that it had to relate to music in some way. After my first meeting with Dr. Thao, I was able to create an outline on my overall capstone along with possible ideas to get my

own data. To answer my primary and secondary research questions, I researched peer-review articles and journals. After gaining my research, I wanted to go to different schools and conduct my data. I also wanted to choose elementary schools that were in different cities to see if my results would have been different. In both of the schools that I wanted to conduct data from, the population was typically Hispanic. I chose Marina Vista Elementary in Marina and Ord Terrace Elementary in Seaside to conduct my study. Ord Terrace has a large minority and their testing scores were very low compared to Marina Vistas'. I wanted to also see how my lesson plan would be reacted from students within two different areas. I found a lesson plan from a thesis that I wanted to implement in my study. All that was needed for the lesson plan was simply a whiteboard and a marker to write the lyrics and music notes on the board. Once I reached out to one teacher, I was ready to reach out to another when I ran into some complications. I had asked a teacher at Marina Vista Elementary for permission to teach the class one of the lesson plans I had found and was waiting to ask another teacher at Ord Terrace. I was supposed to have conducted my data by the first week of April and have the results to discuss in this portion of my paper. If I had been able to conduct the study, I would have chosen to do two third grade classrooms and see how the students would have responded to the lesson plans along with getting teacher feedback on my presentation of the lesson and student engagement.

Before the start of my lesson plan, I would give each teacher a set of questions for the teacher to answer based on the lesson plan (See Appendix B). I found these interview questions in the same thesis written by Amanda Long that the lesson plan was written in. This would not only give me feedback for myself, but this would have helped within my data collection towards my capstone research project. Also, by having the teacher's perspective on how their students reacted and overall engagement would have strengthened my results. These questions also gave

me some feedback on what the teachers' opinions are when it comes to using Orff's pedagogy in the classroom and if they would want to implement in the future.

The goal for the lesson plan (See Appendix A) was to have the students sing a song while being able to clap the rhythm. I would first put the lyrics of the song on the board and sing them the lyrics and rhythms and see if they understand. All the kids would learn the same rhythm and lyrics. Eventually, the students would be split into 3 groups. I then would point at which group would go at a time and start the song. This lesson plan is a great way to get the students to sing, clap rhythms, and work on their timing and focus skills. It's also a great lesson plan to choose from because it doesn't require many materials. Once the lesson plan was conducted, I would have reflected on the participation of all the students and their overall engagement. I chose presenting a lesson plan because I thought it was a great way to get the kids involved and be able to see the results happening in person and how well it could or couldn't work. This lesson plan and interview questions from the teacher would also be evidence into answering my research questions.

Results and Discussion

After conducting the lesson plans at both schools, I was hopeful to see that the results would have not only answered my research questions but help the teacher gain insight about a new learning approach. The lesson plan I would have provided would be a fun way to get the kids involved in music along with gaining new movement and verbal skills. Giving the teacher interview questions and receiving the feedback would have been very essential into my results section of my senior capstone. Along with my personal results, I also incorporated the results from the studies mentioned within my literature review section of my senior capstone.

1. What does research say about teaching music to elementary school students using the Orff pedagogy?

Given the studies I had found for this research project, almost every study had agreed that teaching the Orff pedagogy to elementary school students is not only beneficial for the child's well-being but was also an easy way for teachers to incorporate within their classrooms. Studies have shown that by implementing Orff's pedagogy in the classroom, students have gained personal independence, broadened creativity, and had an increase in participation in the classroom. For example, in the study done by Theodor Hellbrügge, he saw the benefits for using the Orff pedagogy as music therapy and the success rates he had with the deaf and hearing impaired (Schumaker, 2013). Along with Theodor Hellbrügge was Patricia Langley Holmes who conducted her study in Australia and found that students had enjoyed the lesson and was able to understand with clarity and conciseness in the lesson (Southcott & Cosaitis, 2012). Within these studies, the Orff pedagogy would greatly impact the public education system in a variety of ways. Music brings excitement, new skills, and overall development to the child's academic learning.

2. What does the theory and practices of the Orff pedagogy for teaching music entail? Has the approach been adopted for teaching music in the United States? If so, does it work? What level of education is considered to be appropriate for students?

Carl Orff's theory suggests that teachers can present music within the classroom in a variety of ways and can benefit the child in different ways. He also suggests that students can enjoy learning academics by using different methods of music. The approach has greatly been adopted all throughout the world but specifically in the United States. States such as Tennessee, Florida, California, Illinois, and many more have adopted the Orff pedagogy and have spread the implementation throughout the country. From the studies provided, it seems that the Orff's approach is best for elementary school students or younger. The elementary school level is a great way to use the Orff pedagogy methods because children tend to enjoy it rather than the upper grade levels. Children in elementary school want to play and tend to have a shorter attention span than those in the upper grades. By being able to use Orff's pedagogy in the classroom, children were able to grasp material faster and learned to develop skills such as patience, teamwork, and speech skills.

3. Are there schools in the Monterey Bay area that have implemented the Orff's pedagogy in teaching music in the classrooms? If there are, how do teachers teach music using the Orff approach?

Unfortunately, there hasn't been any schools in the Monterey area that have used Orff's approach. There are many schools within the Monterey county that have music programs, but it doesn't revolve around Orff's methods or ideology (Hope, n.d.).

4. After implementing two music lessons using the Orff's pedagogy in an elementary school classroom, how do they impact students' speech, rhythmic movement, and playing musical instruments according teachers?

Considering I couldn't conduct my own research and obtain my own results due to the Coronavirus, I used Amanda Long's results to the lesson plan she had conducted in 2013. If I would have been able to go into the classrooms before the Coronavirus had occurred, I would have used the same lesson plan that Amanda Long had done in her thesis and assume I would have gotten similar results. In Long's study, she concluded that the students had enjoyed the lesson and the students met all their learning needs. "In both lessons, the students were each able to actively participate in the activities designed using the Orff Approach. They (the students) were also able to demonstrate strong beat, weak beat, and simple rhythms" (Long, 2013). Amanda Long has stated that the children were able to follow directions and had received great feedback from the students and the teachers. If I had been able to present this lesson plan at Marina Vista or Ord Terrace Elementary, I am hopeful that the students would have accomplished the same goals as Long's students did. I believe that the students at both of these schools would have succeeded in this lesson plan and would have greatly enjoyed it.

5. Lastly, are there resources available for teachers who want to use the Orff pedagogy to teach music in their classrooms?

There are many resources that teachers can use to incorporate Orff's pedagogy in their curriculum. There are many websites and videos that teachers can watch and incorporate in their classrooms. These websites also can give ideas on ways they can create their own lesson plans using Orff's pedagogy. One specific website that teachers can use is "Teaching with Orff" and this has several lesson plans that can be used in the classroom (Teaching with Orff, n.d.). Another example in ways to find resources for Orff's pedagogy would be at different Universities throughout the United States. For example, the University of Memphis in Tennessee still offers courses for teachers that want to implement these methods within their classrooms. Although the summer term has been cancelled due the Coronavirus, it is still a course that will be taught in the future (Klossner, 2020).

Problems and Limitations

Although I wasn't able to conduct my own research, the results of a previous study and my predictions is what I could rely on. Based on Amanda Long's study with the lesson plan I would have incorporated, her findings concluded that each student participated and enjoyed the lesson. The students also had an understanding on why the lesson was challenging and how to complete it successfully (Long, 2013). The students were able to learn about time signatures and keeping the beat in the correct time. They also learned about pitch and the importance of listening to one another. The students were also able to learn as a team and as an individual.

One of the main problems that happened during my capstone research project was the Coronavirus pandemic. This epidemic started in early January 2020 and increased at a rapid rate throughout the spring 2020 semester. It was early March 2020 when CSUMB had to shift all on

land classes to alternative modality of delivery to all classes online. A couple of days later, all students and I moved out of my dorm and moved back home. Once CSUMB went online, all the schools in Monterey County were on partial leave not knowing what would happen next.

Considering all schools in California are now closed, I wasn't able to conduct my own research and obtain my own results. By not being able to fully complete my senior capstone project the way I had planned to, this was the biggest challenge within my project. Moving back home has also made this project more challenging. However, I still was able to find the answers to my research questions based on my literature review. Given the rapid spread of the Coronavirus throughout the nation, I have not been able to collect the data to thoroughly see the fruition of my senior capstone research project.

If I would have been able to present my lesson plan, I think I would have received the same type of results as Amanda Long did for her study. I am hopeful to think that the students I would have presented my lesson plan too, would have enjoyed the music lesson and be able to complete it. I would also hope that the teacher would have wanted to continue implementing Orff's pedagogy in the classroom in the future. I also would have liked to receive the feedback the teachers would have given me so it would not only help my capstone results, but in my future as a teacher.

Although, I wasn't able to conduct my own research and wasn't able to get my own results, I feel confident that Amanda Long's thesis paper answered my secondary questions considering the circumstances. I believe that if I had been allowed to present my study, I would have received similar information that would have answered my questions. I look forward to using Orff's pedagogy within my future classroom and seeing my students achieve academic success as well as overall development.

Recommendations

Given the research and studies that has been provided in my senior capstone, I strongly recommend implementing Orff's pedagogy in the elementary classrooms and other grade levels. Studies throughout the world have shown the benefits in using Orff's ideology and is still being used a hundred years later. The benefits of music have helped children all throughout the world with their mental, physical, emotional and social well-being. Orff's methods have been proven to help with speech, movement, and overall creativity.

Teachers also have resources for Orff's pedagogy that can be implemented within their curriculum. Not only are there informational articles on how to teach Carl Orff's methods, but there are also courses throughout the country that can be taken to have a better understanding on how to implement his methods within the classroom. By analyzing the data and overall studies within this senior capstone paper, I can highly recommend not only the benefits of music within a child's education, but the overall effectiveness in using the Orff pedagogy within elementary classrooms.

Conclusion

There are many reasons as to why Carl Orff wanted to implement his pedagogy in the education system. He saw how music could help a child's academic learning and social skills along with many other benefits that have been mentioned. Overall, I think the main reason was to have children get involved with music. Carl Orff had grown up with music all his life and saw how it greatly benefitted his life. He believed that a child could still play and learn academics at the same time.

Using Orff's pedagogy, students have learned valuable skills such as teamwork, patience, literacy, and overall success in brain development. My focus for this capstone research project was to find ways that teachers could implement the Orff pedagogy in elementary schools and through successful research, I have found that there are many ways teachers can use this method in their classroom. There are many resources throughout the world that can help teachers with creating lesson plans that involve the Orff pedagogy along with courses that can be taken to have a better understanding on how to implement the Orff pedagogy.

Although I wasn't able to conduct my own research, I am confident in the results used from other studies to answer my overall research questions. Carl Orff's pedagogy is an ideology I want to implement within my future classroom to help my students achieve academic and overall success. Carl Orff once said, "Tell me, I forget, show me, I remember, involve me, I understand."

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Appendix A

Orff Lesson Plan 1

One Bottle O' Pop Orff Lesson Plan Created by Amanda Long

Age: 4-6 Grades

Topic: Rhythms, singing in parts within a round, encouraging musical independence Materials:

Words for round displayed on the board

Learning Objective: a. The students will sing in a three part round while keeping the beat accurate by clapping, tapping, and patting.

Anticipatory Set: Chant and clap rhythms "my turn your turn" using names of fruit. The teacher will point to names and pictures of fruit on the board and the students will say the words while clapping the correct beats using % time signature. An example handout to be displayed on the board is attached.

Quarter note: Orange

Eighth Notes: Apple

Sixteenth Notes: Watermelon

Procedure:

- In pairs, students will perform the simple triple meter beat patterns and count the beats.
- Lead students in performing combinations of the triple meter patterns.

- Use claps and/or stomps to demonstrate strong beats and weak beats.
- Play combinations of the patterns as students listen to the teacher speak the words to One Bottle O' Pop. The words will be displayed on the board.

One Bottle O' Pop 3-Part Round Lyrics

One bottle o' pop.

Two bottle o' pop.

Three bottle o' pop.

Four bottle o' pop.

Five bottle o' pop.

Six bottle o' pop.

Seven bottle o' pop.

POP!

Don't throw your trash in my backyard.

My backyard.

My backyard.

Don't throw your trash in my backyard.

My backyard's full.

Fish, and chips and vinegar, vinegar, vinegar.

Fish, and chips and vinegar.

Pepper, pepper, pepper salt

- Sing "One Bottle O' Pop." Teach each verse, echoing by phrases. Play piano with the students while singing if needed.
- Sing the song as a round with three groups of students.
- Once familiar with the song, students may sing it while performing the three beat patterns with partners.

Closing: Tell the students they were great and if they keep practicing, they will be able to improvise their own rhythms. Explain they will continue to chant, sing, and use instruments; and they will be able to compose their own rhythms and music in the upcoming unit (Long, 2013).

Appendix B

Teacher Interview Questions

1. Are you familiarized with the Orff's pedagogy for teaching music at the elementary school level?

Follow up Question: Have you used the Orff pedagogy to teach music in the classroom before?

Follow up Question: If you have used it before, how have you implemented it in the classroom?

2. Given that you have seen how I teach music using the Orff pedagogy with my two lesson plans with students, how does it impact your students' speech?

Follow up Question: How did it impact their rhythmic movement?

Follow up Question: How did it impact their playing of musical instruments?

3. Do you think that you have sufficient resources for you should you decide to use the Orff pedagogy to teach music in your classroom? If not, what are some of the resources that you think are needed in order to successfully implement the Orff pedagogy in the classroom?