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Involve Me: Using the Orff Approach within the Elementary Classroom

Music Departmental Honors Thesis

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Amanda Long

Abstract

Musical independence, improvisation, and composition are important skills that teachers should include within an elementary music curriculum. The musical concepts that accompany these skills can be difficult for teachers to convey and for students to understand due to the difficulty and complexity of teaching musical independence. This study consists of a literature review pertaining to the history and development of the Orff Approach, application of Orff concepts to the creation of lesson plans and classroom activities, action research with elementary students, and conclusions. Three different lesson plans were created implementing Orff techniques specific to the following grade ranges: two-four, four-six, five-eight. Two lessons were taught to students in a local public school and were video-taped for later reflection and analysis. Participants consisted of students in two elementary general music classes, grades four and six. The students and the classroom teacher responded positively to the activities designed using the Orff Approach. Every student successfully participated in the rhythmic and melodic musical opportunities, learning and demonstrating musical independence. Being directly involved with the creative musical process at an elementary level helps foster the musical learning process. When developed at a young age, creativity and musical independence are very helpful skills to utilize during musical performing in later musical training. The Orff Approach naturally fosters musical creativity and independence and highlights individual student success. The Orff Approach is a beneficial teaching methodology that helps to successfully implement improvisation and better teach composition. It also promotes active participation in musical activities that will aid students in applying the skills in later musical experiences.

Introduction

Carl Orff's philosophy of music education focuses on providing the opportunity for all students to be successful. The Orff Approach contains a series of steps that may be completed in any order. According to many teachers and researchers of music education, lessons using Orff techniques and methods provide early creative experiences and activities involving active music making. The incorporation of these experiences into the elementary music classroom is important and necessary for the development of creative skills in the student as an individual. Musical independence and improvisation are an important part of a young child's musical experience and learning process, and the use of the Orff Approach can be a successful way of allowing students to develop these techniques.

Biography and Background

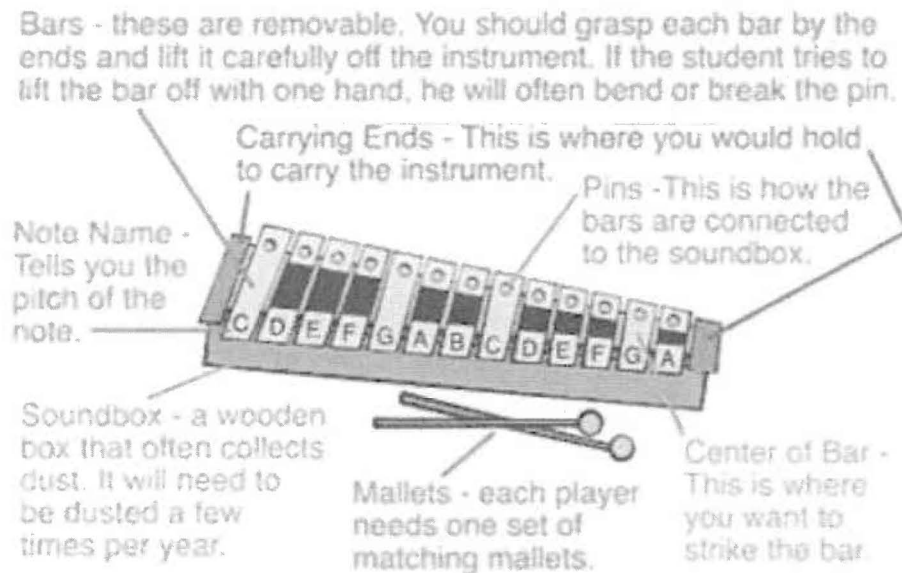
Carl Orff was a German composer, teacher, and music philosopher. He was born in Munich July 10, 1895 and died March 29, 1982. He was a composer known internationally for his operas and dramatic works, but he was most known for his innovations in music education in his homeland of Germany.

Carl Orff's education and career was always centered on the importance of music. Orff studied with German composer Heinrich Kaminski at the Munich Academy of Music. It was in Munich in 1924, with the help of gymnast Dorothee Gunther that he founded the Gunther School of for Gymnastics, Dance, and Music. Orff was also known for his conducting abilities, and he conducted ensembles in Munich, Darmstadt, and Mannheim. His *Schulwerk*, a manual describing his method of conducting, was first published in 1930. As a composer, he is best

known for his popular secular oratorio *Carmina Burana*, written in 1937. His other compositions were mainly inspired by Greek theater and medieval mystery plays (Britannica, 2011).

Carl Orff's system for music education for children is largely based on the goal of developing a sense of rhythm and musical independence through movement, dance, exploration, improvisation, composition, and performance. Many of these are done with percussion instruments and Orff instruments. The method has been widely adopted, especially in his home country of Germany and in the United States of America. His methodology, known most commonly as the Orff-Schulwerk Approach, is broadly accepted as a way of teaching music, especially general music at the elementary level. It allows students to explore musical experiences in a way where the student is not inhibited by the fear of failing. In order to create a less stressful atmosphere, teachers use what are known as Orff Instruments (Orff Instrumentarium). These instruments, developed by Orff himself, include miniature xylophones, marimbas, glockenspiels, and metallophones; all instruments have removable bars.

Below is an example picture of an Orff instrument, taken from a commonly used music education website with labels and explanation of each of the main parts of the instrument.



1

Orff's methodology seeks to develop a process which encourages musicality and creativity in young children.

The Approach

The Orff Approach is a progression of experiences that do not follow a particular order, but may be implemented in an order if desired. This order can be fully or partially developed within a lesson, unit, or even a full term. Although there is no prescribed repertoire of pieces that teachers must follow, the process is very specific in the steps of teaching.

- **Observation:** The student must observe the teacher, music, videos, other students, or any other form of watching someone actively "do" something.

¹Orff 101 (2012).In Classics for Kids.Retrieved March 15, 2012 from <http://www.classicsforkids.com>.

- Imitation: “Students work on developing basic skills in rhythmic speech, singing, body percussion, playing instruments, and movement by following the teacher’s example. You can find imitation happening simultaneously, delayed (echo), or overlapping/continuously delayed (canon)” (South Florida).
- Exploration/Experimentation: “Students can discover and explore the possibilities available to them in both sound and movement. This helps students feel their own personal musicianship rather than copy a teacher’s musicianship” (South Florida).
- Improvisation/Creation: “Extending the skill as to the point where the children can initiate their own patterns spontaneously” (South Florida).
- Independence: Students find the ability to improvise, analyze, and communicate on their own.
- Literacy: “Learning to read and write what they have created” (South Florida).

In a traditional Orff Classroom, students begin with observation, learn how to imitate, and then begin to explore musical opportunities. Students will begin by using body percussion, chanting, singing, and dancing. The key to this approach is active participation by the student within the different stages of learning process, as “children need to be challenged to think in different ways” (South Florida). After the first few stages are complete and the students have mastered the techniques, introduction of the pitched or non-pitched instruments occurs and students can start exploration and creation within the musical process. Gary Jensen (2010) states in his lecture handout reviewing Orff Approach,

Pentatonic scales are used and bars (notes) removed from the instruments so improvisation is always satisfactory sounding and encourages freedom from the fear of making mistakes. With this method, children are involved in exploration of space, sound, and form and progress from imitation to creation. The goal is for children to experience success and appreciate the aesthetic in music almost immediately, rather than having to learn notes and rhythms before anything satisfying is accomplished. Notes will come later, after they have developed a love for music.

The idea is for music to come naturally rather than being forced with specific rules and musical traditions or conventions that are forced among musicians. As stated before, Orff activities can be incorporated into entire lessons, units, or part of lessons. In the example activity below, the term “bordun” is used. A bordun is an open 5th, generally played on Orff instruments on the first and fifth degree of the scale of the piece. This particular activity is from a Holt Music publication, and is a lesson about accompaniments. The students would learn and sing the melody to the song “Ring Around the Rosy,” and then students arrange an accompaniment to the song with Orff instruments. The activity is explained in the figure below.

Orff Activity 13: Accompaniments

Teacher's Edition:

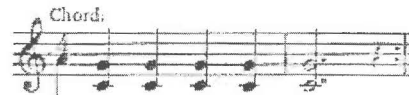
- Lesson 1, "Ring Around a Rosy," page 1

Materials:

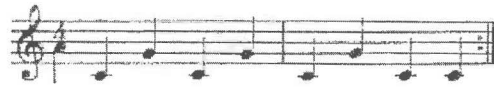
- Barred instruments

Procedure

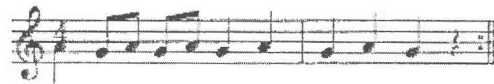
1. Use the following ideas when arranging accompaniment parts for familiar songs. These ideas include introductory patterns which are appropriate for young children having initial experiences with barred instruments.
 - Begin with a simple bordun, a drone or two notes sounded in fifths. Borduns are most effective on low-sounding instruments.



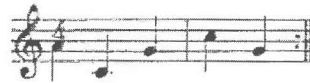
- Add an alternating pattern as shown. This moving bordun is appropriate for songs that need light, moving parts.



- An ostinato may be formed by beginning on the dominant and alternating *so, la*.



- Keep pitched instrumental parts simple and tonally uncluttered for the beginning performer. Use a maximum of two pitched instruments with additional layers of unpitched percussion parts. An easy example follows.



- Plan each pitched instrumental pattern to be a minimum of two measures in length. The pattern may also be designed to match the phrase length of the song being accompanied.
2. Experiment using any or all of these ideas as you prepare an instrumental ensemble for "Ring Around a Rosy," page 1.

Educational Philosophy

Orff's ideas about music education are a reflection of his educational philosophy. Carl Orff's idealist views are magnified in the part of his approach when the "bad" or "wrong" keys or notes are removed from a situation so the student will experience success, immediately be musically successful, and play ear pleasing melodies from the very start. Because the offending notes are removed, Orff brings to life the ideal musical situation. Exploration of sound is also an important part of the Orff process. Lois Choksy states in The Orff Approach section of *Teaching Music in the 21st Century* that children start as passive listeners with common sounds such as "a dog barking, a door slamming, a plane passing overhead, an object dropping. It moves then to organized sounds: patterns of drumbeats, sticks tapped together" (Choksy, 107). By exploring sounds as elements of music, Orff teaches children that anything can be music if they choose to hear it that way.

Carl Orff was very focused on the student as an individual. His educational process emphasizes the students' actual participation within the activities by using clapping, chanting, dancing, or playing instruments. Orff also believed in the "primitive" language of music. Lois Choksy states in "The elemental style of Orff's teaching begins with primal music-with the drum and the fundamental beat, man's earliest musical experiences" (Choksy 104). He felt that music should be natural and should come from the basic human instinct. This is why many of his teaching methods involve chanting, clapping, stomping, and percussive elements. Choksy also states "it was important to Orff and Gunther from the very start that the students *physically* experience beat, meter, tempo, and rhythm, that they express these elements and through instruments, *doing* rather than *learning about* (104).

Sources

Researchers of music education and learning have published many resources about Carl Orff and the Orff Approach. Various sources, including books and websites, were consulted for biographical and background information about Carl Orff. The Orff Approach is highlighted in many teaching manuals, education resources, journals, and even workshops, and many of these publications have been discussed in relation to incorporating the process into the elementary classroom. Many scholars, educators, researchers, and musicians have focused on the importance of musical independence and improvisation within the music classroom and its importance. As research leads through the writings and findings of these topics, examples of its value are highlighted. The annotated bibliography included with this research gives detailed explanations of each source and its particular contribution to the project, and acts as a review of literature for the project.

Incorporation into the Music Classroom

Educators can incorporate the Orff Approach into the elementary classroom through individual lessons, parts of lessons, or even entire units. Included in this research are two examples of original lesson plans, written specifically for this research project, that incorporate the Orff Approach of teaching. Examples of extensions to these lesson plans are given within the actual lesson. All three classroom activities could serve as a central and effective part within an improvisation unit.

The steps of the lessons highlighted in red are steps that may not be reached in one 40 minute class period. Thus, the following class period review of the material would take place, and the rest of the lesson may be taught. Depending on the musical level and ability of the

class, the lesson may need to be shortened. Teachers should always ensure that the students understand the material completely and are able to actually participate before moving on and adding more information.

Orff Lesson Plans
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 $\frac{3}{4}$ 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.

Possible Lesson Extension: Improvisation and Composition Unit. To further reinforce duple meter use rhythmic exercises. Students perform the rhythms first using body percussion, then transfer to un-pitched percussion and finally to barred instrument improvisation. After students are secure, they will compose their own duple meter rhythm pieces.

Assessment: An in-class participation/performance rubric will be used to evaluate the students during class. Most important question to ask: Can each student perform the rhythms successfully?

Black Bats Orff Lesson Plan

Created by Amanda Long

Age: 5-8 Grades

Topic: Rhythms, chanting, audiating, separating rhythms from text while understanding how they fit together.

Materials: Chant displayed on board, rhythmic instruments such as shakers or sticks

Learning Objective: The students will chant a poem while using body percussion. The students will chant a poem while using rhythmic instruments. The students will audiate the chant while still playing the rhythms.

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 those words while clapping the correct beats using 4/4 time signature. An example handout to be displayed on the board is attached.

Quarter note: Orange

Eighth Notes: Apple

Sixteenth Notes: Watermelon

Procedure:

- The teacher will model the poem for the students.

Black Bats Poem/Chant

**Black bats in the air (snap)
 Flying under bridges flapping over ridges (pat)
 Eating insects on their way (stamp)
 Heading home at the break of day (clap)**

Rhythm for poem:

**Ta Ta Ta-de Ta
 TikaTika Ta-de, TikaTika Ta-de
 Ta-de Ta-deTa-de Ta
 Ta-de Ta-Tika Ta-de Ta (Ta=quarter, Ta-de= 2 eighths,
 Tika-Tika= 4 sixteenths, Ta-Tika= 8th followed by 2 16ths)**

- The teacher will model the poem while using body percussion. The rhythms should match the words.
- Teach the poem by rote. First use my turn, your turn with just the chant, then add the body percussion.
- Divide class into 4 groups.
- Assign one line to each group.
- The students will practice their chant and rhythms together.
- Perform the chant with speech and body percussion as a class, while each group completes one line to equal the entire chant.
- The teacher will model audiation while still using rhythms for the students.
- The students will audiate the text and perform body percussion only.

- After the groups can perform the rhythms with body percussion, add contrasting non-pitched percussion to the chant as well.
- Perform chant and rhythms together as a class with percussion instruments.

Closing: Clean up all of the instruments. The teacher will tell the students they can practice their rhythms at home with body percussion. The next class will consist of more rhythms and instruments using the same chant.

Possible Lesson Extension: Improvisation and Composition Unit. Add pitched Orff instruments, such as metallaphones, to the chant. As a class, set the chant/poem to music. Try a few different melodies. Put the class into groups and have each of them practice and perform the new original compositions using voices, body percussion, pitched and non-pitched Orff instruments.

Assessment: An in-class performance rubric will be used for each student's evaluation. Can the students demonstrate the rhythms alone and during the chant?

Classroom Participation Rubric

Grades: Kindergarten-6th

This rubric will evaluate the participation of a student in Orff based classroom activities addressing active involvement, preparation, ability, content, and attitude. Each category has two expectations, and each expectation receives points.

Class: _____

Student Name: _____

Category	Needs Improvement 1 Point	Satisfactory 2 Points	Excellent 3 Points
Active Involvement	<ul style="list-style-type: none"> ◆ Student is not involved with the class activity. ◆ Student needs constant reminders to get back on task or stop talking. 	<ul style="list-style-type: none"> ◆ Student is mostly engaged in the activity. ◆ Student needs few reminders to get back on task or stop talking. 	<ul style="list-style-type: none"> ◆ Student is constantly engaged in the activity. ◆ Student does not need reminders to get back on task or stop talking.
Preparation	<ul style="list-style-type: none"> ◆ Student did not bring any materials to class. ◆ Student did not complete work outside of classroom and is not ready for class. 	<ul style="list-style-type: none"> ◆ Student had some but not all materials for class. ◆ Student practiced and is mostly ready for class. 	<ul style="list-style-type: none"> ◆ Student is ready with required materials for class. ◆ Student has practiced and is ready for class.
Ability	<ul style="list-style-type: none"> ◆ Student does not attempt to complete the activities. ◆ Student does not use body percussion or vocalize rhythms. 	<ul style="list-style-type: none"> ◆ Student puts forth effort. ◆ Student does not always complete the rhythms (vocally or with body percussion) correctly. 	<ul style="list-style-type: none"> ◆ Student is always putting forth their best effort. ◆ Student can clap and vocalize rhythms correctly.
Content	<ul style="list-style-type: none"> ◆ Student does not count, clap, vocalize, or use instruments in a correct manner or on the correct beats. 	<ul style="list-style-type: none"> ◆ Student counts, claps, vocalizes, and uses instruments in a correct manner on the correct beats most of the time. 	<ul style="list-style-type: none"> ◆ Student counts, claps, vocalizes, and uses instruments in a correct manner on the correct beats all of the time.

<p>Content</p>	<ul style="list-style-type: none"> ◆ Student cannot complete the activities and shows no evidence of understanding the key terms of the day. 	<ul style="list-style-type: none"> ◆ Student completes the activities and shows some evidence of understanding the key terms of the day. 	<ul style="list-style-type: none"> ◆ Student completes the activities and shows much evidence of understanding the key terms of the day.
<p>Attitude</p>	<ul style="list-style-type: none"> ◆ Student has a negative attitude ◆ Student is disrespectful to the students, teacher, or classroom materials. 	<ul style="list-style-type: none"> ◆ Student has a neutral attitude about the activities. ◆ Student is mostly respectful to the students, teacher, and classroom materials. 	<ul style="list-style-type: none"> ◆ Student has a positive attitude about the activities. ◆ Student is very respectful to the students, teacher, and classroom materials.

Comments:

Total Points /30

Action Research

The action research of this project includes the teaching of two different lesson plans using the Orff Approach within a third grade and sixth grade classroom at Marshall North Elementary School in Marshall, Illinois. This was done to test the Orff Approach within a classroom setting to observe how the students learn during Orff based activities.

The lesson “One Bottle O’ Pop” was taught to a third grade classroom that consisted of 21 students. During the anticipatory set, the students clapped on every beat, stomped on beat one, and vocalized the fruit names as rhythms. I explained that the beat of a song is “anytime you want to nod your head.” After just a few minutes of practicing as a full class, every student was able to complete the following activities: clap in beat, stomp on the strong beat, clap and vocalize the names of the fruit with correct rhythms including quarter note, eighth note, and sixteenth note, and complete all activities together in time and on beat.

After learning “One Bottle O’Pop,” the class split into three groups and rotated singing each verse within the round. By the end of the 40 minute class period every student was able to: sing each verse of “One Bottle O’ Pop,” clap on all beats in the correct time signature, stomp on the strong beats (beat one), and display musical independence.

When asked “Why is this so hard?” the students gave many answers including “because you have to concentrate,” “because there are so many things going on at one time,” and “because you can’t listen to anyone else or you’ll mess up.” The students were able to explain musical

independence and other key terms from the lesson (strong beat, weak beat) and understand that since they could complete the musical activities and sing the song correctly they were each successful at participating in musical independent activities. Every student participated in the Orff activities, and every student thrived during the lesson.

The lesson "Black Bats" was taught to a sixth grade classroom consisting of 25 students. During the anticipatory set, just as with the 3rd grade class, the students clapped on every beat, stomped on beat one, and vocalized the fruit names as rhythms. I explained strong beat and weak beat, and that in a 4/4 time signature, beats 1 and 3 are the strong beats, while 2 and 4 are the weak beats. After a few minutes of practice, all students were able to: clap on all beats, stomp on the strong beats (1 and 3," clap and vocalize the names of the fruit with correct rhythms including quarter note, eighth note, and sixteenth note, and complete all activities together in time and on beat.

After learning the Black Bats chant, the students were split into four groups and performed each line chanting with body percussion, audiating with body percussion, chanting with percussion instruments, and audiating with percussion instruments. Every group was able to practice each line of the chant with the related rhythms. At the end of the lesson, all students we able to: chant each verse of "Black Bats," perform body percussion on the correct rhythms with the chant, perform percussion instruments on the correct rhythms with the chant, and audiate the chant and perform body percussion and percussion instruments.

The students were able to explain strong beat and weak beat and identify what beats they were in 4/4 time signature. The students also indentified the term audiate, and were able to explain its definition. Every student displayed music independence.

Conclusion

Incorporating musical independence and improvisation within the music classroom is an important part of the elementary musical experience. In order to teach improvisation, teachers must first begin with lessons that focus on active involvement, individuality, musical independence, rhythm, and melody. Improvisation fosters creativity and musical independence along with teaching valid music techniques and aspects of music theory. Using the Orff Approach created by Carl Orff is an easy and effective way to incorporate more creativity and improvisation within an elementary general music classroom. The methodology he created is an interesting and effective way to teach music.

The action research for this project supports the claims made in the books and articles about the Orff Approach. The learning objectives for the lesson plans were met for every individual student within the classes. In both of the lessons, the students were each able to actively participate in the activities designed using the Orff Approach. They were also able to demonstrate strong beat, weak beat, and simple rhythms. The students understood and were able to list reasons for the difficulty of expressing musical independence.

The sources written about the Orff Approach give many benefits of incorporating it into the music classroom. Teachers may find many resources with examples of lesson plans, activities, and songs much like the ones found within this research paper. Using the Orff Approach within the classrooms, teachers can teach musical independence and improvisation with interactive lessons.

The Orff Approach is a process of teaching music that can be done in parts or as a whole within any given amount of time. Incorporating the Orff process into the elementary music classroom is a great way for a teacher to allow students to explore musical creativity all the while being successful. Carl Orff stated "Tell me, I forget. Show me, I remember. Involve me, I understand."

Annotated Bibliography

Anderson, W. M., & Lawrence, J. E. (2010). *Integrating music into the elementary classroom*.

(Eighth ed.). Boston, MA: Schirmer Cengage Learning.

Chapter 8 of *Integrating Music into the Elementary Classroom* (2010) by William M. Anderson discusses creativity and music. A short introduction is given at the beginning of the chapter to explain the content of the section. The author explains that “creating music can be an exciting and rewarding experience for students because it’s a personal expression of their own feelings and ideas” (Anderson, 272). The Orff Approach is discussed in detail providing background information and educational philosophy. The material found in the section is based on the material within *Teaching Music in the 21st Century* (2001) by Lois Chosky. Anderson defines improvisation as “creating something spontaneously at a given moment” (Anderson, 273). Exploration and experience are important parts of the Orff Approach. Giving students guidance and direction, a teacher can assist and allow students to develop skills for the creative musical experience. Orff instruments are a great classroom tool to accomplish this goal. Anderson explains these points in great detail giving examples of Orff songs and ideas and suggestions for lesson plans. These are specific to movement, voice, instruments. Suggestions regarding imitation, speech, rhythm, melody, instrumental, and improvisation are given. Orff songs including “Swing Low, Sweet Chariot” and “This Land is your Land” are notated and explained. The detailed elaboration about the Orff Approach, the steps within the process, and the specific examples are all very useful classroom tools and important information for music educators.

Azzara, C. D. (2002). *The new handbook of research on music teaching and learning: A project of the music educators national conference*. Colwell, R., & Richardson, C. (Eds.). New York, NY: Oxford University Press.

Chapter 11 in *The New Handbook of Research on Music Teaching and Learning* (2002) is titled Improvisation. Music researchers explain that improvisation is defined by other research as being able to make music spontaneously. The Orff Approach is analyzed on pages 177—179 of the handbook under the heading Preschool/Classroom Improvisation Research. It states that Orff-Schulwerk emphasizes improvisation in music learning and information music instruction (Azzara). The entry also states that “Orff Schulwerk activities involve singing, the use of *borduns*, improvised rhythms, improvised movement, and improvised pitches from the pentatonic scale. More advanced Orff Schulwerk improvisation activities incorporate the church modes, diatonic scales with functional harmony, and more chromatic materials” (Azzara, 177).

Campbell, K. (1997, September 29). Singing the praises of early musical training. *Christian Science Monitor*, 89(213), 10.

The article “Singing the Praises of Early Musical Training” (1997) by Karen Campbell discusses the role of music in the education of children in general. When arguing why introducing music at an early age is important, Campbell also gives reasons for the importance of choosing the right methodology and philosophy of instruction. Within the list of instructional methods described in this article lies the Orff Method and its major importance in general music education for early musical training in children.

Carl Orff. In NAXOS. Retrieved September 13, 2012, from

http://www.naxos.com/person/Carl_Orff/25615.htm

NAXOS Classical Music Website provided the biographical information about Carl Orff.

Carl Orff (german composer) (n.d.). In *Encyclopedia Britannica*. Retrieved September 13, 2012,

from <http://www.britannica.com/EBchecked/topic/431845/Carl-Orff>

Biographical information about Carl Orff, his life and career were found in the Britannica Online Encyclopedia.

Choksy, L., Abramson, R. M., Gillespie, A. E., Woods, D., & York, F. (2001). *Teaching music in the twenty-first century* (2nd ed.). Upper Saddle River, NJ: Prentice Hall.

Teaching Music in the 21st Century (2001) by Lois Chosky is an education resource for music educators. The book contains a large chapter on Carl Orff and the Orff Approach. Biographical and historical information is given, and well as a detailed explanation of the process. The source described his life, education, and other demographic information.

Dupont, D., & Hiller, B. (2002). *It's elemental: Lessons that engage*. Lakeland, TN: Memphis Musicraft Publications.

Dupont, D., & Hiller, B. (2004). *It's elemental 2: Lessons that engage*. Lakeland, TN: Memphis Musicraft Publications.

Both *It's Elemental* and *It's Elemental 2* are examples of Orff based lesson plans for the elementary music classroom. The books were consulted in creating original lesson plans as they provide songs, instrumental parts, and other explanatory educational information.

Ficklin, J. (2010, January 26). Re: A brief understanding of the Orff process. Retrieved from

<http://southfloridaorff.wordpress.com/2010/01/26/a-brief-understanding-of-the-orff-process/>.

The South Florida Orff Blog is a music education blog that is written about the Orff Approach.

The entry “A Brief Understanding of the Orff Process” was written in 2010 by Jared Ficklin. Each step of the approach is explained in detail, and it is stated that “it is important to experience and participate in a variety of activities where different activities where different stages of the learning process appear,” and that “children need to be challenged to think in different ways” (South Florida).

Goodkin, D. (2001, November). Orff-Schulwerk in the new millennium. *Music Educators Journal*, 17-19.

Doug Goodkin, a music teacher and college professor in San Francisco, California, discusses Carl Orff's philosophy of education within his article “Orff-Schulwerk in the New Millennium” (2001). He describes the shared characteristics between music pedagogies such as Orff, Kodaly, and Dalcroze, stating that they “all three share a belief in each person's innate musicality” (p. 19). They also “emphasize active music making, being with the ear rather than the eye, incorporate some form of movement, and see music as essential to the total education of the child” (Goodkin, 19). Further explaining the Orff Method within the classroom, Goodkin states that imagination is the key to making music and it must be trained, and “the invitation to improvise is a means of awakening [the imagination] and once awakened, the work of aiming

the first impulse of the imagination toward composition and performance is the training” (p. 19).

Holt music teacher's edition: Grade 1 (pp. 13-16). New York: Holt, Rinehart, and Winston Publishers.

Holt Music Teacher's Edition: Grade 1 is an instructional aid for the music classroom. Orff based activities are provided with lists of materials, songs, and instrument parts. Teachers can use this resource to find Orff activities for various classes. In this research, figures about Orff instruments were used to explain different types and parts of instruments.

Jensen, G. (2010). Orff-Schulwerk review sheet. (Unpublished Teaching Aid). Eastern Illinois University, Charleston, Illinois.

Gary Jensen, a music education professor at Eastern Illinois University, teaches within the general music education curriculum that The Orff Approach is a great philosophy to use when encouraging musical creativity within the classroom. Jensen lectured during March of 2010 during a General Music Methods course at EIU. After providing detailed background information about Carl Orff, Jensen gives many examples, notated songs, and handouts pertaining to the Orff Approach. Jensen explains that the steps of the approach are observe, imitate, experiment, and create. He says “with this method, children are involved in exploration of space, sound, form, and progress from imitation to creation” (Jensen, 2010). Jensen also states that the Orff Approach is also called a process or method, but he believes that the word

approach gives more freedom to explore the process in different ways rather than in a set step driven manner (Jensen, 2010).

Nachmanovitch, S. (1990). *Free play: Improvisation in life and art*. New York, NY: Penguin Putnam, Inc.

Free Play: Improvisation in Life and Art (1990) is a book by Stephan Nachmanovitch that discusses improvisation in everyday life. Nachmanovitch gives a very unique view about natural improvisation without parameters, and compares the act of improvisation to creativity in all types of art and general life activities. He describes improvisation as “spontaneous, childish, and disarming” (p. 1). Discussing the power of mistakes in chapter eight, Nachmanovich quotes Miles Davis saying “Do not fear mistakes. There are none” (p. 88). Making mistakes is all a part of the learning process, and it is better to not identify the mistakes as a problem, but instead to highlight them as special parts of the improvisation. On page 90 he states “the redirection of attention involved in incorporating the accident into the flow of our work.” Nachmanovitch highlights the inner sources of spontaneous creation, and the joy of making art in any form; why we create and what we learn when we do.

Orff 101 (2012). In *Classics for Kids*. Retrieved March 15, 2012, from

<http://www.classicsforkids.com/teachers/training/orff101.asp>

The Classics for Kids website is a resource that explains biography, background, and examples of Orff activities. The website lists the famous Carl Orff Quote “Tell me, I forget. Show me, I remember. Involve me, I understand.

Q&A with Wynton Marshall. (2008, April). *Teaching Music*, 15(5), 35-36.

In this article, professional jazz musician discusses improvisation and teaching improvisation within the classroom. The source was used to provide a performer's viewpoint about improvisation in the music classroom to the research.

Riveire, J. (2006, January). Using improvisation as a teaching strategy. *Music Educators Journal*, 92(3), 40-45.

Janine Riveire's article "Using Improvisation as a Teaching Strategy," (2006) published in the *Music Educators Journal*, explores the "use of improvisation as an important teaching tool" (p.41). Riveire discusses the many ways that improvisation activities can be used to reinforce learning, and that many different types of activities can be implemented. Riveire states "Daily participation in improvisational activities can help everyone learn and enjoy improvisation. Many musicians and students fear improvisation for different reasons, but it is important to remove the element of fear and allow the musical mind to play; "using improvisation activities, students are learning to improvise in a low-stress setting" (p. 41).

Saetre, J. H. (2011, March). Teaching and learning music composition in primary school settings. *Music Education Research*, 13(1), 29-50.

The article "Teaching and Learning Music Composition in Primary School Settings" (2011) by Jon Helge Saetre discusses the creative side of music education and the importance of improvisation and composition within the classroom. Data is presented within the article according to observation of three teachers and their students. Saetre discusses "the educational practice

and orientation of the teacher” and how “the teachers’ interpretations on curriculum and subject matter affects the ways students work with music improvisation and composition” (p. 30).

Taylor, D. M. (2012). Orff ensembles: Benefits, challenges, and solutions. *General Music Today*, 25(3), 31-35.

“Orff Ensembles: Benefits, Challenges, and Solutions” (2012) by Donald M. Taylor considers Orff ensembles, Orff instruments, and the many opportunities these classroom activities create for students to become excellent musicians. One of the major and obvious benefits is that “students usually enjoy playing classroom instruments;” therefore, these can “serve as motivation for continued learning” in music (p. 31). Taylor also talks about how “Orff instruments can be used to help children explore other National Standards, including improvisation, composition, listening, and analysis” (p. 31). Lending students to musical success by removing bars allows students to focus on other aspects of music besides note accuracy.

Valero, W. (2011, Sept.). Movement for Musicianship. *Millikin Music Education Special Event*. Millikin University, Decatur, Illinois.

On October 1, 2011, a *Music Education Special Event* was held at Millikin University in Decatur, Illinois. Dr. Wendy Valero was the guest expert at the event; she is a nationally known clinician that has many ideas to offer about early childhood and elementary music experiences. She is an associate professor of music education and Director of the Children’s Music Development Center (CMDC) at University of South Carolina. Valero teaches music methods courses and

conducts research at the university, and she holds a Level III Orff Certificate. During the workshop, Valero taught about movement for musicianship, which involved moving, dancing, and body percussion as an essential part of the musical learning experience. A session about a sequential series of tonal and rhythm activities for singing, chanting, and improvising with ease accuracy for pre-school through grade five was held in which the attendees were able to participate in activities. Valero also taught a session about Orff instruments used to teach theory. This session was very helpful and informative because the participants were able to use Orff instruments as a group imitating an elementary classroom setting. A packet of information including Valero's biography, notated chants and songs, ideas for future lesson plans, and explanation of her theories was handed out to each person at the workshop. Every person in attendance was given permission to use the ideas, chants, songs, and lessons to better their own classrooms. Wendy Valero has also published other works pertaining to early childhood music education.

What is Orff-Schulwerk? (2011). In *American Orff-Schulwerk Association: Music and Movement Education*. Retrieved March 15, 2012, from <http://www.aosa.org/orff.html>

The Official Orff-Schulwerk Website provides information for music educators about the Orff Approach to teaching. Music teachers can become certified in Orff as well, and the website provides information about courses and workshops that ensure credit for the various levels of Orff certification.

Resource Narrative

Booth Library was a very important factor in the success of my research project. Many books and teaching materials were used for research from the library. I consulted the teacher's editions of music curriculum from The Ballenger's Teacher's Center. *The New Handbook on Music Teaching and Learning* and *Integrating Music into the Elementary* were used immensely for my project, and both books were found at Booth Library. The online database was also used to find many journal articles relating to the Orff Approach. The journal titled *Teaching Music*, found on the Booth Library website was very helpful throughout my entire project. Using the library to give correct citation form, I was able to find an updated manual about the American Psychological Association (APA) citation style. This manual was used throughout my entire project to give proper credit for every resource used. Not only did I use resources such as books and journals from Booth Library, but I also received help from the library staff many times. I was able to consult the staff for questions about where to find sources, interlibrary loan, the online database, and citation style. The staff was always extremely assistive and they played a dynamic part in the success of my project. Working on this research project for a year, I was highly dependent on Mary J. Booth Library throughout my work, and I can honestly say that the success of my research is directly related to my constant use of Booth Library.