

RELATIONSHIP BETWEEN PRIMARY INSTRUMENT AND  
ELEMENTARY MUSIC SPECIALISTS' PREFERRED  
TEACHING METHODOLOGY

A THESIS

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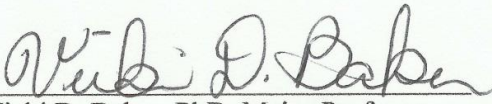
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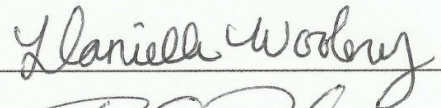
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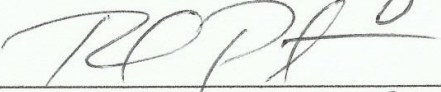
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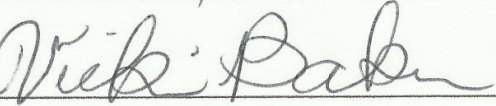
I am submitting herewith a thesis written by Alicia Jones entitled "Relationship between Primary Instrument and Elementary Music Specialists' Preferred Teaching Methodology." I have examined this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts with a major in Music Education.

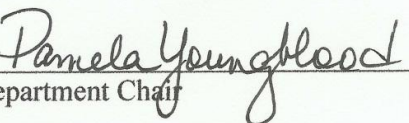
  
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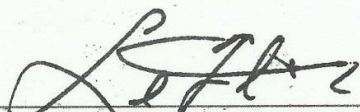
  
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ABSTRACT

ALICIA JONES

RELATIONSHIP BETWEEN PRIMARY INSTRUMENT AND  
ELEMENTARY MUSIC SPECIALISTS' PREFERRED  
TEACHING METHODOLOGY

MAY 2015

The purpose of this study was to determine if a relationship exists between elementary music teachers' primary instrument, personal musical experiences, and his/her choice of primary teaching methodology and related activities utilized in the music classroom. A survey, developed to assess relationships that may exist between preferred teaching methodology and primary instrument, was sent to music educators within the elementary division of the Texas Music Educators Association.

Out of 210 respondents, results indicate that Kodály was preferred by vocalists (50%). Woodwind players (35%) and guitarists (33%) ranked Kodály equally with Orff. Orff was preferred among string (60%), brass (52%), percussion (45%), and keyboard (39%) players. The results of this study indicate that no strong relationship exists between elementary music teachers' primary instruments and musical experiences and their preferred methodology, and types of activities used in the music classroom, but identify how primary instrument may influence the learning experiences of students.

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CHAPTER I  
REVIEW OF LITERATURE

**Introduction**

While elementary music specialists incorporate a variety of instructional techniques in their classrooms, they typically focus on one of the methods developed during the latter half of the 20th century. Three internationally-recognized instructional approaches associated with general music education are the Kodály method, the Orff-Schulwerk or Orff approach, and Dalcroze eurythmics. A number of factors could potentially influence the choice of teaching method(s) used, including university training, mandates by school districts, accessibility to Kodály or Orff certification programs, and musical background and skills, including primary and secondary instruments.

**Dalcroze Eurythmics**

Among the first educators who sought to make music instruction a means of expression for students was Emile Jaques-Dalcroze. He was born in 1865 in Vienna; however, he spent most of his life in Geneva. Dalcroze possessed exceptional musical talent, as well as strong interest in the theater, dance, and psychology. He chose to apply these talents, along with his gift for teaching, to his lifelong career as a music educator (Mead, 1996).

Dalcroze was appointed Professor of Harmony and Solfege at the conservatory in Geneva in 1892. While teaching solfege classes at the conservatory, Dalcroze made the following observations about how his students processed music:

Students could not actually hear the harmonies they were writing. Their sense of rhythm was only what they could perform by adding one note value to the next; there was no physical feeling of timing as it related to the dynamics of movement of the music. (Mead, 1996, p. 38)

Dalcroze devised musical exercises to develop more acute inner hearing and an inner-neuromuscular feeling for music. These exercises refined the students' musical perception and resulted in a more sensitive response to musical elements, including timing, articulation, tone quality, and phrase feeling (Mead, 1996).

Dalcroze also noticed subtle, spontaneous movements of the body during musical performance, much the same as those a speaker might exhibit through physical gestures. The body demonstrated a consciousness of the life and movement of the music. Dalcroze capitalized on these instinctive gestures and began to ask his students to walk and swing their arms or conduct as they sang or listened. As a gifted improviser, he was able to guide his students to feel the movement or flow of the music and to respond to the variations in time and energy. (Mead, 1996, p. 38)

Dalcroze devised the term "eurhythmics" to describe the learning of music through movement. Eurhythmics, derived from two Greek roots, "eu" and "rythmos," literally translates as "good movement" or "good flow" (Mead, 1996, p. 38).

Dalcroze eurythmics is based on the coordination of music and body movements. Music instruction using this method involves three areas of study: (a) solfege, aimed at training the musical ear; (b) improvisation, used for developing creativity; and (c) eurythmics, designed for giving students a feeling for rhythm through body movement (Anderson, 2011; Landis and Carder, 1990). Eurythmics has been cited as a pedagogical model by educational psychologists who have researched the importance of bodily movement in processing information (Walker, 2007). Further, based on its effectiveness as a teaching method in elementary music, Walker has recommended the application of Dalcroze eurythmics to music theory instruction.

Relatively few resources are available for Dalcroze educators in the United States ("Dalcroze Society of America - Teacher Certification", 2015). Training centers for Dalcroze certification are only found in New York, Pennsylvania, Massachusetts, Colorado, and Washington, and earning the basic level of certification generally takes from two to five years ("Dalcroze Society of America - Teacher Certification", 2015). Subsequent levels of certification require lengthier training sessions, and the highest level of certification, the Diplôme Supérieur, can only be attained at the Dalcroze Institute in Geneva, Switzerland ("Dalcroze Society of America - Teacher Certification", 2015). The rigors of certification, as well as limited access to training sites and resources, could potentially contribute to fewer music educators utilizing Dalcroze eurythmics in their music classrooms.

## **Kodály Method**

Music educator and ethnomusicologist, Zoltán Kodály, was inspired to develop a teaching method after seeing the failures of the music education system in his native Hungary in the early 20th century. He devised a sequential approach that aligned with the developmental capabilities of the child. While Kodály strongly believed that all students should learn to read music, he realized that students needed to experience music first, and thus maintained that music education begin at a young age (Russell-Smith, 1967). Kodály incorporated Jerome Bruner's three "modes of representation" by creating activities that involved learning through motor response, learning through images, and learning through remote or arbitrary symbols (Jacobi, 2012). The Kodály method included: (a) learning rhythm through the use of syllables; (b) incorporating movement, such as walking or running, while playing or listening to music; (c) combining solfege and hand signs to learn melody; and (d) teaching musical concepts through folk music, primarily in the pentatonic mode (Göktürk, 2012; Jacobi, 2012; Malitowski, 1995; Winters, 1970).

A literal interpretation of Kodály's philosophy can lead to practitioners placing a stronger emphasis on singing than playing musical instruments (Devries, 2001; Russell-Smith, 1967). Critics of Kodály's methodology assert that the focus on vocal training can be detrimental to instrumental music programs (Ban, 1981). Devries (2001) maintained that Kodály practitioners typically excluded the use of "body percussion, simple percussion instruments, and recorder--all of which are ideally suited to a Kodály-based music programs" (p. 25). Winter (1970) explained that, according to the Kodály approach,

“an instrument is only to be taken up when reading has already been mastered; otherwise the sound will become associated with the handling of the instrument” (p. 18). Thus, while the use of the Kodály method does not preclude students transitioning to instrumental music, it is not considered a standard practice. Jaquette (1995) designed a unique band method centered on students who had received Kodály training in their elementary music classes. His Kodály -based model for instrumental pedagogy included sequencing of folk and art music, thus providing a smooth transition from classroom/general music experiences to playing instruments.

### **Orff-Schulwerk**

Similar to Kodály, Orff emphasized that music learning should start at an early age. He used the developmental stage of the child as the determinant of how to approach musical instruction. Saliba(1990) described Orff’s process as follows:

If, for example, a teacher introduces multiple ostinatos to a class of six-year-olds, the children will not be successful because they are not developmentally ready for this task. If, on the other hand, the teacher introduces instrumental sound exploration in a creative framework, the children will be successful. (pp. 145-146)

Orff’s philosophy was primarily based on the idea that music education should develop children’s ability to create or make music through improvisation and that they should be allowed to discover music independently (Bilen, 2010; Göktürk, 2012; Thresher, 1964). In Orff-Schulwerk, where children are encouraged to express themselves musically, rhythm is considered the music’s point of origin. “Rhythm

precedes (and is stronger than) melody; melody precedes (and is stronger than) harmony” (Walter, 1959, p. 158). The Orff approach involves teaching rhythm through speech patterns, which the child can readily comprehend. Clapping, patsching, stamping, snapping, and percussion instruments, including glockenspiel, metallophone, xylophone, drums, jingle bells, woodblock, and triangle, are all used as a means of developing a clearer perception of rhythm. Eventually students begin to develop an understanding of melody and harmony, all while employing musical improvisation (Bilen 2010; Garretson, 1966; Malitowski, 1995). Upon conducting a comparison of Orff and Whitehead, contemporary musical pedagogues, Goodkin (2001) found that they supported the notion that fostering creativity was more critical in the 21<sup>st</sup>-century music classroom than teaching music fundamentals.

### **Comparison of Kodály, Orff, and Dalcroze Methodologies**

An examination of the three methods—Orff-Schulwerk, Kodály, Dalcroze eurythmics—reveals that while many similarities exist among these developmental approaches, there are some fundamental differences. The basis, or starting point, of each method is quite different. Kodály’s methodology begins with singing; Orff’s central focus is speech; and Dalcroze’s eurythmics emphasizes body movement. Kodály’s philosophy posits that singing confirms the idea of musical sound in one’s head. Orff believes that speech serves as a foundation for rhythmic patterns in music. Dalcroze maintains that body movement is linked to music, and that allowing the natural response of movement to music reinforces the nature of that musical sound.



Each method emphasizes the importance of learning rhythm first, but in different ways. Kodály and Orff introduce rhythm through spoken syllables, while Dalcroze utilizes movement (Anderson, 2011; Göktürk, 2012; Landis & Carder, 1990). Orff and Dalcroze promote the use of improvisation in singing, playing instruments, and bodily movements (Anderson, 2011; Bilen, 2010). Kodály's kinesthetic activity focuses primarily on hand signs to reinforce solfege (Göktürk, 2012; Jacobi, 2012; Winters, 1970). Kodály and Orff are often viewed as similar approaches; however, there are notable differences. The main variance is that Kodály focuses on vocal/choral training with the use of hand signs, while Orff's approach concentrates on movement, speech, and making music through playing (particularly percussive) instruments. Finally, musical creativity via improvisation is the main goal in the Orff method; Kodály's focal point is to dictate music (Göktürk, 2012).

### **Utilizing Multiple Methodologies**

Research suggests that elementary music teachers do not rely solely upon one method of teaching. Shehan (1986) posed the question: "Should teachers adopt a music education philosophy/method in its entirety or should they adapt aspects to suit the situation?" (p. 27). Shehan went on to explain that no universally accepted methods exist in musical instruction, but rather a variety of adaptations as diversified as the skills and interests of the multitude of music educators are employed. This implies that a teacher's decision to utilize a specific teaching method in the classroom could be determined by

personal factors, such as a preference for vocal or instrumental music, based on the teacher's primary instrument and musical background.

Stone (1971) investigated the development of the Kodály and the Orff-Schulwerk methodologies and their adaptation and use in the United States. This study, including a comprehensive analysis of the Orff and Kodály techniques, as well as materials for use by music teachers, college music instructors, administrators, and elementary teachers, revealed that methodologies can be combined to achieve a well-rounded approach to music teaching. Stone articulated many teaching techniques the two approaches had in common, including: “(1) rote singing in the beginning elementary grades, (2) rhythmic imitation and improvisation, (3) musical dynamics, (4) canon form, (5) singing games and folk songs, (6) harmonic development, and (7) music reading” (1971, p. 2). She also identified differences between the two methods, including the levels of solfege singing, the use of hand signals, and types of instruments played.

Bacon (1969) conducted a study of Orff and Kodály teaching processes in Europe. She summarized her impressions of the methods and their potential for American music educators as follows:

The Kodály and Orff concepts could create a musical revolution in this country that would lead to a musically literate child and eventually to a national audience for good music. I believe we should not throw out everything and start over again; we have much that is good that we should keep; but, we must keep open minds and try to use the best of many methods

for whatever they can offer us. (Bacon, 1969, p. 56)

Bacon's research indicated that a combination of the Orff and Kodály methods are frequently used in the music classroom. In addition, Bacon provided an answer to the original question posed by Shehan: "Should teachers adopt a music education philosophy/method in its entirety or should they adapt aspects to suit the situation?" (1986, p.27). However, Bacon (1969, 1970) warned that combining the methods often changes them in ways that the creators did not intend.

### **Influences on Music Educators' Preferred Methodologies**

To understand what factors may influence elementary music teachers' preferred methodologies, it is important to consider how their beliefs and practices impact their teaching. Kelly-McHale (2013) examined the influence of self-identity on elementary general music teacher's instructional strategies when working with second-generation students (i.e., children born in the United States to at least one foreign-born parent). The findings revealed that the teacher's self-perception as a musician and educator, coupled with his/her choice of instructional approach, created a music classroom environment that successfully met the teacher-directed goals for sequence-centered instruction.

An investigation of the influence of teaching-career level and primary instrument on elementary music teachers' assessment strategies revealed no significant relationship (Hewitt & Smith, 2004). It is important to note that the study categorized instrumental variables as brass or non-brass. Perhaps a study addressing specific instruments or

multiple groupings might yield more detailed information or varying results, but further research is required to acquire that data.

Mason (2008) examined pre-service teachers' knowledge of methods and approaches used in instructing elementary general music. Results revealed pre-service teachers were more successful in identifying the Kodály method when viewing an instructional excerpt using solfa and more readily recognized the Orff method when students were using Orff instruments. Mason further posited that in light of the impact former music teachers and musical experiences have on the career choice of music educators, it follows that the techniques and methodologies adopted by early career elementary generalists may be strongly influenced by their previous experiences, as well.

CHAPTER II  
METHODS AND PROCEDURES

**Justification for Study**

Elementary generalists' choice of teaching methodology is important in that it defines the nature of musical learning experiences students receive. While studies have been conducted to analyze teaching methods and their applications in the elementary music classroom, a limited amount of research has addressed the factors that influence elementary music educators' preferred pedagogical approach.

The role of prior experience and training on selection of an elementary music methodology could be theoretically tied to each of the three methodologies under investigation. For example, due to the emphasis on movement, an argument could be made that music educators who possess extensive dance experience or have been involved in musical activities such as marching band or show choir, might be more likely to use elements of Dalcroze eurythmics in their classrooms. Likewise, teachers with a background in jazz might be drawn to the Dalcroze method, due to the emphasis on improvisation. It follows that educators with a vocal background might primarily use the Kodály method, due to the emphasis on developing the child's natural instrument – the voice. Because the Orff approach emphasizes improvisation, particularly instrumental, perhaps music educators who have a background in instrumental music, possibly

including a focus in jazz, would be drawn to this methodology. The purpose of this study is to determine if a relationship exists between an elementary music teacher's primary instrument and personal musical experiences and his/her choice of primary teaching methodology and related activities utilized in the music classroom.

### **Research Questions**

This study will address the following research questions:

- 1) What is the relationship between an elementary music educator's primary instrument and preferred teaching methodology?
- 2) What are the types and frequency of activities used in the music classroom as compared to the elementary music educator's primary instrument and preferred teaching methodology?
- 3) What is the relationship between jazz ensemble experience and the elementary music educator's primary instrument and preferred teaching methodology and type and frequency of activities involving improvisation?
- 4) What is the relationship between experiences in music and movement and the elementary music educator's primary instrument and preferred methodology?

### **Method**

A survey instrument was developed to assess any relationship that may exist between preferred teaching methodology and primary instrument, as well as other background information that might be pertinent. A pilot study was conducted in which 10 graduate music education students were asked to provide feedback regarding the content

and clarity of the survey questions. The survey was modified, based on suggestions received from participants in the pilot study, and submitted to the Texas Woman's University Institutional Research Board (IRB) for approval. Email addresses of active members of the elementary division of Texas Music Educators Association (TMEA), who were currently employed as elementary generalists, were obtained from TMEA state office. The IRB-approved survey and letter of consent was posted on the SurveyMonkey.com website for distribution to the TMEA elementary division membership (see Appendix).

The first portion of the survey requested demographic information, including gender, years of teaching experience, principal and secondary instruments, and perceived level of playing skill. The remaining portion of the survey contained questions regarding the teachers' preferred teaching methods, types of teaching activities frequently used in the classroom, activities in which they may have participated that may influence their preferred methodology, and additional certifications they may possess (i.e. Orff, Kodály, etc.).

Raw data, assembled using the data collection function on the SurveyMonkey.com website, was downloaded in an Excel format for analysis. Using the Excel program, data was disaggregated to report percentages, distributions, and frequency of responses.

## **Participants**

Participants ( $N=210$ ) included current elementary music educators with valid Texas teaching certificates who were active members of the elementary division of TMEA. Out of the 900 emails sent to elementary music teachers, 20 were returned as undeliverable. The survey was available for five weeks. The 880 educators with valid email addresses were contacted on three occasions, with two-week intervals, requesting that they complete the online survey via SurveyMonkey.com. The total respondents ( $N=210$ ) represented a 24% response rate.



## CHAPTER III

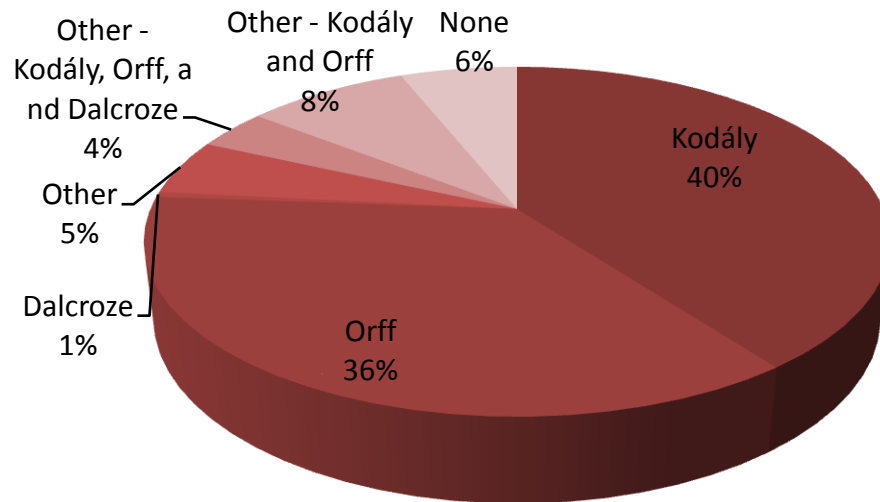
### RESULTS

#### **Demographics**

Respondents ( $N=210$ ) included elementary music educators currently teaching in Texas who are also active members within the elementary division of the Texas Music Educators Association (TMEA). The gender division of the respondents was 17% male and 83% female. In terms of teaching experience, 30% of respondents reported having taught for 1-5 years, 20% had taught for 6-10 years, 14% had taught for 11-15 years, and 36% had 16 or more years of teaching experience.

#### **Preferred Teaching Methodologies**

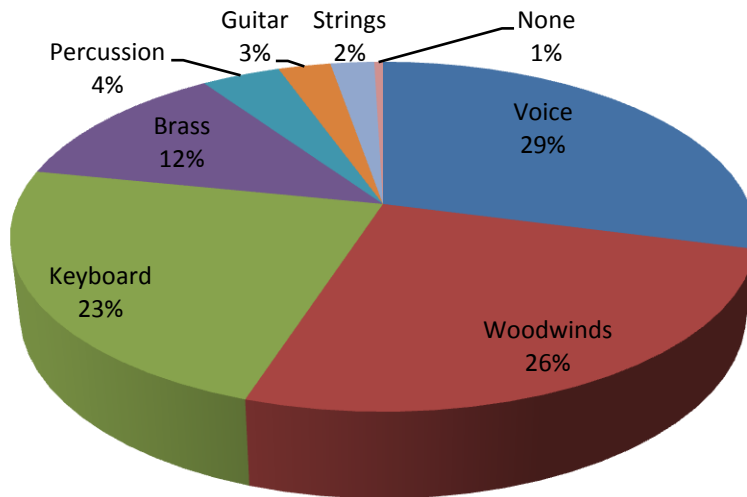
The teaching methodologies preferred by the majority of participants were Kodály (40%), followed by Orff (36%), and 6% reported preferring none of the methods. One percent or fewer of participants indicated a preference for Dalcroze eurythmics. The remaining 17% of respondents reported a preference for a method other than those listed, but 51% of these specified a preference for a mixture of Orff and Kodály, and 23% preferred a mixture of Orff, Kodály, and Dalcroze (see Figure 1).



*Figure 1.* Elementary music teaching method preferred by participants

### **Primary Instrument**

Respondents were grouped into seven categories based on primary instrument: brass, guitar, keyboard, percussion, strings, voice, and woodwinds. The majority of participants (29%) indicated that their primary instrument was voice, followed by woodwinds (i.e. flute, clarinet, saxophone, bassoon, oboe) (26%), keyboard (i.e. organ, piano) (23%), and brass (i.e. trumpet, trombone, horn, euphonium, tuba) (12%) (see Figure 2). Other primary instruments included percussion (4%), guitar (3%), and strings (i.e. violin, viola, cello, bass, and harp) (2%). One respondent (1%) indicated he had no primary instrument.



*Figure 2.* Distribution of families of primary instruments of participants

When asked to rate their current level of proficiency on their primary instrument, the majority of respondents (72%) indicated that they were very proficient, followed by 21% of respondents who rated their skill as somewhat proficient. Only 3% reported minimal proficiency and 4% indicated that they no longer play their instrument. The majority (57%) of participants that indicated a minimal level of proficiency had taught for 16 or more years of teaching experience. Among the participants who reported that they no longer played their instrument, 50% reported 6-10 years of teaching experience and 25% had taught from 1-5 years.

### **Preferred Teaching Method Based on Primary Instrument**

The participants' preferred elementary teaching methodology was compared to the category of their primary instrument to determine if there was any correlation (see Table 1). Among the respondents whose primary instrument was brass, a majority (52%)

indicated Orff as their preferred teaching methodology, whereas guitarists were evenly divided in their preference for Orff (33%) and Kodály (33%). Keyboard specialists' favored methodologies were closely divided between Kodály (37%) and Orff (39%). Among percussionists, 45% named Orff as their primary methodology and 33% selected Kodály. A majority of string players (60%) chose Orff, and 40% indicated Kodály was their preferred methodology. One-half (50%) of respondents who indicated voice was their primary instrument selected Kodály as their preferred teaching methodology, while 33% selected Orff. Woodwind specialists were evenly divided between the Orff (35%) methodology and the Kodály approach (35%). The single respondent who indicated Dalcroze as their preferred methodology was a woodwind specialist. The 6% of respondents who indicated that they had no preferred teaching methodology were distributed throughout six of the seven instrument categories: 17% - guitarists; 11% - percussionists; 9% - woodwind players; 6% - keyboard specialists; 4% - brass players; and 1% - vocalists. The only instrumental category with 100% of respondents indicating a preferred teaching methodology was strings.

Among the 16.6% of respondents who indicated a preference for a methodology other than those listed, 51% subscribed to a mixture of Orff and Kodály and 23% utilized a combination of Orff, Kodály, and Dalcroze. Other respondents named various methods, including John Feierabend's approach to music education, Gordon Music Learning Theory, or a method of their own creation. A mixture of Orff and Kodály was preferred by 14% of vocalists, 8% of keyboard specialists, 7% of brass players, and 7% of

woodwind players. A combination of Orff, Kodály, and Dalcroze was reported as the favored method by 17% of guitarists, 7% of woodwind players, and 6% of keyboard specialists.

Table 1

*Preferred Elementary Music Methodology of Participants Categorized by Primary Instrument*

Preferred Methodology	Percentage of Participants							
	Woodwinds	Strings <i>n=57</i>	Brass	Percussion <i>n=5</i>	Vocal <i>n=27</i>	Guitar <i>n=9</i>	Keyboard <i>n=64</i>	<i>n=6</i>
Kodály		35%	40%	33%	33%	50%	33%	37%
Orff		35%	60%	52%	45%	33%	33%	39%
Dalcroze		2%	0%	0%	0%	0%	0%	0%
Orff & Kodály		7%	0%	7%	0%	14%	0%	8%
Orff, Kodály & Dalcroze		7%	0%	0%	0%	0%	17%	6%
Other		5%	0%	4%	11%	1%	0%	4%
None		9%	0%	4%	11%	2%	17%	6%

*Note:* There are more participants than originally listed for the study as some respondents indicated more than one primary instrument. (N=219)

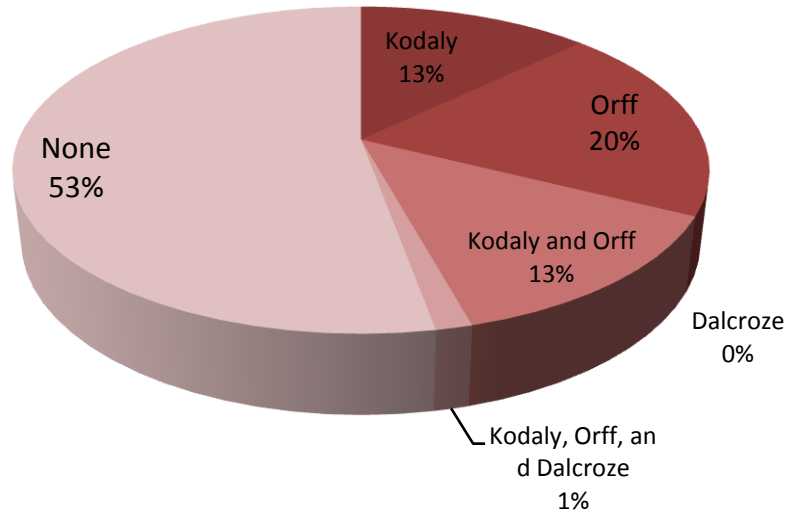
Kodály was the preferred methodology for vocalists (50%), while both woodwind players (35%) and guitarists (33%) ranked Kodály equally with Orff as their preferred methods. Orff was ranked highest among string (60%), brass (52%), percussion (45%), and keyboard (39%) players. Vocalists (14%) were more likely than instrumentalists to

use a combination of Orff and Kodály, whereas guitarists (17%) used Orff, Kodály, and Dalcroze in combination more frequently than other respondents. Percussionists (11%) were most likely to select the “Other” category, and guitarists (17%) and percussionists (11%) ranked highest among the participants who reported that they do not use any methodology.

Respondents were asked to identify the methodologies in which they are certified. A majority (53%) reported that they were not certified in any of the areas listed (see Figure 3). Among the respondents lacking specialized certification, 37% preferred the Kodály method, 34% indicated a preference for the Orff approach, 12% reported no preference, 6% selected a combination of all three methods, and 5% reported a preference for a mixture of Orff and Kodály, and 5% indicated that they preferred a method not listed. Only 1% reported a preference for Dalcroze eurhythmics (see Figure 4).

Among the 20% of participants who reported having Orff certification, 75% indicated that they preferred to use the Orff approach in their teaching, 13% used Kodály, 7% reported a preference for Orff and Kodály, and 5% indicated preferring a method other than those listed (see Figure 4). Among the 13% of participants who indicated having Kodály certification, 89% related that they preferred to use the Kodály method in their classroom, 7% favored the Orff approach, and 4% used a mixture of Orff, Kodály, and Dalcroze. Dual certification in Orff and Kodály was reported by 13% of participants, 45% of whom reported that their preferred methodology was Kodály, 24% indicated a preference for Orff, and 31% preferred using both Orff and Kodály in their classroom.

Only 1% of survey participants indicated that they were certified in all three methodologies. These participants were equally divided between a preference for Orff and Kodály; Dalcroze was not a preferred methodology.



*Figure 3.* Participant certification in elementary music methodologies

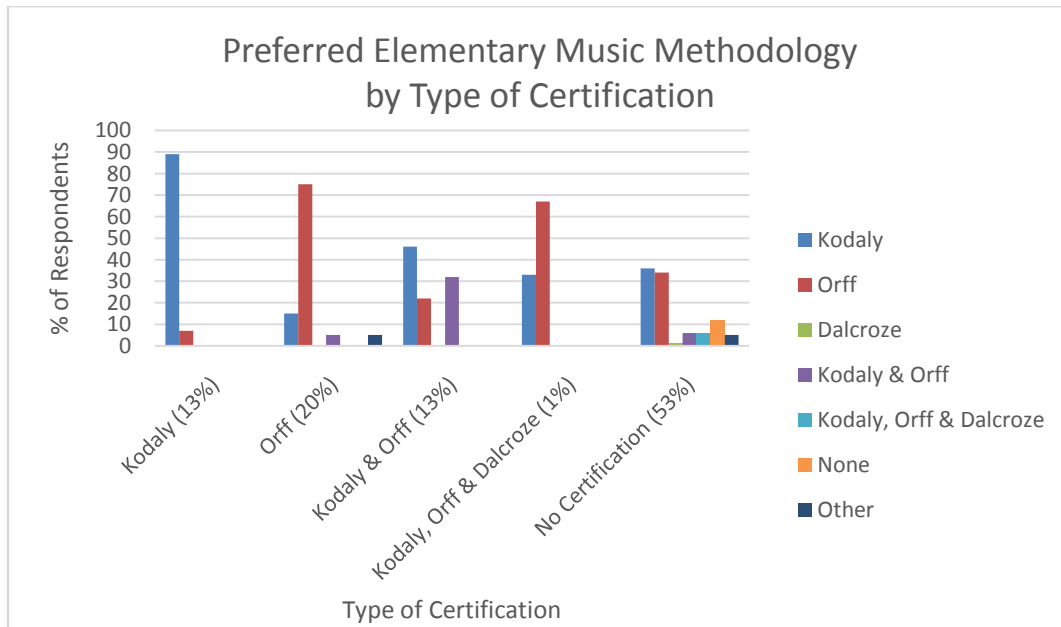


Figure 4. Preferred elementary music methodology based on participant certification

### Other Possible Influences on Preferred Teaching Method

Due to the emphasis on movement in some of the elementary music methodologies, the participants' prior experiences in music and movement were examined to explore a connection between these experiences and pedagogical approaches. When asked if they had participated in marching band, 66% responded positively. Participants reported a wide range of years of marching band experience:

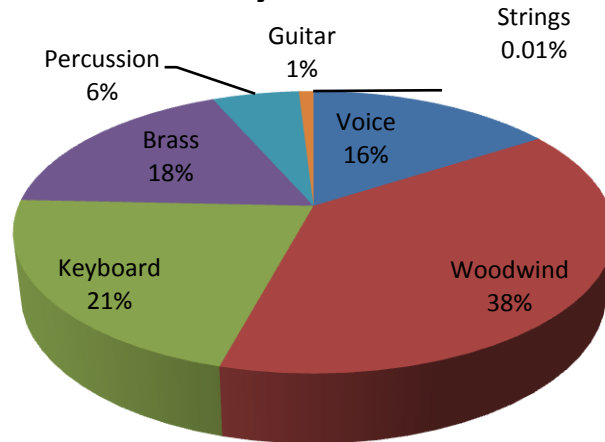
7% - 1-2 years; 30% - 3-4 years; 17% - 5-6 years; 25% - 7-8 years; and 21% indicated more than 8 years of experience. Of the 44% who had no marching band experience, 96% reported a primary instrument of voice, keyboard, guitar, or strings. When asked to identify the areas of marching band in which they had participated, 89% indicated that



they had marched and played either a wind instrument or a percussion instrument and 12% reported that they played mallet or “pit” percussion on the sideline and did not march on the field. Twenty-three percent of participants were members of the color guard, a non-musical division of the marching band that uses flags, props, and dancing to enhance visual aspects of the performance. The above percentages equal more than 100% due to the fact that respondents could indicate more than one area of participation.

Among the 66% of respondents who indicated that they had participated in marching, approximately 38% were woodwind players (see Figure 5). Keyboard specialists made up 21% of those with experience in marching band. Eighteen percent of respondents with marching band experience also indicated a brass instrument as their primary instrument. Vocalists consisted of 16% of those with marching band experience, and 6% were percussionists. Guitarists only made up 1% of participants with marching band experience, and string players consisted of less than 1%. These percentages equal more than 100% due to the fact that some respondents indicated more than one primary instrument category.

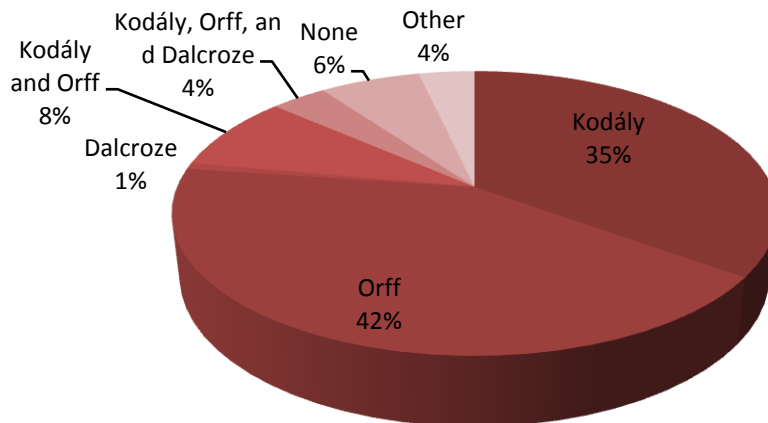
## Participation in Marching Band by Primary Instrument



*Figure 5.* Participation in marching band based on primary instrument category

Of the 140 respondents who indicated that they had experience in marching band, 42% also indicated a preference for the Orff approach. Thirty-five percent of those with marching band experience showed a preference for Kodály. Only 1% reported a preference for Dalcroze. The remaining 22% was divided between a preference for Kodály and Orff (8%); Kodály, Orff, and Dalcroze (4%); and a methodology other than those listed in the survey (4%). Six percent of those with marching band experience indicated that they did not have a preference for any methodology.

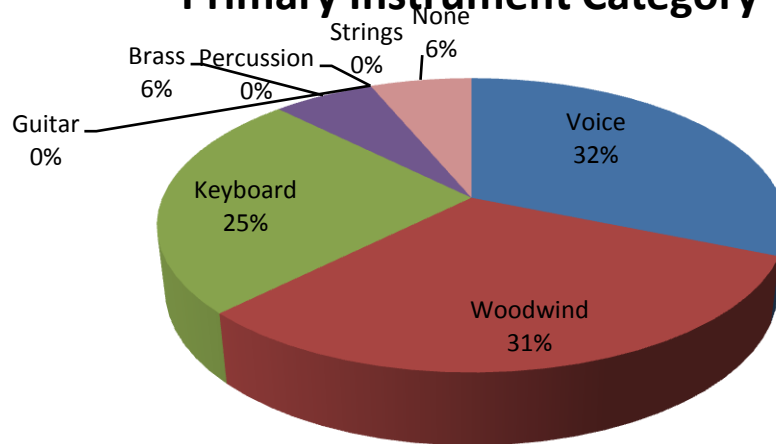
## Participation in Marching Band and Preferred Teaching Methodology



*Figure 6.* Participation in marching band based on preferred teaching methodologies

A question regarding dance experience was included in the survey owing to its specific connection between movement and music. Most respondents reported that they had either no dance experience (22%) or “only a little” dance experience (44%). “Moderate experience” was reported by 27% of participants, with only 7% indicating “extensive” dance experience. Among the respondents with extensive dance experience, 33% also indicated that they participated in marching band as a member of the color guard. The primary instruments of participants with extensive dance experience included voice (33%), keyboard (27%), woodwinds (33%), brass (7%), and 7% indicated that they had no primary instrument (see Figure 7). These percentages equal more than 100% as some respondents indicated more than one primary instrument.

## Extensive Dance Experience Based on Primary Instrument Category



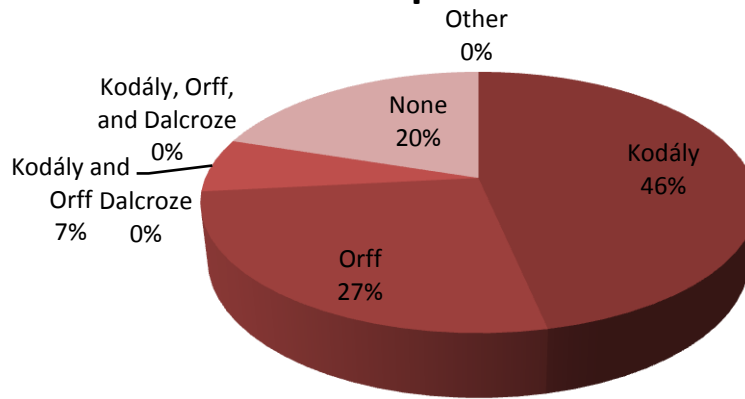
*Figure 7.* Percentages of instrument categories among those with extensive dance experience

The preferred teaching methodologies of participants with extensive dance experience included Kodály (46%), Orff (27%), and a combination of Kodály and Orff (7%) (see Figure 8). Approximately 20% of those with extensive dance experience indicated that they preferred none of the methods listed in the survey. No respondents indicated a preference for Dalcroze, a combination of Kodály, Orff, and Dalcroze, or a method other than those listed.

Improvisation is a key aspect of some elementary music methods. Due to the inherent improvisatory nature of jazz, the participants' involvement in a jazz ensemble was examined to see if it impacted their choice of teaching methodology. Almost one-half (48%) of respondents had performed in a jazz band, but the number of years of participation were limited, with 46% of respondents indicating 1-2 years and

31% reporting 3-4 years. Only 6% of respondents reported 5-6 years of jazz performance experience and 5% indicated they had 7-8 years of experience, yet 12% indicated more than 8 years of performance experience in jazz band.

### Preferred Methodology Among Respondents with Extensive Dance Experience



*Figure 8.* Preferred teaching methodologies among respondents with extensive dance experience

The primary instruments of respondents with jazz band experience included woodwinds (39%), keyboard (25%), brass (21%), voice (14%), percussion (6%), guitar (3%), and strings (1%) (see Figure 9). These percentages equal more than 100% as some respondents indicated more than one primary instrument. The preferred teaching methodologies of participants with jazz band experience included Orff (42%), Kodály (34%), a combination of Kodály and Orff (8%), and a combination of Kodály, Orff, and Dalcroze (4%) (see Figure 10). Approximately 8% of those with jazz band experience indicated that they preferred none of the methods listed in the survey. No respondents

indicated a preference for Dalcroze, and 4% reported a preference for a methodology other than those listed.

### Participation in Jazz Band by Primary Instrument

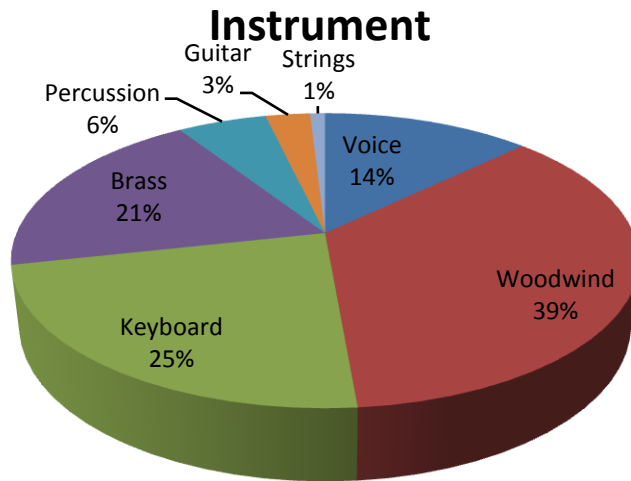


Figure 9. Percentages of primary instrument categories among respondents with jazz band experience

### Preferred Methodologies Among Respondents with Jazz Band Experience

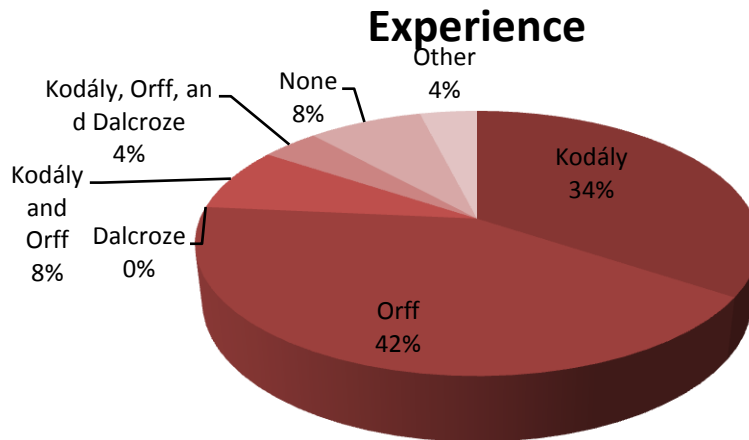


Figure 10. Preferred teaching methodologies among respondents with jazz band experience

## Type and Frequency of Activities Used In the Music Classroom

Survey participants were asked to rate the frequency they use specific activities in their music classroom using a 5-point Likert scale (1 = Never, 2 = Rarely, 3 = Occasionally, 4 = Frequently, 5 = Always). Activities included singing, vocal improvisation, playing mallet instruments, improvising on mallet instruments, playing recorders, improvising on recorders, playing percussion instruments (drums, rhythm instruments, ethnic instruments, non-pitched percussion), improvising on percussion instruments, structured movement/dance, creative movement, music reading/notation, and music listening activities. Tables 2-13 detail responses outlined by instrument type.

Table 2

*Participants' Indication of the Frequency of Singing in Music Classroom Delineated by Instrument Type*

Singing	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =57	Keyboard <i>n</i> =51	Brass <i>n</i> =27	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =5
Always	55	42	43	21	7	5	4
Frequently	8	13	7	6	1	1	1
Occasionally	1	1	1	0	1	0	0
Rarely	0	1	0	0	0	0	0
Never	0	0	0	0	0	0	0

Table 3

*Participants' Indication of the Frequency of Vocal Improvisation in the Music Classroom Delineated by Instrument Type*

Vocal Improvisation	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =57	Keyboard <i>n</i> =50	Brass <i>n</i> =26	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =5
Always	21	13	11	6	1	2	0
Frequently	29	16	19	11	3	2	3
Occasionally	10	20	16	5	2	2	2
Rarely	4	7	3	3	1	0	0
Never	0	1	1	1	2	0	0



Table 4

*Participants' Indication of the Frequency of Playing Mallet Instruments in the Elementary Music Classroom Delineated By Instrument Type*

Playing Mallet Instruments	Number of Participants							
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =57	Keyboard <i>n</i> =57	Brass <i>n</i> =51	Percussion <i>n</i> =26	Guitar <i>n</i> =9	Strings <i>n</i> =6	<i>n</i> =5
Always	4	7	2	3	1	1	0	
Frequently	30	28	32	14	7	4	3	
Occasionally	25	17	14	7	1	1	1	
Rarely	5	4	3	2	0	0	1	
Never	0	1	0	0	0	0	0	

Table 5

*Participants' Indication of the Frequency of Improvisation on Mallet Instruments in the Elementary Music Classroom Delineated By Instrument Type*

Improvisation on Mallet Instruments	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =57	Keyboard <i>n</i> =50	Brass <i>n</i> =26	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =5
Always	2	1	2	1	0	1	0
Frequently	8	13	14	10	1	0	2
Occasionally	33	26	20	8	5	2	2
Rarely	19	11	10	7	3	2	1
Never	2	6	4	0	0	1	0

Table 6

*Participants' Indication of the Frequency of Playing Recorders in the Music Classroom Delineated By Instrument Category*

Playing Recorders	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =57	Keyboard <i>n</i> =51	Brass <i>n</i> =27	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =5
Always	11	9	6	3	0	2	0
Frequently	30	27	26	15	4	1	4
Occasionally	14	13	9	4	3	2	1
Rarely	4	2	3	2	2	0	0
Never	5	6	7	3	0	1	0

Table 7

*Participants' Indication of the Frequency of Improvisation on Recorders in the Elementary Music Classroom As Outlined By Instrument Type*

Improvisation on Recorders	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =57	Keyboard <i>n</i> =49	Brass <i>n</i> =26	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =5
Always	3	1	0	1	0	0	0
Frequently	7	10	10	5	1	1	1
Occasionally	19	23	18	10	3	3	2
Rarely	19	9	9	6	5	2	2
Never	16	14	12	4	0	0	0

Table 8

*Participants' Indication of the Frequency of Playing Percussion Instruments in the Music Classroom Delineated By Instrument Type*

Playing Percussion Instruments	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =56	Keyboard <i>n</i> =51	Brass <i>n</i> =26	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =5
Always	14	15	4	8	0	3	2
Frequently	26	28	37	13	7	2	1
Occasionally	23	12	9	5	2	1	2
Rarely	1	0	0	0	0	0	0
Never	0	1	1	0	0	0	0

Table 9

*Participants' Indication of the Frequency of Improvisation on Percussion Instruments in the Music Classroom Outlined By Instrument Type*

Improvisation on Percussion Instruments	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =56	Keyboard <i>n</i> =50	Brass <i>n</i> =26	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =5
Always	6	9	3	3	0	1	0
Frequently	20	18	20	10	1	1	2
Occasionally	19	18	17	9	6	1	3
Rarely	17	8	8	4	2	2	0
Never	2	3	2	0	0	1	0

Table 10

*Participants' Indication of the Frequency of Structured Movement/Dance in the Music Classroom Outlined By Instrument Type*

Structured Movement/Dance	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =56	Keyboard <i>n</i> =50	Brass <i>n</i> =27	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =5
Always	15	15	15	10	0	1	0
Frequently	33	24	22	9	3	3	3
Occasionally	15	13	12	8	4	2	2
Rarely	1	1	1	0	2	0	0
Never	0	3	0	0	0	0	0

Table 11

*Participants' Indication of the Frequency of Creative Movement/Improvisation in the Music Classroom Outlined By Instrument Type*

Creative Movement	Number of Participants						
	Vocal <i>n</i> =63	Woodwinds <i>n</i> =56	Keyboard <i>n</i> =51	Brass <i>n</i> =27	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =5
Always	12	9	5	3	0	0	0
Frequently	24	20	19	11	3	1	3
Occasionally	15	19	20	11	4	2	2
Rarely	12	7	7	2	2	3	0
Never	0	1	0	0	0	0	0



Table 12

*Participants' Indication of the Frequency of Music Reading/Notation Activities in the Music Classroom Outlined By Instrument Type*

Music Reading/ Notation	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =57	Keyboard <i>n</i> =51	Brass <i>n</i> =27	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =4
Always	27	18	16	12	2	1	0
Frequently	27	31	29	11	7	5	3
Occasionally	9	6	5	4	0	0	1
Rarely	1	2	1	0	0	0	0
Never	0	0	0	0	0	0	0

Table 13

*Participants' Indication of the Frequency of Music Listening Activities in the Music Classroom Outlined By Instrument Type*

Music Listening	Number of Participants						
	Vocal <i>n</i> =64	Woodwinds <i>n</i> =57	Keyboard <i>n</i> =51	Brass <i>n</i> =27	Percussion <i>n</i> =9	Guitar <i>n</i> =6	Strings <i>n</i> =4
Always	28	21	15	9	3	2	0
Frequently	24	28	25	11	3	2	3
Occasionally	12	6	8	5	3	2	1
Rarely	0	2	3	2	0	0	0
Never	0	0	0	0	0	0	0

Results indicate that regardless of instrument type, singing is an activity that is used frequently or always in the elementary music classroom by a majority of music educators. Vocal improvisation is used less frequently by all instrument groups. However, a majority of respondents in each instrument category still indicated that vocal improvisation was used frequently or always in their classroom. Percussion was the only instrument group that did not have a majority of respondents indicate that vocal improvisation is used frequently or always in their classroom. Twenty-two percent of percussionists also reported that they never use vocal improvisation in their classroom.

A majority of keyboard specialists, percussionists, brass players, guitarists, and string players indicated that they include activities that involve playing mallet percussion

frequently in their music classroom. A majority of vocalists and woodwinds were divided between playing mallet instruments in their classroom occasionally and frequently. While these results show that playing mallet instruments is an activity used frequently or always by a majority of music educators, instrumentalists may be more likely to use these types of activities more frequently in their classroom. Activities that involved playing percussion instruments showed a similar trend, with woodwind players, keyboard specialists, brass players, percussionists, and guitarists more likely to use those activities frequently or always than vocalists and string players. Vocalists, woodwind players, keyboard specialists, brass players, and string players also indicated that they were more likely than percussionists and guitarists to use activities that involve playing recorders more frequently in their elementary music classroom.

Results indicate that regardless of preferred teaching methodology, singing is an activity that is used frequently or always in the elementary music classroom by a majority of music educators (see Table 14). Vocal improvisation is used less frequently in all preferred methodologies (see Table 15). However, a majority of respondents in all methodologies listed still indicated that vocal improvisation was used frequently or always in their classroom. Only those who reported having no preference for the methodologies listed did not show a majority in using vocal improvisation frequently or always in the classroom. Seventeen percent of respondents with no preferred teaching methodology indicated that they never use vocal improvisation in the classroom.

A higher percentage of respondents who prefer the Orff approach indicated that they include activities that involve playing mallet percussion frequently in their music classroom (see Table 16). These results show that playing mallet instruments is an activity used frequently or always by a majority of music educators regardless of preferred teaching methodology. However, as stated previously, those who have a preference for the Orff approach may be more likely to use these types of activities more frequently in their classroom. Activities that involved playing percussion instruments showed a similar trend, with respondents who indicated a preference for the Orff approach more likely to use those activities frequently or always than those who preferred other methodologies (see Table 20). Activities that involve playing recorders are shown to be used less frequently by all music educators regardless of preferred teaching methodology (see Tables 18 and 19). This trend also holds for activities involving improvisation. No significant trend between preferred methodology seems to appear in activities involving improvisation on mallet instruments, percussion instruments, or recorders (see Tables 17, 19, & 21). However, regardless of methodology, a majority of respondents indicated that, in general, they use improvisation less frequently than activities that only involve playing these instruments. A higher percentage of those who showed a preference for Kodály also reported using music reading/notation activities and music listening activities always in their music classrooms (see Tables 24 & 25). No significant trend between preferred methodology seems to appear in activities involving structured movement or creative movement (see Tables 22 & 23). While there is an

indication that those who prefer Dalcroze always use these activities in the music classroom, this relationship cannot be supported as only one respondent indicated a preference for Dalcroze. Further research would be needed to determine if this relationship does exist.

Table 14

*Participants' Indication of the Frequency of Singing in Music Classroom Delineated By Preferred Teaching Methodology*

Singing	Number of Participants						
	Kodály <i>n</i> =84	Orff <i>n</i> =79	Dalcroze <i>n</i> =1	Kodály/Orff <i>n</i> =19	Kodály/Orff/ Dalcroze <i>n</i> =8	Other <i>n</i> =8	None <i>n</i> =12
Always	73	62	1	16	7	7	5
Frequently	10	15	0	3	1	1	5
Occasionally	1	2	0	0	0	0	1
Rarely	0	0	0	0	0	0	1
Never	0	0	0	0	0	0	0

Table 15

*Participants' Indication of the Frequency of Vocal Improvisation in the Music Classroom Delineated By Preferred Teaching Methodology*

Vocal Improvisation	Number of Participants						
	Kodály <i>n</i> =83	Orff <i>n</i> =78	Dalcroze <i>n</i> =1	Kodály/Orff <i>n</i> =19	Kodály/Orff/ Dalcroze <i>n</i> =8	Other <i>n</i> =8	None <i>n</i> =12
Always	28	12	1	5	2	3	2
Frequently	31	31	0	12	2	3	2
Occasionally	17	26	0	2	2	1	4
Rarely	7	7	0	0	2	0	2
Never	0	2	0	0	1	1	2

Table 16

*Participants' Indication of the Frequency of Playing Mallet Instruments in the Music Classroom Outlined By Preferred Teaching Methodology*

Playing Mallet Instruments	Number of Participants						
	Kodály <i>n</i> =84	Orff <i>n</i> =78	Dalcroze <i>n</i> =1	Kodály/Orff <i>n</i> =19	Kodály/Orff/ Dalcroze <i>n</i> =8	Other <i>n</i> =8	None <i>n</i> =12
Always	4	11	0	2	0	0	0
Frequently	35	55	0	15	3	2	5
Occasionally	34	11	1	2	3	6	5
Rarely	10	1	0	0	2	0	2
Never	1	0	0	0	0	0	0

Table 17

*Participants' Indication of the Frequency of Improvisation Activities on Mallet Instruments Outlined By Preferred Teaching Methodology*

Improvisation on Mallet Instruments	Number of Participants						
	Kodály	Orff	Dalcroze	Kodály/Orff	Kodály/Orff/ Dalcroze	Other	None
	<i>n</i> =84	<i>n</i> =79	<i>n</i> =1	<i>n</i> =19	<i>n</i> =8	<i>n</i> =8	<i>n</i> =12
Always	1	5	0	0	0	0	0
Frequently	9	27	0	9	1	1	0
Occasionally	39	34	0	10	2	4	5
Rarely	27	11	1	0	5	3	2
Never	8	0	0	0	0	0	5



Table 18

*Participants' Indication of the Frequency of Playing Recorders in the Music Classroom Outlined By Preferred Teaching Methodology*

Playing Recorders	Number of Participants						
	Kodály <i>n</i> =84	Orff <i>n</i> =79	Dalcroze <i>n</i> =1	Kodály/Orff <i>n</i> =19	Kodály/Orff/ Dalcroze <i>n</i> =8	Other <i>n</i> =8	None <i>n</i> =12
Always	10	10	0	4	1	1	3
Frequently	41	41	0	8	5	5	3
Occasionally	17	20	0	4	0	0	3
Rarely	6	3	0	2	1	0	1
Never	10	5	1	1	1	2	2

Table 19

*Participants' Indication of the Frequency of Improvisation Activities on Recorder Outlined By Preferred Teaching Methodology*

Improvisation on Recorder	Number of Participants						
	Kodály	Orff	Dalcroze	Kodály/Orff	Kodály/Orff/ Dalcroze	Other	None
	<i>n</i> =83	<i>n</i> =78	<i>n</i> =1	<i>n</i> =18	<i>n</i> =8	<i>n</i> =8	<i>n</i> =12
Always	1	4	0	0	0	0	0
Frequently	10	13	0	4	1	4	1
Occasionally	24	30	0	9	2	1	3
Rarely	23	20	0	2	2	0	2
Never	25	11	1	3	3	3	6

Table 20

*Participants' Indication of the Frequency of Playing Percussion Instruments in the Music Classroom Outlined By Preferred Teaching Methodology*

Playing Percussion Instruments	Number of Participants						
	Kodály	Orff	Dalcroze	Kodály/Orff	Kodály/Orff/ Dalcroze	Other	None
	<i>n</i> =84	<i>n</i> =78	<i>n</i> =1	<i>n</i> =19	<i>n</i> =7	<i>n</i> =8	<i>n</i> =12
Always	10	29	0	3	1	0	1
Frequently	41	40	1	13	4	5	8
Occasionally	33	8	0	3	2	2	3
Rarely	0	0	0	0	0	1	0
Never	0	1	0	0	0	0	0

Table 21

*Participants' Indication of the Frequency of Improvisation Activities on Percussion Instruments Outlined By Preferred Teaching Methodology*

Improvisation on Percussion Instruments	Number of Participants						
	Kodály	Orff	Dalcroze	Kodály/Orff	Kodály/Orff/ Dalcroze	Other	None
	<i>n</i> =84	<i>n</i> =78	<i>n</i> =1	<i>n</i> =19	<i>n</i> =8	<i>n</i> =8	<i>n</i> =12
Always	5	14	0	0	1	0	1
Frequently	24	27	1	12	2	1	4
Occasionally	29	24	0	6	3	4	3
Rarely	21	13	0	1	2	3	1
Never	5	0	0	0	0	0	3

Table 22

*Participants' Indication of the Frequency of Structured Movement/Dance Activities in the Music Classroom Outlined By Preferred Teaching Methodology*

Structured Movement/Dance	Number of Participants						
	Kodály	Orff	Dalcroze	Kodály/Orff	Kodály/Orff/ Dalcroze	Other	None
	<i>n</i> =82	<i>n</i> =79	<i>n</i> =1	<i>n</i> =19	<i>n</i> =8	<i>n</i> =8	<i>n</i> =12
Always	23	16	1	5	3	3	4
Frequently	39	33	0	11	2	4	3
Occasionally	19	28	0	2	3	1	2
Rarely	1	0	0	1	0	0	2
Never	0	2	0	0	0	0	1

Table 23

*Participants' Indication of the Frequency of Creative Movement Activities in the Music Classroom Outlined By Preferred Teaching Methodology*

Creative Movement/ Improvisation	Number of Participants						
	Kodály	Orff	Dalcroze	Kodály/Orff	Kodály/Orff/ Dalcroze	Other	None
	<i>n</i> =84	<i>n</i> =77	<i>n</i> =1	<i>n</i> =19	<i>n</i> =8	<i>n</i> =8	<i>n</i> =12
Always	15	8	1	1	1	1	2
Frequently	21	34	0	13	2	2	3
Occasionally	31	24	0	3	2	5	6
Rarely	17	11	0	2	3	0	0
Never	0	0	0	0	0	0	1

Table 24

*Participants' Indication of the Frequency of Music Reading/Notation Activities in the Music Classroom Outlined By Preferred Teaching Methodology*

Music Reading/ Notation	Number of Participants						
	Kodály <i>n</i> =84	Orff <i>n</i> =78	Dalcroze <i>n</i> =1	Kodály/Orff <i>n</i> =19	Kodály/Orff/ Dalcroze <i>n</i> =8	Other <i>n</i> =8	None <i>n</i> =12
Always	42	16	1	7	2	2	5
Frequently	37	47	0	11	4	3	6
Occasionally	3	15	0	1	2	1	1
Rarely	2	0	0	0	0	2	0
Never	0	0	0	0	0	0	0

Table 25

*Participants' Indication of the Frequency of Music Listening Activities in the Music Classroom Outlined By Preferred Teaching Methodology*

Music Listening	Number of Participants						
	Kodály <i>n</i> =84	Orff <i>n</i> =79	Dalcroze <i>n</i> =1	Kodály/Orff <i>n</i> =19	Kodály/Orff/ Dalcroze <i>n</i> =8	Other <i>n</i> =8	None <i>n</i> =12
Always	37	23	1	4	3	4	4
Frequently	27	40	0	12	5	3	6
Occasionally	19	11	0	3	0	1	1
Rarely	1	5	0	0	0	0	1
Never	0	0	0	0	0	0	0

No significant trend between instrument types seems to appear on activities involving improvisation on mallet instruments, percussion instruments, or recorders. However, regardless of instrument type, a majority of respondents indicated that, in general, they use improvisation less frequently than activities that only involve playing these instruments. Table 26 shows the percentage of respondents who indicated that they had jazz band experience. These percentages mirror the same results indicated above. Regardless of instrument type, in general, music educators use improvisation activities less frequently than activities that only involve playing or singing. Experience in jazz



band appears to have no significant impact on the frequency of use of improvisation activities in the elementary music classroom (see Tables 26-29).

Table 26

*Frequency of Use of Vocal Improvisation in the Music Classroom Related to Jazz Ensemble Experience.*

Vocal Improvisation <i>n</i> =101	% of participants in Jazz
Always	26%
Frequently	32%
Occasionally	30%
Rarely	11%
Never	1%

Table 27

*Frequency of Use of Improvisation on Recorder in the Music Classroom Related to Jazz Ensemble Experience.*

Improvisation on Recorders	% of participants in Jazz <i>n</i> =101
Always	1%
Frequently	18%
Occasionally	34%
Rarely	17%
Never	30%

Table 28

*Frequency of Use of Improvisation on Mallet Instruments in the Music Classroom Related to Jazz Ensemble Experience.*

Improvisation on Mallet Instruments	% of participants in Jazz <i>n</i> =100
Always	2%
Frequently	26%
Occasionally	44%
Rarely	22%
Never	6%

Table 29

*Frequency of Use of Improvisation on Percussion Instruments in the Music Classroom Related to Jazz Ensemble Experience.*

Improvisation on Percussion Instruments	% of participants in Jazz <i>n</i> =100
Always	10%
Frequently	30%
Occasionally	40%
Rarely	16%
Never	4%

No significant trend between instrument types seems to appear with activities involving structured movement/dance and creative movement to music. In general, a majority of music educators indicate that they use structured movement/dance frequently or always in their music classroom. A majority of percussionists indicated that they use structured movement/dance occasionally or frequently. Only 5% of woodwind players indicated that they never use structured movement/dance in their music classroom. Regardless of instrument type, a majority of music educators reported that they use creative movement/improvisation occasionally or frequently in their music classrooms. Only 2% of woodwind specialists indicated that they never use creative movement. Tables 30 and 31 show the percentage of respondents who indicated that they had extensive to moderate dance experience. These percentages mirror the same results

indicated above. Regardless of instrument type, in general, music educators' use structured movement/dance activities frequently or always in their music classroom and they use creative movement/improvisation activities occasionally or frequently.

Extensive to moderate dance experience appears to have no significant impact on the frequency of use of these activities in the elementary music classroom. However, those with extensive to moderate dance experience indicated that they were slightly more likely to use creative movement activities frequently or always, and none of these respondents indicated that they would never use these activities. When asked if they use movement activities during their teaching to reinforce musical concepts, 99% of respondents selected "yes." Of the 1% that indicated that they do not use movement activities, 100% also reported that they had no dance experience.

Table 30

*Frequency of Structured Movement Activities in the Music Classroom Related to Extensive-Moderate Experience in Dance.*

Structured Movement/Dance	% of participants with Extensive-Moderate Dance Experience <i>n=72</i>
Always	26%
Frequently	50%
Occasionally	21%
Rarely	3%
Never	0%

Table 31

*Frequency of Creative Movement Activities in the Music Classroom Related to Extensive-Moderate Experience in Dance.*

Creative Movement	% of participants with Extensive-Moderate Dance Experience <i>n</i> =71
Always	18%
Frequently	43%
Occasionally	28%
Rarely	11%
Never	0%

## CHAPTER IV

### DISCUSSION

A majority of respondents were female, which is not unexpected, given the fact that elementary music educators are predominantly women. The participants provided a fairly representative sample in terms of teaching experience. It is interesting to note that the largest percentage (36%) of participants had 16 or more years of teaching experience and the second largest group (30%) had taught for one to five years. These combined groups represented over half (66%) of the participants, thus offering perspectives of both early career and veteran music educators. Regardless of the wide range of teaching experience, the participants clearly favored the Kodály and Orff approaches to music instruction. Only one educator (woodwind) of the 210 survey participants indicated a preference for Dalcroze eurythmics. This could indicate that Dalcroze eurythmics is not a widely accepted or used instructional method in elementary music in Texas. Or it could mean that teacher education programs in Texas may not be supplying educators with enough information on the method. More than likely, access to training and resources for Dalcroze eurythmics is limited in Texas, and therefore, teachers are less likely to apply this method to their teaching. However, several respondents (4%) reported that they used Dalcroze in conjunction with other teaching methods including Orff and Kodály, and an additional 1% of respondents are certified in Kodály, Orff, and Dalcroze. Although this is a relatively small percentage of respondents, 99% of all survey participants reported that

they use movement activities in their teaching to reinforce musical concepts. This indicates that although Dalcroze may not be widely known or used among elementary music educators, it does not affect the use of movement to reinforce the teaching of musical concepts for many educators.

### **Research Question One**

What is the relationship between an elementary music educator's primary instrument and preferred teaching methodology?

Results indicate that Kodály was the preferred methodology for vocalists (50%). These results could indicate that educators who primarily use the Kodály method are predominantly teachers with a vocal background because of the emphasis on developing the child's natural instrument – the voice. Both woodwind players (35%) and guitarists (33%) ranked Kodály equally with Orff as their preferred methods. Orff was ranked highest among string (60%), brass (52%), percussion (45%), and keyboard (39%) players. Due to the nature of these instrumentalists' training, particularly keyboard and percussionists who play instruments that are very similar in design to Orff/mallet instruments, it is possible that primary instrument had some impact on the number of educators in these instrument categories who prefer the Orff approach. Only one respondent (woodwind) indicated Dalcroze was his/her primary teaching method.



## **Research Question Two**

What are the types and frequency of activities used in the music classroom as compared to the elementary music educator's primary instrument and preferred teaching methodology?

In terms of the types of activities used in the elementary music classroom, results indicate that regardless of instrument type, singing is an activity that is used frequently or always in the elementary music classroom by a majority of music educators. A majority of keyboard specialists, percussionists, brass players, guitarists, and string players indicated that they include activities that involve playing mallet percussion frequently in their music classroom. A majority of vocalists and woodwind specialists were divided between playing mallet instruments in their classroom occasionally and frequently. Activities that involved playing percussion instruments showed a similar trend, with woodwind players, keyboard specialists, brass players, percussionists, and guitarists more likely to use those activities frequently or always than vocalists and string players. Vocalists, woodwind players, keyboard specialists, brass players, and string players also indicated that they were more likely than percussionists and guitarists to use activities that involve playing recorders more frequently in their elementary music classroom. While these results show that playing mallet instruments, percussion instruments, and recorders are activities used frequently or always by a majority of music educators, they also indicate that instrumentalists may be slightly more likely to use these types of activities more frequently in their classrooms. However, these results are inconclusive

and further research would be needed to prove that a relationship exists between primary instrument and types of musical activities used in the music classroom.

### **Research Question Three**

What is the relationship between jazz ensemble experience and the elementary music educator's primary instrument and preferred teaching methodology and type and frequency of activities involving improvisation?

The primary instruments of respondents with jazz band experience were very expansive with woodwind players (39%), keyboard (25%), brass (21%), voice (14%), percussion (6%), guitar (3%), and strings (1%) (see Figure 9). The preferred teaching methodologies of participants with jazz band experience showed that a higher percentage indicated a preference for Orff (42%) than Kodály (34%) or Dalcroze (0%). However, considering that no single methodology was favored by participants with jazz band training, it appears that experience with improvisation does not have an influence on music educators' preferred teaching methodology.

No noteworthy trend existed between instrument types and use of activities involving improvisation on mallet instruments, percussion instruments, or recorders. However, regardless of instrument type, a majority of respondents indicated that, in general, they use improvisation less frequently than activities that only involve playing these instruments. Experience in jazz band appears to have no impact on the frequency of use of improvisation activities in the elementary music classroom.

#### **Research Question Four**

What is the relationship between experience in music and movement and the elementary music educator's primary instrument and preferred teaching methodology?

No identifiable relationship existed between instrument types and activities involving structured movement/dance and creative movement to music. Regardless of instrument type, a majority of music educators reported that they use creative movement/improvisation occasionally or frequently in their music classrooms. Extensive to moderate dance experience appears to have no major impact on the frequency of use of these activities in the elementary music classroom. However, those with extensive to moderate dance experience indicated that they were slightly more likely to use creative movement activities frequently or always, and none of these respondents indicated that they would never use these activities. Only one respondent (woodwind) indicated Dalcroze was his/her primary teaching method. This educator also indicated 7-8 years of marching band experience, and selected that they had "only a little" dance experience. While this could indicate a relationship between marching band experience, dance experience, and a preference for Dalcroze eurythmics, having a single respondent nullifies any conclusion. In addition, many respondents who indicated a preference for Orff or Kodály also reported experience in marching band, as well as varying levels of dance experience. Therefore, there does not appear to be a connection between a music teachers' marching band and dance experience and their preference of teaching methodology.

## CHAPTER V

### CONCLUSION

The results of this study indicate that there is not a strong relationship between elementary music teachers' primary instruments and musical experiences and their preferred teaching methodology and the types of activities they use in the music classroom. Because the Kodály, Orff-Schulwerk, and Dalcroze methodologies utilize a wide variety of approaches to musical instruction, perhaps the respondents who reported using a combination of methods are providing their students with the most comprehensive music education. Because the elementary music teacher teaches all of the students in the school, the musical, socio-economic, cultural, and religious backgrounds that must be addressed are diverse. An eclectic approach to music instruction allows students to experience music through a range of activities that address all learning modalities. Elementary music educators have both an opportunity and a responsibility to expose students to a variety of genres and styles. In a typical elementary school setting, the same music specialist teaches children from Kindergarten through 5<sup>th</sup> or 6<sup>th</sup> grade—a total of 6 to 7 years. That provides the teacher with an extended period of time to introduce musical concepts and develop students' musical skills.

Early musical experiences can be a positive, driving force to inspire students to pursue musical training on the secondary level, in college, or even professionally. The future musical performers and patrons of the arts can be found in elementary music

classrooms across America. The opportunity to sing and play instruments introduces students to various performance venues and can potentially spark an interest in further training. Gaining knowledge about music in a positive environment can lay the groundwork for being a lifetime supporter of music.

Additionally, future music educators are in the elementary music classrooms today. Research indicates that music teachers play an important role in inspiring students to enter the field of music education. “We tend to teach the way we were taught.” If indeed this maxim is true, then elementary music teachers’ choice of methodology and activities may influence future generations of elementary generalists. Although this is not a variable that was not considered in this study, perhaps future studies could investigate the impact of elementary music training on teaching methodology.

Results of this study are inconclusive due to the low response rate in some of the instrumental categories. Due to the limited geographic sample, further research encompassing elementary music teachers across the United States is needed to determine if the results of this study represent a national trend.

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## Appendix A

Survey: Elementary Music Educators Preferred Teaching Methodology

Survey: Elementary Music Educators Preferred Teaching Methodology

1. Are you currently teaching music in an elementary/primary school?
  - A. Yes
  - B. No
  
2. How many years have you been teaching music?
  - A. 1-5
  - B. 6-10
  - C. 11-15
  - D. 16 or more
  
3. What is your gender?
  - A. Male
  - B. Female
  
4. What is your primary instrument?

---
  
5. What is your perceived level of skill on this instrument at this time?
  - A. Very proficient
  - B. Somewhat proficient
  - C. Minimally proficient
  - D. I no longer play this instrument
  
6. What secondary instruments do you play? (Check all that apply. Check a box if you play any instrument generally considered in that category; i.e., a piccolo is generally thought to be a flute.)
  - a. Flute
  - b. Clarinet
  - c. Oboe
  - d. Bassoon
  - e. Trumpet/cornet
  - f. Horn
  - g. Trombone
  - h. Tuba/euphonium
  - i. Piano
  - j. Organ

- k. Percussion
- l. Guitar
- m. Violin
- n. Viola
- o. Cello
- p. Bass
- q. Voice
- r. none

7. Have you ever participated in marching band?

- A. Yes
- B. No

8. How many years of marching band experience have you had?

- A. 1-2
- B. 3-4
- C. 5-6
- D. 7-8
- E. More than 8

9. In which of the following areas of marching band did you participate? (Check all that apply.)

- A. Marched and played a wind or percussion instrument
- B. Played auxiliary or “pit” percussion (did not march)
- C. Participated in color guard

10. Have you ever participated in a jazz band?

- A. Yes
- B. No

11. How many years of jazz band experience have you had?

- A. 1-2
- B. 3-4
- C. 5-6
- D. 7-8
- E. More than 8

12. How much dance experience do you have?
- A. None
  - B. Only a little
  - C. Moderate amount
  - D. Extensive amount
13. Do you use movement activities during your teaching to reinforce musical concepts?
- A. Yes
  - B. No
14. Are you certified in any of the following areas?
- A. Orff Approach
  - B. Kodály Method
  - C. Dalcroze
  - D. Orff and Kodály
  - E. Kodály and Dalcroze
  - F. Orff and Dalcroze
  - G. Orff, Kodály, and Dalcroze
15. Which of the following teaching methodologies do you primarily use in your elementary music classroom?
- A. Orff
  - B. Kodály
  - C. Dalcroze
  - D. Other - \_\_\_\_\_

16. On a scale of 1 to 5, indicate how frequently you use each of the following activities in your classroom:

	1 Never	2 Rarely	3 Occasionally	4 Frequently	5 Always
Singing					
Vocal exploration/ improvisation					
Playing mallet instruments					
Improvisation on mallet instruments					
Playing recorders					
Improvisation on recorders					
Playing percussion instruments (drums/rhythm/ethnic instruments)					
Improvisation on Percussion instruments (drums/rhythm/ethnic instruments)					
Structured/Dance Movement					
Creative Movement /Improvisation					
Music reading activities (notation)					
Music listening activities					

Appendix B

Consent Form – Email Solicitation to Elementary Music Educators

## Consent Form – Email Solicitation to Elementary Music Educators

Dear \_\_\_\_\_,

I am a master's student in Music Education at Texas Woman's University. I am conducting a study to investigate any relationship that may exist between an elementary music educator's primary instrument/musical background and their preferred instructional method: the Kodály method, the Orff-Schulwerk or Orff approach, or Dalcroze eurythmics. This is an area of research that has not been investigated and it will provide practitioners with some knowledge regarding how their musical backgrounds could potentially influence their teaching practices, which, in turn, impact students' musical experiences and learning.

If you are a current elementary music educator in the state of Texas, I would like to hear from you regarding your musical background and preferred teaching methodology. To participate in this study you will complete an online survey that will take about 15-20 minutes. Your identity will be kept confidential and your participation is voluntary. Participation in this study may include these risks: loss of time while completing the survey.

The return of your completed questionnaire constitutes your informed consent to act as a participant in this research. There is a potential loss of confidentiality in all email, downloading and internet transactions.

Please go to the following website: <https://www.surveymonkey.com/s/3JVMVN3> to complete the online survey.

Thank you for your participation.

Sincerely,  
Alicia Jones

The survey (see attached) will be accessed online through Survey Monkey. It is a sixteen question survey consisting of multiple choice, open-ended, and likert scale questions. This survey should take a maximum time of 20 minutes to complete.



Appendix C

Institutional Review Board Approval Letter



**Institutional Review Board**

Office of Research and Sponsored Programs  
P.O. Box 425619, Denton, TX 76204-5619  
940-898-3378  
email: IRB@twu.edu  
<http://www.twu.edu/irb.html>

DATE: July 24, 2014

TO: Ms. Alicia Jones  
Department of Music & Drama

FROM: Institutional Review Board - Denton

Re: *Exemption for Instrument/Background and Its Effect on Elementary Music Teachers' Self-Perceived Teaching Methodology (Protocol #: 17782)*

The above referenced study has been reviewed by the TWU Institutional Review Board (IRB) and was determined to be exempt from further review.

If applicable, agency approval letters must be submitted to the IRB upon receipt PRIOR to any data collection at that agency. Because a signed consent form is not required for exempt studies, the filing of signatures of participants with the TWU IRB is not necessary.

Although your protocol has been exempted from further IRB review and your protocol file has been closed, any modifications to this study must be submitted for review to the IRB using the Modification Request Form. Additionally, the IRB must be notified immediately of any adverse events or unanticipated problems. All forms are located on the IRB website. If you have any questions, please contact the TWU IRB.

cc. Dr. Pamela Youngblood, Department of Music & Drama  
Dr. Nancy Hadsell, Department of Music & Drama  
Graduate School  
Dr. Vicki Baker