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MUSIC EDUCATORS' USES OF THE KODÁLY APPROACH IN U.S. ELEMENTARY SCHOOL MUSIC LEARNING ENVIRONMENTS.

A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

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Abstract

In this study, I examined how and why Kodály-trained music educators used pure and blended forms of Kodály-Approach instruction in their music class learning environments. I sent a nationwide music educator survey (N = 536, 14.89%) to the Organization of American Kodály Educators membership (OAKE). Responses to survey item 9 (n = 499) indicated that more than half of respondents blended Kodály-Approach instruction with other forms of instruction, but mostly used Kodály-Approach instruction in their United States music class learning environments (n = 332, 66.53%). I conducted 3 case studies to understand participants' in-depth experiences when using Kodály-Approach instruction in their classrooms. Qualitative themes and sub-themes emerged related to how and why the educators used Kodály-Approach instruction in pure and blended forms. A synthesis of 3 overarching ideas formed from the above-mentioned qualitative themes and sub-themes. Analysis of repertoire selection and use also revealed themes and sub-themes. Content analysis of lesson plan data confirmed that lesson plan data corroborated with teacher-observation data and teacher interview data, and that lesson plan data corroborated with participants' survey responses. Participant-perceived and researcher-perceived limitations to Kodály-Approach instruction were discovered through analysis of teacher observations, interviews, and open-ended questionnaire responses. Additional discussion points revealed how music educators in the United States are choosing to use specific forms of training and ways of teaching in relation to Kodály-Approach instruction. Suggestions for training centers of Kodály-Approach instruction and recommendations for future research were highlighted in the discussion section of this study.

Chapter 1: Introduction

The Kodály Approach

The Kodály Approach, also referred to as the Kodály Concept or the Kodály Method, is a form of music instruction described as a comprehensive way for music educators to teach basic music literacy skills to elementary-age students (Brumfield, 2014; Choksy, 1999; Eisen & Robertson, 2002; Houlahan & Tacka, 2015; OAKE, 2018). The original philosophical tenets for the approach were envisioned in Hungary, during the early 1900s, by Zoltán Kodály (1882–1967). Kodály was a music composer, educator, and philosopher (HNU, 2018). The philosopher believed that a child's music education began prior to school years, and continued with his school teacher, developing basic music literacy skills until he was able to participate in amateur level musical experiences in adulthood (Eisen & Robertson, 2002).

In line with how Kodály, the philosopher, contemplated the quality of music education in the schools of his homeland of Hungary during the mid–1900s, so today do U.S. music educators consider the best practices of good music teaching and learning experiences in U.S. school music learning environments (Henninger, 2018; Perkins, 2018; Wilburn, 2018). Since the mid–1960s, many U.S. music educators have embraced the Kodály Approach for its ideal to bring about high quality learning outcomes. These educators have readily employed Kodály-Approach curriculum into their school worksites. At the same time, Kodály and his colleagues continue to recommend that Kodály-trained music educators fully understand the Kodály Approach teaching techniques and philosophical premises before using the curriculum with students (Bacon, 1993; Forrai, 1993; Zemke, 1976). Lack of understanding how to sequence melodic and rhythmic concepts with song repertoire taught through a singing-based learning environment, according to his colleagues and later experts in the field, can result in creating an ineffective learning

environment for students, thus hampering the primary objective of bringing about basic music literacy skills to children (Bacon, 1993; Choksy, 1999; Houlahan & Tacka, 2008).

Music educators who have learned the Kodály Approach skills in a complete way did not master the training easily. Kodály-Approach training programs entail rigorous learning and dedicated time to learn the process of the instructional form. Those seeking level-three certification or higher learn a great many tools within the multi-faceted curriculum over an average two year period (HNU, 2018). Trainees of the program learn to select, transcribe, analyze, sing, and play high quality songs ranging from folk, composed, and masterpieces. Trainees learn to sequence melodic and rhythmic elements of increasing difficulty to teach several strands of learning objectives within each year and across grade level years from kindergarten through sixth grades. Trainees learn how to musically engage students in dance, movement, singing games, and songs of which they are required to memorize hundreds of titles upon graduating from the training program. Students of the training programs learn to execute the Kodály-Approach signature sequential line of questioning posed to students during lessons while students aurally discern characteristics of new rhythmic and melodic elements through singing and moving to teacher-selected song repertoire. Trainees of the program learn how to create detailed lessons and long-range plans through aligning collected song repertoire with scope and sequence melodic and rhythmic objectives. These trainees are pushed to sophisticated levels of musicianship by mastering high levels of ear-training, choral conducting, sight-reading, and melodic-rhythmic musical dictation (Brumfield, 2014, Choksy, 1999, Forrai, 1993).

When an educator completes a Kodály-Approach training program in the U.S., the next common step is to implement the learned skills at his elementary school worksite. Given the myriad work environment possibilities for teaching elementary school music in the United

States, using the Kodály Approach in the suggested way is not as straightforward as one would imagine. Several factors can impede the transition of implementing Kodály-Approach skills in a U.S. elementary school music learning environment. The following related literature on Kodály-Approach use in the United States details how some Kodály-trained music educators in the U.S. have navigated this transition.

Implementation of Kodály-Approach Instruction

Some music educators have varied the Kodály Approach training program suggestions on how to use the instructional form in their classrooms. Sheridan (2015) varied the selection, duration, and purpose of activities in an elementary school music class setting. Travia (2008) modified the suggested Kodály-Approach lesson plan format in an elementary school music class setting. Evans (2013) varied training center-suggested repertoire style and scope and sequence of taught musical elements. Researchers found that making these modifications to Kodály-Approach instruction created teacher-perceived positive learning outcomes and attitudes toward learning Kodály-Approach content (Evans, 2013; Sheridan, 2015; Travia, 2008).

In non-Kodály-Approach music settings, educators have dabbled in integrating Kodály-Approach principles to see if the application would improve or enhance the learning in primarily non-Kodály-Approach learning environments. Cavanaugh (2015) incorporated Kodály principles in a second grade keyboard learning class. Fritz (2015) used Kodály-Approach principles in a choral reading high school setting. Both researchers experienced teacher-perceived student skill competency and student-perceived self-efficacy among learners when using Kodály-Approach principles in this crossover application.

The sum of related literature has underscored teacher-perceived positive learning outcomes when educators used the form purely in traditional Kodály-Approach settings with

slight modifications to content (Evans, 2013; Sheridan, 2015; Travia, 2008). The research has also shown positive learning outcomes when educators have applied Kodály-Approach principles in non-Kodály-Approach music learning environments (Cavanaugh, 2015; Fritz, 2015).

Non-Kodály-Approach Instruction

Kodály-Approach instruction is not the only teacher-valued music instruction approach used in United States elementary schools. Many other approaches possess a large following of educator users with which to teach elementary music education. For the purposes of this study, I grouped these instructional approaches into four categories: (a) methodologies, (b) instrumental accompaniment-supported, (c) global-social awareness centered, and (d) technology-enhanced.

Methodologies. Methodologies other than the Kodály Approach remain a popular way to teach music education in U.S. elementary schools. The Suzuki method, developed by Shinichi Suzuki (1898-1998), describes music learning as it is to learn a native language. Additionally, when using the Suzuki pedagogy, students build character traits while learning musical concepts. The Orff approach, developed by Carl Orff (1895-1982), is a child developmental method that incorporates singing, instruments, movement, drama, speech, and improvisation into lessons. Students participate in a child-at-play classroom environment when engaged in the Orff learning approach. Émile Jaques-Dalcroze's Eurhythmics method emphasizes demonstrating musical understanding by physically responding to music. This includes learning rhythmic concepts, musical structure, and expression though stepping beat, clapping rhythm, and moving to phrases before being taught the visual representation of the concept (Abeles & Custodero, 2010).

Kodály instruction does contain a handful of characteristics from one or more of the above described methodological teaching approaches (Dalcroze, Orff, and Suzuki). However, the distinction among each above-described methodology, including Kodály, is that each approach

contains a unique vision and philosophy for teaching music literacy. Additionally, each methodology described attracts specific groups of music educator followers who tend to feel a strong alignment toward the core values and philosophies represented by one methodology. Essentially, each group of dedicated music educators strongly embraces and utilizes their preferred methodology.

Instrumental accompaniment-supported. Music educators who primarily use Kodály-Approach instruction do not largely rely upon instrumental accompaniment in the classroom. By contrast, educators who use non-Kodály instructional approaches may utilize musical accompaniment more prevalently. Findings from Christensen (2000) revealed that general music educators valued a wide range of piano skills to support teaching in the classroom. Educators noted the following order of skill value: accompaniment, score reading, harmonization, technique, and sight reading. Findings by Baker (2015) revealed that elementary music educators perceived increases in a student's positivity and enthusiasm toward content and learning in relation to learning with classroom instrumental accompaniment. Atterbury and Silcox (1993), by contrast, revealed that piano accompaniment did not necessarily affect a student singer's musicality in the classroom. Most contradictory were findings by Hedden and Baker (2010), who revealed that music educators perceived a student's pitch accuracy improved when singing a cappella.

Percussion accompaniment, such as using xylophone, is also a popular means to support learning in the music classroom. This approach is thought to improve students' singing skills and overall music instruction (Simeon & Ku, 2014). Though using xylophone accompaniment in the music class is not shown to affect the tonal quality of elementary students' singing, students improvised melodies more musically, harmonically, and tonally when using xylophone as

support (Guilbault, 2004). Further research (Moore, Chen, & Brotons, 2004) revealed that students between 8 and 10 years old improved in the combination skill of singing while playing the xylophone compared with the students' earlier years engaging in singing when the teacher performed classroom xylophone accompaniment.

Some music educators disagree on the value of using instrumental accompaniment in the elementary music classroom. On one hand, educators perceived student increases in a variety of vocal musical abilities with the use of classroom musical accompaniment (Baker, 2015; Guilbault, 2004; Simeon & Ku, 2014). Other educators, however, perceived student improvement in vocal ability when singing a cappella (Hedden & Baker, 2010). Still other research findings found that using musical accompaniment in the classroom neither strengthened nor weakened educator-perceived student vocal abilities (Atterbury & Silcox, 1993; Guilbault, 2004). The sum of these findings revealed educators' perceived impressions of students' skills changed when using classroom musical accompaniment. Findings of a quantitative nature may strengthen this line of this research.

Global-social awareness centered. Elementary music educators may use culturally responsive, multicultural, social justice, or critical theory pedagogies in the music classroom. Teachers who embrace any of these pedagogies might emphasize the importance of learning about cultural awareness or multicultural music. Educators may also feel it important to teach concepts with a social justice emphasis (Abrahams, 2005; Abril, 2013; Campbell, 1992; Kang, 2014; Legette, 2003; Quesada & Volk, 1997; Rifai, 2016; Villegas, 2007).

Culturally responsive teaching includes selecting and maintaining integrity for the presentation and teachings of the music's cultural origin (Abril, 2013). Teachers present the repertoire as authentically as possible through rehearsal techniques (Villagas, 2007) and media

images or videos of the repertoire performed in its original geographical context (Abril, 2013). Teachers and students contribute multiple viewpoints and perspectives about the selected world repertoire, making cross-cultural connections starting with their own knowledge base and connecting to new knowledge with a global perspective (Abril, 2013). Also, teachers acknowledge students as coming from extended social circles, different from the teacher's background, and welcome students to contribute through their perspectives as the teacher-experts in the room (Abril, 2013; Villagas, 2007). Lastly, teachers include the songs and games from students' lives outside of school. Teachers draw upon students' life stories and experiences as a springboard to meet students' learning goals. This allows students to create their own frameworks for understanding and to develop critical thinking, creative problem solving, and collaboration (Villagas, 2007).

Music educators using a multicultural emphasis go beyond a simple awareness of different musical or cultural genres and offer opportunities for engagement and exploration of world music (Kang, 2014). Campbell (1992) described multicultural music pedagogy as the process of listening to and performing global music in relation to the categories of ethnicity, age, class, gender, and religion (Legette, 2003). Quesada & Volk (1997) defined multicultural music pedagogy as incorporating music from different regions of the world into the classroom for listening and performing purposes (Legette, 2003).

Social-justice music educators teach students life values for adulthood. Teachers contextualize music units such as immersive study of composers or genres that are historically or culturally relevant. Another area related to this is critical pedagogy, where students operate as young music critics. Critical pedagogy allows teachers to teach music as social justice and for social justice through critical pedagogy learning (Rifai, 2016). Students form critical opinions of

music in the classroom, investigate the origins of the music, and determine how it is regarded in society both positively and negatively. In this type of pedagogy, both the educator and the students act as teachers, critics, and learners (Abrahams, 2005).

Technology-enhanced. Traditionally, the Kodály Approach has not required or emphasized the use of technology with instruction. A reason for this may be that Kodály instruction emphasizes a cappella singing, using one's own body as a free, accessible voice, and musical instrument. Nonetheless, the digital age has prompted many researchers to encourage the use of technology-enhanced instruction in elementary music learning environments (Carlisle, 2014). Research shows that adding interactive whiteboard technology (IWB), using interactive music software, incorporating musical websites, and handheld technology can potentially increase students' skills in the music classroom (Carlisle, 2014). Social networking platforms (SNPs), online communities, and social media webpages allow for extended student time to share, collaborate, and convey student learning. Using streaming video technology allows students to continue learning and practicing musical content during and after school hours. Researchers also found that student engagement and content relevance was shown to increase, and teachers could differentiate instruction through using technology-infused pedagogy (Giebelhaussen, 2015).

In addition to the more commonly used musical recording technology, such as metronomes, cell phones, recorders, and video players, researchers now recommend incorporating handheld interactive technology as an aid to student learning. An app known as Nearpod (Dunbar, 2016) is used to scaffold student learning, improve teacher assessment opportunities, provide student feedback, aid students with a physical limitation, and differentiate instruction for learners with cultural/linguistic differences (Carlisle, 2014). Other forms of

technology, such as IWB and SMART Board technology, have been shown to help kindergarten through second-grade music students successfully reinforce melodic and rhythmic concepts in the first three years of the student's Kodály instruction (Wolfgang, 2014).

Giebelhaussen (2015) asserted that, after the cost of maintaining basic internet and computer access, technology opportunities can be relatively inexpensive, such as downloading free software or accessing free learning websites. Furthermore, technology opportunities help to facilitate student understanding by providing access to multiple modes of learning and supporting all learner ability levels. Lastly, technology opportunities can support a teacher to facilitate the transition of new student integration into a classroom learning environment. Despite these positives for integrating technology in a learning environment, Bauer and Dammers (2016) asserted that many music teachers resist incorporating technology into the music classroom. Further, Scher (2014) explained that teachers expressed how accessibility, training, and experience significantly affected whether they incorporated technology into the music learning environments.

Results from the above studies reveal that music educators draw from a variety of music teaching approaches to teach music to students. Clearly educators embrace more than one style for instructing students in U.S. school music learning environments. Though the Kodály Approach is of primary investigation in the current study, it is important to identify and describe the myriad of choices music educators have to instruct music in U.S. classroom learning environments.

How and Why a Music Educator Chooses One Instructional Form Over Another

With the above-mentioned teaching approaches available for instructing elementary school music in the U.S., one might consider how or why a U.S. music educator chooses one

instructional form over another. This question does not have a straightforward answer. The instructional delivery choices of U.S. music educators are determined by reasons which are changeable, adaptable, and are often intertwined with more than one variable (Doherty & van Mersbergen, 2017; Freer, 2010; Wubbenhorst, 1992). The following describes how an educator's beliefs, values, and personality traits may shape his choice of implementing a specific style of instruction with students.

Beliefs and values impacting instructional choices. Forming one's teacher identity often starts before an educator's teaching career begins and can change before his career is completed. A student's preservice path of music education or performance can change mid-career from one choice to the next (Ballantyne, Kerchner, & Aróstegui, 2012). A case in point is a group of amateur vocalists and instrumentalists (N = 67) who entered the music education field as a second career choice. The teachers made strong positive contributions to the music teaching field by integrating positive performance experiences and general life skills to their instructional delivery approach. The unique delivery style brought about teacher qualities of personal and professional fulfillment, self-confidence, self-esteem, happiness, and emotional buoyancy with student learners (Taylor & Hallam, 2011).

Personality type, though not significantly, can impact one's choice of instructional form (Wubbenhort, 1992, 1994). While no significant differences existed in personality type between music education students (N = 56) and performance emphasis students (N = 56), the majority of participants (72.00%) possessed the judging trait based upon the Meyers Briggs Type Indicator (MBTI) assessment scores (Wubbenhort, 1992, 1994). Students possessing this trait exhibited successful experiences in gaining student interest, singing, and playing instruments with facility, and possessing the qualities of classroom neatness and orderliness. Participants with the judging

trait also demonstrated qualities of systematic planning, class time efficiency, concise instructional delivery, and decisively selecting age-appropriate activities (Venesile & Kratus, 1992; Wubbenhort, 1992). Educators who possessed the extroversion trait on the SBTI test positively correlated with successful teaching behaviors of remaining optimistic, enterprising, and energized (Venesile & Kratus, 1992).

Teaching music in ethnically diverse regions or multilingual class settings can challenge a music educator's decision-making over which teaching approach to choose for classroom instruction. Educators have attempted many styles of instruction in multicultural, multilingual class settings. Findings from Gumm (2003) revealed that when music educators added significant assertiveness and positivity to instruction, educators perceived an increase in student focus. Other researchers (Carlow, 2006; Lum, 2007; Kelly-McHale, 2013) noted that when music educators used a method-style approach, the sequential, conceptual aspects cultivated an isolated classroom learning environment that adversely affected the possibility of transferable learning. Music educators who used a social constructivist delivery approach expressed an educator-perceived ability to better integrate culturally and linguistically relevant experiences for the non-dominant classroom student population (Carlow, 2006; Lum, 2007; Kelly-McHale, 2013). Finally, Abramo and Austin (2014) identified a music educator who believed using a social constructivist approach was not an ideal use of music class instructional time. According to qualitative research findings from Abramo and Austin (2014), one educator found that teaching musical principles has an inherently sequential, structural foundation. The educator expressed that when he experienced students taking ownership in what and how to learn musical principles, he found that his music curriculum contained large gaps in the foundational aspect of imparting complete music instruction vocabulary and concepts.

Music educators' belief systems and personal views can, in part, determine why music educators choose to instruct music in a specific way. Garnett (2013) asserted that music educators should choose an instructional approach based upon the student's musical competency and musical understanding, rather than based upon one's behaviorist or constructivist beliefs and views. Music education researchers Abramo and Austin (2014) declared it best to choose an instructional approach based upon the music subject content and classroom situational requirements. Contrarily, music education researchers Carrillo, Baguley, and Vilar (2015) espoused that music educators encompass a holistic approach that includes one's own musical experiences, how one conveys empathy toward students, how one maintains emotional self-control while teaching, and how one interacts with students as unique individuals.

What a music educator values in his work place may affect how he chooses to instruct students. Though findings by Strand (2006) revealed there was no significant relationship between teachers' years of service and their decision to teach specific activities, other studies suggest that years of experience combined with work values likely impacts instructional decisions. The following are findings from researchers who examined teachers' work-related values and how it impacts one's teaching experiences. Values were examined based upon the specific stage within which the teachers had completed (early-career, mid-career, or veteran).

Time in the profession impacting instructional choices. According to study findings, an educator's sense of understanding and perspective for teaching broadens after several years of working in their career (Conway, 2012). Early-career stage teachers valued perceived administrative support (Gardner, 2010) and having relationships with peers, coworkers, and mentors (Conway & Garlock 2002). Music educators in the early-career stage also valued information and support to ease the transition from training to service years (Conway & Garlock,

2002). The early-career teacher valued solutions for immediate problems such as behavior modification and successful lesson plan ideas. An important value of the early-career teacher is immersion in the role regardless of whether they are at work or not. The educators tended to reflect upon improving their craft regardless of whether they were at the work site or reflecting during non-work hours. Getting the job right and teaching successfully were essential values held by the early-career music educator (Conway & Garlock, 2002).

By contrast, mid-career and veteran teachers value different aspects of the teaching profession. Mid-career teachers begin to see their role in a larger capacity, in essence, accounting for various responsibilities associated with music teaching. Examples might be assuming the roles of music educator, mentor, role model, counselor, and friend. Achieving higher levels of education, such as a master's degree, is a valued form of professional development for the mid-career teacher (Conway, 2008). Veteran teachers hold an even wider view of the scope of music education. For example, veteran music teachers tend to understand the importance of outlasting difficult situations in the workplace. These veteran teachers think overarchingly in relation to their career path and teaching goals. The veteran music educator tends to consider how to help early-career teachers in roles such as college methodology instructor or student-teacher supervisor. In general, veteran teachers view teaching as a lifelong learning process in which learning can occur through interactions with all people and places along their career journey (Conway, 2008).

Whether early-career, mid-career, or veteran level, music educators agree on the value of professional development opportunities. Specifically, music educators of every career stage value having informal conversations with fellow educators and view these exchanges as an informal type of professional development (Conway, 2008). Other types of professional

development can vary in value, however, depending upon the teacher's career stage (Conway & Garlock, 2002; Conway, 2008). Early-career teachers value mentors and colleagues to discuss their transition period from training to service years and to discuss workplace issues. Mid-career teachers appreciate attending conferences and engaging in both formal and informal conversations with educators who were conference attendees (Conway, 2008). Veteran teachers realize the larger learning opportunities found in communicating informally with anyone during their career, regardless of the person's role. Veteran teachers value the idea that one's teaching career is a lifelong learning journey. Workplace values indeed shape an elementary music teacher's identity over time (Greunke, 2017). At the veteran stage, the most impactful music educators were those who valued performance background, positive attitude, collaborative efforts, skills in organization and flexibility, high standards for teaching and learning, self-reflection time, and continued professional development. This collection of values shaped the veteran educator so that they could more clearly set goals for student engagement (Greunke, 2017).

Summary. Ultimately, no one set of teacher values or specific teaching approach works ideally in any one music class setting. Simultaneously, a music teacher's instructional style and process may likely change throughout his career. This shift can be due, in part, to a change in the teacher's classroom situational environment or through gained experience and maturity in his role as a music educator (Abramo & Austin, 2014; Gamm, 1993, 1994). According to Gamm (1993, 1994), a teaching approach is comprised of a multidimensional combination of factors. It is an interaction between students, subject content, a teacher's professional identity (teacher as musician and as educator), ability to impart the instruction (teaching practice), and instructional choice. This combination of elements is unique to each educator falling somewhere along the

continuum of one's teacher identity. In the end, music educators typically gravitate toward an approach that reflects, to some extent, his own background (Ballantyne & Grootenboer, 2012).

Problem Statement

From the above described paragraphs about the Kodály Approach and the related literature on using the instructional form in the United States, one can determine that the approach is a well-established elementary music education pedagogy (Cavanaugh, 2015; Evans, 2013; Fritz, 2015; Sheridan, 2015; Travia, 2008). One of the several benefits to using this approach, according to Kodály and his colleagues, was that students who learned from the pedagogy could successfully participate in amateur-level musical experiences in adulthood. Whether this outcome becomes realized, however, is based upon knowing whether Kodály-trained music educators are using the pedagogy in the thorough and comprehensive manner that Kodály and colleagues envisioned and recommended. Unfortunately, in the U.S., little data exists to show how or why Kodály-trained music educators use the Kodály Approach in pure or modified forms. Other than the previous described studies on modification within a Kodály-Approach and non-Kodály-Approach lesson (Cavanaugh, 2015; Evans, 2013; Fritz, 2015; Sheridan, 2015; Travia, 2008), few researchers have examined how or why music educators are choosing to use Kodály-Approach instruction in part or full use within their class lessons.

According to the National Music Education Standards, it remains important that students learn skills meant for adult contribution in amateur musical endeavors (Carter, 2012; Choksy, 1999; Kodály, 1927; NAfME, 2016; Vial, 2015). But, the reality is that many former elementary music students do not feel adequately prepared by their former music teachers to engage in musical endeavors beyond high school years (Burch, 2016; Mantie & Tucker, 2008; Myers, 2008; Regelski, 2013; Shansky, 2010; Stewart, 2005; Vial, 2015). Some former music students

feel that school musical experiences were too shallow to provide them with the skills necessary to contribute in adult musical endeavors (Rea, 1956). Conversely, some former choir students expressed feeling musically prepared with appropriate skills to contribute in adult society (Arasi, 2006; Vial, 2015). However, results from a southern California study indicated that only 0.050% to 0.070% of former high school students were actively participating in adult musical instrumental opportunities (Burch, 2016), and this percentage decreased between 1992 and 2002 (NEA, 2002).

In truth, the percentage of adult participation in music activities throughout parts of the U.S. remains small compared with what Kodály had envisioned. Kodály hoped that far more individuals would participate than the amount described in previous studies. Kodály philosophized that, if used comprehensively, students, post-secondary school, would develop the musically literate skills to participate in various musical experiences as adults. The fact that many do not feel musically literate to participate after high school would likely be a concern by Kodály the philosopher's standards, given that the Kodály-Approach philosophy projected the goal that students possess basic musical literacy skills to participate in amateur-level musical experiences in adult society (Choksy, 1999).

Literature Gap

Findings from the above-described related literature detail several robust qualities of using Kodály-Approach instruction in music learning environments. Though Kodály-trained music educators modified the selection, duration, and purpose of Kodály-Approach activities (Sheridan, 2015), lesson plan format (Travia, 2008), suggested genres of repertoire, and ordering of scope and sequence (Evans, 2013), findings still revealed teacher- and student-perceived heightened self-confidence, self-efficacy, and interest toward Kodály-Approach learning content.

Likewise, when music educators applied Kodály-Approach principles to non-Kodály-Approach learning content, findings revealed teacher-perceived positive student learning outcomes in keyboard (Cavanaugh, 2015) and increased student- and teacher-perceived self-efficacy in choral (Fritz, 2015) learning environments. Since findings by Brittin (1995), minimal research exists on how or why Kodály-trained music educators use the Kodály Approach in pure or blended forms in elementary school music learning environments. My research will address this inquiry.

Purpose of the Study

The purpose of my study is to describe the manner in which some music educators use the Kodály Approach in their United States elementary school music learning environments, whether in pure or blended form. Additionally, this study will describe why Kodály-trained music educators choose to use a blended form of Kodály-Approach instruction in their music class learning environments. The answer to my research inquiry may provide additional information to the Kodály community regarding how and why music educators choose to use blended forms of Kodály-Approach instruction in elementary school music learning environments.

Research Questions

1. Does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment?
2. How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment?
3. Why does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment?

Definition of Terms

Amateur level adult musical experiences: Participation as an adult in a musical experience that requires the basic level musical proficiency to read, write, and sing or play music.

Basic music literacy skills: The first level of musical skill proficiency to read, write, and sing or play music, which will allow a person to participate through singing or playing in amateur level musical experiences.

Blended form of Kodály-Approach instruction: A teaching approach that follows the Kodály Approach along with other forms of music instruction.

Comprehensive Kodály-Approach instruction: The use of only Kodály instruction without other forms of instruction while teaching music in a learning environment.

Pure form of Kodály-Approach instruction: A teaching approach that exclusively follows the Kodály-Approach instruction.

The Kodály Approach: A comprehensive, sequenced music teaching approach used to develop basic music literacy skills in young children. Students experience increasingly sophisticated musical concepts through identifying the concepts present in folk, art, and children's song repertoire, as well as movement and singing games.

Chapter 2: Literature Review

Introduction

This chapter contains three sections. In section 1, I describe constructivist learning theory. Section 2 contains a description of the Kodály Approach, including the history and adaptation of the instructional form in the United States. Section 2 also contains a description of Kodály-Approach pedagogy and related research on teachers' uses of the Kodály Approach in U.S. school learning environments. In section 3, I discuss the related literature on teachers' uses of non-Kodály instructional forms in U.S. elementary school music learning environments. These instructional forms are grouped into four categories: (a) methodological, (b) instrumental accompaniment-supported, (c) global-social awareness-centered, and (d) technology-enhanced. I conclude this chapter with a description of the gap in the research literature and an explanation of the need for my study.

Section 1: Theoretical Lens

I will use the Constructivist learning theory lens to guide my study. Following are several views upheld by renowned constructivist philosophers. These views describe how students learn best in the classroom and for life through the separate visions of eight noted constructivist learning theorists: Aristotle (384 BC–322 BC), Jean-Jacques Rousseau (1712–1778), Johann Heinrich Pestalozzi (1746–1827), and John Dewey (1859–1952), Zoltán Kodály (1882–1967), Jerome Bruner (1915–2016), Jean Piaget (1896–1980), and Lev Vygotsky (1896–1934).

Constructivist learning theory. Through the ages, constructivist learning theorists envisioned many paths for teachers to educate students. Aristotle, Rousseau, Pestalozzi, and Dewey believed that young students learned best through self-inquiry. According to Aristotle, students acquire knowledge through separating, investigating, and exploring structures through

one's senses. Rousseau concurred that children best made sense of the world through self-exploration and self-discovery, drawing conclusions from this style of learning (Shields, 2016). Pestalozzi concurred that children learn best when freely and spontaneously engaging in self-selected activities and interests (Shields, 2016). Employing reason, reflection, and observation when acquiring knowledge were important strategies for successful learning according to Rousseau (Smith, 2017). According to Pestalozzi, a student that used hands, heart, and head to learn would develop into a well-rounded adult citizen (Abeles & Custodero, 2010; Hodges & Sebald, 2011). A similar point of view was Dewey (1938) who believed the best way to learn was in the moment through self-exploration of hands-on, simulated real-life experiences, paired with teacher-guided instruction.

Kodály and Rousseau shared the opinion of an early, organic start to a child's education. For Rousseau, this idea began at birth with a learner's right and duty to properly educate his self for adult citizenry. Earlier still, was Kodály the philosopher's view that a child's education begins in the mother's womb, followed by his first preschool teacher who would assume his instructional role (Choksy, 1999; Forrai, 1993). Kodály's idea of universal musical humanism espoused that teachers develop musically independent thinkers, thus allowing children to appreciate and participate as adults in musical culture, which would benefit humanity (Choksy, 1999; Houlahan & Tacka, 2015; OAKE, 2015). Rousseau believed in harmoniously, wholly, and naturally teaching a student with the belief that children were inherently good. Through a child's natural self-state, Rousseau encouraged teachers to provide opportunities for students to joyfully, freely learn through self-discovery. Rousseau believed that educators should be taught through individualized instruction, and not be rushed from their natural learning pace (Abeles & Custodero, 2010; Hodges & Sebald, 2011).

Similar views held by Kodály and Bruner described how students would respond well in systematic learning environments. Kodály believed that a child should first experience new musical concepts, drawing conclusions, and comparing the new learning with previously learned musical knowledge. Bruner felt that students best learn through the use of a spiral curriculum in which a student draws upon previous knowledge and experiences to form connections with new learning structures. Kodály and Bruner prioritized process over product, delayed over immediate gratification, and experiencing knowledge first before formally naming structures. Both felt that students learn through cycles of inquiry, discovery, and through sensing new knowledge structures. Both philosophers believed that students learn well through action/enactive, iconic/visual/sensory, and symbolic/language modes of learning. Kodály and Bruner believed that students learn best from sequenced knowledge structures that spiral in complexity to deepen student understanding. A learning environment should foster self-motivation in students toward continued application of knowledge in adulthood (Abeles & Custodero, 2010; Hodges & Sebald, 2011).

Expounding upon Kodály and Bruner's views was Piaget, who explained how young learners continually assimilate and accommodate new knowledge or "schema," and who also learn differently by age level. In the sensorimotor stage (birth to age 2), a child experiences his environment primarily through the senses and through functional play. In the preoperational stage (age 2 to 7), a child uses symbols and emergent speech to interact with knowledge. A child in this stage explores the possibilities of objects as well as his own body. During the concrete operational stage (age 7 to 11), a child uses increased language skills to connect with knowledge. Students of this stage embrace rules for games and ordered play activities. A child in this stage learns to conserve, seriate, and reverse schema while knowing it remains one whole. In the

formal operations stage (age 11 through adulthood), a learner develops advanced skills in logic, ability, thinking, and hypothesis, which he will use for contribution in adulthood (Abeles & Custodero, 2010; Hodges & Sebald, 2011). A later view by Vygotsky asserted that students learn from peers and teachers' personal backgrounds in the classroom. Vygotsky termed this learning through extended and overlapping social circles (Villegas, 2007). Vygotsky emphasized that teachers should guide student learning and respond to children's interests and curiosities. The psychologist explained the importance of teaching students in the Zone of Proximal Development (ZPD). According to Vygotsky, the ZPD is the point at which a student, with the assistance of scaffolding, demonstrates understanding of the learning, but does not yet master the learning without continued support. When the student understands and demonstrates the skill without support, he is no longer in the ZPD (Abeles & Custodero, 2011; Hodges & Sebald, 2002).

Summary. The above-described constructivists' views provide suggestions for educators to bring about optimal learning outcomes with students. Based upon the individual opinions of each of these philosophers and theorists, learning looks different from differing age levels. Application of the views held by these theorists and philosophers would ensure that a student of this modern era would have effective and meaningful learning experiences.

Section 2: The Kodály Approach

In the following section, I describe the history and background of the Kodály Approach. Included in this section is a review of the related literature on teachers' uses of Kodály-Approach instruction in U.S. music learning environments. Additionally I will describe teachers' uses of non-Kodály-Approach instruction in U.S. music learning environments.

History and background. Kodály pedagogy is a well-established approach used to teach elementary music education in the United States. The Kodály Approach is defined in many reputable sources as a complete, comprehensive music education approach used to develop elementary-age students' music literacy skills (Choksy, 1999; Eisen & Robertson, 2002; Houlahan & Tacka, 2015; OAKE, 2015). Hungarian music educator, philosopher, and composer Zoltán Kodály (1882–1967) created the philosophy for the Kodály pedagogy (Brumfield, 2014; Eisen & Robertson, 2002; Houlahan & Tacka, 2008). Kodály believed that a child's music education begins in the mother's womb, and from preschool, the teacher takes over the child's musical instruction (Choksy, 1999; Forrai, 1993). In the early 1900s, Kodály envisioned that students would become musically literate enough to participate in amateur-level musical experiences in adult society (Choksy, 1999).

Music educators in the United States learned of the Kodály pedagogy in the mid 1960s when Kodály and his colleague Erzébet Szőnyi presented the teaching approach in 1966 at the International Society for Music Education in Interlochen, Michigan (Lawler, 2016), and later at Stanford University in 1966. American music educator Denise Bacon, and professor of music, Sister Mary Alice Hein, attended the presentation (HNU, 2018; Choksy, 1999). Mary Helen Richards and Katinka Scipiades Dániel were among the first to publish Kodály-inspired teaching materials in the United States. Around this same time period, music educators Sister Lorna Zemke, Sister Mary Alice Hein, and Lois Choksy, each traveled separately to the Liszt Academy in Budapest for Kodály-Approach instructional training (Choksy, 1999). The educators individually returned after one year to found Kodály teacher training programs in North America. Training programs exist today throughout North America and several countries

worldwide where educators receive certification and use the pedagogy to teach general music at their elementary school worksites (Bacon, 1993; Choksy, 1999; IKS, 2014).

The Kodály Approach consists of several borrowed music teaching tools and techniques used to deliver instruction (Brumfield, 2014). Included among these techniques are child-developmental education principles originated by Johann Heinrich Pestalozzi (1746–1827). Pestalozzi (1746–1827) believed that students should first experience musical concepts before learning the names of the concepts (Bacon, 1993; Choksy, 1999; Eisen & Robertson, 2002). The Kodály Approach also includes rhythm syllables invented by Émile-Joseph Chevé (1804–1864), that are used to support students while reading rhythmic passages. The teaching approach additionally contains the use of solfa, a system invented by Guido d'Arezzo in 11th-century Italy, to aid in ear training and reading melodic passages. Kodály teachers also use the tonic-solfa hand signs created by Sarah Glover (circa 1862) and adapted by John Curwen (1816–1880). This allows students to have a physical anchor and show a visual representation of the sung intervals. Kodály educators use the combination of solfa syllables with rhythm stems for students to read and write music as a step before reading and writing from the staff.

The Kodály Approach also contains some common characteristics with the Dalcroze approach, first utilized by music educator Emile Jacque-Dalcroze (1865–1950), who created the Dalcroze Eurhythmics method for learning music (Brumfield, 2014). In a Dalcroze lesson, students experience melodic and rhythmic musical concepts through stepping the beat, clapping rhythms, using one's arm to trace musical phrase, and raising or lowering one's body to demonstrate louder and softer places in music (Abeles & Custodero, 2010). The combination of these instructional techniques is included in a Kodály-Approach music education lesson.

The Kodály pedagogy contains primary tenets originated by Zoltán Kodály, the originator of the Kodály-Approach music education philosophy which were later developed into a curriculum by his colleagues. A student's voice and body provide the first accessible instrument with which to learn concepts (Brumfield, 2014; Choksy, 1999; Eisen & Robertson; Houlahan & Tacka, 2015; HNU, 2017), while the unaccompanied singing voice is most effective for developing a student's inner ear to understand taught concepts (Choksy, 1999; Houlahan & Tacka, 2015; OAKE, 2017). Additionally, teachers select high-quality repertoire to teach melodic and rhythmic concepts to students. Examples of high quality repertoire used for the Kodály Approach are folksongs, children's songs, dance music, well-composed, and world masterpieces. Music educators who use the Kodály Approach use music selections from the student's own culture, as well as selecting repertoire from outside of the child's own cultural surroundings. Teachers include specific styles of music such as dance, movement, and game songs so that students kinesthetically experience taught musical concepts. These signature tenets compliment the borrowed techniques to comprise Kodály's comprehensive music education vision (Brumfield, 2014; Choksy, 1999; Forrai, 1993; Houlahan & Tacka, 2008, 2015; OAKE, 2017).

Kodály-Approach training is entailed and requires dedicated time to learn the tedious process of how to use the instructional from. Educators learn to select, transcribe, analyze, sing and play high quality songs ranging from folk, children, composed, and masterpiece. Teachers also learn to sequence musical elements of increasing difficulty for annual learning objectives. Educators also learn to engage students in dance, movement, singing games, and songs as students aurally discern new musical elements in carefully selected class repertoire (Brumfield, 2014, Choksy, 1999, Forrai, 1993). Teaching at minimum twice weekly for 25-30 minutes has

been a suggestion for students to retain taught musical knowledge through this form of instruction (HNU, 1995). Kodály, his colleagues, and experts in the Kodály-Approach music education field have cautioned that teachers understand the approach well before using it in classes with students, to avoid creating poor learning experiences and miss the primary objective to bring about basic musical literacy to students (Bacon, 1993).

In a traditional Kodály classroom lesson, students learn musical concepts of increasing sophistication through stages of learning called preparation, presentation, and practice. During the lengthy preparation stage, through hearing, singing, and moving to quality repertoire, a student will come to aurally and kinesthetically identify and describe the characteristics of a previously unknown musical element (Bacon, 1993; Brumfield, 2014). In usually a single lesson known as presentation, a student learns the name, visual icon, and hand symbol for the melodic or rhythmic taught element if the student can proficiently describe the element's musical qualities. Practice in an ongoing stage, in which the teacher deepens the student's understanding of taught melodic and rhythmic elements through activities that include reading, writing, composing, and improvisation of the learned element (Houlahan & Tacka, 2015; Brumfield, 2014). The practice stage is a logical point for educators to assess student learning gains, though assessment is carried out during all three learning stages (Brumfield, 2014; Eisen & Robertson, 2002; Houlahan & Tacka, 2008). After several lessons in succession, students attain basic music literacy skills. After successive lessons across many grade levels, a Kodály-trained music educator brings about Kodály's vision to foster basic music literacy skills for elementary school age students.

Often, Kodály-trained music educators choose the instructional form for its inherent logic which is developed directly into the pedagogical sequence (Zemke, 1976). The highly

sequenced, teacher-led questioning and student-derived understanding through experience-based learning are both appealing aspects for music educators. Student learning of developmentally appropriate musical concepts through identifying the concepts in high-quality repertoire is another attractive feature of the pedagogy for educators. Finally, the adherence of Kodály's philosophical tenet of valuing student process over product during the unrushed time spent in the prepare, present, practice phases of Kodály learning is an important positive reason for music educators who gravitate toward using Kodály-Approach instruction. For these reasons, the Kodály pedagogy remains a popular choice for classroom use among U.S. music educators.

Section 3: Related Literature

In this section, I provide a review of the related literature for my study. First, I discuss the related literature on how Kodály-trained music educators use Kodály-Approach instruction in U.S. school music learning environments. Next, I discuss how and why general elementary music educators use non-Kodály-Approach instruction in U.S. elementary school music learning environments. I conclude this section with a description of a gap in the literature and the need for my study.

Teachers' uses of Kodály-Approach instruction in U.S. school music learning environments. In traditional Kodály settings, researchers examined how educators used Kodály pedagogy differently in various music classrooms. Sheridan (2015) examined Kodály-trained teachers' amounts and uses of singing during Kodály lessons in three elementary school settings. Sheridan noted that across three Kodály-trained teachers who each taught three classes, the average amount of minutes that teachers engaged students in singing varied among teachers one through three respectively: (60.3, 41.5, 10.4). Additionally, the range of time spent singing varied significantly between the first, second, and third teacher groups respectively: (88.00%,

41.70%, 13%). Further, each teacher's purpose for the type of singing varied significantly. Findings from this study illuminate the fact that educators use Kodály-Approach instruction differently in various music learning environments even though the form itself is highly structured.

Researchers investigated the effects on students' self-efficacy and motivation levels when teachers used differentiated instruction lesson plans to reach all learners in the classroom. In this study, Travia (2008) created a differentiated instructional format of the Kodály curriculum to reach all third-grade learners. Travia (2008) found that students' levels of enthusiasm and self-efficacy toward the learning increased when the instructional delivery style considered individual student preferences, time needs, and ability levels. The findings of this study revealed that using an altered Kodály lesson format to differentiate instruction for reaching multivariant learners had a positive effect upon students' levels of self-efficacy, motivation, and confidence to learn in a traditional Kodály setting.

Researchers of Kodály instruction explored students' preferences and interests when using alternative repertoire and unconventional musical concepts in a Kodály class setting. Evans (2013) used pop music repertoire to teach musical concepts in a fifth- and sixth-grade Kodály music class. Students in the classroom listened to and identified familiar rhythmic and melodic concepts in the pop genre repertoire. Students next listened to and identified the same musical concepts in folk and classical repertoire. Evans found that students' engagement levels increased when listening to and identifying musical concepts from pop genre repertoire and relocated the same concepts in folk and classical repertoire during class lessons. Findings from this study reveal that classroom content relevance increased among upper elementary-age students when

nontraditional repertoire and alternative concepts were included in the teaching-learning sequence of a Kodály learning environment.

Music education researchers have also examined the effects of Kodály-Approach instruction on students' levels of skill proficiency when used in learning environments with a Kodály-Approach emphasis. Cavanaugh (2015) applied Kodály-inspired instructional techniques in a second-grade keyboard learning class by combining elements of Kodály pedagogy with personalized learning in a group piano class. Students learned to play folk songs with which they were familiar so that they could apply their previous knowledge of concepts within the folk songs to the piano learning task of learning the song on the keyboard. Cavanaugh (2015) learned that Kodály concepts can be applied to a keyboard learning unit with second-grade students and that students can transfer knowledge of different Kodály concepts to their keyboard instruments. Fritz (2015) applied Kodály-Approach principles to gain music literacy through Lutheran hymnal repertoire in a high school, freshman, Lutheran Hymnody class. Students were found to gain confidence in music literacy skills upon completion of the Kodály-infused Lutheran hymnody class. Fritz's findings suggest that Kodály-Approach principles can be used to support musical literacy in music learning environments where Kodály teaching would not normally be found.

The sum of findings in traditional Kodály settings reveals how music educators use the Kodály Approach for various reasons. This difference is seen in amount and purpose of singing (Sheridan, 2015), reshaping of lesson plan format/instructional delivery (Travia, 2008), and changing the selection of repertoire style and choice of taught musical concepts (Evans, 2013). Findings from studies in nontraditional settings reveal that Kodály instruction supports learning in a variety of music subject areas (Cavanaugh, 2015; Fritz, 2015). In all study findings

reviewed, music educators used Kodály pedagogy in a pure form. No study finding revealed whether and how music educators might blend Kodály instruction with other forms of instruction in a music classroom. My study will examine this research inquiry.

Teachers' uses of non-Kodály-Approach instruction in U.S. elementary school learning environments. In the following section, I describe how students learn in U.S. elementary school music learning environments through non-Kodály-Approach instructional forms. This section reviews prominently used teaching approaches that U.S. elementary school music educators embrace. I will discuss four groupings of instructional approaches: (a) methodological, (b) instrumental accompaniment-supported, (c) global-social awareness-centered, and (d) technology-enhanced.

Methodologies. Methodologies remain a popular form of instruction among elementary music educators in the United States. These predominate method alternatives to Kodály are Suzuki, Orff, and Dalcroze. The Suzuki method was created by Shinichi Suzuki (1898–1998). Suzuki emphasized how learning music simulated learning a native language. Students taught through the Suzuki method build character traits while learning musical concepts. The Suzuki method is primarily an aural learning approach. Students listen to repertoire at length before attempting to learn the repertoire through instrumental means (Abeles & Custodero, 2010).

Carl Orff (1895–1982) developed the Orff approach to music education. The method is a child developmental approach to learning musical concepts. In an Orff lesson, students learn music through the unique combination of movement, drama, and speech/song. The learning environment for an Orff class consists of an open, child-centered, self-inquiry play state of learning. Orff instruction involves learning on barred instruments like xylophones and metallophones as well as hand or floor drums and speaking/singing rhythmic or rhyming text.

The Orff approach offers multimodalities for learners with special needs (Gooding, Hudson, & Yinger, 2013).

Eurhythmics method principles used by Émile Jaques-Dalcroze (1865–1950) emphasized learning rhythmic concepts, musical structure, and expression through stepping beat, clapping rhythm, and kinesthetically feeling the phrase before being taught the visual representation of the concept. Similar to the Orff approach, Dalcroze is a child-developmental, constructivist approach to learning music. Vital to the Dalcroze method is the use of piano accompaniment for students to move in free form around the classroom, feeling music with their body. Activities in a Dalcroze learning environment might be to trace the phrase with an arm, step the beat with feet, clap a rhythmic pattern heard on the piano, and raise or lower the body to feel louder and softer sounds (Abeles & Custodero, 2010).

The use of methods to teach music in the United States remains a well-established avenue for many elementary music teachers. Kodály, Orff, and Dalcroze consist of child-developmental, constructivist ways to approach learning. Suzuki includes much aural training and involves character trait building within learners. Kodály is distinct in that it primarily utilizes the voice for music instruction, while Suzuki, Orff, and Dalcroze include instrumental accompaniment at varying degrees and levels. The benefit for teachers to use a methodological approach in the classroom is the prescriptive structure for implementing the instructional model. Music educators throughout the country use various forms of the above-mentioned approaches to teach elementary music. This established following of teachers is evidenced in the membership directories of the Organization of American Kodály Educators OAKE (N = 1,700) and of the American Orff-Schulwerk Association AOSA (N = 1,800).

Music educators also choose to combine instructional forms in their learning environments. Brittin (1995) surveyed 10-year-experienced U.S. music educators from New York and Texas (N = 123) on the percentage of time educators spent teaching content related to a specific teaching approach. Among the approaches surveyed were Dalcroze, Orff, Kodály, Comprehensive Musicianship, Manhattanville Music Curriculum Program, and Other. Brittin (1995) also surveyed participants on whether they utilized Basal reading series books to plan and drive classroom instruction. Findings by the researcher revealed the four highest classroom teaching approaches indicated by mean percentage for Texas and New York: Kodály-Approach: Texas (n = 123, 53.9%), New York (n = 123, 16.8%), Orff approach: Texas (n = 123, 20.7%) New York (n = 123, 31.1%), Comprehensive Musicianship: Texas (n = 123, 13.8%) New York (n = 123, 23.5%), and Other: Texas (n = 123, 0.08%), New York (n = 123, 18.5%). Only 20 percent of participants used one specific teaching approach for over half of a class instruction period. Fewer participants (n = 123, 0.06%) expressed identifying with any one specific teaching approach during instruction. More participants in Texas compared with New York indicated using Kodály-Approach instruction: Texas (n = 123, 53.9%), New York (n = 123, 16.8%). Almost of half of participants from both states indicated using Basal reading series books to plan instruction: Texas (n = 123, 41.9%), New York (n = 123, 43.6%), and during instruction: Texas (n = 123, 39.0%), New York (n = 123, 35.3%). Brittin (1995) discovered that minimal to no recent research existed on the examination of elementary school music educators' amounts of time spent using a specific instructional approach or style. The researcher recommended further investigation of this topic within the music education field.

Instrumental accompaniment-supported. Findings from research reveal several benefits for using instrumental accompaniment in the elementary music classroom. From a

teacher-supported perspective, study findings by Baker (2015) revealed that most surveyed general music educators expressed favorable responses and enthusiasm toward using piano accompaniment during class instruction. Surveyed teachers who learned piano at a younger age reported using piano accompaniment more regularly, even weekly, compared with teachers who learned piano skills at an older age (Baker, 2015). Christensen (2000) found that surveyed general music educators endorsed the need for competent accompaniment skills, score reading harmonization, technique, and sight reading in the elementary music classroom. Surveyed teachers admitted the importance of having these skills and agreed they would use the skill set if proficient to do so, particularly in piano accompaniment (Christensen, 2000).

Contradictory findings exist on using piano accompaniment to support student learning in a music class environment. Atterbury and Silcox (1993) found that kindergarten students' singing abilities were not significantly affected by piano accompaniment during a year-long control group study of two kindergarten music classes. Similarly, Hedden and Baker (2010) found no significant difference in second-grade students' pitch-matching abilities when comparing an a cappella version and a taped piano accompaniment version using the acoustic software program Multispeech. Contrarily, findings by Hedden and Baker (2010) showed that a teacher's perceptual analysis of a student's pitch accuracy level had significantly improved in the second-grade students' a cappella sung version.

Providing students with individual instruments such as xylophones can be beneficial, according to recent research findings. According to Simeon and Ku (2014), using bamboo xylophones to harmonically accompany student singing may improve singing skills and support musical instruction overall. While xylophone accompaniment did not affect the tonal quality of kindergarten and first-grade singing ability, the use of accompaniment appeared to positively

support students' melodic improvisation skills (Guilbault, 2004). Singing and xylophone skills improved by gender and age group, according to Moore, Chen, and Brotons (2004). Ten-year-old male and female students sang and played more accurately in xylophone and singing activities when compared with 8-year-old students of both genders. Ten-year-old students of both genders performed more accurately on xylophone versus singing activities. In both age groups, girls performed more accurately when compared with boys in both singing and playing categories (Moore et al., 2004).

Studies on the benefits of using instrumental accompaniment in elementary music learning environments revealed contradictory findings (Atterbury & Silcox, 1993; Baker, 2015; Christensen, 2000; Guilbault, 2004; Hedden & Baker, 2010; Moore et al., 2004; Simeon & Ku, 2014). While some researchers believed using instrumental accompaniment empowered teachers and increased student interest, others emphasized that instrumental accompaniment may or may not support a student's musical skill development. Overall, the decision to use instrumental accompaniment in the music classroom remains a popular choice among elementary music teachers in the United States.

Global-social awareness-centered. The world population is experiencing increased accessibility to social media, resulting in a heightened awareness of current global events. This shift in accessibility affects students as well, giving classroom learners the ability to read about world happenings with more immediacy. Weidknecht (2011) explained that globalization calls for educators to teach subjects through the lens of global diversity issues. Even the national music standards used in the U.S., created and supported by the National Association for Music Education (NAfME), underscore that elementary music educators teach using a global-social awareness focus with the selected repertoire used for instruction (NAfME, 2014 music standards:

MU: Re7.2 6b, 7b, and 8b). In short, this new emphasis has compelled some music educators to teach content through a global-social awareness focus. Culturally responsive instruction, social justice learning, critical theory, and multicultural music education represent some examples of global-social awareness centered approaches used by teachers in the elementary music classroom.

Culturally responsive teachers create lesson plans that highlight the culture of the selected repertoire (Abril, 2013). Teachers present repertoire authentically and with integrity using recordings, video, or images to emphasize the original geographical context of the repertoire (Abril, 2013). For example, in a choral setting, teachers use rehearsal techniques congruent with the heritage of the repertoire and with students who possess the same cultural heritage (Villagas, 2007). Teachers facilitate student collaborative social circles discussing different perspectives and interpretations of the selected repertoire. Students can make connections with the repertoire beginning locally with what they know from a cultural, linguistic, and musical perspective. Teachers then help students to build learning bridges with what they need to learn about the repertoire from a global perspective (Villagas, 2007).

Teachers of culturally responsive learning environments invite students to share their cultural and linguistic backgrounds as class experts. Teachers acknowledge students as coming from extended and overlapping social circles that are different from the background of the teacher or from peers. Teachers draw upon these different backgrounds as a beginning place in the learning to teach students' learning objectives (Villagas, 2007). Teachers see these differences as a place of capable learning, not of learning deficit. Students create their own frameworks of understanding so that direct instruction and memorization work do not dominate. Students learn critical thinking, creative problem solving, and collaborative skills. Students

might discuss, write, or draw their musical backgrounds and experiences. Students might bring songs or games from outside the learning environment to share in the culturally responsive music classroom (Villagas, 2007).

Educators who teach with a multicultural music emphasis go beyond the awareness of noting music's differing cultural origins and create opportunities for students to engage in and explore the cultural significance of world music (Kang, 2014; Weidknecht, 2011). Students are provided with a way to listen and perform global music while focusing upon such factors as ethnicity, age, class, gender, and religion (Campbell, 1992; Legette, 2003). According to Quesada and Volk (1997) multicultural music pedagogy incorporates music from different world regions into the classroom for student listening and student performing purposes (Legette, 2003). For example, a teacher might present an authentic video recording of Javanese Gamelan ensemble music to use as a vehicle by which to teach the significance of the Pelog tonality for Javanese Gamelan musicians (Weidknecht, 2011). Students might also focus upon a single part played on the Saron to derive rhythmic motifs commonly played on this Javanese Gamelan instrument (Weidknecht, 2011). Whether brought into the classroom for tangible exploration or experienced through listening to recordings, the importance of using authentic indigenous instruments when teaching multicultural music education is a point that cannot be overemphasized (Chen-Hafteck. 2007).

Social-justice music educators teach students life values for adulthood. Teachers contextualize music units such as immersive study of composers or historically and culturally relevant genres. Critical pedagogy allows teachers to teach music as social justice and for social justice through critical pedagogy learning (Rifai, 2016). Critical pedagogy involves having students operate as young music critics. Students form critical opinions of music in the

classroom, investigate its origin, and describe how it is regarded in society both positively and negatively. Students can formulate how they think the music has an impact on social groups or communities. In this type of pedagogy, both the educator and the students act as teachers, critics, and learners (Abrahams, 2005).

The sum of global-social awareness-centered teaching approaches for use in music learning environments is significant. What is more, the opportunities for student skill development is apparent. In additional to learning musical skills, students taught through global social approaches learn skills in sensitivity and understanding for the cultures and heritage from where selected taught repertoire originated (Abrahams, 2005; Abril, 2013; Campbell, 1992; Kang, 2014; Legette, 2003; Quesada & Volk, 1997; Rifai, 2016; Villagas, 2007).

Technology-enhanced. In a digital age, researchers persuade educators to include technology-enhanced pedagogy in the music classroom (Burns, 2006; Carlisle, 2014; Dunbar, 2016; Giebelhaussen, 2015; Kumpulainen, Mikkola, & Jaatinen, 2013; Plichta, 2016; Salavuo, 2008). While traditional technologies such as metronomes, cell phones, recorders, and video players continue to support student learning, very recent technology-enhanced pedagogies are now available (Carlisle, 2004).

Online music websites and music software programs for classroom use are widely encouraged by recent technology researchers (Burns, 2006; Plichta, 2016). Online websites such as the San Francisco Kids Music Web let students identify and listen to instruments and compose melodies played back by the instrument (Burns, 2006). Students can access websites, during school hours and off-school hours, through personal tablets, phones, computers, or other handheld technology.

Musical band software allows several technology-enhanced opportunities for students (Burns, 2006; Plichta, 2016). GarageBand software includes ways to record performances and contains student self-assessment opportunities. Students compose, improvise, save, share, and replay student-created works, allowing for communication opportunities with parents (Burns, 2006; Plichta, 2016). PG Music's Band-in-a-Box accompaniment software plays multiple genres of background music to support students during recorder practice or instrumental rhythmic work (Burns, 2006).

Computer applications (apps) provide recent technology enhancement to music learning environments (Dunbar, 2016). According to Dunbar (2016), the Nearpod app extends the interactive whiteboard (IWB) experience by assisting with concept instruction, student skill reinforcement, and teacher assessment in the music classroom. Nearpod handheld devices allow students to individually interact with the main teacher presentation through manipulating the screen on their devices while the teacher controls the speed of the presentation so that students do not jump ahead (Dunbar, 2016). Teachers can assess students using their individual Nearpod handheld devices through open-ended questions, quizzes, polls, and draw-its. The teacher's device shows the percentage of students finished, answers given, and percentages of responses given. Teachers can save, print, and share this information with students, parents, or other teachers (Dunbar, 2016).

IWB software such as Harmonic Vision's Music Ace Maestro (MAM) lets students interact while teachers reinforce and/or assess taught concept learning (Burns, 2006). Student handheld technology, particularly for use in Kodály and Orff settings, is recommended by Carlisle (2014). The technology combination helps to reinforce musical concepts such as rhythmic patterns and steady beat. Handheld technology can scaffold student learning, provide

student feedback, and fill in where students face physical limitations or lack of instrumental diversity. The assertion is that technology can be combined with these pedagogies to enhance student musical learning without sacrificing student hands-on learning. Wolfgang (2014) described how teachers of kindergarten through second grade can integrate IWB and SMART Board technology in the Kodály learning environment. According to Wolfgang (2014), interactive board technology can be used in several ways to teach and reinforce melodic and rhythmic musical concepts in the first three years of Kodály learning in the classroom.

Social networking platforms (SNPs) and online communities create new possibilities for student collaboration and communication in the music classroom (Salavuo, 2008). Students can share musical experiences while learning or reinforcing musical concepts through SNPs (Salavuo, 2008). The constructivist, student-centered aspect of the SNPs allows students increased ownership of learning and easier opportunities for communication and contribution with the classroom community (Salavuo, 2008). According to Giebelhaussen (2015), using SNPs in the music classroom increases student engagement, heightens relevancy, differentiates instruction, reaches more learners, and offers newer, more exciting possibilities for classroom activities. Giebelhaussen (2015) encourages teachers to try SNPs such as Facebook, Twitter, YouTube, Instagram, and WordPress in the music classroom. According to Giebelhaussen, embracing one or a combination of these SNPs allows teachers to extend and expand student learning time beyond the class lesson.

Concerns over using SNPs with children are eased by Salavuo (2008), who emphasized that students share, collaborate, and convey information with teacher control settings. According to Salavuo, parents can access SNPs via text, photo, audio, and video sharing. Parents can view student music content on SoundCloud and YouTube websites via streaming media, sound, and

video (Salavuo, 2008). Students and parents can listen and respond to content the student has practiced or created. Students can also learn and practice musical content during and after school hours through teacher-created streaming videos. Through these platforms, engagement increases, relevance toward material increases, and all learners experience differentiated instruction. Teachers establish a presence on students' social media platforms, which increases engagement and content relevance because students connect out of school time with content learned during school hours (Giebelhaussen, 2015).

The widespread endorsement among researchers to use technology in the music classroom cannot be minimized (Burns, 2006; Carlisle, 2014; Dunbar, 2016; Giebelhaussen, 2015; Kumpulainen et al., 2013; Plichta, 2016; Salavuo, 2008). Technology-enhanced pedagogy allows music teachers to connect with students where they spend most of their time—outside of the school context. Teachers' abilities to engage and reach more learners, to differentiate instruction, reinforce taught concepts, and assess learning are evident pluses. Students' skills in creative thinking, collaboration, communication, problem solving, agency, and motivation are also clear benefits to using technology in the music classroom (Burns, 2006; Carlisle, 2014; Dunbar, 2016; Giebelhaussen, 2015; Kumpulainen et al., 2013; Plichta, 2016; Salavuo, 2008).

Despite findings from researchers that demonstrate benefits of using technology, many U.S. elementary music educators resist using technology in the classroom though educators are prepared and experienced to do so (Bauer & Dammers, 2016). In a study surveying the National association of Schools of Music (NASM), nearly half of the school music education programs (N = 250, 47.00%) reported that pre-service music teachers took at least one course in music technology. Seventy-eight percent of pre-service music teachers took a technology class related to applying technology in a music education classroom (Bauer & Dammers, 2016). According to

Scher (2014), Delaware school teachers (N = 250, 53.00%) trained in technology access, and with prior technology experience, chose to incorporate technology into their elementary classrooms. According to Giebelhaussen, not including technology in the music classroom can decrease classroom content relevance or altogether weaken the significance of the music program. The researcher asserted that incorporating social media with pedagogy increased student understanding of content, improved student access of content, and better reached all learner levels, including new students.

Literature gap. The related literature on my study revealed that Kodály-trained music educators who modified the training program-suggested way of implementing Kodály-Approach instruction noted positive student learning outcomes. Findings consisted of: teacher-perceived positive learning outcomes and attitudes, teacher-perceived raised student self-confidence and self-efficacy, and general student interest toward Kodály-Approach class learning content (Evans, 2013; Sheridan, 2015; Travia, 2008). The related literature also revealed that Kodály-trained music educators applied Kodály-Approach principles in non-Kodály-Approach music settings (Cavanaugh, 2015; Fritz, 2015). Findings from these studies revealed teacher- and student-perceived increases in skill competency and student self-efficacy for non-Kodály-Approach learning content. The related research also evidenced several alternative forms of instructional approaches which music educators regard and employ in their elementary school music learning environments. Findings by Brittin (1995) revealed that Kodály-Approach instruction was among the top four choices by elementary music educators in Texas: (n = 123, 53.9%) and New York: (n = 123, 16.8%). Since findings by Brittin (1995), no current research has examined how or why music educators use modified forms of Kodály-Approach instruction in their elementary school music learning environments. My research inquiry will expand upon

this inquiry. I will explore how and why some Kodály-trained U.S. music educators use pure or blended forms of Kodály-Approach instruction in U.S. elementary school music learning environments.

Chapter 3: Methodology

The purpose of my study was to describe the manner in which music educators used Kodály-Approach instruction in U.S. music learning environments, whether in a pure or blended form. Additionally, I described why music educators who used pure or blended forms of the Kodály Approach chose to do so. The answer to my research inquiry was meant to help the Kodály community understand why music educators used differing forms of Kodály-Approach instruction in U.S. elementary school music learning environments.

Research Questions

1. Does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment?
2. How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment?
3. Why does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment?

Study Structure and Design

Experts in qualitative study design (Creswell, 2007; Glesne, 2011) suggest that researchers embrace a worldview or paradigm while carrying out a qualitative study. Maintaining a worldview or paradigm helps the researcher to make sound decisions throughout the qualitative study process. The researcher's worldview becomes discernable during the data analyses and discussion sections. During analysis and discussion phases of the study, the researcher relies upon his worldview to interpret and express how he espouses to "know what he is asserting to know" (Creswell, 2007, p. 17).

Social constructivism is a worldview in which people make sense out of the lived experiences in which they work (Creswell, 2007). Persons who use a social constructivist worldview see their experiences as "subjective," (Creswell, 2007, p. 20). Because there is more than one interpretation of the meaning behind a person's experience, the researcher finds multiple viewpoints and realities from persons, rather than finding a few clear answers (Creswell, 2007). My study is a case study approach in which I seek to find the lived experiences of three participants who use the same form of instruction to teach students. I am interested in knowing how and why each of these participants use the same instruction differently from one another. For this research inquiry, it is most appropriate for me to adopt the social constructivist worldview.

Authorities of qualitative research (Creswell, 2007; Glesne, 2011; Sake, 1995) recommend choosing a method design to carry out one's study. Sake (1995) described the case study design as an in-depth review of individually bound cases that remain connected through emergent themes and patterns identified in the collected data (Sake, 1995). Each case contains multiple sources of data, such as interviews, observations, and journal entries collected and analyzed to gain a deeper understanding of each case (Sake, 1995). During analyses, the researcher analyzes all forms of data to identify themes and patterns within and across each case (Glesne, 2011). Schram (2006) explained that a case study approach is used to "conceptualize" and "encapsulate human social behavior," (Schram, 2006, p. 47) and furthered that researchers glean what can be known about a case through focusing on each case's intricacies and originality as well as the interconnectedness of each case with the other (Schram, 2006).

The researcher of a collective case study examines more than one case to investigate "a phenomenon, population, or general condition," (Glesne, 2011, p. 22). In my study, I used the

collective case study approach to examine three cases to reveal how music educators use the Kodály-Approach instruction in different ways in elementary school music learning environments. I conducted in-depth analysis of three individual bound cases in my study, locating open codes, axial codes, and emergent themes among the collected case data. I transcribed and analyzed data from multiple sources (teacher interviews, teaching observations, worksite observations, researcher audio-recorded journal reflections, lesson plans, and open-ended teacher questionnaires). Through analysis, I identified open codes, axial codes, and emergent themes among all of the data collected (Creswell, 2007). Finally, I used vivid, descriptive language to provide a verbal picture of all codes and themes found within and across the data of each bound case.

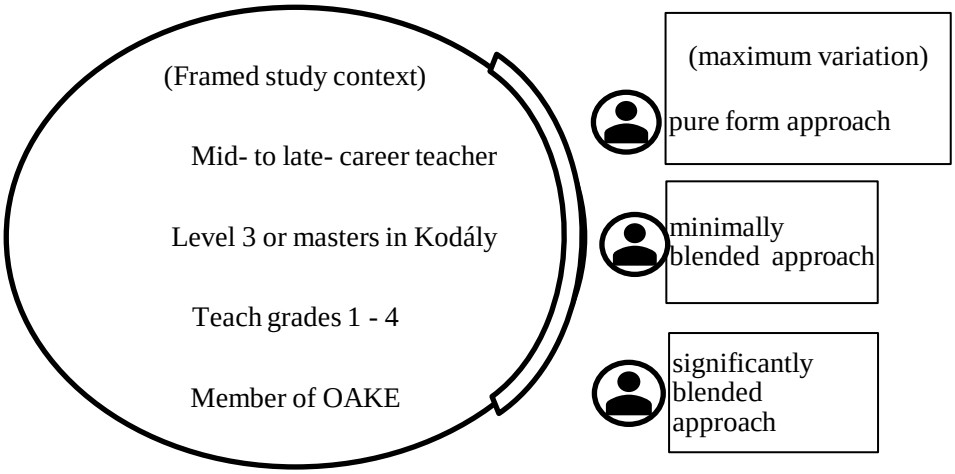
Participants

Sampling purpose and approach. My study purpose was to gain an understanding of how and why music educators chose to use Kodály-Approach instruction in U.S. elementary school music learning environments, whether in pure or blended forms. Having identified this central issue, I sampled participants who were best suited to illustrate this issue as seen and experienced through a range of perspectives. Specifically, I examined the detailed characteristics, and in-depth experiences of three case study participants who used Kodály-Approach instruction differently from one another, in their U.S. school music learning environment (Creswell, 2007; Laerd, 2012; Merriam, 2009).

Sampling procedure. In qualitative research, maximum variation sampling is used to locate a wide range of participants' perspectives about a single phenomenon, issue, or concern. For my study, I examined educators' ways of using the Kodály Approach in U.S. elementary school music learning environments as experienced through a variety of participants'

perspectives. I purposefully sampled three participants with level 3 Kodály certification, or a master's degree in music education with a Kodály emphasis, and differing perspectives on using Kodály-Approach instruction in classroom music learning environments. I sampled one case participant who used the Kodály Approach in a pure form, one case participant who used the Kodály Approach in a minimally blended form, and one case participant who used the Kodály Approach in a significantly blended form. I also sampled participants whose teaching assignments included first through fourth grades. My participant sample description is described in detail in Figure 1.

Figure 1. Participant sample description.



Participant description and setting. For my study, I intentionally selected mid- to late-career-level teachers with 5 years or more teaching experience. Mid-career teachers possess an emerging sense of shaping their teacher identity, and value the pursuit of higher education as a form of professional development. By contrast, beginning educators are not yet familiar with how or why to apply specific teaching approaches, nor have they formed an evolved sense of their own teacher identity. Still differing in description are veteran teachers who have largely surpassed the process of forming one's teacher identity (Conway, 2002, 2008). I sampled

participants from the Organization of American Kodály Educators (OAKE) website so that I would have in-person access to worksite and teaching observations, as well as for conducting teacher interviews. Visiting individual participant sites allowed me to collect data through using a detailed, in-depth account of each participant's experience (Creswell & Clark, 2007).

Survey instrument and procedure. Survey research is a time-efficient way for researchers to gather and analyze numeric data on the attitudes and opinions of a larger participant sample. The ease of building surveys online, email delivery options, and instantaneous data analyses represent several reasons why a researcher would choose the survey method approach. For my study, I used a survey to cast a wide net of potential case-study participants, and ultimately selected three participants from the pool of survey responses that I collected. I created my survey using Qualtrics online software (Appendix A).

Locating the case study sample through survey responses. To begin, I requested permission from the OAKE organization to send out an 11-item survey through the OAKE email database (Appendix B). The survey was sent out initially and with a reminder one week later (May 2, and May 8, 2018). All survey responses were entered into the Qualtrics software database. The Qualtrics database provided options for me to create descriptive statistics analyses reports. I used these reports in my chapter 4 quantitative analysis findings, organized by survey item. Qualtrics analysis options provided a way for me to print the descriptive statistics for each respondent. From these printouts, I selected three potential case study participants who responded in a way that best answered my research questions. I continued to draw from the participant sample as needed until I successfully located enough participants to represent my three bound cases (Laerd, 2012). I next contacted the potential participants by email if they would confirm interest in participating in my full-length study.

Survey item description. I asked participants in survey item 1 to indicate whether they taught using Kodály-Approach instruction in a U.S. elementary school music learning environment. If the educator responded "no," the survey terminated. For survey item 2, I asked participants to indicate which elementary grade levels they taught in their current work assignments using a matrix answer choice option, giving the option to answer more than one choice. For survey item 3, I asked participants to indicate whether they taught full- or part-time at their music worksites, giving a two-option answer choice. In survey item 4, I asked participants to indicate their worksite description from five answer choice options in which participants could respond to more than one option. For survey item 5, I asked participants to indicate which chapter division they belonged to within the Organization of American Kodály Educators (OAKE) association using a single choice option format. For survey item 6, I asked participants to indicate how long they had taught using Kodály-Approach instruction using a single response, four-choice option format. For survey items 7 and 8, I asked respondents to indicate the time and duration he used Kodály-Approach instruction in his learning environment. For survey item 9, I asked participants to describe their Kodály-Approach teaching style, whether pure, minimally blended, significantly blended, or approximately equal amounts of Kodály-Approach and non-Kodály-Approach instruction. For survey item 10, I asked participants to indicate their highest level of Kodály training. I concluded the survey with survey item 11, in which I asked participants to indicate whether they would participate in my full-length study.

Instrumentation

The qualitative instrumentation I used in my study consisted of a laptop, handheld voice recorder, HyperResearch software, and Microsoft Word software. Teacher observations,

worksite observations, and researcher journal reflections were audio-recorded using a handheld voice recorder. All audio-recorded data was transcribed using Microsoft Word software. All transcribed data was analyzed using HyperResearch to identify open codes, axial codes, and emergent themes within and across all case data. I additionally used HyperResearch and Microsoft Word software to conduct content analysis on four consecutive weeks of participants' first grade submitted lesson plans.

Instrument validity. I engaged in several instrument validity approaches to check my data-collecting process for researcher "trustworthiness" (Glesne, 2011, p. 49). I used an approach called triangulation of data sources to validate the analysis findings of my study (Patton, 2015). This type of triangulation consists of collecting different types of data within my study. My study included collecting surveys, interviews, observations, open-ended questionnaires, and research journal entries. I collected this data from three case participants. I conducted analysis of individual cases and across the three cases. My data analysis included comparing the collected data for consistency of findings. My data also included gleaning various participants' points of view regarding the same research inquiry. Finally, my data analysis involved corroborating the findings from all sources against one another for consistency of findings. This process of handling data analysis is referred to by Patton (2015) as using triangulation of data sources. The point of engaging in this type of triangulation process is to "understand when and why differences appear," within the collected data (Patton, 2015, p. 662). According to Patton (2015), noting differences among the collected data of several participants is a way to provide stronger credibility within the data (Patton, 2015). In my study I engaged in this approach to triangulation to "understand the reasons for the differences," among my data (Patton, 2015, p. 662). Additionally, I acknowledged researcher bias by reflecting upon my own subjectivity while

collecting data. I used a voice recorder to take voice journal notes to reflect upon my own subjectivity during data collection. To provide a mental picture of my data collection experience to the reader, I used vivid, descriptive language to write the discussion section of my findings. Finally, I used member checking, which involved asking my case study participants to review the prose of their case descriptions for content accuracy (Glesne, 2011).

Interview protocol. My initial interview protocol with case study participants evolved from reading a study by Brittin (1995) called Eclectic or purist? Music teachers' preferred teaching methods. Brittin (1995) asked participants in New York and Texas (N = 123) to indicate their preferences for and frequencies of using among six different instructional approaches, one of which was Kodály-Approach instruction. Participants indicated whether they used a combination of approaches or separately used the different approaches indicated in the study. Since the study by Brittin (1995), no additional studies have inquired elementary music teachers' preferences and frequencies of using Kodály-Approach instruction. Thus, I elaborated on the theme of the questions in the Brittin (1995) study to focus entirely on Kodály-Approach instruction, and whether educators used pure or blended forms of Kodály-Approach instruction in their music learning environments.

Observation protocol. I fashioned my observation protocol from a study conducted by Powell (2016). Though my observation protocol did not investigate the same research inquiry, my research design was multiple case approach in a school learning environment and therefore the observation protocol form used in the study by Powell (2016) was a good style to model for my teacher observation protocol in the current study.

Study Procedures

Consent. Before collecting data, I obtained approval from the University of Oklahoma Institutional Review Board (IRB) (Appendix H). Next, I emailed the Organization of American Kodály Educators (OAKE) to request permission to submit a survey to the email data base directory list of Kodály-trained music educators. From this survey response, I purposefully sampled three music educator case study participants who (a) used Kodály-Approach instruction to teach music in U.S. elementary schools, and (b) had received a minimum level 3 or master's degree in music with Kodály emphasis from an accredited Kodály training center in the United States. Following this step, I obtained permission to conduct research from each case study participant's school district office and site administrator using email correspondence and the consent forms provided by the University of Oklahoma Institutional Review Board. After these steps were completed, I began to collect qualitative data from my chosen three case study participants.

Data collection. The data collection from each case study was collected separately. Each case required 3-5 days of data collection. The total time needed for all three cases of qualitative data collection was approximately 25 days.

Initial interview and teacher worksite observation. Beginning with case study one, I conducted an in-depth, in-person, audio-recorded, interview (Appendix C). The initial interview included detailed questions related to my three research questions and took approximately 1.5 hours (Appendix C). After I conducted the participant's initial interview, I conducted a school worksite observation. This observation was conducted to understand the environment in which the participant worked in depth and detail and how it compared with the other two case-study

participants' worksites. I used a voice-recorder instrument to journal my reflections during the worksite observation and teacher interview.

First two (of four) teaching observations and midpoint teacher interview. After the participant's initial observation and worksite observation were completed, I conducted the first three teaching observations of grade levels between one and four. Each classroom teaching observation took between 30 and 50 minutes (Appendix D). Observations were audio-recorded due to the presence of nonparticipant minors. I engaged in note-taking for all observations in the form of (a) typed laptop notes, and (b) audio-recordings using a handheld voice-recorder instrument. On the same day, following the two teaching observations, I conducted a midpoint teacher participant interview (Appendix E). The purpose of this interview was to gather information from the participant on his thoughts and perceptions about the success of the lessons when using the Kodály Approach in the manner chosen, whether in pure or blended form.

Second two (of four) teaching observations followed by closing interview. After I completed the first two teacher observations and midpoint interview, I continued, on the same day, observing the two final teaching observations. Following these observations, I conducted a closing teacher participant interview (Appendix F). The purpose of the interview was to allow the participant an opportunity to reflect upon his teaching lessons and to provide his perspective about the perceived success of the lessons when using the Kodály Approach in the manner the participant chose. The closing interview also provided the participant a chance to add or clarify information discussed or observed.

Length of time spent with each participant. While I did not spend prolonged time in the field with any of my case participants, the time I did spend (four days per case) was highly intensified and immersed in each participant's lived experience when using Kodály-Approach

instruction. For example, I followed Karen to work each morning where I spent each day watching her as she went through her lived daily experience using Kodály-Approach instruction at her school worksite. As a result, I witnessed more than four observation episodes. However, for the purpose of this study and to remain even across all participants' visits, I focused on analyzing only four of the multiple observations that I witnessed during my visits with each case participant. I also spent time with each participant during retrieval of lesson plan data and three sets of interviews. The culmination of all data collection over a period of four days with each participant resulted in a rich, intensified, short-term immersion with each case. This time also felt appropriate when compared to the quantitative survey data that I collected from not only my case study participants but also from respondents on a much broader scale (N = 536).

Lesson plan data collection and content analysis. After all observations and interviews were completed, I retrieved four consecutive weeks of first-grade lesson plans from each participant. The purpose of collecting the consecutive lesson plans was to conduct a content analysis of the lesson data. Content analysis involved taking multiple passes to determine open and axial codes within and across transcribed interviews, observations, open-ended questionnaires, and researcher journal entries. These codes became emergent themes. As I retrieved lesson plans from participants by email correspondence, I addressed additional thoughts or questions from case study participants.

Repetition of data collection. When the first case study data collection was completed, I began data collection of the second case participant, and so on, until the last case participant's data was collected in full. After submitting the survey, the total data collection time was approximately 25 days. I provided a description of the data collection process in Table 1.

Table 1

Data Collection Process

Data collected	Rationale
Obtained permission from OU IRB dept. to conduct research (Appendix H). Obtained permission from school districts and school sites to conduct research. Submitted survey with a reminder send (May 2 and 8, 2018)	Enabled data collection, participant interviews and observations to begin. Survey submission enabled me to begin sampling for case studies.
Case study 1 – Day 1 Conducted initial teacher interview. Conducted teacher participant worksite observation (Appendix G). With this participant, I stayed at her home as she was not within driving distance.	Understood participants' backgrounds when using the Kodály Approach and their general work environment. Experienced and became aware of participant's work site environment.
Case study 1 – Day 2 Conducted two teacher-participant observations; conducted midpoint teacher interview.	Documented participant's teaching style when using the Kodály Approach in participant's class learning environment. Understood participant's perspectives about how they felt the success of lessons one and two went in relation to using the Kodály Approach in pure or blended form.
Case study 1 – Day 3 Conducted two additional participant teaching observations; conducted teacher closing interview.	Continued to document participant's teaching style when using the Kodály Approach in participant's class learning environment. Allowed for follow-up questions related to initial interviews, observations, and lesson plan collected data.
Case study 1 – Days 4–5 Retrieved 4 weeks of consecutive lesson plans from participant. Answered follow-up email questions from participant. Retrieved open-ended questionnaire via email from case participant.	Analyzed each participant's planning process when utilizing the Kodály curriculum.
I repeated the same process with case participant 2, followed by case participant 3.	

Data analyses. The process of coding in qualitative research is a way for the researcher to sort, define, connect, and relate themes among individual pieces of collected data. The process

is methodical, multifaceted, and involves a hierarchical structure (Glesne, 2011; Merriam, 2009). First, in a step called open coding, the researcher reads individual pieces of collected data to learn the essence or tone of each data item. This step is conducted in multiple passes to gain an in-depth understanding of the tone of each data piece. The researcher uses this information to sketch large overarching ideas about each individual data piece. Next, in a process called axial coding, the researcher connects the open-coded ideas into smaller relative themes among the bound case data. After this step, the researcher formulates what is known as emergent themes and patterns in which he identifies 25 to 30 themes with definitions and descriptions of the themes that were concluded from the information identified through open and axial coding (Creswell, 2014; Gallicano, 2013; Powell, 2016).

For my data analysis process, I began with a step known as within case analysis (Creswell, 2007; Powell, 2016). In this step, I used HyperResearch software to assist with the open coding process. I open coded to identify larger ideas among the collected data within each bound case (Gallicano, 2013; Powell, 2016). I next engaged in axial coding to identify relationships among the open coded ideas found within each case. Each process of open and axial coding was conducted in multiple passes until a saturation point existed among finding ideas and relationships in the data. When the axial coding step had reached a saturation point, I began coding for emergent themes in the data of each bound case (Gallicano, 2013; Powell, 2016). In a final step called cross-case analysis of themes, I engaged in identifying and describing the emergent themes that existed in the data across all bound cases (Creswell, 2007; Powell, 2016).

Though each bound case was analyzed separately, I continued to engage in the cyclical process of collecting and analyzing data within each bound case as the data was completed and

collected. While the collection cycle of each case is in a chronological order, the time frame from which I collected and analyzed the data was not bound by an order. Thus, I moved at the pace of when each piece of data was collected and analyzed within each case. At the end of my analysis period, I engaged in the cross-case analysis of identifying and noting emergent themes across each case. The data analysis process is described in Table 2.

Table 2

Data Analysis Process

Analysis step taken for data	Rationale
Case study participant 1: Conducted open coding in multiple passes among all transcribed data except lesson plans	Identified axial codes within and across all of case study one data except lesson plans.
Case study participant 1: Conducted axial coding in multiple passes among all transcribed data except lesson plans.	Identified axial codes within and across all of case study one data except lesson plans.
Case study participant 1: Conducted emergent themes in multiple passes among all transcribed data except lesson plans,	Identified emergent themes within and across all case study one data except lesson plans.
Conducted content analysis of collected lesson plan data of case study 1.	Identify emergent themes within the lesson plan data of case study 1.
Repeated steps 1 through 3 with case participants 2, then with case participant 3.	
All three case participants: Located open codes, axial codes, and emergent themes as well as content analysis emergent themes across all three cases of data including lesson plan data.	Identified the strongest themes and patterns that existed across all three cases of data including lesson plan data.

Discussion section. According to Glesne (2011), the purpose of using an interpretivist philosophical lens is for the researcher to "contextualize, interpret and understand" (p. 9) findings. The reason for the researcher to use this lens is to "interpret others' perspectives of some aspect of the world" (Glesne, 2011, p. 9), and to create a vivid written representation of "multiple voices" (p. 24). By doing this, Glesne (2011) believes this will add to the "plurality of

our knowing and understanding" (p. 24). In the discussion phase of qualitative inquiry, the researcher writes up qualitative findings with vivid, descriptive language rather than to provide understanding through numerical charts as is done in quantitative studies. As my study was in qualitative in nature, I used vivid, descriptive language to write the prose of findings within and across each case study. As needed, I used flow charts to display relationships among identified themes and patterns discovered during my analyses study phase.

Limitations of study. The time of year that I interviewed and observed participants was in late spring, which may have impacted the type and style of curriculum taught as the year was finishing up for all three participants. Many of the activities observed were in the form of practice work rather than preparation or present activities. Secondly, the number of participants I observed was limited to three educators. This sample size is not large enough to provide a broad, overarching understanding of how and why educators nationwide choose to use a blended form of Kodály-Approach instruction in their music class learning environments. Nor, was this the intent of my study. Research on qualitative case studies underscore that a salient reason to conduct qualitative case study research is to understand, in-depth, the lived experiences of a few participants, rather than to understand the experiences of a large number of participants (Creswell, 2007; Sake, 1995). Thus, for this purpose of this study design, the role of implementing and making meaningful transfers of my research findings belongs, in part, with the reader of my study. Finally, the content of the survey I submitted was intended to obtain a sample for the multiple case study. Adding a few open-ended questions related to research questions 2 and 3 would have provided a deeper understanding of how and why survey participants chose to use pure and blended forms of the Kodály Approach in their music class learning environments.

Reflexivity. A researcher who identifies and reports findings in a qualitative style must maintain a strong, clear sense of personal bias and subjectivity toward the outcome of the findings. In the 1980s, this process, known as reflexivity, gained increased importance (Bloor & Wood, 2006; Glesne, 2011). The researcher reflects on what he brings to the study in terms of his own background, which could influence his findings. Reflexivity represents part of the validation process regarding the researcher's findings. It is important for the researcher to identify and describe his own subjectivity regarding the work for which he is engaging in the study. Personal bias in favor of one outcome over another is an example of a researcher maintaining critical self-awareness about his own subjectivity within the qualitative research he conducts. According to Glesne (2011), tracking one's emotions about how his background and values relate to his research strengthens his work. The researcher should maintain an awareness of his own background and potentially influencing values, beliefs, and experiences, which may affect one's choice of methodology, data collection, analysis, and discussion processes. Mindfulness of one's position or positionality that the researcher brings to the study provides an additional layer of strength to the validation process.

The personal background that I bring to my research topic is significant to the study. I received a master's degree in Kodály music education from the University of Holy Names, in Oakland, California, graduating in 1995. For several years, I taught music education using the Kodály Approach in a variety of settings. Initially, I used the approach in the suburbs of the East bay area through my year of student teaching. I followed this teaching experience with a position teaching elementary school in the inner city of the East bay area for two years. After this experience, I received an opportunity to work in a private school for girls in a large city on the east coast, which I held for 3 years. I then resumed my first teaching role in the East Bay area,

inner city public school where I still teach today. These three different teaching environments and experiences provided me an awareness of how and why to implement the Kodály Approach in differing ways. I have also taken note of the differences in my implementation process as I taught using the Kodály Approach in each of these settings. Though I taught using the Kodály Approach in a pure form in these three environments, the implementation process was different for each environment.

Various factors affected my implementation of Kodály-Approach instruction at my three worksites. My perception was that worksites with school-site stakeholders (admins, teachers, parents) who valued a school music program as an integral part of the curriculum positively affected my ability to implement Kodály-Approach instruction at the worksite. Receiving financial support such as a music educator budget, and audio-video technology impacted how I provided instruction at a worksite. Delivering instruction in a physical classroom space also determined in part how I implemented Kodály-Approach instruction at the schools. Another factor affecting my instruction process was the amount of teaching time given at these worksites (once weekly or twice weekly). Finally, student-perceived content relevance related to teacher-perceived student demographic (gender, home and school environments, school category, and student level of at home support for music) significantly affected how and why I varied the implementation of Kodály- Approach instruction at my schools.

To minimize researcher bias and subjectivity in my study, I collected data from two case participants outside of my school district and from one participant within my district at a campus different than my specific worksite. During the data collection process, I minimized, verbally and through prose, the connecting or relating of my own teaching experiences with the experiences of the participants during participant interviews and observations. Any personal feelings and

emotions I experienced regarding the interviews and observations were tracked through journaling into a voice-recorder. I continued this reflection time during the process of coding for themes among the collected data. During data analysis, I remained aware of my own positionality and potential researcher bias when coding for themes among the collected data. When writing the descriptive findings from the analysis section, I continually reflected upon my own inner subjectivity and positionality through engaging in voice-recorded journal entries to record my own reflections of the thoughts and emotions I experienced while carrying out my study (Glesne, 2011).

Chapter 4: Analysis of Survey Responses

Introduction

In this chapter, I provide a numerical analysis of responses from a survey I sent to all active and inactive members (N = 4,000) of the Organization of American Kodály Educators (OAKE). My survey was sent out by the office personnel of OAKE through an initial submission (May 2, 2018) followed by a reminder submission (May 8, 2018). Responses were collected via the Qualtrics database which I accessed through an online website. Qualtrics attached anonymous code numbers to collected survey responses for the purpose of protecting the identity of respondents.

Approximately 10.00% of the email addresses were returned to sender for unknown reasons, resulting in approximately 3,600 successful invitations. Some of the survey responses were omitted due to incompletion. In addition, not every respondent answered yes to the first item in which I asked participants if they taught using Kodály-Approach instruction in U.S. elementary school learning environments. Finally, some of the questions were unanswered by respondents due to not having a forced response option for the particular question. The overall response rate was 536 (14.89%).

Submission Results

Survey items 2 and 3. In survey items 2 and 3, I asked participants to describe their current teaching specifics such as grade level taught and full- or part-time employment. For survey item 2, I asked educators which grade levels they taught. Participants were able to respond to more than one answer in this survey item. Most respondents indicated teaching first through fourth grades. The following is a description of participants responses to teaching grade level one (n = 472, 88.06%), grade level two (n = 468, 87.31%), grade level three (n = 468,

87.31%), and grade level four (n = 444, 82.84%). For survey item three, far more participants indicated working full-time (n = 455, 84.89%) when compared to part-time (n = 82, 15.03%).

Survey item 4. In survey item 4, I asked participants to indicate their worksite descriptions. Respondents were allowed to choose more than one answer. Three quarters of participants indicated working at a public school site (n = 406, 75.75%), followed by suburban (n = 156, 29.01%), private (n = 144, 26.87%), urban (n = 120, 22.39%), rural (n = 61, 11.38%), other (n = 46, 8.58%), and charter (n = 33, 6.15%).

Survey item 5. For survey item 5, I asked respondents to indicate the OAKE membership division to which they belonged. Responses were relatively even across the four region options. The following indicates these survey responses: Midwestern Division (n = 137, 25.56%), Eastern Division (n = 131, 24.44%), Western Division (n = 124, 23.13%), and Southern Division (n = 120, 22.39%).

Survey item 6. For survey item 6, the majority of participants indicated possessing ten or more years of Kodály-Approach teaching experience (n = 227, 43.99%), followed by a more even distribution among the remaining categories: 4–9 years (n = 166, 32.17%) and 0–3 years (n = 123, 23.84%).

Survey item 7. With regard to survey item 7, I asked participants whether or not they included Kodály-Approach instruction in their classes. Approximately half of participants indicated always including Kodály-Approach instruction in their first through fourth grade classes. A more detailed description of participant responses is displayed in Table 3.

Table 3.

Frequencies and Percentages of Kodály-Based Instruction

Grade	Always	Frequently	Sometimes	n/a	Total
First	308 (60.99%)	135 (26.73%)	28 (0.55%)	34 (0.67%)	505 (100.00%)
Second	295 (58.03%)	146 (28.85%)	27 (0.53%)	38 (0.75%)	506 (100.00%)
Third	268 (53.07%)	149 (29.05%)	47 (0.93%)	41 (0.81%)	505 (100.00%)
Fourth	220 (43.91%)	147 (29.34%)	74 (14.77%)	60 (11.98%)	501 (100.00%)

**Note: Totals may not equal 100% due to rounding.*

Survey item 8. In survey item 8, I asked participants to indicate the extent to which they incorporated non-Kodály-Approach instruction with Kodály-Approach instruction in their music class learning environments. Approximately half of participants indicated sometimes incorporating Kodály-Approach instruction with non-Kodály-Approach instruction in first through fourth grade classes. I provided a description of participants' responses in Table 4.

Table 4.

Frequencies and Percentages of Non-Kodály-Based Instruction

Grade	Always	Frequently	Sometimes	Never	n/a	total
First	54 (10.89%)	101 (20.36%)	261 (52.62%)	45 (0.91%)	35 (0.71%)	496 (100.00%)
Second	52 (10.51%)	101 (20.04%)	263 (53.13%)	41 (0.83%)	38 (0.77%)	495 (100.00%)
Third	56 (11.55%)	118 (24.33%)	240 (49.48%)	32 (0.66%)	39 (0.80%)	485 (100.00%)
Fourth	61 (12.84%)	133 (28.00%)	200 (42.11%)	23 (0.48%)	58 (12.21%)	475 (100.00%)

**Note*: *Totals may not equal 100% due to rounding.*

Survey item 9. For survey item 9, I asked participants (n = 499) to indicate whether they blended Kodály-Approach instruction with non-Kodály-Approach instruction. The majority of respondents indicated blending, but mostly using Kodály-Approach instruction (n = 332, 66.53%). Far fewer respondents indicated blending with Kodály-Approach and non-Kodály-Approach instructions in approximately equal parts (n = 95, 19.04%). Less than 10.00% of respondents indicated using a pure form of Kodály-Approach instruction (n = 44, 0.88%). Even

fewer respondents indicated blending instructional forms, but mostly using non-Kodály-Approach instruction (*n* = 28, 0.56%).

Survey item 10. In survey item 10, I asked participants (*n* = 499) to indicate what level of Kodály-Approach training they had received. Participants were allowed to respond to more than one answer for this survey item. The majority of participants indicated receiving training through attending day/weekend Kodály-Approach workshops, followed by level three certification. I provide a full description of participants' responses in Table 5.

Table 5.

Frequencies and Percentages of Kodály-Approach Training

Question	Frequency	%	Total	%
I have attended day/weekend Kodály workshops	275	(55.11%)	499	(100.00%)
I am level three certified	248	(49.07%)	499	(100.00%)
I learn through Kodály-Approach source books/manuals	232	(46.49%)	499	(100.00%)
I am level one certified	177	(35.47%)	499	(100.00%)
I am level two certified	148	(29.66%)	499	(100.00%)
I completed a master's degree of Kodály music emphasis	119	(23.85%)	499	(100.00%)
I am learning from a Kodály-trained co-worker/peer	86	(17.23%)	499	(100.00%)

**Note. Totals may not equal 100% due to rounding.*

Survey item 11. In survey item 11, I asked respondents (*N* = 491) if they would participant in my full-length study. Approximately one third (*n* = 172, 35.03%) of respondents indicated that they would participate in my full-length study. From this pool of respondents, I began to purposefully sample three cases for my qualitative study.

Purposeful sampling procedure from survey participant pool. From the survey respondents who responded that they would be interested in participating in my full-length study (*n* = 172, 35.03%), I purposefully sampled for educators with a minimum of 5 years Kodály-Approach teaching experience. I also purposefully sampled for teaching first through fourth grades, and holding a minimum level three certification in training. I found approximately 25 participants with one or two of my sampling requirements; however, some of these participants

did not possess all three requirements. I continued the vetting process until I narrowed the potential participants down to seven qualified participants who matched my sampling criterion. I began to email these participants one-by-one to confirm their interest in my full-length study. I learned that some of the survey respondents had already finished the school year or were not currently teaching due to schoolwide testing. Thus, I continued to reach out to the remainder of the seven collected respondents until I confirmed that participants Karen, Lynn, and Mary would participate in my full-length study.

Chapter 5: Analysis of Case Participant Mary

Participant Description

Mary received 2 years of college music education training and Yamaha system piano instruction training in her native country of Taiwan. She worked and lived in Taiwan for eight years using both teaching approaches. The church she attended taught moveable do while her Yamaha training taught fixed do. In the United States, she completed her master's degree with Kodály emphasis and level 3 certification at a training site in the northwestern part of the United States. Mary received Dalcroze training through a Dalcroze techniques class offered within her Kodály certification master's degree training program. Mary also completed level 3 Orff training separately from her Kodály training. She has worked at a school district in the northwestern United States for more than 20 years. She currently works in one of the district's elementary schools.

Mary's worksite was in a suburb of a large city. The school climate was comprised primarily of outdoor portable classrooms enclosed by a chain link fence and appeared safe and well-run. A long, narrow blacktop playground ran adjacent to the portables. Large community-themed murals were painted on several of the hallway walls and a school project garden ran along a row of outdoor portables. Conversations in English and Spanish sounded in the corridors as the school serviced a bilingual Spanish community. Mary's classroom was in a portable farthest from the parking lot. Just outside her doorway stood a few mature shade trees, an old grassy field, and a second blacktop playground. A chain link fence separated the edge of the playground and field from a busy road lined with residential homes. Mary's classroom was small, long, and narrow, filled with items, and had just enough room for a class set of chairs, an overhead projector, a piano, and a teacher's desk. A large window faced the interior of the

school, opposite the doorway, which opened out to the shade trees, grassy field, fence, and the busy road.

Mary taught her students once each week for 50 minutes and her teaching style was fast-paced. She was continuously thinking, connecting concepts and ideas, and engaging students. She embraced connection, engagement, and time-management. Mary's students were never disengaged, remaining focused and on task. Mary was humble, kind-hearted, and empathetic toward her students. As a second language learner, the educator felt empathy toward the English Language Learners and often connected her own cultural background to student learning. Mary made a point to frequently use visuals to support student learning. She appeared to provide what the students needed to have a comfortable learning experience.

Research Question Responses Through Participant Mary

Research Question 1: Does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Mary responded to a nationwide survey sent to Kodály-trained music educators in the United States (*N* = 3,600) which received the following response rate: (*n* = 436, 14.89%). Mary responded that she uses a significantly blended form of Kodály-Approach instruction in her music learning environment. The educator explained that she always uses Kodály-Approach instruction in her first- and second-grade classes and frequently uses Kodály-Approach instruction in her third- and fourth-grade classes. Mary additionally responded that she frequently blends non-Kodály-Approach instruction with Kodály-Approach instruction in her first through fourth grade classes in approximately equal parts.

Research Question 2: How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Four qualitative themes emerged relating to how Mary used a blended form of Kodály-Approach instruction in her music class learning environment: (a) incorporating instruments, (b) integrating multiple subject content, (c) incorporating technology, and (d) including teacher-inspired movement activities. Three additional themes emerged relating to how Mary included Kodály-Approach instruction in her classes: (e) including Kodály-Approach practice activities, (f) providing a singing-based learning environment, and (g) engaging in Kodály-Approach planning.

Theme 1: Incorporating musical instruments. Mary incorporated musical instruments in her classes through playing the piano, teaching recorder, using technology, and providing students with instruments made of everyday objects. Chopsticks and rubber stoppers were examples of items Mary used to make a class set of rhythm sticks. Mary engaged her students in using the rhythm sticks to tap milk cartons or coffee cans partially filled with beans to learn about musical timbre and tone color. The educator additionally engaged students in using the rhythm sticks to tap ostinato patterns on the instruments while singing and moving to the rhythms of familiar folksongs. In a favorite class activity, Mary led her students outside to improvise rhythmic patterns with the informally made instruments.

During indoor class activities, Mary used piano to support student singing. Students sang songs in rhythm names and clapped rhythms while Mary played the melody of the song on the classroom piano. Students identified, and demonstrated with solfa and hand signs, Mary's starting pitch on the piano. The classroom piano was used as a method of student support to sing confidently. For example, when students sang in canon, Mary often played the harmony of the

song on piano. During concert preparation, Mary used the piano to modulate with each new song verse or while students sang with solfa and hand-signs. Students sang verses in English and Spanish languages while Mary accompanied their singing on piano. Mary often provided students with an overhead visual of taught repertoire in staff notation and lyrics as she accompanied student singing on piano.

Teaching recorder was another way that Mary included instruments in her music learning environment. Fourth-graders each had a recorder for class use. Mary used Kodály-Approach folksong repertoire when teaching students to read absolute note names using the recorders. Students began by singing a known folk or children's song in letter names using an overhead visual of the song in staff notation. Students next sang using solfa and hand signs. Following this step, students demonstrated proper fingering positions while singing with absolute note names and solfa. Mary finally signaled the students to play the known song on recorder. An advanced recorder activity was to have students transpose a known song. To further support recorder instruction, Mary displayed large posters that showed proper recorder fingering positions and absolute note names written next to corresponding whole notes on small music staff examples.

Websites were a third way that Mary included instrumental learning in her classes. Students interacted with an overhead visual of the musical website *Solfege* to identify letter, melodic, and rhythm names. *Music Tech Teacher* was another popular classroom website. Mary used the site to engage students in learning various aspects of woodwind instruments and the piano. Students learned timbre, finger positioning, shapes, and ranges of instrumental sound. An instrument matching feature on the site allowed students to match instruments with heard melodies, identify the number of instruments playing simultaneously, and transpose melodies using a virtual piano. Other website features included rhythmic and melodic dictation activities

that Mary did in the classroom using the overhead as a class visual. Finally, teacher-selected YouTube videos provided examples of quality performances for students to discuss and to provide English language learners with opportunities to memorize concert lyrics.

Theme 2: Incorporating multiple subject content. Mary incorporated non-Kodály-Approach musical content as well as non-musical content in her class lessons. Students wrote journal reflections on how they felt about music on the backs of concert programs. The programs were collected by Mary and distributed at evening concerts. When teaching three- and four-meter, Mary included geometry through using geometric shapes with arrows and numbers. Students sang songs about animals after which the educator discussed wildlife topics and animal categories. When teaching the diatonic scale or when using read-aloud children's song books, Mary discussed numbers, counting, and patterns. Students engaged in science discussions on sound when students used handheld instruments. Mary incorporated reading literacy through using her read-aloud song books, often using the overhead as a visual for text and lyrics. A unit of social studies is touched upon when students list the names of states after learning songs relating to the United States. Parents were encouraged to sing two closing songs with students which was an opportunity that Mary used to introduce the students' social studies unit on communities.

Theme 3: Incorporating technology. Mary incorporated technology for non-instrument instruction primarily through using the overhead to project internet visuals and website content related to song repertoire. Mary projected repertoire found on the internet in staff notation, with graphics, images, and lyrics, containing melody, letter, and rhythm names. Students used the visual to practice repertoire for classroom activities and for concert preparation. When students learned the movements of an activity, Mary projected song repertoire with movement activity

demonstrations. Students referred to an overhead visual of repertoire while they sang using solfa and hand signs, clapping the rhythm, or singing with movement during activities and concert preparation.

Theme 4: Including teacher-inspired movement activities. Mary included teacher-inspired movement activities in her lessons using indoor and outdoor space. Using a known concert song, Mary taught her older students to move in three-meter and sing in four-meter, which allowed students to experience the difference in the contrasting meters. For example, one group would sing in four-meter and the other move in three-meter to feel this rhythmic pattern against the song in duple meter. Mary had older students move in two distinct ways while singing concert repertoire in AB form, often supported by an overhead visual. Students engaged in a multicultural movement singing game from her home culture involving two long broom-type sticks, dancing, and singing. Second- and third-grade students learned a hand pat/foot stomp activity through watching an overhead visual demonstration. Students jumped on painted lines and spaces outside, responding to Mary's instructions on whether to jump by skips or steps up or down the staff. Students also blew into hand-made windmills to feel proper use of breath support.

Theme 5: Including Kodály-Approach practice activities. Mary included several forms of Kodály-Approach practice activities in her lessons. Melodic practice activities included echo-response, identifying the melody of a known song, identifying the correct line or space of the starting note of a known concert-prep song, and deriving solfa and hand signs from a known song. Writing practice activities included copying over existing staff lines and spaces or rhythm patterns and writing down the derived rhythm of a student name, made up sentence, or chant. Beat and rhythm activities included deriving clapped rhythm patterns, deriving the rhythm of

known songs, finding/feeling steady beat using the body while singing or chanting known and unknown repertoire, and simple hand pat activities. Mary used her overhead projector to display staff representation, lyrics, solfa, rhythms, rhythm names, and letter names of songs. During student singing activities, Mary often provided piano accompaniment or one-handed piano melodic support.

Theme 6: Providing a singing-based learning environment. Students in Mary's classes demonstrated confident, in-tune, fully-engaged singing. Mary's singing voice was an excellent vocal model for her students. In-tune singing was apparent during activities in student pairs and smaller groups. Third-grade students demonstrated musicality through vocal dynamics during concert song preparation. The combination of piano support, teacher as vocal model, and overhead visual support appeared to cultivate student confidence while singing. All students confidently and heartily sang in tune, participating fully in each activity. Mary ensured that students engaged in solo and pair singing opportunities during class activities.

Theme 7: Engaging in Kodály-Approach planning. Mary included Kodály-Approach learning objectives, a Kodály-Approach scope and sequence, and several Kodály-Approach source manuals to guide her planning process. Following is a scope and sequence flowchart that lists taught elements by grade level in Table 6.

Table 6

Scope and Sequence Chart of Taught Musical Elements

Grade level	Taught melodic elements	Taught rhythmic elements
First grade	present/practice louder-softer, higher-lower, vocal exploration, sol, mi, la, canon	present/practice beat, rhythm, faster-slower, ti-ti, ta, quarter rest, movement, trace rhythm patterns and music staff (paper, pencil)
Second grade	present/practice sol, mi, and la	present/practice half note, tiri-tiri
Third grade	present/practice do, re, low la, high do	present/practice tiri-tiri, ti-tiri, tiri-ti
Fourth grade	present/practice low sol, fa, ti, diatonic scale	present/practice tai-ti, ti-tai

To guide her planning process, Mary referred to sources authored by Lois Choksy (book titles: *Sail Away*, *150 American Folk Songs*, and *Step it Down*), and materials gathered through professional development opportunities such as festivals, conferences and workshops. Most often, Mary referred to her selection of collected folksongs and notes from her Kodály-Approach training program. Mary also frequently perused websites for music materials available on the internet.

Research Question 3: Why does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Mary's rationale for why she chose to use a blended form of the Kodály Approach in her music class learning environment was described through the abovementioned following themes: (a) incorporating instruments, (b) integrating multiple subject content, (c)

incorporating technology, (d) including teacher-inspired movement activities, (e) including Kodály-Approach practice activities, (f) providing a singing-based learning environment, and (g) engaging in Kodály-Approach planning.

Theme 1: Incorporating musical instruments rationale. Mary found that student enjoyment increased when students learned about timbre using homemade instruments.

> They all love to do this (puts beans in an empty coffee can and shakes can to the rhythm pattern syncopa ta ta) . . . anything will work . . . (shaking-tapping the coffee can and singing) . . . Mama says no play, this is a work day. . . at the end they love to say cha, cha, cha. (initial interview, Mary, lines 865-76)

According to Mary, the use of everyday objects allowed students to hear tone color in a softer, more varied manner than when compared to non-homemade instruments. Mary additionally explained the positive aspects of nontraditionally made instruments in terms of inexpensiveness and manageability.

> You just have to teach them . . . how to explore the sound . . . you know . . . anything . . . three bottles, you know, plastic things you know . . . I use a lot of things . . . all kinds of things. (initial interview, Mary, lines 1009-12)

Mary relied on using instruments in her special-needs class because students could touch and listen to instruments individually. With Mary's assistance, the students did not need to significantly move or vocalize to experience the effects of the instrument. Non-special-needs students felt supported by piano accompaniment in Mary's opinion. She felt that playing the piano increased student confidence and positively affected the in-tune aspect of student singing. A second way that piano served the lesson was through providing relief to teacher voice fatigue. Whether during concert prep, classroom activities, or concert performances, Mary's perception

was that piano accompaniment provided learning support in her classes. With other instruments as well, Mary noted the support with learning. Fourth-graders' levels of enjoyment and motivation increased when learning to play recorder from Mary's perception. Student joy and momentum appeared to increase among students across all grades when Mary used software through an overhead visual to teach instrument content.

> You can introduce them . . . the woodwind family . . . okay, which one is this . . . let's do the trombone . . . and then now this one I say okay, let's have . . . guitar . . . Now I say let's choose something else . . . how about the bass string okay . . . now here you go . . . and then of course I shoot it on the overhead . . . and they do have another one for rhythm . . . simple ta and ti-ti . . . and you ask them [students] to show their fingers . . . was it the first pattern, second pattern, or third pattern (claps hands) awesome! (initial interview, Mary, lines 1437-39; 1459-63)

Theme 2: Incorporating multiple subject content rationale. Mary felt that students would become more conscious about the subject of music if they had opportunities to write about it. Students would explain or express their feelings about music through writing to reflect or to attach meaning to the learning.

> You have to teach them . . . so they know . . . what they are doing . . . you know, otherwise it comes out where . . . what did you learn here . . . I don't know. (initial interview, Mary, lines 623-24).
>
> They make a program. . . they make their imitation of an announcement, just to own the experience so they're not just like showing up and they don't have an attachment for why. (initial interview, Mary, lines 681-83)

Theme 3: Including technology rationale. Mary noted student interest and enjoyment increased when using technology in her classes. During non-instrumental learning, student engagement appeared to increase when Mary used technology through an overhead visual. Mary felt that her English language learners needed the use of a technology component to support visual and aural learning. For example, students appeared engaged and interested, singing confidently, and participating fully when Mary used overhead visuals containing song repertoire in staff representation, lyrics, and images related to the song. Technology resources found on YouTube have replaced Mary's need to create handmade manipulatives and visuals used for a variety of activities. Mary had slides with internet visuals saved on her laptop which she used for students support to learn repertoire, and musical singing activities. Google Image was the go-to technology resource that Mary used to create her slides. She found it easier to locate melodies from the internet that are already displayed on the music staff which she copy-pastes onto her slides for classroom use. This process has replaced Mary's need to make nondigital handmade visuals.

> This one (software) will do all the work for you . . . it's in your laptop . . . it's a paint . . . you know . . . you click over here you will see paint . . . in your laptop . . . whatever you put it here you can cut you can select . . . you can add it . . . you can add it the words . . . and then you just . . . put it together you just arrange . . . whatever you want to do . . . I get this on the internet. (initial interview, Mary, lines 1786-90)

> See someone already put this on here [internet] . . . and so you see . . . you don't have to do all these cards . . . make it there for you . . . you just borrow it and use it in your whatever. . . it's all premade there. . . you just take it and you use it . . . there are tons of . . . of the premade things. (initial interview, Mary, lines 1816-19)

Theme 4: Including teacher-inspired movement activities rationale. Students enjoyed and needed frequent whole-body movement according to Mary. Using the body as the instrument evened out rhythmic learning differences among students in Mary's perception. Engaging students in participating and moving rather than sitting and intellectually learning concepts was Mary's opinion of a constructive approach to learning.

> I'm turning the white board into the physical because my students just could not be able to just (look at the white board) . . . so I turn the white board into the physical . . . and then I have a better way (to) make them . . . you know, working . . . instead of . . . look at the dot . . . for me it's just the physical . . . I move. (initial interview, Mary, lines 891-92)

The students appeared interested and engaged in the overhead visual used to learn a movement activity. The minimal space in Mary's room required her to take her classes outside for movement activities. "I have fun . . . if you look outside, you will see all of my lines out there…you know what I do . . . I do the dance outside there" (initial interview, Mary, lines 821–24). Mary explained that she modified Kodály-Approach movement activities taught to her so that her students could learn the steps at their learning level. The educator took time to describe this process.

> We dance . . . and I kind of like alternate . . . like the way we learn it in Kodály . . . and then we (I) take it to the classroom not exactly the same . . . I have to kind of like have to do a little adjustment to fit in the class and make it easier for them. (initial interview, Mary, lines 219-22)

Mary appeared to provide students with the whole physical sensory experience, visual, aural, and physical, simultaneously and frequently throughout the lessons.

Theme 5: Including Kodály-Approach practice activities rationale. Mary noted that the student's sense of self-efficacy increased when participating in Kodály-Approach practice activities. She confirmed that using the body as the primary instrument is a relatable concept for her many kinesthetic learners. She found that in-tune singing is conveniently assessed through many engaging Kodály-Approach echo-response activities. The educator explained that there is a level of student interest and engagement that is brought out with Kodály-Approach activities and that this leads to a student's sense of self-efficacy: "You study with the fun things they love to . . . they love (to) play the game(s) . . ." According to the educator, behavior problems diminished when students play Kodály-Approach games and activities. Overall, students enjoyed Kodály-Approach rhythmic and melodic learning from Mary's perception.

Theme 6: Providing a singing-based learning environment rationale. Using a singing-based teaching approach helped Mary to instill student self-efficacy for singing and helped to build the student's knowledge of folksong and multi-cultural song repertoire. Because singing is a large part of Mary's lessons, she explained how she worked with students over time to attain proper vocal technique. When students sang solo, in pairs, or in small groups, Mary felt that student self-efficacy increased. Though Mary provided piano support during lessons, the educator recognized that modeling her own singing voice for students increases students' in-tune singing abilities. Students tended to stop singing when Mary introduced instruments into the classroom, "because they are so excited (for the instruments) and then they stop singing . . . so . . . I kind of like I want them (to) do more singing" (initial interview, Mary, lines 1145–49).

Theme 7: Engaging in Kodály-Approach planning rationale. Mary followed the recommendation of her music department school district to guide her scope and sequence

planning approach. She explained that choosing repertoire, in part, affects her instructional pacing:

> If I don't teach the "Kookaburra" then I may have to wait (to teach tiri-tiri) . . . you know it depends on the song we pick it up . . . but . . . whatever song we choose. (initial interview, Mary, lines 682-85)

Mary explained that beat was necessary to address at every grade level, "It's the heart . . . the beat and the rhythm . . . it's still very needed in every single grade" (initial interview, Mary, lines 998–99). Mary's planning started with fourth-grade objectives, and maps backward to first-grade objectives. The educator explained that time constraints of seeing classes once each week adversely affected what she accomplished with each grade level. Waiting until the following grade level to make some concepts conscious was often the result of not adequately preparing concepts in the existing grade due to time limits. When teaching combination classes, Mary taught the two grade levels a single grade level content. Bringing students to the same class expectation level, regardless of previous training or experience at other schools, was a goal that Mary strives to accomplish.

Summary

Mary explained that her teaching approach was fundamentally structured in Kodály-Approach principles and learning objectives. For Mary, the Kodály Approach was the outcome to learning. While Mary taught Kodály-Approach learning objectives and principles, she did so while ensuring that her students remained comfortable in their learning environment. Mary's learning environment was an urban city school community comprised primarily of English language learners who required prevalent use of visual aids and frequent whole-body movement opportunities to reinforce learned concepts. Mary employed creative, resourceful ways for

students to practice learned concepts. She embraced the Kodály-aligned Pestalozzian principle that students should experience learning with multiple senses before the learning was named.

Previous training or work experience and school site funding represented reasons why Mary believed that Kodály-trained music educators used the teaching approach differently from one another. Funding, according to Mary, enabled teachers to acquire materials for different types of teaching approaches such as the Orff Approach. The educator continued that the beauty of the Kodály Approach was that it required little to no funding support. Mary explained that if a teacher did not have Kodály training, the teacher would use whatever possible to make the learning experiences successful.

> If you don't have the funding for the Orff instruments . . . even though you want to teach there's no instruments for you . . . Kodály you don't need anything . . . you just (singing) Here I am (so-so-mi, clap) . . . everything will happen then . . . but if you don't have Kodály training . . . and you come in . . say here I come . . . you will take a whatever (approach). . . right . . . to make a class. (initial interview, Mary, lines 1154-65)

Mary also felt that personnel decisions impact what kind of teaching approach an educator might use at a school site. The educator expressed that if the teacher is high quality, the music instruction and learning processes would likely be successful.

> If you are lucky and have a good teacher well trained . . . regardless of what kind of . . . what kind of methodology . . . if the teacher is well trained . . . if the teacher is a pretty good teacher . . . with good teachers . . . then I think . . . the music will work. (initial interview, Mary, lines 1178-83)

The chosen way that Mary used Kodály-Approach instruction has proven to be valid and reliable over time. Mary found that a strength for first- through fourth-grade learning was that the sequential teaching steps were manageable for use at the elementary level.

Mary explained that teachers use Kodály-Approach instruction differently from one another at different sites, in part, due to differing work and training experiences. A teacher with only Kodály-Approach training would likely use Kodály-Approach teaching exclusively. A teacher with non-Kodály-Approach training and experiences that brought about positive learning outcomes may likely incorporate what worked well from those previous teaching and training experiences.

> Unless Kodály is the thing that you know . . . then you only practice Kodály . . . if you have a previous experience that is not Kodály, and it's working, then you will . . . adopt . . . you will . . . use whatever is working . . . what is good . . . anything working is good . . . anything working, and it's not limited to the Kodály, is it good? Sure . . . anything can help the student because you know . . . it is not . . . one (size) fit all. (initial interview, Mary, lines 1084-91)

Mary explained that how a teacher was taught may have caused him to learn in different ways which likely caused him to bring his differently learned experiences into the instructional delivery approach.

> And your experience . . . most important part is the experience . . . then when you . . . to teach . . . your students . . . up close . . . you know . . . you will . . . take all this into . . . your cooking . . . so you are not a just only pure Kodály. (initial interview, Mary, lines 1088-93; 1129-30)

Mary brought into her music teaching environment all of what she had learned, including Kodály-Approach learning objectives, to accomplish her greater classroom learning objectives. Though Kodály-Approach learning objectives were the educator's desired target learning outcome, she found non-traditional ways for students to learn the Kodály-Approach scope and sequence concepts so that she was using what appeared to be a blended rather than a pure form of the Kodály Approach in her classroom.

Chapter 6: Analysis of Case Participant Karen

Participant Description

Karen began her Kodály-Approach training in 2001 through a week-long introductory summer workshop while pursuing a bachelor's degree in music education at a southeastern university. She continued learning about Kodály-Approach instruction in her methods course the following semester with the same instructor and went on to student teach and form a mentor relationship with this instructor. By her graduation date, Karen felt adept at using the full range of Kodály-Approach instruction before ever having used it in a classroom. In the summer of 2005, Karen enrolled in the advanced courses of a master's degree program with Kodály emphasis at a northeast training center. Through summer coursework, Karen finished the degree in 2012. She has attended several U.S. Kodály-Approach workshops and conferences since graduating.

Karen's music teaching experience began in 2004 when she taught kindergarten through fifth grade at a large northwestern elementary school. In 2009, Karen returned to her native Midwestern surroundings, where she directed a Catholic youth ministry program and a high school show choir. Concurrently, Karen taught music to daycare children and first through eighth grades at a private Christian school. She also taught individualized guitar, piano, and voice lessons at the school. After five years, Karen transitioned to a full-time position teaching kindergarten through fifth grade music at a large elementary school in the nearby area. Now in her ninth year of teaching, Karen felt grateful for the music education support that her current school site and state provided. The educator expressed: "I'm staying at this job for as long as humanly possible…this is the kind of job that when you get this job, you go, I'm going to retire from this job. I'm not letting this job go." (initial interview, lines 2374-79)

Work environment. Karen's school worksite represented the largest independent K-12 public district in the surrounding area. The distance from Karen's rural residence to the small town where she worked spanned 25 miles of countryside landscape. Students commuted by school transportation upwards of one hour in each direction. The elementary school campus was located close to city employment for some working parents, while others worked nearby in factory, restaurant, farm, and small shop employment. At the entrance of the school, a narrow driveway wound past the combined middle and high school building, a tennis court and lawn, and a staff parking lot near the elementary school building. Renovated in the late 1980s, the tan brick buildings appeared newly painted and well-maintained.

Classroom. Karen was happy to receive a large, well-stocked classroom fitted with technology, class sets of recorders and keyboards, large Orff instruments and drums, Boom Whackers, handheld percussion instruments, keyboard stands, and headphones. The instruments were stored in a smaller adjoining room that Karen also used to individually assess student learning. Karen received an annual $750 music budget for additional musical expenses. The well laid out, carpeted teaching space was acoustically sound as it was formerly the middle school band room. Karen filled her classroom cabinets with manipulatives, puppets, stuffed animals, and other student teaching aids. Several metallophones and handheld percussion filled the rolling storage carts between Karen's desk and her Music Hill bulletin board. Some items in the room preceded Karen's employment, such as a small handmade rack for recorder storage, a positive behavior poster, and the large daily schedule near the doorway. Karen added a word wall that contained the state "I Can" power standards.

Personality. As a teacher, Karen was energetic and motivated. She had an open heart and a positive spirit, stayed present in the moment, and emitted a joy for teaching. She expressed: "I

could never imagine myself not being a teacher." A self-proclaimed detail-oriented planner, Karen was purposeful and capable with an attitude of dedicated determination. Practical-minded, focused, and resilient, Karen did not dwell on obstacles or setbacks. The educator explained that she continually used her past and present experiences to improve as an educator. With a teaching schedule of nearly a dozen 25-minute classes back to back, Karen was busy in the classroom during the day. However, she kept the mindset to continue forging ahead.

> I go into a teacher Zen mode when I'm teaching this morning block . . . my brain starts going a million miles an hour about this point in the day . . . I almost never sit down. (midpoint interview, Karen, lines 2804-06)

Karen related well to her students, emitted energy and spirit, even demonstrating a competitive rope jumping game to her fifth-grade classes. The educator was comfortable with the student chatter, as students verbally processed the task at hand. Karen built student self-confidence and reduced student anxiety through verbal encouragement. She used a calm, easy speaking voice and often referred to her students as "ladies and gentlemen" or "friends." Grateful for her theater-arts background, Karen expressed that she used the skills to captivate the attention of her students in a variety of ways. She was happy with class sizes below 24 and a schedule order that began with first through fifth grades and ended with afternoon kindergarten classes. Karen's teacher delivery style included her light, gentle voice which was also upbeat and positive; a quality that the she attributed to her theater arts training and background.

Research Question Responses Through Participant Karen

Research Question 1: Does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Karen responded to a nationwide survey sent to Kodály-trained music educators in the United States (*N*

= 3,600) which received the following response rate: (*n* = 436, 14.89%). Karen indicated that she primarily used a pure form of the Kodály Approach in her U.S. elementary school music learning environment. She always used Kodály-Approach instruction with her first through fifth grade class lessons. She sometimes incorporated non-Kodály-Approach instruction with Kodály-Approach instruction in her first through fifth grade classes. She did blend Kodály-Approach instruction with non-Kodály-Approach instruction, however, she primarily used Kodály-Approach instruction approximately 95.00% of the time in all her class lessons.

Research Question 2: How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? The following qualitative themes demonstrated Karen's use of Kodály-Approach instruction in her classes: (a) using traditional Kodály-Approach activities, (b) using a singing-based learning environment, (c) using Kodály-Approach planning, and (d) using a Kodály-Approach teacher delivery format. She minimally blended her use of Kodály-Approach instruction as seen in the following themes: (e) including instruments, (f) incorporating non-Kodály-Approach scope and sequence content, and (g) using a teacher-inspired practice activities system.

Theme 1: Using traditional Kodály-Approach activities. In Karen's classroom, students sang traditional songs used for Kodály-Approach activities such as using melody names and hand signs, or through patting rhythm syllables. Younger students, such as kindergartners, pat ostinato patterns on their bodies and showed body signs to demonstrate the beat, rhythm, and melody of known songs. First through fifth grade students identified known songs and game-songs from the melodic hand sign patterns or the clapped rhythm pattern from the teacher. Karen engaged her kindergarten through fifth grade students in echo-response rhythmic chants for

practicing rhythmic patterns and melodic chants to practice intervals. Using a dry erase white board proved helpful to Karen as she asked students to demonstrate melodic and rhythmic reading, singing, and signing using rhythm syllables, melody names, and hand signs. The fifth grade students were asked to demonstrate understanding of the ascending and descending major diatonic scale through singing with melody names and using Curwen hand signs. In addition to activities that involved melodic and rhythmic practice, Karen included musical transitions and stories, learned in her Kodály-Approach training program, which she threaded throughout each lesson. An example of transition use was when Karen explained Music Hill, a story of the extended pentatonic and diatonic scales. Lessons taught by Karen essentially included Kodály-Approach melodic and rhythmic activities, in-tune singing, timbre distinction activities, songs, stories, and musical transitions.

Theme 2: Providing a singing-based learning environment. Karen began and ended each class with a music-making activity followed by a melodic echo-response greeting containing the tone set and rhythmic elements taught to each grade level. In her classes, Karen's students participated in singing games and songs for relaxation. Karen's ability to bring about in-tune, confidence, and facility in singing with dynamic contrast among her students was noticeable during the lessons. Karen explained that each student's self-efficacy for singing is present during her annual grade level primarily a cappella concerts for families. Karen's naturally strong voice served as an excellent model for good singing. Even when speaking, her voice had a musical lilt that served as an outstanding vocal model. Karen additionally remained aware to adjust the volume of her voice for grade level appropriateness. She strongly believed that her theater background largely attributed to her skills for captivating student attention.

Theme 3: Using Kodály-Approach planning. For long term planning, Karen used a spiral-bound notebook to list information in the following pairs: (a) scope and sequence aligned with repertoire in sequence-taught order, (b) literacy activities aligned with assessments, (c) objectives aligned with activities, and (d) objectives aligned with repertoire. The page on literacy activities and assessments guided Karen's decision- making on grading in three categories: melodic musicality, rhythmic musicality, and participation. For short-term plans, Karen used a daily template that included preparation, presentation, practice, and assessment activities along with the corresponding Kodály-Approach scope and sequence purpose for each activity. Among Karen's preferred sources for planning are books authored by Lois Choksy and Katinka Dániel. The folksong binder from Karen's Kodály Master's degree program was her go-to resource, which she continually supplemented with song material from conferences and workshops. Part of Karen's planning process was to use a Kodály-Approach scope and sequence. The order of taught elements in the scope and sequence is listed in Table 7.

Table 7

Scope and Sequence Chart of Taught Musical Elements

Grade	taught melodic elements	taught rhythmic elements
Kindergarten	practice comparisons: higher-lower, faster-slower, louder-softer, practice voice differences, voice matching, in-tune singing prepare sol-mi	present body ostinato, prepare steady beat, prepare rhythm, present ti-ti, ta
first grade	present/practice staff present/practice sol-mi present/practice la	present/practice ti-ti, ta present/practice quarter rest present/practice note stem present/practice note placement
second grade	present/practice do present/practice re	practice note stem/note direction present/practice 2-meter present/practice bar line/measure/accent present/practice half note present/practice half rest
third grade	present/practice intervals present/practice high do	present/practice 4-meter, tiri-tiri, ti-tiri/tiri-ti, whole note, whole rest
fourth grade	present/practice low la present/practice major/minor tonality (timbre) present/practice low sol	present/practice 3-meter present/practice dotted half note present/practice syncopa
fifth grade	present/practice fa present/prac ti (both high and low) present/practice diatonic scale	practice/present dotted quarter note present/practice 6/8 meter

Theme 4: Using a Kodály-Approach teacher delivery format. In each class, Karen explained that her students began with "music-making" such as a singing game or an echo-

response song. This music-making activity was followed by a melodic greeting activity that contained student demonstration of the tone set and rhythmic elements recently learned by each grade level. Following the greeting activity was the succession of two to three preparation, presentation, practice, and assessment activities. Classes ended with a version of the melodic greeting activity from the start of class, using "goodbye" in the text of the melody. Through each lesson's delivery, Karen used Kodály-Approach melodic and rhythmic musical transitions. In addition to musical transitions, Karen used Kodály-Approach stories to explain concepts. The story of Music Hill was one example of how Karen explained the relationship between notes of the extended pentatonic and major scales. The story involved houses on a hillside a skip or step away and "residents" with melody names that communicated using solfa and hand signs. During kindergarten classes, Karen led the lesson through pitch matching, in-tune singing, preparing melody and rhythm, body ostinato patterns, body signs, echo-response singing, and chanting. Noticeable in each lesson was Karen's point of creating student solo opportunities to demonstrate singing proficiency in large circle settings.

Theme 5: Incorporating instruments. Karen included instruments during class instruction in a variety of ways. One month out of the year, Karen taught fourth-grade students to read and play music on the recorder. This unit was accomplished through Karen individually assessing students' proficiency levels while waiting students practiced teacher-selected songs on a class set of I-pads. Another instrumental unit taught by Karen was a six-week keyboarding unit taught to fifth-grade students. Using a similar format, Karen individually assessed students' keyboarding proficiency levels while waiting students practiced songs from repertoire book, that was not used for a Kodály-Approach learning context, using a class set of head phones. Karen additionally asked her second through fifth grade students to demonstrate proficiency through

reading and playing of their final melodic and rhythmic composition projects using the large class set of Orff instruments. These Orff instruments had an additional use in Karen's station groups where she assessed smaller read and play proficiency assignments of melodic and rhythmic patterns.

Theme 6: Including non-Kodály-Approach scope and sequence content. Though Karen used primarily Kodály-Approach instruction in her learning environment, the presence of non-Kodály-Approach musical content was noted in her curriculum. Second grade students learned the basics of instrument families one trimester out of each year. Karen taught a segment on timbre and tone color of instruments to third-grade classes. The topic was continued with fourth graders, in a more in-depth manner, when Karen asked students to compare timbres of instruments verbally and through writing. Students in fifth grade were taught a segment on music history and musical styles comparisons. Recorders and keyboarding were units taught to fourth and fifth grade students, respectively. Karen based her annual grade level concerts on visual listening and classroom curricular themes. Lastly, Karen incorporated "I Can" state power standards ("I Can" describe, sing, play, read, write, identify, improvise, compose, perform) into her lessons. Students spoke a standard related to her Karen's Kodály-Approach standards, such as speaking in an echo-response format: "I Can" – "I Can" – sing mi – sing mi."

Theme 7: Using a teacher-inspired practice activities system. Karen's teacher-inspired practice activities included several manipulatives-based group games to practice Kodály-Approach and non-Kodály-Approach learned musical concepts. Students engaged in melodic and rhythmic memory games, as well as melodic, solfa, and instrument bingo games. Karen's other manipulatives-based activities included sorting objects to compare musical sounds and using flash cards to match rhythmic and melodic patterns. Other types of manipulatives included

popsicle sticks and poker chips for stem awareness practice. Students additionally used paper plates with animal faces, pizza-shaped rhythm pieces and rhythm kits to create, tap out, write, and play rhythmic compositions. Karen engaged students in vocal exploration and in-tune singing activities by using a basket containing frog poppers, slide whistles, Pez dispenser superhero characters, and a child-sized microphone.

In addition to manipulatives-based activities, Karen also created assessment activities for her second through fifth grade classes. Students demonstrated concept proficiency at station groups scattered throughout the room. Fourth grade students demonstrated proficiency on recorder read and play activities. In the same way, fifth-grade students showed proficiency of keyboarding read and play skills. Excluding kindergarten, all grade levels demonstrated read-and-play proficiency of their melodic composition projects on large Orff instruments. The composition projects were completed in a four-stage process of draft, edit, final draft, and demonstration and were given a trimester musicality grade.

Research Question 3: Why does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Karen's rationale for why she used Kodály-Approach instruction in the way she chose was detailed through the following previously identified themes: (a) using traditional Kodály-Approach activities rationale, (b) using a singing-based learning environment rationale, (c) using Kodály-Approach planning rationale, (d) using a Kodály-Approach teacher delivery format rationale, (e) including instruments rationale, (f) incorporating non-Kodály-Approach scope and sequence content rationale, and (g) using a teacher-inspired practice activities system rationale.

Theme 1: Using traditional Kodály-Approach activities rationale. Karen explained that all grade levels enjoyed the Kodály-Approach games. She specifically saved harder games for her fifth-grade classes. She felt it was important to start and end with joyful music making and that Kodály activities provided that joyful music making experience. She explained that she could incorporate concept learning while making joyful music when using traditional Kodály-Approach activities in the classroom. She furthered that the songs with the games were great because students took many turns, providing repetition for practicing concepts through song activity.

> Many, many of my activities, I kind of treat them like games. I . . . I always want things to be really hands-on. I don't know if it's just because I really, really love games . . . but I think that kids learn really successfully through games. So many, many of my activities, I kind of treat them like games. I always want things to be really . . . really hands-on . . . I think what drives me to blend things in is just the need for as much hands-on stuff as possible . . . I think they need something that they can individually touch and handle. (initial interview, Karen, lines 2451-64)

Theme 2: Using a singing-based learning environment rationale. Karen explained that it was important to begin and end with joyful music making through song in each lesson. She continued that students sang mostly a cappella during concerts because she felt it was age and developmentally appropriate for students to hear their own voices. She explained that the students sang fully and confidently without accompaniment.

> They open their mouths and just go (sing) . . . and the enthusiasm . . . they don't need a guitar . . . singing along with them . . . they don't need a piano. The instrument covers the . . . the . . . the sound . . . the timbre. It changes the timbre of their voice. It changes the

confidence with which they sing along . . . it does when they sing. And I just . . . I just let them sing. (initial interview, Karen, lines 4112-15)

Theme 3: Using Kodály-Approach planning rationale. Karen explained that she spent a dozen hours over a few summer vacation weekends to map out her long-term trimester objectives and assessments plans. Her daily lesson plans took from 30 to 60 minutes every other day and directly related to her long-term trimester plans. She started by mapping out what she was practicing, preparing, presenting, and assessing to provide enough time for each area. She then considered song repertoire for her brief 25-minute class periods. Karen began planning by identifying the major literacy activities that she wanted to teach and the major assessments she wanted to address. She started with a detailed guide, and then toward the end of the trimester, the educator planned day to day, filling in what was missed and what needed to be accomplished by the end of the trimester. The educator explained that once she knew her scope and sequence, repertoire list, literacy activities, and assessments, she felt certain of the major points to address through the year.

> I'm type A (laughs). I think that I would implode without it (plans). I need this because I need to know like timeline-wise when I need to move off of one concept and into another concept so that I actually get them accomplished before the end of the trimester…because I always think that I can do more things than I actually can . . . honestly, there's always stuff that I didn't hit . . . you know, so like as you work through this towards the end of the like trimester you, um, you adapt day-by-day based on what you actually got to and what you didn't get to, but I always like to start with a guide . . . of what I'm trying to accomplish. (initial interview, Karen, lines 1077-82)

Karen explained that her melodic sequence rarely changed, while her rhythmic sequence was much easier to alter. “It's kind of all about like the songs you choose and the way they fit together.” Karen’s principal asked her to include the “I Can” state power standards into her lesson plans. According to Karen, the state standards duplicated several Kodály-Approach objectives, so the overlap was not an issue when she was planning.

Theme 4: Using Kodály-Approach teacher delivery format rationale. For the most part, Karen used Kodály structure throughout her music curriculum until she taught non-Kodály-Approach lesson content in units to her second through fifth grade classes, or until she taught recorder to fourth grade and keyboard to fifth grade. She also explained that maintaining the Kodály-Approach structure became difficult at the fifth grade level, thus she saved specific, developmentally appropriate games for fifth grade students to stay interested. According to Karen, games with songs were great because students needed to take several turns and it provided an opportunity for repetition. Karen relied on transition techniques which she had learned over the years to manage her students during class. “I’ve built up security as a teacher that I can get their attention…I have lots of ways of doing that.” Karen also allowed time to build relationships with her students.

> I just let them chitter chatter and ask me questions and . . . they always want to tell me something. And so, there’s really no reason for them to come in silently. When you can use that, you know, 30 seconds if that . . . to build relationship, to listen, to hear them, to say hi to them. Why be silent and make them be little soldiers when they are little people . . . connect to them . . . I hear tons of stories during that, you know, during those very quick little transitions. (initial interview, Karen, lines 661-68; 673-79)

Karen believed that the Kodály Approach gave her a multi-year plan with a scope and sequence, and the curricular literacy goals for every grade level that was readily available for the educator. Karen explained: "That's what Kodály gives you, a framework . . . for a scope and sequence. It, you know, it gives you this amazing system to operate within . . . and the structure to be successful."

Theme 5: Incorporating instruments rationale. Karen described how the "I Can" state power music standards ("I Can" read, sing, play, identify, perform, improvise, compose) underscored the point that teachers needed to provide more instrumental instruction. Additionally, Karen's administrator requested that she implement the state power music standards. The educator also felt that teaching month long non-Kodály-Approach units provided a refreshing change for the students so that they learn something new and different.

> My instrument families unit, where does that fit in with Kodály? My keyboarding unit is curriculum aligned and yet it's not Kodály…I mean…Where does (Kodály) do instrument families? And that's a really important thing. Kids shouldn't leave elementary school not knowing what an oboe is. (closing interview, Karen, lines 3627-39)

Theme 6: Incorporating non-Kodály-Approach scope and sequence content rationale. Karen explained how using the state power standards allowed her to isolate and practice overlapping Kodály-Approach scope and sequence concepts more clearly which she believed provided deeper student understanding. The educator asserted that some important musical topics such as instrument families, musical styles, instrumental instruction, and music history content were not included in the Kodály-Approach scope and sequence which she felt was necessary, and a precursor to a student's next experience with music learning.

> I really enjoy doing a music history unit . . . with the fifth graders where we talk about Renaissance and Baroque and classical and romantic and modern and just kind of touch on those musical styles and what the major points from each of those musical styles are. I don't do that in a particularly Kodály way . . . And the music history thing . . . they're going to get a ton more of that, but why not scratch the surface . . . give them the tip of the iceberg, introduce them to something they've never heard before . . . in elementary school. (closing interview, Karen, lines 3632-39)

Karen believed that teaching these units provided a refreshing change for students and allowed them to learn and experience something different. Karen explained that recorder was largely a band-prep category, though the educator tried to fit the learning into the Kodály-Approach sequence content. She explained that her keyboarding unit and her music history and styles units were aligned with the state power music standards but unaligned with her Kodály-Approach scope and sequence. She explained that the Kodály Approach did not have a way to teach instrument families which she felt was necessary elementary school curricular music content.

> There are these kinds of floating units that need to happen at some point . . . that are very purposeful to lay the foundation for the next level of music that they kind of come around to . . . yeah, but it's things that aren't in there . . . you know? It's like they're missing. (closing interview, Karen, lines 3647-53)

According to Karen, the power standards used for music education almost demanded that these areas be addressed. Karen explained that she addressed many of the state power standards in each lesson, such as sing-and-play accurately and read-notate accurately because the standards conveniently overlapped with Kodály-Approach learning objectives.

Theme 7: Using a teacher-inspired practice activities system rationale. Karen explained that she did not continually invent new manipulatives-based activities, but rather used the same activities at each grade level to establish student comfort level. Karen described how she spiraled the activities up with increasing difficulty for each grade level. Karen felt that using manipulatives in her activities provided a hands-on engaging experience that was meaningful to the student learning process. She did not take lessons and activities straight from reference manuals because, according to Karen, she felt they may not be as engaging to what she referred to as the modern student.

> I always want things to be really hands-on . . . as much hands-on stuff as possible . . . in the preparation days of a concept. . . with prepare and present . . . it's a lot more direct instruction and then once we start practicing . . . it's a lot more hands-on . . . once we get to the practice stage, it's very concrete, interactive, and individualized because they all get to touch things, the process is highly engaging, competitive, and team based . . . I feel like we struggle a lot more in the preparation stage . . . because it's not as interactive . . . once we get to the practice stage, it's very concrete . . . it's very interactive . . . I let them help their neighbors…so they get really engaged . . . there's just so much like choice and ownership involved. (initial interview, Karen, lines 2486-89)

Summary

Karen used a minimally blended form of the Kodály Approach in her music class learning environment. She used Kodály-Approach scope and sequence objectives to drive her planning and teacher delivery style. She followed Kodály-Approach scripted teaching style of teaching the preparation and presentation learning stages. The educator also included Kodály-Approach games, repertoire, and activities. Karen also used a Kodály-Approach suggested lesson

flow and format of balanced prepare, present, practice, and assessment activities. In minimally blended ways however, the educator incorporated the state "I Can" power music standards ("I Can" describe, sing, play, read, write, identify, improvise, compose and perform) into her planning and delivery approach. She overlapped the state standards onto her Kodály-Approach scope and sequence learning objectives for each lesson and speaks the state "I Can" power standards before each literacy learning segment (ex: "I Can" – "I Can" – read la – read la).

Karen additionally included month-long units of music history content, instrument learning, and cumulative trimester assessment projects with her second through fifth grade classes. The educator used teacher-inspired, manipulatives-based games for the students to continually practice Kodály-Approach scope and sequence learned concepts. The environment was intended for a fun challenge in a friendly, competitive, team-style atmosphere. Her series of games spanned all grade levels so that learned concepts would be practiced spiraling upward in sophistication within the games, instead of students learning new games each year and practicing concepts each year. Karen was an enthusiast for using manipulatives, many of which she has collected and used over the years.

> You come across paper plates with faces on them…those paper plates need to be for teaching, you know . . . something sparks (*snaps fingers*) in you . . . I don't know how I'm going to use this but I'm going to use this . . . like that's an engaging manipulative . . . how can I use that. (initial interview, Karen, lines 2407-15) The magical musical apron is a major thing with the little kids. I made myself . . . I sewed it . . . I'm able to hide something in there that they've never seen before . . . when I pulled the paper plates out, they were like what are these? And all of a sudden, we're making a song out of paper

plates and they just are enthralled with it, you know? (initial interview, Karen, lines 1478-84)

From Karen's perspective, using technology did not fit with her style of teaching and planning. She preferred to use the white board with dry erase markers in lieu of the classroom Smartboard technology. Even with music software and a class set of I-pads available, Karen rarely used either item.

> They (students) go into swipe mode and I want them to be more interactive than that . . . I don't feel you have to use technology to be engaging to a modern student…I think they need something like that they can individually touch and handle . . . I feel like the student of Katinka's days was happy to like focus their attention upon the teacher . . . and I do lots and lots of direct instruction. (initial interview, Karen, lines 2473-77)

Karen provided consistent verbal encouragement to increase student confidence and looked for ways to scaffold learning through teacher and peer support. Karen felt that student confidence and self-efficacy would increase with routine use of Kodály-Approach vocabulary and the "I Can" state power standards.

> I always try to pinpoint where students are struggling and adapt the curriculum to help them be successful. I stress continually to students that they can read music . . . I believe they will grow in confidence. (open-ended questionnaire, Karen).

Karen's perception of why teachers used Kodály differently from one another was in part due to varying levels of district mandated control over required textbooks and timelines. The educator also felt that a teacher's repertoire and resources looked different from an educator's resources in another part of the country which influenced the way one's curriculum was aligned. Karen continued that teacher personality and work environment affected how students responded

to presented repertoire and curriculum. She emphasized the importance of modifying aspects of activities for the sake of adapting to student environment and student perceived relevance.

> The repertoire is so critical to the Kodály concept . . . the list of folk songs that you use is the beginning and end of how you pull things together . . . you learn what your students respond to and what they don't respond to. (open-ended questionnaire, Karen)
>
> I taught like a game to Skip To My Lou . . . I taught (it) like a tag game and we would change the words . . . third graders . . . say things about Minecraft and Fortnight, these video games that they're obsessed with . . . suddenly it's part of their song . . . and, you know, it doesn't make Fortnight less cool. It suddenly makes music class a little cooler . . . and relevant. (initial interview, Karen, lines 4314-31)

Chapter 7: Analysis of Case Participant Lynn

Participant Description

Lynn was a clarinetist who received her Bachelor of Arts degree in general music from a university located in a Northeastern part of the United States. After graduation, she taught music full-time at a school in the southwestern part of the United States through a service program for low-performing public schools. Upon completing the service program, Lynn began a Kodály-Approach master's degree program in the northwestern part of the United States. Concurrently, Lynn taught elementary music classes part-time, near the training center. Lynn taught the classes under the mentorship of an established music educator trained in Kodály-Approach instruction. After completing her master's degree, Lynn began working full-time as a K-5 elementary music educator and 6-8 grade general music teacher in a school near her training program. The music program Lynn built over the past five years brought her tremendous pride. She was pleased with the progress her students made over the years through her Kodály-Approach program.

Work environment. The worksite where Lynn taught was one of 11 sister charter schools in the surrounding area of a large city suburb in the western part of the United States. The century-old campus sat on a corner block, facing a busy main road, opposite a quieter side and back streets that were lined with trees and residential homes. The campus and parking lot were enclosed by a 20-foot fence that was locked during school hours. The main campus building contained most classrooms and the office. The campus exterior consisted of a few classroom portables and two blacktop playgrounds. The principal handled most site-based decisions and trusted Lynn to run her program autonomously. Lynn was happy to work for an administrator whose vision was to provide equal access to the primarily Latino and African-American students enrolled at his school that was comprised of 85.00% free and reduced lunch.

Lynn appreciated the open-door visitor policy that welcomed non-school staff and encouraged peer observation opportunities. Lynn explained that the school building needed renovation and hoped that a recently awarded school grant would rectify this problem.

Classroom. Lynn was grateful for her spacious portable classroom that was pre-stocked with class sets of guitars, recorders, and Orff instruments. The educator used the space to place younger students on the rug in one section while positioning older students in chairs in another area of the room. She explained that her old portable needed repair. "Anything I leave unattended for more than three or four days develops a layer of dust…even with the windows and doors closed, so I think the ceiling is slowly crumbling" (initial interview, Lynn, lines 4739–42). Lynn's portable classroom door opened to a view of the main two-story ivory brick school building. The back of the campus was orderly and included a blacktop playground, four picnic tables, and a few well-maintained garden beds.

Lynn's weekly class schedule was comprised of 40-minute instruction blocks with kindergarten, third, and fifth grades taught once each week. Twice weekly, Lynn taught first, second, and fourth grades. With 66 students in each grade level, Lynn's class sizes ranged from 22 in primary to 32 in fourth and fifth grade classes. Lynn had a good relationship with her fellow staff members and parent community. Rather than receiving financial support, Lynn explained that she experienced moral support from her resilient co-workers and staff.

> Because we don't have a ton of money, the resources that we have is our people. We, we have really good people and they're smart, and dedicated and hard-working, and that counts for a lot . . . not a lot of parents have the time to help out a lot, we find . . . I mean, our school's 85.00% free and reduced lunch, so we have a lot of families who are just

> working a lot, just trying to support their families…they have multiple jobs, they live far away. (initial interview, Lynn, lines 6474-83)

Teacher personality. The curricular instruction that Lynn delivered was fast-paced and rigorous. She ensured that students engaged in higher-order thinking and maintained high expectations in her classes. Lynn had high class lesson standards, expected focus from students, and ensured quality learning outcomes. The educator was serious minded and focused during learning segments while exuding joy and play during relaxation activities with her students. Lynn also held students accountable for meeting behavioral expectations in class. Warmly referring to students as friends in conversation, the educator thoughtfully described her students' individual strengths and challenges. Lynn looked forward to teaching her daily classes and believed in her students' potentials. The educator cared about student progress and continually strategized how the students could build upon existing musical knowledge which they learned in her program.

Research Question Responses Through Participant Lynn

Research Question 1: Does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Lynn responded to a nationwide survey sent to Kodály-trained music educators in the United States (N = 3,600) which received the following response rate: (n = 436, 14.89%). The educator indicated that she used a pure form of Kodály-Approach instruction in her U.S. elementary school music learning environment. She always used Kodály-Approach instruction with her first through fifth grade class lessons. Lynn explained that she never incorporated Kodály-Approach instruction with non-Kodály-Approach instruction in her K-5 grade classes.

Research Question 2: How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Lynn used Kodály-Approach instruction in a pure form with her kindergarten through fifth grade classes through the following qualitative themes: (a) using traditional Kodály-Approach content-activities, (b) using a singing-based learning environment, (c) using Kodály-Approach planning, (d) using a Kodály-Approach teacher delivery format, and (e) using instruments to practice learned Kodály-Approach concepts.

Theme 1: Using traditional Kodály-Approach activities. Lynn used traditional Kodály-Approach activities in her lessons with students, including multi-cultural hand pat and circle games such as: "Un Elefánte," "Kokoleoko," and "Sorida." The educator included traditional movement activities such as: "Sailor, Sailor" "Sally Go 'Round the Sun," "Dance Josey," "Pizza," "Just from the Kitchen," "Chicken on the Fence Post," and "Four White Horses." Folk dancing was popular in Lynn's classes and students engaged in the traditional and international dances of "Alabama Gal," and "Sasha." Folksong singing was a staple of the educator's lessons and students routinely sang such selections as: "Hill and Gully Rider," and "My Paddle."

In her lessons, Lynn used traditional Kodály-Approach melodic practice activities. To identify a known song, students sang in solfa and use hand signs to read from a visual of the song in rhythm and solfa notation. Other reading activities included singing in solfa to identify a newly changed song using rhythm and solfa from the board visual notation. The same activity was completed by students without using a board visual as well. In one lesson segment, students matched four phrases to known songs through reading in solfa and hand signs with the phrases written in rhythm notation and solfa on the board. Lynn often asked class groups to inner hear, and later sing, the rhythm and solfa of a known song written on the board. In other activities,

students sang known songs with text, then with solfa and hand signs. Through a relaxation activity, Lynn's class groups engaged in a solfa jumping game in which students sang, using solfa and hand signs, the corresponding melody name that a student jumped on using a pentatonic scale made of large plastic dots on the floor. Learning and performing a melodic ostinato to accompany a known song and writing transposed melodies were other examples of activities that Lynn used in her class lessons.

In addition to the above-described activities, Lynn used traditional Kodály-Approach rhythm practice activities in her class lessons. Students sang known songs with text and with rhythm names. Clapping and singing rhythm names to known songs from a board visual in rhythm names was another activity included in the educator's lessons. Individualized assessment opportunities were provided as students pointed to a board visual in rhythm notation while the class sang using rhythm names and patting beat to a known song. An example of small group learning opportunities included groups of two students standing and singing in rhythm names from a board visual example. A favorite exercise for the classes was when students sang text and clapped rhythm to a known song while alternating singing in their heads and singing out loud. Students sang known songs in rhythm names from a board visual with the goal of memorizing the rhythm as Lynn erased the visual by measure. Creatively composed writing activities included asking students to match the song text with the provided rhythm notation and solfa phrases.

Theme 2: Providing a singing-based learning environment. Lynn encouraged a singing-based learning environment in her lessons. Though the educator occasionally accompanied students on various instruments such as piano and guitar, she explained that they primarily sang a cappella. The students sang beautifully in-tune, and were happy to engage in the singing

activities. Lynn was a good vocal model for her students, singing in a relatable timbre and volume level for students to emulate. Kindergartners heard voices spoken from Lynn's handheld puppets and later students used their own small bird voices followed by using elephant voices. This activity was a common early step of voice exploration within Kodály-Approach vocal development curriculum. Lynn tried to keep her songs mostly in the key of D for do pentatonic music and the key of F when she introduced and practiced low la and low sol in second through fourth grades. Lynn had students sing in their heads during melodic practice activities, a technique that Lynn often employed in her lessons, which allowed the students to engage in audiation and inner hearing. Similarly, students were asked to sing rhythm names and solfa in their heads during learning segments. Students sang throughout most of the lessons and Lynn was thorough to include several singing-based relaxation activities for each class session. Endings of singing activities became transitions for following activities. Most days, classes began and ended with singing-based activities. Students echo-response sang four beat patterns using solfa and hand signs. Students also sang known songs using solfa and hand signs as a transition into the next activity. Lynn created and delivered nearly entirely singing-based lessons.

Theme 3: Using Kodály-Approach planning. For long-term planning, Lynn organized her curriculum by quarters approximately eight to ten weeks in length. Short-term planning included daily lessons organized by quarter and number of times grade levels were taught each week. For assessment grading, Lynn recorded the students' writing activities in a multi-tabbed Excel spreadsheet. The educator assigned an average grade per child, per grade level, of up to four points for each writing activity. Lynn arranged the order of teaching scope and sequence elements in the following order as noted in Table 8.

Table 8

Scope and Sequence Chart of Taught Musical Elements, Lynn

Grade level	Taught melodic elements	Taught rhythmic elements
Kindergarten	present/practice contrasts: high-low, slow-fast, loud-soft practice vocal exploration	prepare/present rhythm prepare/present steady beat
First grade	present/practice sol-mi, la practice la in various contexts: sol-mi-la, mi-sol-la, mi-la-sol	present/practice ta ti-ti present/practice 2-meter present/practice quarter rest
Second grade	present/practice do present/practice re present/practice low la present/practice low sol	combine rhythm and melody by the end of year present/practice half note present/practice syncopa
Third grade	present/practice high do present/practice fa	present/practice 4-meter present/practice tiri-tiri
Fourth grade	present/practice ti	present/practice ti-tiri present/practice tiri-ti present/practice tai-ti present/practice 6/8 meter
Fifth grade	choir, read octavos, practice learned scope and sequence concepts	present/practice 3/4 meter

The source preferences that Lynn used to plan instruction primarily consisted of the detailed handouts she received at her training program. She also used her folksong collection, created in hard copy, organized alphabetically, and through a database organized by categories such as rhythmic and melodic element. The collection was often refreshed with new materials collected from her students and from attended workshops. The use of field recordings from the

website of her training program was a technique that Lynn looked forward to using in her classes. She occasionally used sources authored by Lois Choksy, Houlahan & Tacka, and New England Dancing Masters. Another source reference came from collected materials at national Kodály conferences and workshops. *Sail Away* and *150 American Folksongs* are books that Lynn uses often. She recently added folk dancing to her classes, after becoming inspired to implement the activity at a national conference workshop. Lynn noted the increased student interest in folk dancing activities in her classes.

Theme 4: Using a Kodály-Approach teacher delivery format. Lynn used a traditional Kodály-Approach format in her lesson plan delivery. Classes usually began and ended with singing-based activities. A prevalent aspect of Lynn's instruction was the melodic and rhythm preparation, presentation, and practice activities interspersed in each lesson. Lynn's lesson format consisted of traditional Kodály-Approach activities and a singing-based learning environment. Students navigated Lynn's classes seamlessly through her use of rhythmic and melodic transitions between activities. Classes experienced a variety of activities in a single class session through Lynn's delivery. Students engaged in rhythmic and melodic preparation, presentation, practice, writing, and relaxation activities in nearly every session. Folksong singing was the music through which most activities were experienced in Lynn's classes. Students participated in traditional Kodály-Approach movement activities such as folk dance, games, and hand pat movement activities. A signature component in Lynn's classes was how students demonstrated understanding of learned concepts through solfa and hand signs during the learning.

Theme 5: Using instruments to practice learned Kodály-Approach concepts. Fourth grade students played ukulele and xylophone to accompany themselves in Lynn's classes. As a

class, students played single note drones or simple melodic ostinatos on ukuleles or xylophones while singing traditional folksongs. Lynn taught her older students to play the G chord on the ukulele to accompany themselves with a do-based drone while singing familiar folksongs. Students sang: "I See the Moon," "Land of the Silver Birch," and "Starlight, Starbright," using the xylophone pitched in D or F to accompany students and to have students accompany themselves as they sang the song. Lynn used Orff instruments for students to accompany themselves in performances. Third grade students used recorders to play traditional folk and children's songs. During school vocal concerts or multi-cultural events, Lynn often accompanied her classes on piano or guitar. Lynn used recorder at the end of songs to musically transition from one activity to the next. Lynn occasionally added piano to third grade students playing a folksong on the recorder.

Research Question 3: Why does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Lynn's rationale for why she used Kodály-Approach instruction in a pure form was described through the following themes which were described above: (a) using traditional Kodály-Approach content-activities rationale, (b) using a singing-based learning environment rationale, (c) using Kodály-Approach planning rationale, (d) using a Kodály-Approach teacher delivery format rationale, and (e) using instruments to practice learned Kodály-Approach concepts rationale.

Theme 1: Using traditional Kodály-Approach content-activities rationale. Through Lynn's use of Kodály-Approach activities, I noted that her students exhibit self-efficacy, interest, and engagement. One student shouted, "We know this song," during a melodic practice activity. The students competently used hand signs and solfa while reading from a board visual of a

known song written in stick notation and solfa. Lynn felt pleased with the students' levels of learning of melodic practice activities in her classes.

> My third graders yesterday . . . they figured out I was transitioning to "Obwisana" really quickly . . . I was like, I'm glad you realize that, but we're not done transitioning yet, so, hold your horses . . . but I was pleased when they realized that "Obwisana," and the previous song have the same rhythm. (initial interview, Lynn, lines 6750-55)

She felt that her students exhibited engagement and interest during relaxation activities such as "Sasha," and "Hunt the Cows," and during hand pat games, and folk dancing. Folk dancing was an activity that Lynn introduced to her students a couple of years ago. The students enjoyed the activities tremendously according to Lynn. Lynn felt that her students learned the movement and game relaxation activities quickly and competently with her help in facilitating student movement. Lynn felt pleased with how her students quickly picked up the content.

> Most of my students believe that they're good musicians and skilled--because they are, and because I tell them that all the time! I like to tell them that much of what they're learning, I didn't learn until I was in graduate school, so they're doing high-level work . . . I would say their self-belief is pretty strong! (open-ended questionnaire, Lynn)

Theme 2: Using a singing-based learning environment rationale. Lynn used a singing-based learning environment because she felt that a cappella singing was best for students' voices. The selection of appropriate keys in which to sing was also a consideration. Lynn learned in her Kodály training program that teachers often pitched children's songs too low and consequently shouted the song lyrics. Lynn learned that it was more appropriate to pitch students' songs no lower than the keys of D or C, which was a comfortable range for the child's voice, not for the teacher's vocal comfort level. She explained that her older students took time to sing an

ascending half step from mi to fa in tune. Lynn explained that she held students to a high standard of good vocal technique at all times.

The students in Lynn's classes exhibited musical confidence, self-efficacy, and joy for singing, beautifully in-tune, and unafraid to sing high notes. Vocal exploration was an activity in which Lynn routinely engaged with her students. She used vocal exercise strategies such as asking class groups to follow the ball with their voices. Beginning at kindergarten, she worked with her students on vocal exploration activities. The interest for singing that Lynn imparted on her students revealed itself in various ways. When one of her classes spontaneously sang a music class song in their homeroom, Lynn felt pleased that the students carried their enthusiasm for music class content outside of the music classroom. The educator felt the same level of pride when she witnessed two students successfully transferring Kodály-Approach learned skills into a spring school musical performance.

> There's a couple of the songs in Aladdin that have like, optional part work that we did. . . um, my two little girls who were Aladdin and Jasmine are singing in harmony, like, in parallel thirds at one point. . . because they can do it. . . because they have a really strong background . . . so it's really fun to, you know. . . take the classroom work we're doing and apply it to other context . . . because, ideally, that's what you want your students doing, right? You want them to take it and run with it. (initial interview, Lynn, lines 5063-78)

Theme 3: Using Kodály-Approach planning rationale. During the first two years at her site, Lynn incorporated older beginner curriculum to get students on the same page with learned content. Upon the suggestion of her Kodály-Approach program mentor, Lynn scheduled first and

second grade classes twice weekly, a decision that helped her move through additional content more quickly in earlier grades.

> One challenge is that I see some grades twice a week and others once, and I see so much more growth from classes I see twice weekly. Especially for students who struggle with things like writing on the staff, seeing them just once a week isn't enough time! (open-ended questionnaire, Lynn)

In terms of Kodály-Approach scope and sequence, Lynn primarily used the suggested sequence from her training program. She made some adjustments along the way after working at her school site. Third and fourth graders lost interest when singing do-pentatonic curriculum. Lynn expressed the notion that the musical harmony was not as age appropriate as working in la minor, for example, which felt and sounded more mature. The decision to see her second-grade classes twice weekly allowed her to end the second grade year on low la and syncopa so that third graders could begin the year in la pentatonic curriculum. Lynn expressed that using la pentatonic songs increased third grade student interest. Lynn described how she had to conduct additional research to find songs that had low la but not low sol, which was an element not yet taught in second or third grades.

> Definitely next year I will probably do that exact same thing and just end with low la and syncopa in second grade. It's just . . . everything feels more sophisticated. It just feels really good. (closing interview, Lynn, lines 5183-86)

Lynn explained that she taught less content to third grade classes, due to seeing the classes once weekly. The educator planned to teach recorder using small group instruction so that half the class would complete a musical writing activity, and half learning recorder, then rotating the learning groups to experience both types of taught content. For students who learned content

more quickly, Lynn considered using recorder as an extension activity incentive. The educator had plans to teach fa and 6/8 meter in fourth grade, and 4/4 meter with tiri-tiri in third grade. She found this decision a less confusing way to present meter with students. Lynn also planned to have fourth and fifth grade students sit in chairs and use projected overhead materials, essentially using a more mature format compared with the lower grades format of sitting on the carpet. Lynn planned to treat her fourth and fifth grade classes like a choir and to start a sequence of reading octavos beginning with unison work and ending with two-part octavo work by the end of the year. Lynn planned to reintroduce fifth grade back into her Kodály program next year as behavior issues limited her ability to do so this year. The educator planned to add a literature connection book tab and a composition-improvisation strand for the coming year. She explained that she has a movement and games sequence and a part work sequence. The educator created assessment grades for writing practice activities to provide individualized support and to create differentiated instruction opportunities.

> They get a score out of four, and then there's the average score per worksheet, and then average score per kid…I can also see that like, oh, gosh, this friend has an average of 3.8. Like, he's fine. This friend has an average of a 2. So the next time we're doing work, I'm going to like, make sure I go check in on him. She has a 2.4, and I also know she has an IEP, so she needs extra support. (initial interview, Lynn, lines 6514-16; 6539-42)

Lynn explained that she primarily used her master's program notes for her lesson planning.

> It also is incredible how much I feel like I use what I learned at (program center) every single day in my classroom. And I feel like I hear (major professor's) voice in my head all the time saying, like . . . don't forget to do this, or like reminding me about that, and just . . . I mean . . . I feel like that's something like, that is the biggest thing I took away

> from (training center), in addition to the makeup of our folk music collections as a project as grad students and then here as mine, and I use it all the time . . . I have all of my, um, my pedagogy notes right here and I use them all the time . . . it's incredible how much I, everything at (training center), I use all the time. (initial interview, Lynn, lines 4863-81; 4883-86)

Theme 4: Using Kodály-Approach teacher delivery format rationale. Lynn felt that Kodály-Approach instruction did not require additional instruction into its delivery format. Both academically and musically, she found that using a Kodály-Approach instructional delivery format brought about student learning results. Students experienced high standards and rigorous learning of musical content through the Kodály-Approach delivery format that she had in place. According to Lynn, she did not need to include another type of instruction to attain the level of results she currently received from using the traditional pure Kodály-Approach format.

Theme 5: Using instruments to practice learned Kodály-Approach concepts rationale. A couple of years ago, Lynn incorporated ukulele instruction with her fourth-grade students. She felt pleased that, by the end of the year, fourth graders successfully played A Minor, C, F, and G chords on the ukulele. In fifth grade, Lynn planned to continue practicing these same chords and combined ways to use the chords. Examples of songs that her third grade students played on recorder were: "Frog in the Meadow," "Hot Cross Buns," as well as other mi, re, do songs. Students also accompanied themselves singing children's or folksongs while strumming an F chord on the ukulele.

Lynn found specific keys that were conducive for singing songs while students accompanied themselves on instruments. For example, fourth grade students sang songs containing low la and low sol, pitched at F-do, while accompanying themselves strumming an F

chord on the ukulele. The keys of C, F, or D for xylophone instruments sounded appropriate for students when accompanying themselves singing, or if Lynn accompanied students while singing. Lynn explained that she did not often use the Orff instruments but felt that they added an aesthetic and musical quality to the activity engaged.

> I use them (xylophone and ukulele) a lot for, like there's some repertoire that I feel like I need pedagogically, but is not that exciting because it doesn't have a fun game that goes with it. Like, a bunch of the lullabies, a bunch of the half-note repertoire . . . um, if it's not that exciting because it doesn't have a game but I need to use it pedagogically, then at least you can play a xylophone while you sing it, and that's more fun. (initial interview, lines, Lynn, 5522-27)

The excitement and enthusiasm that students exuded for recorder playing opportunities was palpable. Students performed well and played recognizable melodies, which was a successful learning outcome according to Lynn. The educator felt hopeful that the new way she taught recorder brought about increased student self-efficacy, motivation, engagement, and interest. Additionally, the new approach increased teacher self-efficacy and interest. The educator explained that she did not spend much time during her lessons teaching recorder because she felt it took considerable time to learn a small amount of content.

> I see the recorder, and especially ukulele as just kind of a literally, as an accompaniment to a Kodály program . . . it's just kind of one tool that we have . . . um, and it gets them ready for middle school guitar . . . but I'd spend probably, in a 40-minute lesson, I'd say 10 minutes on ukulele probably two out of four lessons with them . . . maybe three out of four lessons . . . it's like, it's a little thing we do. (initial interview, lines, Lynn, 5355-61)

Lynn considered using recorder as an extension activity for students who grasped things more quickly than the larger class group. The primary importance of including recorder for Lynn was to provide a viable way to teach students absolute note names in a less confusing way than learning absolute note names though singing. Lynn explained that her students exhibited self-efficacy, interest, and engagement when using instruments. Lynn expressed that she felt student interest increased when she included instrumental accompaniment with student singing through piano, guitar, ukulele, or xylophone-Orff instrument. She explained that including instruments into the Kodály-Approach activities was a fun way to "…mix it up every once in a while." Lynn hesitated using Orff instruments more often because she questioned whether students could transfer Orff learning to other capacities in the depth of knowledge way that she experienced when using Kodály-Approach instruction with her classes.

Summary

Lynn used a traditional, pure form of Kodály-Approach instruction in her classes without using additional methodologies or curriculum. The educator hoped that her students would leave her program with concrete transferable musical skills applicable to future musical learning experiences. Her hope was that the students would retain the higher order thinking and learning that took place in her music classes. The educator hoped that the experiences would shape the students into musically literate citizens. Lynn additionally hoped that her students would recall the basic aspects of music literacy to sing in tune, move in time, read from the staff and take dictation, applying these concepts in future experiences. The teacher continually strategized how to best develop her students into young musicians. She saw room for growth and was proud of the progress her students made thus far. Ultimately, Lynn expressed the hope that her students would learn the content that she learned from her training experience. Lynn expressed that she

steadfastly embraced the Kodály-Approach philosophy that "…only the best is good enough for a child (Kodály, 1941). The educator confirmed that asking a lot of students academically helped the learners to grow in terms of musicianship skills.

Lynn recognized that teachers used Kodály-Approach instruction differently for various reasons. She explained that variations in use depended upon one's class teaching schedule, school context, or student demographic. For the latter, Lynn believed in the importance of teaching content with students' backgrounds in mind. The educator explained that teachers do not necessarily need to use Kodály-Approach instruction in the classroom. Lynn explained that it may not be suitable for other teacher personalities who want more of a free-flowing type of format. According to the educator, whatever worked best for someone would be the appropriate choice for that educator.

> I think there are some things that every good music program should have. I think all children should be singing, and I think we should be singing in appropriate keys for their voices. Um, I think all children should be moving. I think they should be exposed to music of different cultures. Um, and I think they should develop some sort of skills. But other than that, I don't think it has to be Kodály. It is for me, because that's what works for me. I think it's just what teachers are finding what works for them. (initial interview, lines, Lynn, 6161-75)

Lynn explained that teaching using Kodály-Approach instruction was effective and successful in her classes in terms of student learning outcomes.

> It gets results. . . you know. . . my student's musicianship grows, their ability to perform part work, their ability to read and write and listen to music. I feel like…the Kodály Approach is the one that gives them the most concrete skills. I can certainly see how

> much my students have grown in terms of musicianship (their ability to read and write music, their listening skills, part work, etc.). I can always see room for growth . . . my students have made a lot of progress. (initial interview, lines, Lynn, 5880-88)

Lynn appreciated the predictive format and pedagogical details of the Kodály Approach. She explained that the sequenced, methodical structure of the curriculum complemented her natural tendency to think linearly and logically. Lynn further explained that she enjoyed details, organization, and planning and explained that she was a curriculum enthusiast.

> I think as a music teacher, the best approach for you is the one that you feel good doing. An approach like Kodály that is so structured and so…very systematic . . . methodical . . . it's not a good fit for everyone . . . I love it, personally, and it works for me. And I use it because it works for me, but not everyone's like that. (Closing interview, Lynn, lines 5781-5807)

Lynn expressed that the Kodály Approach may not be the right fit for every teacher, however, she affirmed that the continuity and systematic aspects of the curriculum align well with her personality type and teaching style.

Chapter 8: Cross-Case Analysis of Participants

Introduction

In this chapter, I provided a qualitative answer to each of my three research questions. I used cross case analysis of participants' survey submissions, interviews, and observations data in order to reveal an answer for each of these questions. This chapter began with answering research question 1. Following was a response to research questions 2 and 3. Additionally, I provided my own insight and interpretation of the cross-case analysis findings. I concluded this chapter with a description of three overarching ideas that evolved from a synthesis of answering research questions 2 and 3.

Research Question 1: Does a Kodály-trained music educator use a pure or blended form of Kodály-Approach instruction in his elementary school music learning environment? Participants' approaches when using Kodály-Approach instruction were markedly different from one another. In response to my nationwide survey (N = 3,600) submitted with the following response rate (n = 536, 14.89%), Lynn indicated that she used a pure form of Kodály-Approach instruction. Mary and Karen indicated that they used blended forms of Kodály-Approach instruction. Mary significantly blended through integrating other types of instruction, while Karen minimally blended through the use of other teaching approaches independent from Kodály-Approach instruction. Mary integrated non-music subject content such as math and language arts together with Kodály-Approach scope and sequence content. Mary and Karen blended almost entirely through practice activities. Teaching schedules, instructional minutes, and class size differed for each participant. Outlined in Table 9 are these differences.

Table 9

Participants' Teaching Schedules and Class Descriptions

Weekly Schedule	Mary 50-minutes	Lynn 40-minutes	Karen 25-minutes
Class student size	30–32	24–32	18–24
Kindergarten	n/a	Once	
First grade	Once	Twice	
Second grade	Once	Twice	twice
Third grade	Once	Twice	
Fourth grade	Once	Once	
Fifth grade	n/a	Once	

While most students appeared to enjoy the activity content, student engagement levels across participant class groups varied to some degree. The highest level of student engagement appeared to be in Karen's classes, followed by Mary, and Lynn respectively. The most relaxed teacher-student rapport was through Karen's delivery style, followed by Mary, and Lynn, respectively. Karen allowed curious, enthusiastic chatter among students. Mary was patient and tolerant toward non-engagement. Lynn required focused, participatory behavior at all times during instruction. Mary and Lynn created extension activities to engage advanced learners. Karen drew upon her musical theater background to vocally and energetically engage students. Mary contributed lack of engagement with second language learning challenges and kinesthetic restlessness. Lynn added that homeroom teacher climate directly affected the music class teaching environment.

All participants demonstrated empathy and caring that students understood the learning content and felt comfortable during class lessons. Karen and Lynn displayed tolerance and empathy toward students' personal and academic challenges. The participants expressed awareness of students' personal issues and how the problems affected students' learning abilities. Karen employed class buddy-helpers to support learning. Karen and Lynn referred to students as friends, use articulate, clear speaking voices, and followed through with student understanding during the learning. Lynn explained that entering student writing assessment grades into Excel allowed her to individualize student support and create differentiated instruction.

The above-mentioned differences in how participants interpreted the classroom dynamic when using Kodály-Approach instruction brings up a few significant points. First, not every U.S. classroom or student demographic is similar as seen through the three case participants in my study. Thus, implementing the singular, specific form of Kodály-Approach instruction into worksite environments that contain numerous forms of diversity will likely cause U.S. music educators to navigate the implementation of their Kodály-Approach programs differently within their own individual work environments. Secondly, differentiated instruction is a prominent topic among the learning community in U.S. schools (Hall, 2018; Travia, 2008). This is an area that all my case participants discussed in relation to sustaining student engagement. From my perception, the traditional form of Kodály-Approach instruction does not appear to provide a ready way of teaching using differentiated instruction to reach different learning levels in a U.S. classroom filled with diverse learning styles and learning levels. It would be my recommendation for the Kodály-Approach community to consider how to use Kodály-Approach instruction with differentiated learning approach as Travia (2008) explored in previous years.

Research Question 2: How does a music educator use or pure or blended form of Kodály-Approach instruction in his elementary school music learning environment? Five qualitative themes emerged as a result of cross-case analysis in response to research question 2: How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? These five themes were: (a) activity type, (b) delivery format, (c) learning environment, (d) planning approach, and (e) instrument use. Following is a participant cross case analysis of these five themes designed to answer the second research question.

Activity type. Participants' choices in activity type were both similar to one another and contained noted differences. All participants included Kodály-Approach preparation, presentation, practice, and relaxation activities from kindergarten through fourth grades. Karen and Lynn embraced using musical transitions and stories taught to them during their Kodály-Approach training programs. Lynn primarily used traditional Kodály-Approach activities found in Kodály-Approach reference materials, while Mary and Karen tended toward using teacher-original Kodály-Approach activities. Mary used technology-created manipulatives, technology supported visuals, and teacher-inspired whole-body movement activities. Karen steered away from technology, and instead created teacher-inspired, handmade manipulatives for hands-on, interactive melodic and rhythmic game activities. Karen also included assessment activities such as trimester-long composition projects in her class learning environment. Karen used manipulatives-based, strategy-logic, group games to practice learned scope and sequence concepts.

The fact that all three case participants tended toward using markedly different activity materials and mediums raises some important points. First, teachers' individual preferences for

choosing activity type and style appear, for some educators, to be moving away from the traditional Kodály-Approach activities found in reputable source manuals. I noted a considerable departure from the choice and use of traditional activities among two of my three case study participants during teacher observations and interviews. Based upon my findings, activities to use for practicing Kodály-Approach scope and sequence concepts have now stretched into a far more modernized scope than was the case in the style of the activities found in reputable source manuals. Having a conversation about embracing traditional activities with modern activities at training centers would help pre-service Kodály-trained music teachers as they shape their educator philosophies on how to impart instruction with their future students through using Kodály-Approach instruction.

Delivery format. Delivery styles in teaching among participants largely aligned for two participants. Mary and Lynn employed the Kodály-Approach format of using short learning segments through direct instruction interspersed with several relaxation activities in a single lesson. Karen, by contrast, often veered away from using this typical Kodály-Approach format to include units of non-Kodály-Approach instruction, and to include longer-term composition projects in second through fifth grades. To display learning segment content, Karen and Lynn used dry-erase white boards, while Mary preferred to use an overhead to project internet and computer-based music materials for instruction. In terms of verbal delivery style, all participants employed the Kodály-Approach scripted style of teacher-led questioning during instruction. Lynn appeared to employ the most scripted language of the three participants during instruction, followed by Mary, and Karen, respectively.

These findings align with the fact that my three case participants used widely different teacher delivery approaches with their Kodály-Approach curriculum. Based upon my findings,

teachers' differing preferences in delivery style and format choice is a factor when using Kodály-Approach instruction. This finding raises the point that teacher style preferences may impact the way that Kodály-Approach instruction is used in U.S. elementary school learning environments. Minimal research exists on how teachers' delivery style preferences in elementary music education impacts the type of instructional pedagogy that they choose to use in their classrooms. Additional research in this area would be beneficial in supporting and advocating for new music teachers in the field of Kodály-Approach music education to embrace their own teaching style preferences while also using Kodály-Approach instruction in a thorough, comprehensive manner in their classrooms.

Learning environment. Though every participant provided a singing-based learning environment during classes, the manner in which singing was utilized differed for each teacher. For all participants, classes began and ended with singing-based activities. All teachers included singing-based learning and relaxation segments during classes as well. However, Lynn and Mary comprised lessons entirely of singing-based learning and relaxation activities with Lynn even using singing-based transitions between activities. By contrast, Karen included singing-based activities along with separate units of instruction that was not singing-based, and nor Kodály-Approach oriented. All participants provided excellent teacher vocal models with relatable timbres, appropriate range and volume, and pitched songs in age appropriate student voice ranges. Mary and Karen provided student solo and pair singing opportunities to demonstrate in-tune singing and comprehension of the activity objective. Lynn asked students to sing in their heads during melodic practice activities, allowing students to inner hear musical concepts. All participants engaged in vocal exploration activities beginning with the earliest grade levels.

While Karen emphasized a cappella student singing, Mary combined significant piano support in class activities and during concert performances.

The research on use of singing in classrooms is contradictory. Some researchers advocate for the benefits of a cappella singing (Hedden & Baker, 2010) while others value using accompaniment to support the confidence level of young singers (Baker, 2015; Christensen, 2000). The research on Kodály-Approach instruction endorses the idea of singing as the primary means to learn music at the elementary age level (Choksy, 1999; Houlahan & Tacka, 2008, 2015). Mary's decision to provide considerable piano accompaniment in her learning environment is contradictory to Kodály's philosophy that a child use his voice as a primary instrument during instruction (Choksy, 1999). This tenet of the philosophy should be preserved. As Karen indicated during her initial interview, she finds it developmentally appropriate for the child to hear his own singing voice when teaching music at the elementary age level.

***Planning approach*.** Quite varied among participants was the manner in which each teacher chose to instructionally plan. Karen and Lynn created trimester long-term and daily short-term plans that included assessments. Lynn's planning style was numerically-based using an Excel spreadsheet. Karen used a prose approach to planning by creating lists of songs, objectives, and formal/informal assessments in a spiral bound notebook. Mary compiled internet images, slides, and videoclips along with typed out lesson plans that encompassed music and non-music learning objectives and standards. The educators both utilized repertoire that addressed the major literacy activities and assessments. Mary used her music department scope and sequence recommendation to backwards map fourth grade through first grade learning objectives. Lynn primarily used the Kodály sequence taught in her Kodály-Approach training program. Lynn primarily used her master's program notes for her lesson planning. Participants

used American national and international folksongs, teaching materials from Kodály-Approach training programs, and materials gathered from festivals, conferences, workshops, and students to guide lesson planning. Participants included books authored by renowned Kodály pedagogue Lois Choksy to supplement their plans. Mary and Lynn used folk song resources *Sail Away* and *150 American Folk Songs.* Mary additionally uses *Step it Down* and internet resources. Lynn used field recordings and sources authored by current Kodály educators Houlahan & Tacka, and folk-dance recordings from New England Dancing Masters. Karen used sources authored by another influential Kodály educator, Katinka Dániel. The following chart describes similarities and differences in each participant's scope and sequence order of taught elements as see in Table 10.

Table 10

Participant's Table of Taught Scope and Sequence Elements

	Mary	Lynn	Karen
Kinder	n/a	prepare/present contrasts: high-low, slow-fast, loud-soft practice vocal exploration, prepare/present rhythm, prepare/present steady beat	practice comparisons: higher-lower, faster-slower, louder-softer, practice voice differences, voice matching, in-tune singing, prepare so-mi, present body ostinato, prepare steady beat, prepare rhythm, present ti-ti, ta
First	present/practice beat, rhythm, high-low, fast-slow, loud-soft, vocal exploration, canon, movement, trace rhythm patterns, trace music staff, ta ti-ti, 2-meter, quarter rest, so-mi, la	present/practice sol-mi, la, practice la in various contexts: so-mi-la, mi-sol-la, mi-la-sol, present/practice ta ti-ti, 2-meter, quarter rest	present/practice staff, so-mi, la, ti-ti, ta, quarter rest, note stem, note placement note stem and placement
Second	present/practice do, re, half note, prepare tiri-tiri	present/practice do, re, low la, low sol, half note, syncopa, combine rhythm and melody by the end of year	present/practice do, re practice note stem/note direction present/practice 2-meter, bar line- measure-accent, half note, half rest
Third	present/practice high do, low la, and low sol, pentatonic scale	present/practice high do, fa, 4-meter, tiri-tiri	present/practice intervals, high do, 4-meter, tiri-tiri, ti-tiri/tiri-ti, whole note, whole rest
Fourth	present/practice low sol, fa, ti, diatonic scale	present/practice ti, ti-tiri, tiri-ti, tai-ti, 6/8 meter	present/practice low la, major/minor tonality (timbre), low sol, 3-meter, dotted half note, syncopa
Fifth	n/a	present/practice 3/4 meter, choir, read octavos, practice learned scope and sequence concepts	present/practice fa, ti (both high and low), diatonic scale, dotted quarter note, 6/8 meter

***Instrument use*.** Noted in every class was the presence of student instrument opportunities. Participants included instruments in lessons for a variety of purposes. Recorder was used so that students would learn to read absolute note names and to play American national folk and children's songs in grades three (Lynn), and four (Karen, Mary). Mary used recorder to teach students the skill of melodic transposition. Duration of recorder use varied between participants. Karen and Mary spent the most time teaching recorder in six-week units that included a read and play proficiency assessment. Lynn, by contrast, included ten minutes of recorder playing sporadically in her lessons throughout the school year.

Other instruments were used in the educators' classes for a variety of purposes as well. Lynn had students use xylophone and ukulele to accompany themselves singing American national folk and children's songs. Karen, by contrast, had students use xylophones for composition projects and station groups. Karen also had students demonstrate read-and-play proficiency of solfa and absolute note names using Orff instruments (2^{nd} through 5^{th} grades), recorder (4^{th} grade), and keyboard (5^{th} grade). Lynn's fourth grade students learned chords on ukulele; a project the educator planned to continue with fifth graders.

Teaching the topics of timbre, tone color, and instrument families was important to participants Mary and Karen. The educators used different approaches to convey this knowledge to students. Mary included instruments made of every-day objects such as a coffee can with dry beans which students interacted with to explore sound variation. Mary also used an overhead projector to project music websites and software that emphasized instrument families and tone color. Using a different approach, Karen paused Kodály-Approach instruction altogether in order to teach six-weeks of direct instruction on timbre, tone-color, and instrument families to her older elementary age grade levels.

Various ways to accompany students on instruments was noted among each participant. To accompany student singing during concerts and school events, Mary played piano and Lynn played piano and guitar. Mary also supported student classroom and concert singing with piano. Lynn occasionally accompanied student recorder playing with piano. Mary and Lynn played piano in class to transition between activities. Duration for the abovementioned instrument usage was most frequent in Karen's classes who set aside six-week long sessions to teach keyboard to fifth grade, and composition projects on Orff-xylophones in second through fifth grades.

Kodály's philosophical tenet to first develop the musician through singing, and to minimize instruments until student musicianship skills are developed, is contradictory to how two of my three case participants used instruments in their music class learning environments. Additionally, the typical Kodály-Approach scope and sequence is missing researcher- and teacher-perceived music learning topics such as music history, music styles, and instrument families, as noted from my findings with case study Karen. Some states in the United States underscore that instruments, and aspects of music history and styles in relation to cultural context, be included in elementary school music instruction in addition to learning through a singing-based learning environment (Georgia, 2015; Minnesota, 2018). I think this issue is a discussion to address during Kodály-Approach training programs to support pre-service Kodály-trained music educators on the dichotomy they will likely face regarding this area when they begin teaching at their U.S. worksites.

Research Question 3: Why does a music educator use or pure or blended form of Kodály-Approach instruction in his elementary school music learning environment?

Analysis of interview and observation data revealed the following qualitative sub-themes in relation to research question 3: Why does a music educator choose to use a pure or blended form

of Kodály-Approach instruction in his music class learning environment? These sub-themes are identified in the following order: (a) activity style, (b) activity benefits, (c) student self-efficacy, (d) student engagement, (e) older student engagement, (f) delivery style philosophy, (g) longitudinal instruction, (h) developmental and age appropriateness, (i) time constraints, (j) pacing, (k) planning goals, (l) resources, (m) student interest-motivation, and (n) educator responsibility. In this section, I expounded upon these sub-themes in order to answer research question 3.

Activity style. Students in participants' classes readily engaged in Kodály-Approach learning no matter the activity style. Mary and Karen steered away from traditional activities located in Kodály-Approach reference manuals, and instead preferred to use teacher-inspired original games and movement activities. Karen's use of manipulative-based, competitive game activities was more engaging to whom she referred as the modern student. Karen felt this style of game provided a hands-on, meaningful experience and allowed students to have multiple turns to repeatedly practice learned concepts. Mary preferred to use teacher-inspired kinesthetic movement activities to engage those to whom she referred as today's student. Mary explained that teacher-inspired kinesthetic movement activities were a more student-relatable approach to learning rather than to intellectually learn concepts from sitting and visually being taught concepts. Mary furthered that using the body as the primary instrument was a relatable concept for her many kinesthetic learners who enjoyed and needed frequent whole-body movement experiences to better understand concepts. Mary found this true whether students engaged in activities using the outdoor space, or indoors through projecting movement activities on the overhead projector with the internet, such as directions on how to do a movement activity. Mary

appeared to provide students with learning experiences that were simultaneously visual, aural, and physical frequently throughout each lesson.

Activity benefits. Educators repeatedly expressed the positives of including Kodály-Approach activities in the classroom. Karen explained that Kodály-Approach activities provided the venue to engage in joyful music making experiences at the start and close of each lesson, which she found important. The educator was able to incorporate concept learning during these joyful music making experiences. Karen explained that the benefit of teaching with songs and games allowed students to take many turns, thus repetitively practicing learning scope and sequence concepts. Karen found that in-tune singing was conveniently assessed through engaging Kodály-Approach echo-response activities. The educator noted that she could practice scope and sequence learning content deeply with students because the state standards often overlapped with scope and sequence learning objectives from Kodály-Approach curriculum. Lynn felt that she did not desire to use activities outside of Kodály-Approach content. Mary noted that Kodály-Approach activities lessened behavior issues and brought about teacher-perceived successful student learning outcomes.

Student self-efficacy. A strong sense of confidence and competence was noted when students engaged in Kodály-Approach activities. Mary and Lynn expressed that student engagement in Kodály-Approach activities led to more successful student learning experiences which the teachers felt contributed to student self-efficacy. Lynn, in particular, felt this was true for melodic learning and relaxation activities such as folk dancing. I noted that Lynn's students competently used hand signs and solfa while reading songs in stick notation and solfa from board visuals. Lynn and I both agreed that students seemed to grasp quickly and competently movement and relaxation activities, with the aid of Lynn's facilitating efforts. Mary theorized

that participating in Kodály-Approach activities brought about student engagement which led to student self-efficacy. Mary said that using the body as the instrument evened out rhythmic learning differences among students. Mary modified Kodály-Approach movement activities to teach differing learning levels among classes and grade levels.

Student engagement. No matter the grade level, every teacher agreed that student enjoyment became heightened when students participated in Kodály-Approach activities. Games in particular brought about significant student interest and engagement according to Mary and Karen. Movement activities were especially engaging in the classes of Mary and Lynn. Students exhibited high engagement during Mary's teacher-inspired movement activities, and during traditional contra dancing according to Lynn. Kodály-Approach learning activities also created high levels of student engagement. Mary found that students particularly enjoyed Kodály-Approach rhythmic and melodic learning, while Lynn noted that her students showed high interest and engagement during Kodály-Approach practice activities.

Older student engagement. In an effort to maintain older student engagement, participants found ways to keep activities both developmentally and age appropriate. Karen used the same activities at each grade level to establish the students' comfort levels while she spiraled the activities up with increasing difficulty for each grade level. Karen explained that maintaining a Kodály-Approach structure in fifth grade can get difficult due to finding age and developmentally appropriate activities. To combat this issue, Karen explained that she saved specific, more challenging games for fifth grade so that they remain interested. Lynn planned to treat her older students more like a choral octavo reading session to maintain age- and developmentally-appropriate content to attain older student engagement. Mary did not struggle

as much with older student engagement as she teaches up through fourth grade, while Lynn and Karen both teach fifth grade.

Participants expressed that the issue of older student engagement was not an easy aspect for which to plan. Lynn and Mary explained how they took time out to bring all students to the same level of content knowledge as best they could. Mary attempted to bring new and late starting students up to the same class level within the school year. Lynn taught older beginner curriculum to her classes for the first two years in order to create a base level of knowledge. Lynn found that third and fourth graders lost interest when singing do-pentatonic curriculum. Lynn expressed the notion that the musical harmony was not as age appropriate as working in la minor for example which felt and sounded more mature. Lynn expressed that using la pentatonic songs had increased third grade student interest. Lynn explained she has had to conduct additional research to find songs with low la but not low sol, an element not yet taught in second or third grades. The educator found that third-grade students now engage well when learning from repertoire in low la and syncopa context. Lynn found this melodic and rhythmic set age-appropriate and engaging for third-graders, though locating repertoire with low la and not low so is a challenge. Planning age and developmentally appropriate games for older students required careful thought as well. Karen saved age-appropriate games for older students to maintain student interest. Karen repeated the same manipulatives-based game activities at each grade level to establish student comfort, then spirals content with increasing difficulty for advancing grades.

For the oldest elementary age grade levels, Lynn planned larger delivery style shifts in order to maintain optimal student engagement. The plan for the coming year was to have fourth and fifth grade students sitting in chairs and using projected overhead materials to treat them in a more mature format rather than sitting on the carpet as the lower grades do. Lynn planned to treat

her fourth and fifth grade classes more like a choir and start a sequence of reading octavos, beginning with unison, cutting out the piano part for simplicity of melodic reading. The educator planned to introduce two-part octavo work with the piano part on the page by the end of the year. Lynn planned to reintroduce fifth grade back into her Kodály program next year as behavior issues limited her ability to do so this year. Lynn planned to teach fourth and fifth grade students in chairs, using an overhead to project materials and plans to teach fourth and fifth grade as a choir through reading octavos. She planned to reintroduce fifth grade back into her Kodály program next year as behavior issues limited her ability to do so this year.

Delivery style philosophy. Participants disagreed on philosophies for chosen style and preference when delivering instruction. Karen felt that students learned best through a competitive, hands-on, group game atmosphere where students could practice learned concepts. Karen allowed an environment of curious, enthusiastic chatter and explained that she drew from her musical theater background to instantly capture students' attention spans. Mary used visuals to support English Language Learner needs and whole-body movement to support kinesthetic restlessness among students. She felt that students needed to physically engage in order to learn the concept. Mary also used teacher inspired activities that addressed visual and kinesthetic learning styles. My findings on these differences suggest that it may not necessarily be possible to employ Kodály-Approach instruction in its original traditional form in a present day U.S. worksite environment from where U.S. educators are working. Students' personalities, learning styles, and backgrounds in the United States are quite diverse. Kodály-Approach instruction in its original form was implemented in a learning environment that was perhaps not as diverse and varied in worksite setting, and cultural student diversity when compared with the level of

diversity and non-mainstreamed instructional approaches that exist in the public schools of the United States.

Participants' philosophies for chosen style of activities differs as well. Mary and Karen primarily used teacher-inspired practice activities instead of activities from traditional resource manuals because the educators felt it was the best way to engage the modern student. Lynn connected with students using the Kodály Approach in a pure traditional form. Lynn required focused, attentive, listening, participating behavior. Lynn had students use instruments to support Kodály-Approach content learning. Karen relied on musical transitions learned over the years to manage her students during classes. Karen also allowed time to build relationships with her students.

Longitudinal instruction. Because singing was a large part of each participants' lessons, Mary and Lynn had worked with students over the years holding a high standard for producing quality singing and proper vocal technique. The results took time as Lynn attested to the fact that her older students required repeated work to sing an ascending half step from mi to fa in tune. All three participants turned to routine and early vocal exploration activities beginning with the earliest grade levels. Lynn used imagery such as asking students to follow the imaginary ball with their voices. Mary, by contrast, used objects such as a tennis ball with the small horizontal slit representing a mouth. Karen prevalently engaged in vocalese echo-response work such as asking students to repeat a soft high "yoo-hoo" around in a circle. Extensive monitoring of vocal exploration paid off in the end as students demonstrated long-term results from practice. Lynn felt pleased when she learned that a class group of students spontaneously broke into a music class song while in their regular classroom. Lynn felt similar pride when she witnessed two

students successfully singing harmony on-stage during a performance of the spring school musical.

Student self-efficacy. The majority of students in each of the participants' classes exhibited musical confidence, and a clear joy for singing. Students sang beautifully in-tune, and unafraid to sing high notes. Though Mary provided extensive piano support during lessons, the educator recognized that replacing piano with her own singing voice increased students' levels of in-tune singing self-efficacy. Mary further admitted that students tended to stop singing when she replaced singing activities to introduce instrument learning. Mary explained that creating a singing-based learning environment helped to build students' knowledge levels of folksong and multi-cultural repertoire and increased students' levels of self-efficacy for singing.

Every participant found that including instruments in one way or another fostered student self-efficacy for learning classroom musical content. Mary perceived when her students used instruments made of everyday objects, students could hear tone color in a softer, more varied manner when compared to formally made instruments. Mary found that providing piano accompaniment facilitated student self-efficacy for singing confidently during activities and performances. Karen and Lynn found that recorder provided a way for students to feel self-efficacy for learning absolute note names which was less confusing compared to learning the note names though singing. Lynn found that pitching student instruments appropriate for students' voice ranges aided in students demonstrating self-efficacy for singing with comfort and competence. Lynn felt that teaching ukulele to fourth and fifth grades provided a path for the students to more easily take up learning guitar in older grades. Similarly, Karen and Mary taught recorder to fourth grade students as a band-preparation instrument for easier instrument learning in older grades.

Developmental and age appropriateness. The educators agreed that a successful learning environment required careful consideration of developmental and age appropriate teaching materials. In a singing-based learning environment, Karen strongly believed in the age and developmentally appropriate emphasis of students to utilizing and hearing their own singing voices a cappella. Karen noted that her students sang more fully and confidently without instrumental accompaniment during concert performances. Lynn concurred that having students sing a cappella is best for their voices. Lynn furthered that children should sing in key ranges that are age appropriate for their voices. Mary admitted that students sang with more self-efficacy and in-tune ability without piano accompaniment, however, the educator continued to use piano accompaniment regularly for class and concert purposes. Though Lynn and Karen occasionally accompany students on guitar (Lynn), or ukulele (Karen), the educators' students primarily sang a cappella. Lynn and Karen agreed with Mary that a cappella singing is an appropriate way to vocally perform, for the purpose of strengthening students' confidence levels in singing.

Time constraints. Time constraints affected all participants in terms of planning and lesson delivery. Seeing classes once each week affected what Mary and Lynn could accomplish with each grade level. Mary explained that she often waited until the next grade level to teach some concepts if she could not adequately prepare them in an earlier grade level. When required to teach combination classes, Mary taught concepts simultaneously, thus adversely condensing and modifying each grade level's individual scope and sequence elements. Mary explained that she raised whole classes to the same expectation level regardless of a student's previous training and experience.

Modifications due to time constraints also brought about positive benefits. Though Lynn got through less content with classes seen once weekly (kinder, third, and fifth), the educator was

pleased to see first and second grade classes twice weekly which helped the educator teach more content faster in earlier grades. Lynn's decision to see her second-grade classes twice weekly allowed her to end the second-grade year on low la and syncopa so that third graders could begin the year in la pentatonic curriculum, an age- and developmentally appropriate fit that worked well musically for each grade level. Lynn expressed hopes to teach recorder in small groups, rotating to a writing activity component to maximize on learning focused content in a short span of time. The educator also considered using recorder as an extension activity for the advanced learner who needs a challenge while the class is learning content. Karen explained that her detailed guide at the start of the year became a day to day challenge toward the end of each trimester, filling in what was missed and needed to be accomplished.

Pacing. All participants felt that planning was largely driven by finding repertoire to align with melodic and rhythmic sequences. Karen and Lynn similarly planned by first mapping out major literacy activities and assessments followed by scope and sequence and aligning the sequence with repertoire selection. Having this map provided Karen and Lynn with assurance about major points to address during the year. While Karen's melodic sequence rarely changes, her rhythmic sequence is much easier to alter. Though Karen was required to include the "I Can" state power standards into her lessons, the standards often duplicated Kodály-Approach objectives and was not a problem for Karen to include. Daily lesson plans, derived from the long term plans, took Karen between 30 and 60 minutes every other day.

Mary planned differently from Karen and Lynn, using her music department guidelines to backwards map learning objectives from fourth grade to first grade. Lynn explained that her rhythmic scope and sequence changed primarily due to repertoire, and scope-sequence alignment issues. Mary's scope and sequence did not alter as much as delayed learning until students were

ready to take in new knowledge. This was also an issue for Lynn. Upon the suggestion of her Kodály-Approach program mentor, Lynn scheduled first and second grade classes twice weekly, a decision that helped her move through additional content more quickly in earlier grades. Lynn explained that she taught less content with third grade classes whom she saw once weekly.

Planning goals. Despite the careful steps in planning, modifications to instructional goals remained on the minds of two participants. Lynn planned to adjust her scope and sequence of teaching meter, rhythmic and melodic elements to third and fourth grades. The educator also planned to teach fa and 6/8 meter in fourth grade, and 4/4 meter with tiri-tiri in third grade, which she felt was a less confusing way to present meter with students. Lynn hoped to teach recorder in small groups with small group writing activity completion and switching midway between the activity, and to provide recorder as an extension incentive for advanced learners. Karen expressed goals to align her recorder unit with Kodály-Approach scope and sequence content and folk repertoire selection. Interestingly, Mary did not express plans to revise her planning approach.

Resources. Participants experienced noted differences in financial and emotional site support. Karen and Lynn were provided with well-stocked classrooms and autonomy to plan and teach their curriculum. Karen additionally received a music budget, which Lynn was not provided. Lynn substituted the lack of financial backing for emotional support from staff and coworkers. Least supported among participants was Mary, who replenished her lack of financial and emotional support with personal resilience. An example of this personal trait was to find inexpensive, creative ideas to use in her classes. Participants all indicated that the folksong collections and notes taken from their Kodály-Approach training programs provided the bulk of what they needed to drive planning and instruction. In addition, the educators valued materials

collected from Kodály-Approach professional training opportunities. Other valued resources were Kodály-Approach published teaching manuals such as those authored by Lois Choksy, and Houlahan & Tacka.

Student interest-motivation. In all participants' classes, teaching instrument content heightened student interest and motivation to learn. Students of all participants were enthusiastic and motivated when playing recorder in grades three (Lynn) and four (Karen, Mary). This was evident through playing recognizable melodies successfully without teacher facilitation in the classes of Lynn and Karen. Lynn believed that student and teacher motivation and interest were increasing as a result of her revised way of teaching recorder which was aligned with Kodály-Approach sequencing, repertoire selection, and using less time during classes. Lynn also planned to use recorder as an extension activity for students who understood concepts quickly. Karen had the goal to align her recorder program in the coming year similar to Lynn's program, aligning recorder curriculum with Kodály-Approach sequence and repertoire.

Including other instruments in participants' classes increased student interest and motivation as well. Lynn found that student engagement and motivation heightened when the educator had students accompany themselves on guitar, ukulele, and xylophone-Orff instruments while singing American folk or children's songs. Though Lynn did not include instruments often, she admitted that doing so added an aesthetically-pleasing embellishment to the activity. Different from Lynn's purpose for using instruments, Mary taught her students about timbre and tone color with instruments made from everyday objects. Enjoyment and interest increased in Mary's classes when students interacted with instruments made from coffee cans with dried beans. Mary also used the overhead projector to teach instrument content through music software

and various internet music education sites. Classes demonstrated full engagement when joining in activity content that was supported, in part, through Mary's use of technology.

Educator responsibility. Participants felt a sense of educator responsibility for how and why they chose to include instrument content. Karen noted that several music topics, such as instrument learning, and music history, were missing from the Kodály-Approach scope and sequence and she felt these topics were necessary to prepare a student for his next music learning experience. Karen furthered that teaching these topics provided students with a refreshing change from Kodály-Approach scope and sequence learning. Standards such as learning to sing and play, and to read or notate accurately were noted in both Kodály-Approach scope and sequence and state standards. The "I Can" state power music standards in Karen's state ("I Can" read, sing, play, identify, perform, improvise, compose) required that students learn instruments to some extent in elementary grade levels. The added pressure of Karen's administrator requiring that the state standards be included in her curriculum caused Karen to teach stand-alone non-Kodály-Approach learning units during several weeks out of the year. Thus, Karen's recorder, keyboard, and music history-styles units were aligned with the state standards but not with her scope and sequence. With far less pressure to include state standards, Lynn did not spend much time during her lessons teaching recorder. The educator even considered alternating teaching recorder between years because of the considerable time it took to learn a small amount of content. For different reasons, Lynn hesitated frequently using Orff instruments because she questioned whether students could transfer the learning to other capacities in the way that she received results through teaching with the Kodály Approach in her classes. The only responsibility Mary felt regarding instrument use was the fact that informally made instruments allowed students to experience timbre more inexpensively, and manageably.

Overarching Ideas from Themes and Sub-themes

This section contained a discussion of three overarching ideas which evolved from the five qualitative themes related to research question 2, and the qualitative sub-themes related research question 3. The three overarching ideas were: (a) general student engagement connected with older student interest, motivation, and buy-in, (b) age and developmentally appropriate lesson content connected with student self-efficacy, and (c) time constraints, pacing, and resources connected with educator responsibility.

General student engagement connected with older student interest, motivation and buy-in.

Teacher delivery. No matter the activity style or type, students in each of the participants' classes remained highly engaged when participating in Kodály-Approach activities. Mary's decision to teach concepts kinesthetically whenever possible helped all grade levels remain engaged. Karen's use of interactive, manipulative-based games, spiraling the difficulty of content, helped sustain student engagement across grade levels in her classes. Lynn's idea to adjust the melodic and rhythmic scope and sequence in third grade to more advanced elements gained the necessary student buy-in toward learning content in her classes. Lynn's choice to teach fourth and fifth grade students from chairs, using an overhead to project learning materials, and teaching students to read octavos in a choir-style setting will likely sustain engagement of her older students in the coming year.

Activity style. Lynn confirmed that no contemporary modifications were needed in order to engage her students in the traditional Kodály-Approach activities that she selected for her classes. Karen, by contrast, felt that contemporary, teacher-inspired, hands-on manipulatives-based games and practice activities were the best way to engage the modern student. Similarly,

Mary believed that using frequent, teacher-inspired, whole body movement activities was a relatable and needed approach to learning and practicing concepts with today's students, even expressing that student behavior issues lessened, and student rhythmic learning differences evened out when she taught using a kinesthetic style.

Learning environment. In all participants' learning environments, students remained engaged, though delivery styles were distinctly varied among each educator. Karen's environment was a competitive, hands-on, group game atmosphere where students spiral-practiced and were assessed on learned concepts in an environment of curious, enthusiastic student chatter and time set aside to build student-teacher relationships. Mary's environment displayed many visuals to support English language learner needs and whole-body, indoor-outdoor movement activities. This was used to support kinesthetic restlessness among students in an environment that contained tolerance for off-task behavior which she attributed to personal, learning, or language barrier challenges resulting in side conversations among students. Lynn's class environment included traditional reading-writing Kodály-Approach activities interspersed with traditional Kodály-Approach relaxation activities in an environment that required focused, attentive, listening, and academically and behaviorally high expectations among students at all times.

Including instruments. In all participants' classrooms across grade levels, teaching instrument content appeared to heighten students' levels of interest and motivation. Participants used recorder to support Kodály-Approach instruction through teaching absolute note names and reading songs in staff and solfege notation. Lynn had students accompany themselves singing simple folksongs while playing guitar, xylophone, and ukulele. As Lynn and Mary currently do, Karen plans to align recorder instruction with Kodály-Approach sequencing and repertoire

selection in the coming year. Lynn's goal to teach recorder in shorter, infrequent bursts of time, and to use recorder as an incentive for advanced learners, will likely enhance student motivation and buy-in to appreciate recorder instruction when the opportunity presents itself in class. Additionally, learning about instrument families, tone color, and musical timbre, students remained equally invested in the learning as seen in the classes of Mary and Karen. Though teachers varied the amount of time instruments were used, student interest and motivation to learn heightened when participants had opportunities to play a myriad of instruments such as recorder, xylophones, keyboard, ukulele, and those that were made from everyday objects.

Age and developmentally appropriate lesson content connected with student self-efficacy.

Activity type and lesson delivery. Karen's technique of using the same activity across grade levels while intensifying the learning objective at each older grade proved a successful way to build student self-efficacy with the activities engaged. Saving more intellectually challenging games for fifth grade students supported Karen's classroom climate of fostering student self-efficacy for content engaged. Lynn's plan to teach fourth and fifth grades as a choral octavo reading session will likely cultivate an age and developmentally appropriate learning environment for her older students. Lynn's advocacy that students sing in age and developmentally appropriate key ranges likely ensured student self-efficacy to master the skill of singing in her classes. Participants agreed that singing a cappella rather than accompanied likely fostered student self-efficacy for the skill of singing. Participants also concurred in the longitudinal instruction of teaching proper vocal technique across grade levels, beginning with the earliest taught grade level.

Including instruments. Participants agreed that including instruments fostered student self-efficacy for learning class content. Learning about absolute note names from recorder provided the most self-efficacious way to learn this scope and sequence skill. This was evidenced by students in the classes of Lynn and Karen successfully playing recognizable melodies without the aid of teacher facilitation. In a different outcome, Mary perceived her students to hear tone color more softly and varied when using informally made instruments. Contradictory to Mary's conversations and observations was the educator expressing self-efficacy singing benefits with both using and refraining from using piano accompaniment during student singing opportunities. Finally, participants agreed that teaching age and developmentally appropriate preparatory instruments provided a self-efficacious step between learning preparatory instruments in elementary grades and learning band-orchestra instruments in middle school and high school.

Time constraints, pacing, and resources connected with educator responsibility.

Time constraints. Mary and Lynn expressed frustration with teaching many grade levels just once each week for less than an hour. Mary furthered that teaching combination classes and teaching first through fourth rather than kindergarten through fifth grades, only exacerbated the issue of teaching content effectively and completely during the school year. Karen and Lynn used long-term planning guides aligned with repertoire selection to help the educators to stay on track with teaching content during the school year. Karen's decision to include several weeks of non-Kodály-Approach instrument-related content given the educator's condensed 25-minute sessions, clearly impacted the time allotted to learn Kodály-Approach learning content. Fortunately, seeing classes twice each week allayed the issue of divided time between addressing Kodály-Approach and non-Kodály-Approach learning content. Karen's added pressure of the

educator's administrator requesting that the "I Can" state power standards be included into her lessons would have caused further divided time issues, however, Karen was savvy to note the duplication of several Kodály-Approach and state standards which she took as an opportunity to reinforce learning content in general. Mary consolidated on time constraints, in part, by integrating multiple subjects curricular content with music learning, and integrating all of the facets of learning points from other subjects into her Kodály-Approach scope and sequence teaching opportunities.

Pacing and resources. The freedom within structure of the Kodály Approach to adjust and modify taught order of elements as needed proved helpful to Lynn and Mary. Lynn planned to adjust the teaching order of several rhythmic and melodic elements in third and fourth grades to provide a less confusing way for her particular classes of students to learn. Lynn also quickened her pace through the melodic and rhythmic sequence to allow third graders the opportunity to learn more age appropriately in la minor with the rhythmic element syncopa. Lynn and Karen expressed goals to align recorder instruction more seamlessly into the Kodály-Approach curriculum and selected repertoire for Kodály-Approach curriculum. Lynn planned to include recorder instruction in shorter, more intensified smaller group learning opportunities with the added incentive of recorder learning for advanced learners within the group setting. To carry out the pacing of the abovementioned scope and sequence content, participants indicated primarily using resources from within the Kodály-Approach community. Lynn explicitly stated that she rarely used resources other than her folksong collections, notes taken from Kodály-Approach training programs, materials collected from Kodály-Approach professional training opportunities, and Kodály-Approach published teaching resources.

Summary

Through cross case analysis of participants' survey responses, interviews and observation datum, I answered research question 1 in that participants used the Kodály-Approach instruction differently. Mary significantly blended instruction, Karen minimally blended, and Lynn employed a pure form use of instruction. Research question 2 was answered through the five qualitative themes that emerged in this chapter during analysis: (a) activity type, (b) delivery format, (c) learning environment, (d) planning approach, and (e) instrument use. Research question 3 was answered through deeper analysis of interviews and observations that resulted in the following sub-themes: (f) activity style, (g) activity benefits, (h) student self-efficacy, (i) student engagement, (j) older student engagement, (k) delivery style philosophy, (l) longitudinal instruction, (m) developmental and age appropriateness, (n) time constraints, (o) pacing, (p) planning goals, (q) resources, (r) student interest-motivation, and (s) educator responsibility. Three overarching ideas formed from the synthesis of themes and sub-themes found during cross-case analysis in this chapter: (t) general student engagement connected with older student interest, motivation and buy-in, (u) age and developmentally appropriate learning content connected with student self-efficacy, and (v) time constraints, pacing, and resources connected with educator responsibility.

Chapter 9: Repertoire Analysis and Lesson Plan Content Analysis

Introduction

This chapter was divided into two parts. Part 1 contained an analysis of participants' choices and uses of repertoire for class lessons. In this section, the analysis findings from data were related to research question 2 of my study: (a) How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? In part 2 of this chapter, I provided a content analysis of 4 weeks of consecutive first grade lesson plans that I retrieved from each participant. In this section, the findings from analysis of data were related to research question 3 of my study: (b) Why does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Part 2 of this chapter also answered the following two content analysis inquiries: (c) did each participant's lesson plan data match the way that each participant stated they used Kodály-Approach instruction, and (d) did each participant's lesson plan data corroborate with examples from participants' interviews and teacher observation data?

Before beginning this chapter section, it is important to underscore a point surrounding the question: What is good music? The notion of who decides what is well-composed, good, or high-quality music in relation choosing and using such repertoire in Kodály-Approach contexts has been discussed widely by experts in the field (Brumfield, 2014, Houlahan & Tacka, 2015). Kodály's philosophy emphasized that teachers embrace the familiarity of a child's own folk and children's song knowledge and use that song base to impart musical concepts to the child (OAKE website, 2018). Kodály's philosophy also implored that a child begins learning music first through singing, followed by instrumental learning (Kodály Institute of the Liszt Ferenc

Academy of Music website, 2018). For this reason, much of the material used is in the form of simple songs such as folk and children's repertoire.

> Each nation has a great many songs which are especially suitable for teaching. If we select them well, folk songs will become the most appropriate material thought which we can present and make conscious new musical elements. (Zoltán Kodály, Institute of the Liszt Ferenc Academy of Music, 2018)

However, Kodály felt that this was merely a starting place, and that it was important to expand upon this beginning point.

> If we want to understand other nations, we first must understand ourselves. There is no better means for this than folk music. Getting acquainted with the folk songs of other countries is the best way to get acquainted with other peoples. [. . .] on this foundation can be built a musical culture which is national, but which also opens the soul to the great works of all peoples. (Zoltán Kodály, Institute of the Liszt Ferenc Academy of Music, 2018)

In today's language, one might interpret Kodály's words to mean that music educators begin with folk and children's music and continue to build upon the child's repertoire knowledge through exposing him to a variety of musical genres and styles which are thoughtfully selected at the discretion of the educator for quality and lesson purpose (Brumfield, 2015; Houlahan & Tacka, 2015). This chapter described the repertoire choices and experiences of participants Lynn, Karen, and Mary who select repertoire from a variety of styles and genres to support music instruction through Kodály-Approach learning.

Part 1: Participants' Selections and Uses of Repertoire

Research Question 2: How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? Participants used various styles of repertoire for teaching in Kodály-Approach and non-Kodály-Approach learning contexts. Following are three qualitative themes that described how participants used repertoire in Kodály-Approach and non-Kodály-Approach learning contexts: (a) activity use, (b) concert use, and (c) instrument use. These themes were explored to answer research question 2: How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment?

***Activity use*.** All participants used traditional folk and children's songs for relaxation, melodic, and rhythmic learning in a Kodály-Approach learning context. Selections and uses were outlined in greater detail as seen in Table 11.

Table 11

Song Selection Choice for Kodály-Approach Activities Use

Relaxation	Melodic and Rhythmic Learning
"No Robbers," and "Closet Key" (Mary), "Lemonade" (Karen), "Sally Go 'Round the Sun," "Stirring the Brew," "Doggie, Doggie," "Little Robin Redbreast," "Hunt the Cows," "One Two Three," "7 Jumps," "Jim along Josie," and "Drunken Sailor" (Lynn).	"Sally Go 'Round the Sun," "Meet Me at the Garden Gate," "Hickory Dickory Dock," "Cobbler," and "Come Butter Come" (Mary), "Apples Peaches Pears and Plums," and "Frog in the Millpond" (Karen), and "Who Killed Cock Robin" (Lynn).

Still using a Kodály-Approach learning context, Lynn included field recordings of African-American repertoire to reinforce learned melodic concepts within her scope and sequence elements. Lynn also included Navajo songs within her Kodály-Approach teaching context for the purpose of making a fourth-grade cross curricular connection to language arts content. In a non-traditional Kodály-Approach learning context, some participants occasionally used more contemporary music that was not folksong in genre. For example, Karen used a composed hallway chant for transitions and composed children's songs to discuss United States history connections.

Concert use. In a Kodály-Approach learning context, Mary and Karen included patriotic, and American national folksongs in grade level annual concerts. Mary additionally included spirituals, international songs, and canons. For Lynn's annual multi-cultural winter concerts, she incorporated international songs, and multi-cultural dance music. Karen's students created visual pictures of songs through movement. Examples were singing patriotic songs while turning and waving an American flag; and having third grade students sing while dancing Southern Appalachian play party songs. Similarly, Mary had students demonstrate ABA form with simple body ostinato motions for traditional folksong repertoire. Examples of repertoire were: "I Hear the Mill Wheel," and "Tis a Gift to be Simple." In a non-Kodály-Approach learning context, Lynn included instrumental ensemble music in her multi-cultural winter concerts and included repertoire from musicals for her annual spring musicals. The repertoire chosen and performed from *Aladdin* was used with her students last year in her spring musical.

Instrument use. In a Kodály-Approach learning context, Lynn and Mary used traditional folk and children's song repertoire to teach instrument content. Lynn incorporated lullabies, folk and children's songs for students to sing while playing melodic ostinato patterns on xylophones

or strumming a single chord on the ukulele. Folk and children's songs were used in the classes of Lynn and Mary in order to read and play absolute note names from staff notation visuals. Students of Lynn's concerts also played simple ostinato patterns on xylophone, and single chord strumming on guitar, or ukulele while performing concert repertoire. Mary and Lynn provided piano accompaniment to play various choral octavo music selections during concerts. In a non-Kodály-Approach learning context, Karen used composed compilations of repertoire from *Piano Pronto,* a series for keyboard instruction, and *Recorder Karate*, a series for recorder instruction.

Research Question 3: Why does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment? The following qualitative sub-themes emerged during analysis of participant repertoire selections. These sub-themes related to why participants chose specific repertoire to teach in Kodály-Approach and non-Kodály-Approach music learning contexts: (a) age and developmentally appropriate content, (b) motivating learners, (c) creating student self-efficacy, (d) connecting to students' backgrounds, (e) time constraints, (f) prior success with previous teaching approaches, and (g) educator responsibility. These sub-themes provided an answer to research question 3: Why does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in an elementary school music learning environment?

Age-appropriateness. In a Kodály-Approach learning context, Karen explained that she used the same songs across grade levels while increasing the sophistication of the song activity.

> In fifth grade they get a little too cool, so you have to . . . I save . . . I specifically save certain games to be fifth grade games . . . um, that are really cool games or hard games . . . because they need to feel challenged and they need to feel like that's special. (initial interview, Karen, lines 2320-27)

Motivating learners. In a Kodály-Approach learning context, Lynn noticed when she played field recordings, her students' attentiveness increased. Students connected taught scope and sequence content with field recording listening experiences. The educator also noted how her students' motivation and self-efficacy heightened when the educator challenged students to emulate the quality of field recordings. Lynn explained how students' engagement levels increased when she shared an African-American call-response field recording that contained two-part harmony for her students to learn.

> When I introduced [plays recording] um . . . they heard it and they noticed the call and response and they figured out it was African American. It just occurred to me there's that really pretty harmony in there . . . look at that . . . and I bet I can teach that to my kids. (initial interview, Lynn, lines 6313-19)

To increase student interest, and engagement in song repertoire, Lynn explained that she has students play ostinato patterns or melodic drones on instruments to accompany song repertoire during Kodály-Approach learning. The educator described how students accompany themselves using xylophone, and ukulele in both concert and classroom activity settings.

> I use them [xylophones] a lot for, like there's some repertoire that I feel like I need pedagogically but is not that exciting because it doesn't have a fun game that goes with it. Like, a bunch of the lullabies, a bunch of the half-note repertoire. Um, if it's not that exciting because it doesn't have a game that goes with it but I need to use it pedagogically, then at least you can play a xylophone while you sing it, and that's more fun. (initial interview, Lynn, lines 5522-27)

Creating student self-efficacy. In a Kodály-Approach learning context, Karen's students sang confidently and successfully when performing songs a cappella. Audience feedback from

parents confirmed to the educator that student a cappella performances are an aesthetically successful format to use. In a similar context, Lynn felt pleased with students' abilities to transfer learned musical knowledge from in her Kodály-Approach program into the non-Kodály-Approach style of a school musical.

> There's a couple of the songs in *Aladdin* that have like, optional part work that we did. Um, my two little girls who were Aladdin and Jasmine are singing in harmony, like, in parallel thirds at one point . . . because they can do it . . . right . . . because they have a really strong background . . . so it's really fun to, you know, to take the classroom work we're doing and apply it to other context . . . because, ideally, that's what you want your students doing . . . right . . . you want them to take it and run with it. (initial interview, Lynn, lines 5063-78)

Connecting to students' backgrounds. Lynn explained the importance of adding composers and artists of non-Western European nationalities and cultures to her class listening unit in order to represent her students' backgrounds. She planned to add African American, Latino, female composers, and artists to the unit.

> I started to make like . . . a composer role for my classroom this year . . . and then I printed it out and looked at like 15 white men . . . and I was like . . . I am not putting that up. I'm not sending that message. So then I realized . . . I need to do a lot more research . . . because even though I have six years of post-secondary education and an undergrad degree from one of the best universities in the world . . . I learned about a bunch of dead white men as composers. (initial interview, Lynn, lines 6192-98)

Lynn expressed the importance of endorsing her students' musical preferences and decisions about the music they listen to outside of school.

> I don't want to tell my almost entirely Black and Latino students that the music they listen to and the music that they love is not high-quality…because there's some really concerning racist and class implications with that. I don't ever want to be in a position of telling my students that the music we do in my classroom, this like, Western-European folk music and art music written by dead, white man, that's good music…and Drake is bad music. And I know you really like Drake, but that's bad…and I would never tell them that, even implicitly. So, I think we really need to fight against that message. (initial interview, Lynn, lines 5931-38)

Lynn experienced joy and value through including Spanish-language repertoire with her half Spanish-speaking student population. "I use a lot of African-American materials and a lot of Spanish-language materials, because that's who my kids are" (initial interview, Lynn, lines 6179-80). She chooses repertoire that is aesthetically pleasing, and teachable to all her students.

> For performance, we sang "A la Nanita Nana"…it's beautiful…and it's in three (meter), so…and the Spanish text is really easy…because of course, the other challenge is that over half my kids are not Spanish speakers…so I have to make it accessible to them, too. (initial interview, Lynn, lines 6233-45)

Though approximately half of Lynn's student population is African American, she did not always use her collection of African-American songs for pedagogical purposes. The educator explained her opinion about the rhythmic aspects of the music that she knows and has collected in that style.

> I use a lot of African-American materials. I don't often use them pedagogically . . . I use it melodically but without the rhythm, because rhythm is so hard . . . if you listen to field recordings of a lot of African- American folk songs, like, the rhythm shifts and changes

> . . . and so, it almost . . . I mean, this is an oral tradition . . . it almost feels kind of too prescriptivist to like, be notating it when you're missing some of the nuance of the rhythm and writing it down. (initial interview, Lynn, lines 6270-72; 6276-80)

Lynn expressed the importance of relating to students' beliefs about music. The educator was conscious of her own beliefs and preferences about music which often differ from the musical beliefs and preferences of her students.

> They're [students] always asking me if they can sing pop songs, and I very occasionally do that with them . . . only because I want them to make a connection between the music we do in my classroom and the music they hear on the radio. (initial interview, Lynn, lines 5919-23)

Field recording opportunities helped Lynn's students understand the cultural origins of songs. Playing field recordings also helped Lynn connect to students' own cultural backgrounds.

> My kids once said to me…Ms. Lynn…how come we never do any Black people music? And my first response was: are you kidding me? We just finished doing "Zudio" and "Green Fields, Roxy" and all these things. I didn't say that out loud, of course, but then I was sort of thinking, Oh. Like, I didn't tell you that "Zudio," and "Green Fields, Roxy" and "Just from the Kitchen" are African American. And it was really obvious to me, but not to you. So now, I make sure to tell my kids that…and I tell them…like, we talk about, especially in third, fourth grade, talk about musical elements, too. (closing interview, Lynn, lines 6292-97)

At Mary's diversely populated school, the educator was intentional about including international songs to represent her students' cultural backgrounds. Mary included a variety of American

national folksongs, spirituals, patriotic music, and international songs for concerts and multi-cultural events.

> The school has many things going on. They have a multi-cultural request . . . they have uh, Black History . . . they want to have different celebrations…so I have different songs for them to meet [learn]. (initial interview, Mary, lines 260-62)

Karen represented her student's cultural backgrounds through choosing repertoire with a cross-curricular connection for concerts. "I do grade level programs which I think is the best thing ever . . . um . . . because I can do curricular-based songs that just happen to be around a theme."

Karen also expressed how her set of song repertoire may likely differ from music educators in other parts of the United States. The educator explained how proximity to mentors and the types of songs that her students relate to are connected with her chosen repertoire.

> My repertoire of music has been built based on the teachers that I've interacted with and the resources that I've had available to me . . . but I end up with a very different repertoire of music than . . . you know . . . you have a very different repertoire of music than I do . . . so I think the repertoire of music the different people build . . . influences the way that they align their curriculum because the repertoire is so critical to the Kodály concept. (closing interview, Karen, lines 3857-78)

Time constraints. Karen and Mary both maximized on time by weaving concert repertoire into classroom scope and sequence learning. Mary explained how she accomplishes this task:

> When I do (a) concert each year . . . you have the songs from different cultures . . . whatever . . . then I pick the songs to put them in my plans…and then go from there when I'm teaching all these elements. (initial interview, Mary, lines 211-15)

Lynn described how she occasionally adjusts her scope and sequence content timing due to occasional curricular conflicts.

> If I had almost entirely Latino students, I would do triple-meter much sooner, because a lot of Latin-American music is in three. Like, an actual three, not 6/8 . . . um . . . with my fifth graders last year . . . I ended up presenting 3/4 to them because . . . we were singing "De Colores" for Mexico Independence Day. (initial interview, Lynn, lines 6229-30)

Prior success with teaching approach. In non-Kodály-Approach learning, Karen described how she used compilations of composed repertoire through *Piano Pronto* and *Recorder Karate* repertoire series which contain separate instructional methodologies. The educator's background in private piano instruction using *Piano Pronto* has worked successfully with students in her experiences. In the coming year, however, Karen planned to align recorder instruction repertoire with Kodály-Approach curriculum through using more traditional folk and children's repertoire.

Educator responsibility. In a general learning context, Lynn felt it was her responsibility to provide students with access to all repertoire styles and expose students to music of different cultures.

> I'm not doing my job as their teacher if I only let them listen to music that they already know. And it's, it's a question of, of access . . . you know? You . . . you might decide that you'd rather listen to Drake than Brahms . . . but you need to, you need to, you need to experience both before you decide. And you might, as I do, decide that you like both. And they both have a valuable place in your life. (closing interview, Lynn, lines 5971-79)

While Lynn understood her musical preferences differed from that of her students, the educator advocated for exposing students to all musical styles. The educator explained that her students deserved access to that knowledge.

> It's not right that only students like in high-performing, high-income, public schools or students in private schools, who are mostly white, it's not right that only those students have access to Brahms and Beethoven and everything else. My students deserve access, too. They might decide it's not for them, and that's okay, but at least they've experienced it. They want to, you want to be able to open them up to everything. (closing interview, Lynn, lines 5983-89)

The educator was aware that what was considered appropriate music or high-quality music for classroom use was subjective to the student and the educator.

> I think quality is subjective, right? There's such a long history of music that was popular being thought of as like, low art and not really good music and that now is accepted things like the blues . . . or jazz. Like, I think of jazz being so scandalous and like, this low art form. And now . . . of course . . . there's a jazz station on NPR all the time. Like . . . you look at hip hop from the '70s and '80s. It's like, people who don't have social power using music to make their voice heard. And there's protest songs. (initial interview, Lynn, lines 5928-31; 5942-48)

Summary. Part 1 of this chapter examined participants' selections and uses of repertoire to teach in Kodály-Approach and non-Kodály-Approach learning contexts. Qualitative themes for how participants used repertoire were: (a) activity use, (b) concert use, and (c) instrument use. Qualitative sub-themes emerged in relation to why participants chose particular repertoire in their music learning environments. These sub-themes were: (d) age appropriateness, (e)

motivating learners, (f) creating student self-efficacy, (g) connecting to students' backgrounds, (h) time constraints, (i) prior success with teaching approach, and (j) educator responsibility. This section also began and ended with important points to address about deciding what was good music and who decided what was good music for classroom and general use.

Part 2: Content Analysis of Participants' Lesson Plans

Content analysis. Qualitative content analysis is a method by which researchers systematically examine and interpret the basic units of data content in order to identify themes and patterns among the data. These themes are identified in order to form larger assumptions and meanings about the data (Lune & Berg, 2017, p. 172). According to Lune, Howard, & Berg (2009), content analysis involves describing characteristics of data content, followed by examining and applying rules for identifying characteristics of the data content. When researchers employ this process, they analyze qualitative and quantitative data in a "systematic and nonarbitrary" manner (Lune & Berg, 2017, p. 174). Analysis of this type requires the researcher to apply codes related to the current research and to use new themes that emerged from the data during analysis (Lune & Berg, 2017, p. 173). For my study, I chose directed content analysis to analyze 4 weeks of consecutive, first grade lesson plans from each participant.

Procedure. The unit of analysis I chose was the collection and review of 4 weeks of participants' consecutive lesson plans for grade level one (Lune & Berg, 2017, p. 178). Within the lessons, I coded for relevant categories among the data related to my second research question: How does a Kodály-trained music educator use a pure or blended form of the Kodály Approach in a music learning environment? The following categories emerged from reviewing the lesson plan data: (a) Kodály-Approach objectives, (b) state power standards, (c) repertoire,

(d) materials, (e) procedures, (f) activity steps, (g) lesson plan categories, (h) lesson format style, (i) state music standards, (j) national music standards, (k) cross curricular connection, and (l) assessment/evaluation.

I sorted the above-mentioned categories across the five qualitative themes from analysis chapters 5 through 8 of this study: (m) activity type, (n) delivery format, (o) learning environment, (p) planning approach, (q) selection and use of instruments, and (r) selection and use of repertoire. Within these five themes, I described how each participant used the categories in their music learning environment, whether in a pure or blended Kodály-Approach form. Before beginning this step, however, I provided a definition of the five themes related to the purpose of this study. I concluded this chapter by answering two inquiries based upon analysis of lesson plan data: (a) Did participants used a pure or blended form of Kodály-Approach instruction in their music learning environment as evidenced by lesson plan data? and (b) Did participants' lesson plan data corroborate with participants' interviews, open-ended questionnaire responses, survey responses, and teacher observations datum?

Description of lesson plan data. Lesson plans were submitted in four consecutive weeks and were first grade level. Mary's lessons were dated from the start of the school year, while Karen's lessons indicated midyear, and Lynn's lessons toward the end of the year. Lynn and Mary's lessons were typed, while Karen's lessons were partially handwritten. The length of all participants lesson plans ranged from between one and one half pages. Lesson format differed for each participant: table-column, landscape (Lynn), table grid, landscape (Mary), column-list, portrait (Karen). Mary's lesson plan headings consisted of: assessment/evaluate, standards for state and national music, cross curricular standards, and activity steps. Lynn's headings included: tone set, key, materials/board, song/activity, objectives, and activity steps with time increments.

Karen's headings included: procedures with time increments, state music standards, state "I Can" power standard language, and materials.

Specification of themes and description of theme use.

Theme 1: Activity type. For the purpose of this study, the specification of a Kodály-Approach activity type was a melodic or rhythmic learning segment within the preparation, presentation, practice, or relaxation realm of activities found in traditional Kodály-Approach resource manuals (Choksy, 1999; Houlahan & Tacka, 2014). Specification of a non-Kodály-Approach activity type was any activity in a lesson plan that did not possess the Kodály-Approach specifications.

Significantly blended form. Mary's lessons indicated between six and ten Kodály- and non-Kodály-Approach activities per lesson. Kodály-Approach activities included: patting or performing beat through clapping or using an instrument while singing a song aloud or inside one's head; performing body ostinato to demonstrate the rhythm or beat of a song; and 4-beat echo/response ta and ti-ti rhythm practices. Students also improvised the text known song while identifying the newly created rhythm of the song verse, and practiced comparisons: high-low, speak-sing-whisper voices, louder-softer, and faster-slower. Other Kodály-Approach activities included: games, folk and children's song singing, preparation, practice, and reading solfege on the staff, and reviewing lines and spaces from the music staff. I noted evidence of these activities in Mary's teacher observations and interviews. The educator did not indicate the use of materials in the lesson plans. Non-Kodály-Approach activities in Mary's lessons included: outdoor movement activities such as playing the line and space game, walk on the five white lines, and jump from line to line or space to space on painted playground lines. I noted evidence of these activities during Mary's interviews and teacher observations. Mary's lessons indicated using

between 11-14 instances of Kodály- and non-Kodály-Approach activity steps. Mary frequently repeated the same singing-based, beat/rhythm, echo-response, and improvisation activities in subsequent lessons, but not within the same lesson. The educator frequently repeated the language and directions in subsequent lessons.

Minimally blended form. Karen's lessons indicated four to five primarily Kodály-Approach activities with an occasional teacher-themed practice activity or unit project per each lesson. Lessons indicated using 3-4 types of teaching materials such as a plastic dog bone, bluebird puppet, sticks with numbers, magnets, flashcards, puppet, and melodic post office envelopes. Karen frequently used the same materials in subsequent lessons, but lessons did not indicate visual set-up preparation. Lessons included the following Kodály-Approach rhythmic activities: practicing beat verses rhythm, practicing rhythms ta and ti-ti, and patting beat while singing songs. Melodic activities included: singing, reading, and identifying songs with so-mi in staff notation, learning staff placement of so-mi, and learning about skipping up and down on the lines and spaces of the music staff. Lesson plans indicated practicing comparisons: higher-lower, faster-slower, louder-softer, and speak-sing-whisper voices. Other Kodály-Approach activities were: singing the hello/goodbye song with so-mi solfa and corresponding Curwen hand signs. I noted examples of these activities, and Kodály-Approach stories during teacher interviews and lesson plan data, though they were not noted in teacher observations. Karen's lesson plans indicated using a melodic post office envelope game, and a memory game using solfa flashcards. During initial and closing interviews, Karen's lessons indicated using hand-made manipulatives, melodic post office and rhythm bingo. I also noted evidence of these activities during Karen's teacher observations and interviews. Karen's lessons indicated between seven and nine instances of activity steps in each lesson plan which were both Kodály- and non-Kodály-Approach in

style. Karen frequently repeated the same singing-based, beat/rhythm, echo-response, and improvisation activities in subsequent lessons, but not within the same lesson. Karen's lessons did not indicate how or if she used teacher-led language and directions during activities.

Pure form. Lynn's lessons indicated between nine and 12 Kodály-Approach activities, and between 5-7 materials such as: heartbeat/stick sets, a treasure box, jumping solfa dots, stuffed robin, cat puppet, handheld instruments, CD and speakers, and story-songbooks. Lynn's lessons also indicated visual set up such as: song in stick notation on the board, text and staff notation on the board, or felt staff visual. Lynn used the same board visuals frequently, handheld instruments infrequently, and speakers/CD occasionally in subsequent lessons. Lessons indicated several preparation and practices of rhythmic and melodic elements. Rhythmic examples included: practices of ta and ti-ti, rhythmic dictation, and composing rhythms. Other rhythmic examples included: deriving the rhythm of a known song, engaging in echo-response 4-beat rhythm patterns, identifying silent beat when learning about quarter rest, and improvising the text of a song to change the rhythm pattern. Melodic activity examples included: echo-response, singing, reading, writing, and performing melodic patterns in a so-la-so-mi context. Students also identified known songs from a staff visual through singing in solfa and using corresponding Curwen hand signs. Other melodic Kodály-Approach activities included: learning characteristics of newer notes, and presentation of staff placement, name, and hand sign of a new note. Lynn's students sang new and known songs in every lesson and engaged in singing games which were often multi-cultural. Lynn used several types of transitions between activities such as theme-song- and instrument-based transitions. In Lynn's interviews and teacher observations I noted evidence of the abovementioned activities, however I did not note instances of these activities during teacher observations. The educator's lesson plans indicated between 18-30 instances of

Kodály-Approach activity steps in each lesson plan and did not indicate using non-Kodály-Approach activities. Rather than repeat the same activity or transition, Lynn used variations on similar activities and transitions in subsequent lessons and within the same lesson. Lynn repeated the same teacher-led language and directions as needed.

Theme 2: Delivery format. For the purpose of this study, the specification of a Kodály-Approach delivery format was a teaching style that included Kodály-Approach scope and sequence melodic and rhythmic elements taught in order of increasing sophistication. These elements were taught through the prepare, present, practice, and relaxation spiraled sequence within each lesson. (Brumfield, 2014; Eisen & Robertson, 2012). This style of delivery included a scripted, sequential, question-led teacher delivery of asking questions of the students to describe the taught melodic or rhythmic element (Brumfield, 2014; Chosky, 1999; Houlahan and Tacka, 2012). For the purpose of this study, the specifications for using a non-Kodály-Approach delivery format was any delivery format of music instruction used in a class lesson that did not encompass the above-described Kodály-Approach delivery format specifications.

Significantly blended form. Mary used a blended form of Kodály-Approach instruction through using teacher-inspired outdoor movement activities and integrating cross-curricular subject matter into Kodály-Approach scope and sequence delivery content. The educator rarely used the scripted style of teacher-led questioning that is signature to Kodály-Approach delivery format. Prevalent use of piano-support was noted during classroom singing activities. Mary also embraced Kodály-Approach delivery format through using folk- and children's songs, and through teaching scope and sequence content that included: practices of beat and rhythm, comparisons of high-low, faster-slower, louder-softer, and reading from the music staff with

solfa and hand signs. I corroborated Mary's blended use of Kodály-Approach delivery format through teacher observations and interviews datum.

Minimally blended form. Karen's lessons indicated a minimally blended delivery format of the Kodály Approach through practice activity group game learning such as using the melodic post office game. Kodály-Approach delivery was noted through Kodály-Approach relaxation activities, folk- and children's song repertoire, and the Kodály-Approach objectives chart on lesson plans indicating elements prepared, presented, and practiced. Lesson plan examples of Karen's delivery format style matched her initial interview discussion, however, I did not view Kodály-Approach relaxation activities nor preparing or presenting Kodály-Approach elements during her teaching observations. Additionally, during teacher observations, rhythmic and melodic practice occurred through teacher-inspired, manipulatives-based rather than traditional Kodály-Approach practice activities.

Pure form. Lynn's lessons indicated a pure delivery of the Kodály Approach. Lessons indicated folk- and children's song repertoire paired with traditional Kodály-Approach practice activities interspersed among short melodic and rhythmic preparation and practice segments. Kodály-Approach transitions flowed between activities. Lessons indicated using a whiteboard to display melodic and rhythmic musical phrases in stick, solfa, and staff notation. Lessons indicated Kodály-Approach scripted, teacher-led questioning. The following are examples of noted Kodály-Approach scripted, teacher-led questioning: (a) Sing the song and tell me what word comes before the silent beat? (b) where will we put our new note on the staff? (c) Is our new note a skip or step higher than so? (d) If so is on the second line, where will we place our notes la and mi? (e) Did you notice a new note in our song? (f) Sing the song and raise your hand on the mystery note. (g) Where is our mystery note?

Kodály-Approach vocabulary was also present in Lynn's lesson activity steps: demonstrate on staff, derive and write, dictate first phrase, discover silent beat, identify while teacher sings from solfa, read, write, raise hand, read or sing from staff, students compose in pairs, students say rhythms, students review solfa and hand signs, put it (song) on hand staff, add solfa and hand signs, sing on solfa, sing with heartbeats, introduce that so can be anywhere on the staff, isolate song or last phrase, and melodic/rhythmic transitions. Lynn's initial and closing interviews and teaching observations corroborated with the style of instruction in her lesson plans.

Theme 3: Learning environment. For the purpose of this study, the specifications of a Kodály-Approach learning environment was whether the learning environment was conducted primarily through singing-based learning experiences. For the purposes of this study, any type of learning environment that did not include singing-based learning experiences was characterized as a non-Kodály-Approach learning environment.

Significantly blended form. Mary's lessons began and ended with singing-based activities and included preparation, practice and relaxation Kodály-Approach singing activities. Mary comprised lessons entirely of singing-based activities. In Mary's lessons, singing-based activities included echo-response singing, singing while walking in a circle, singing a known or new song, reviewing or practicing a known or new song, singing while clapping with the words, singing louder and softer, singing with body ostinato, singing while keeping beat, clapping rhythm and singing silently, singing in different keys alternated with speaking in the same reading voice.

Minimally blended form. Karen's lessons began and ended with singing-based activities and included preparation, practice and relaxation Kodály-Approach singing activities. Karen's lessons also included practice activity group games that were not singing emphasized. Singing

activities in Karen's lesson data included: sing and pat beat, sing to review, sing and play games or activities, sing the hello and goodbye songs with hand signs and words, and vocalization activities designed to explore singing voice. Overall, Karen's lessons indicated three to four instances of singing-based learning in each lesson.

Pure form. Lynn's lessons began and ended with singing-based activities and included preparation, practice and relaxation Kodály-Approach singing activities. Lynn comprised lessons entirely of singing-based activities. Lynn's lessons also indicated singing transitions between singing activities. In her lesson plans, Lynn used the word sing in the following contexts: sing in your head, sing and play, sing and find mystery note, sing and hum, sing and play game, sing and raise hand on mystery note, sing and raise hand on silent beat, sing as a transition to sit down or to square spots, sing as a class, sing while using finger staff, sing on solfa, sing from staff using solfa, sing with heartbeats, sing with hand signs, sing on rhythm names from board, sing on text, sing over blues track, sing with a story-song book, sing with body signs, sing with steady beat, sing while thinking about rhythm, sing and discern what more is missing, and sing in pairs or solo. Lynn's lessons indicated the use of singing-based learning from between 12-14 instances in each lesson.

Theme 4: Planning approach. For the purposes of this study, the specifications of a Kodály-based planning approach were planning that included learning objectives derived from using a Kodály-Approach scope and sequence of rhythmic and melodic elements taught through the preparation, presentation, practice, and relaxation spiraled sequencing process (Choksy, 1999; Eisen & Roberson, 2012; Houlahan & Tacka, 2012). For the purposes of this study, a music planning approach that did not include the above-described specifications was considered a non-Kodály-based planning approach.

Significantly blended form. Mary's Kodály-Approach lesson plan objectives included: preparing and practicing beat-rhythm, ta and ti-ti, and so-mi; practices of high vs low and voice type comparisons; music staff reading and reviewing lines and spaces on the music staff. State music standards included in Mary's lessons were through an evaluation-assessment component similar to the "I Can" standard language: "Can the student" (a) echo correctly? (b) distinguish singing and reading/talking/speaking voices? (c) match teacher's singing voice? (d) use loud and soft voices? e) use singing voices correctly? (f) identify the solo part? and (g) walk the beat while chanting the rhythm to the song? Mary's lesson plans included the National Association of Music Educator (NAfME) standards: (h) generate musical patterns and ideas, (i) demonstrate and explain musical patterns and ideas, (j) apply teacher and peer feedback to refine performances, and d) perform music for a specific purpose with expression and technical accuracy. Social studies community building, science, and language arts cross-curricular standards were noted in Mary's lesson plans. Mary frequently used the same standard or learning objective within the "I Can" power standard language style in subsequent lessons. Lessons indicated between five and eight instances of Kodály-Approach objectives, between one and two state power standards, one national music standard, cross curricular objectives, and between six and eight teacher assessment/evaluations.

Minimally blended form. Karen's lessons indicated the following Kodály-Approach objectives: preparing elements so-mi and la, ta and ti-ti, rhythm, and quarter rest. Practice objectives of these elements included: echo-response activities of ta and ti-ti, completing a rhythmic dictation and deriving the matching song, discovering a silent beat, using solfa and hand signs to identify a known song, echo-responding to sol, mi, la melodic patterns, and singing in solfa and melody names from the board when so is located anywhere on the music staff.

Karen's lessons included: preparing so-mi, practicing ta and ti-ti, practicing high-low, and practicing aspects of the music staff. Karen's lessons indicated the following state music standards: "I Can" (a) compare high-low, (b) put s-m on the staff, and (c) sing so-mi. Karen's lessons additionally showed state standards: read and notate, sing and play, and improvise and compose. Karen frequently reused the same standard or learning objective within the "I Can" power standard language style in subsequent lessons. Each lesson plan indicated between two and three instances of Kodály-Approach objectives, and between one and two state power standards.

Pure form. Lynn's Kodály-Approach lesson plan objectives included: preparing so-mi, la, ta and ti-ti, rhythm, and quarter rest. Other activities included: echo-response of so-mi-la or ta and ti-ti, rhythmic dictation, deriving a matching song, discovering a silent beat, using solfa and hand signs to identify a known song, and singing in solfa and melody names from the board with sol located anywhere on the staff. Lynn's lessons included the following state standard power standard language which overlapped with Kodály-Approach learning objectives: "I Can" (a) learn more about our mystery note, (b) practice our mystery note, (c) learn the name and hand sign of our new note, (d) put la on the staff, (e) sing a song with la, (f) read sol mi and la from the staff, and (g) write phrases with la on the staff. In subsequent lessons, Lynn changed the standard or learning objective, but used the same "I Can" power standard language style. Each lesson plan indicated between six and 12 Kodály-Approach objectives, and between one and two state power standards that overlapped with Kodály-Approach learning objectives.

Theme 5: Selection and use of instruments. The specification of Kodály-Approach selection and use of instruments was specified as any inclusion of instruments that supported Kodály-Approach concept learning as described in themes one through three of this chapter. For

the purpose of this study, any inclusion of instruments that did not support the learning of Kodály-Approach concepts as described in themes one, two, and three, was considered instrument use for non-Kodály-Approach purposes.

Significantly blended form. Mary indicated using piano transitions between activities. I noted this discussion during Mary's interviews, but only viewed piano use in Mary's teacher observations. Mary's lessons indicated piano accompaniment to support concert song preparation, to support student singing self-efficacy and singing confidence levels. I noted this type of piano use during Mary's initial interview and teacher observations. Mary's lesson plans indicated having students sit or stand when hearing higher and lower piano music. I noted piano use for student self-efficacy in Mary's observations when students found the start pitches or beat of songs played on the piano. I noted increased student confidence in singing during Mary's teacher observations. Mary's lessons indicated only one instance of instrument use in each lesson which was that of piano-based transitions.

Minimally blended form. Karen's lesson plans did not indicate the use of instruments in her first grade classes, though she discussed using hand held instruments and xylophone exploration day during her initial interview. Karen's lesson plans did not indicate use of instruments in her lessons.

Pure form. Lynn's lessons indicated using piano transitions between activities. I noted evidence of this during Lynn's teacher observations and interviews. Lynn's lessons also indicated use of the woodblock, rhythm sticks, and bells during classes. I noted discussion of using these instruments during Lynn's initial interview but not during teacher observations. Lynn's lesson plans indicated between one and three instances of instrument use for Kodály-Approach learning purposes.

Theme 6: Repertoire selection and use. For the purposes of this study, the specifications of repertoire selection and use was for one of two purposes: (a) Kodály-Approach learning experiences, or (b) non-Kodály-Approach learning experiences. Quantity and purpose of repertoire varied among participants. Lynn's lessons indicated using between six and 11 songs for Kodály-Approach learning purposes. Mary's lessons indicated using between seven and 10 songs for Kodály-Approach learning purposes. Karen's lessons indicated between four and five songs for Kodály-Approach learning purposes. The following chart (Table 12) displays a detailed description of teachers' selections and uses of repertoire.

Table 12

Repertoire Chart of Participants Based on Lesson Plans Submission.

	Mary	Lynn	Karen
	50 minute lessons Significantly blended 6-11 songs per class Often reuses songs	40 minute lessons Pure form 7-10 songs per class Rarely reuses songs	25 minute lessons Minimally blended 4-5 songs per class Often reuses songs
Activity Songs	"Name Game Chant" "Bought Me a Cat" "See Saw" "I'm On My Way" "Star Light" "Rain Rain" "I See the Moon" "One Two Three"	"Naughty Kitty Cat" "Skip to My Lou" "Bluebells Cockleshells" "Come on Girls" "Bobby Shafto" "Old Mr. Woodpecker"	"Doggie Doggie" "Hey Hey" "Bluebird" "Hello/Goodbye"
Multi-cultural songs	n/a	"Mi Gatito" "A La Ronda" "Las Manzanas Caeran"	n/a
Movement Game Songs	"Doggie, Doggie" "Charlie Over the Ocean" "Teddy Bear" "Johnny Works with One Hammer" "If You're Happy" "Hey, Hey" "Sally Go 'Round the Sun"	"Lucy Locket" "Snail, Snail" "Sailor, Sailor" "Oats and Beans" "Little Robin Redbreast" "Bell Horses" "One, Two, Three" "Here We Sit" "Burney Bee" "Somewhere in the Ocean" "Wolf Are You There?"	n/a
Dance Songs	n/a	"Chimes of Dunkirk" "Amasee" "Seven Jumps"	n/a
Concert Songs	n/a	"Candle Burning Bright	n/a
Literacy/ Story Connection	n/a	"No Mirrors in My Nana's House"	n/a

Summary. In section 2 of this chapter, I provided a content analysis of four consecutive weeks of first-grade participants' lesson plans. Through analysis of the lesson plans, I examined two inquiries: (a) Did participants primarily use a pure or blended form of the Kodály Approach in their music learning environment as seen through lesson plan content? and (b) Did participants' lesson plan data corroborate with participants' interviews, and teacher observations datum? Results from lesson plans analysis revealed that each participant's lesson plan data matched several accounts noted during participants' interviews and teacher observations datum. Lynn's lesson plan data revealed using a pure form of Kodály-Approach instruction. Karen's lesson plan data revealed using a minimally blended form of Kodály-Approach instruction, followed by Mary, whose lesson plan data revealed using a significantly blended form of Kodály-Approach instruction.

Chapter 10: Discussion

Introduction

I divided this chapter into three sections. Section 1 contains a summary of salient points from quantitative and qualitative analyses which were thoroughly developed and discussed in chapters eight and nine of this study. Section 2 of this chapter contains a discussion of researcher- and participant-perceived limitations of Kodály-Approach instruction when used in U.S. elementary school music learning environments. This discussion was based upon my analyses of quantitative and qualitative collected participant datum. Section 3 of this chapter contains suggestions for ways to potentially strengthen course discussion points held during teacher training program experiences. These points relate to future Kodály-trained music educators' experiences when teaching with Kodály-Approach instruction in United States elementary music learning environments. Section 3 also contains my recommendations for future research on Kodály-Approach instruction as it is used in U.S. schools.

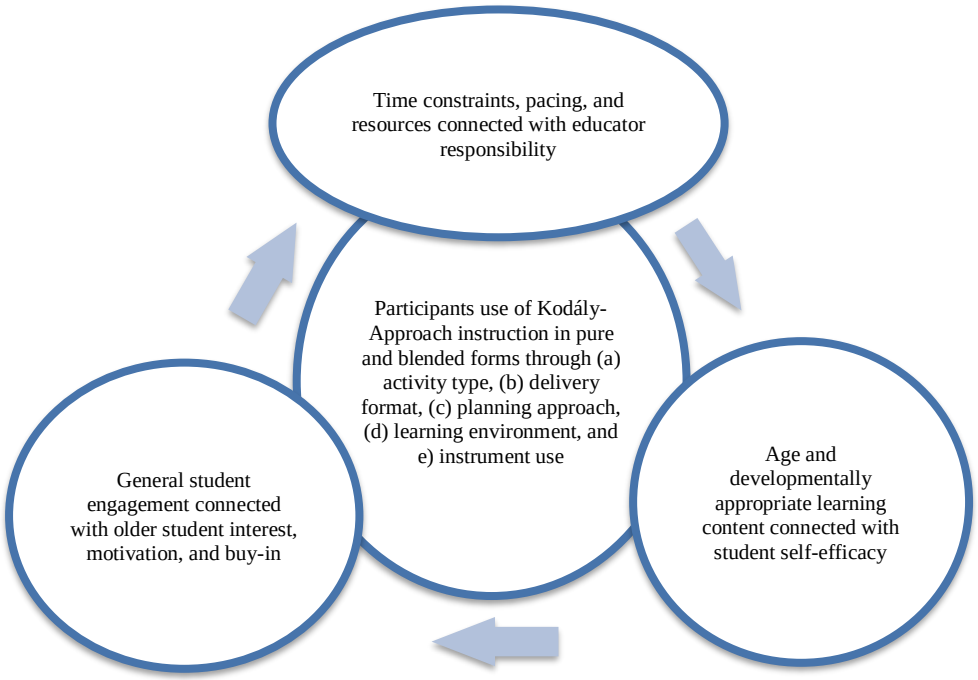
Section 1: Salient Findings from Qualitative and Quantitative Data Analyses

A music education survey (N = 536, 14.89%) sent to the Organization of American Kodály Educators (OAKE) revealed that more than half of Kodály-trained music educators primarily blended instruction but mostly used Kodály-Approach instruction in their U.S. elementary music class learning environments (n = 332, 66.53%). From this survey, I purposefully sampled three respondents to participate in my full-length study. After qualitatively analyzing the three case study participants' interviews and observations data, the following themes emerged related to how participants used Kodály-Approach instruction in their classes: (a) activity type, (b) delivery format, (c) learning environment, (d) planning approach, and (e) instrument use. Qualitative sub-themes emerged in relation to why the three participants used

Kodály-Approach instruction in either pure or blended forms: (f) activity style, (g) activity benefits, (h) student self-efficacy, (i) student engagement, (j) older student engagement, (k) delivery style philosophy, (l) longitudinal instruction, (m) developmental and age appropriateness of learning content, (n) time constraints, (o) pacing, (p) planning goals, (q) resources, (r) student interest and motivation, and (s) educator responsibility.

I synthesized the themes and sub-themes described in chapters eight and nine to reveal three overarching ideas related to case study participants' experiences using Kodály-Approach instruction: (t) general student engagement connected with older student interest, motivation, and buy-in, (u) age and developmentally appropriate learning content connected with student self-efficacy, and (v) time constraints, pacing, and resources connected with educator responsibility. Mine and the participants' perceptions was that the students experienced successful learning outcomes when this synthesis of themes was in place, regardless of what form of Kodály-Approach instruction was used in terms of pure or blended forms (Figure 2).

Figure 2. Flowchart of qualitative findings on Kodály-Approach instructional use.



Following my synthesis of themes and sub-themes into overarching ideas, I qualitatively analyzed participants' uses and selections of repertoire. Findings from axial and open coding revealed themes for how participants used repertoire: (a) activity use, (b) concert use, and (c) instrument use. Additional coding revealed sub-themes that described participants' rationales for selections and uses of repertoire: (a) age appropriateness, (b) motivating learners, (c) creating student self-efficacy, (d) connecting to students' backgrounds, (e) time constraints, (f) prior success with teaching approach, and (g) educator responsibility. The concept of selecting and using good music was also discussed; specifically, what is acceptable and accepted as good music for use in a music class learning environment.

Following my analysis of participants' uses and selections of repertoire, I conducted a content analysis of participants' first grade lesson plans. Findings from qualitative coding revealed the following lesson plan categories: (a) Kodály-Approach objectives, (b) state power standards, (c) repertoire, (d) materials, (e) procedures, (f) activity steps, (g) lesson plan categories, (h) lesson format style, (i) state music standards, (j) national music standards, (k) cross curricular connection, and (l) assessment/evaluation. A comparison of these categories with participants' interviews and observations datum revealed that the majority of each participant's data sources aligned and corroborated in terms of consistency. This finding confirmed that Mary, Karen, and Lynn used Kodály-Approach instruction in the way that they indicated on their survey responses: significantly-blended, minimally-blended, and pure form use, respectively.

Section 2: Participant- and Researcher-Perceived Limitations of Kodály-Approach Instruction When Used in U.S. Elementary School Music Learning Environments

Through quantitative analysis of survey responses and qualitative analyses of participants' observations, interviews, and questionnaires, I found several participant-perceived

and researcher-perceived limitations to Kodály-Approach instruction when used in a U.S. elementary school music learning environment. In the following paragraphs, I detail these participant- and researcher-perceived limitations.

The Kodály-Approach and alignment with U.S. state standards. Findings from Karen's case study indicated that some of her state standards did not align with her Kodály-Approach scope and sequence learning objectives. This lack of alignment is apparent in other states in the U.S. as well (California, 2018; Georgia, 2015; Minnesota, 2018). Though Kodály-trained music educators make efforts to align Kodály-Approach pedagogy with state music standards (Darrow, 2014; Smith, 2014), there remain some states with standards that, in part, do not align with a typical Kodály-Approach learning scope and sequence. Examples are to begin band at fourth grade (Georgia, 2015), to connect music learning with subject matter outside of the arts (Georgia, 2015), to explain music in relation to events in history (California, 2018; Minnesota, 2018), and to describe the cultural experience of musicians in their own performance context in relation to various world cultures (Georgia, 2015; Minnesota, 2018). Faculty of Kodály-Approach training centers would support pre-service music educators by explaining this alignment issue during training program preparation. Though some programs likely have this discussion, I think that ensuring all Kodály-Approach training program coordinators include this important topic would give knowledge and insight to pre-service teachers on a situation they will likely need to navigate in their worksite music learning environments.

The Kodály Approach and instrument learning. Qualitative analysis findings from case study participants revealed that a typical Kodály Approach scope and sequence does not have a place for instrument teaching for the sake of learning an instrument. Reputable Kodály-Approach sources indicate using handheld instruments as needed to support Kodály-Approach

scope and sequence learning, or to use instruments to realize the connection from reading in solfa to reading absolute note names (HNU, 2018). However, there does not appear to be a section in most Kodály-Approach sources or within the curriculum to indicate a way to teach instruments for the sake of learning how to play an instrument. Elementary standards within some states across the country indicate that students below fifth grade address the standard of learning to play an instrument (Georgia, 2015; Minnesota, 2018). This learning objective is only minimally addressed in the Kodály-Approach curriculum which suggests using handheld rhythm instruments, such as hand drums, rhythm sticks, and xylophones to demonstrate reading basic melodic and rhythmic musical patterns in a group setting. Kodály-Approach training center coordinators would better prepare pre-service teachers for their U.S. worksite experiences if faculty discussed how the state standard of learning instrument knowledge in some states does not align fully with Kodály-Approach learning objectives. According to research findings from case participant Karen, this issue has the potential to impact a participant's worksite experience. Future Kodály-trained educators may need to learn strategies on how best to align these two sets of partially conflicting learning objectives.

The Kodály Approach and non-Kodály-Approach missing content. According to qualitative analysis findings from Karen's datum, several teacher-perceived important music topics, such as music history, musical styles, and instrument families, were missing from a typical Kodály-Approach scope and sequence plan. Karen advocated that these missing units were important to teach at the elementary school-age level before a learner experienced his next more sophisticated musical learning experience in middle or high school. The educator explained that her instrument families, keyboarding, and music history/styles units were already aligned with the state standards. However, Karen struggled with the fact that these units were not aligned

with her Kodály-Approach scope and sequence plan. This lack of alignment partially impeded her ability to address all required learning objectives, which was the request of her school site administrator. As Karen noted, a typical Kodály-Approach scope and sequence does not appear to leave room to teach several educator-perceived and researcher-perceived important musical topics, some of which are identified in state standards (California, 2018; Georgia, 2015; Minnesota, 2018). I think it is a matter of importance that elementary music educators find ways to incorporate these missing areas of musical learning alongside and separately from Kodály-Approach learning as some states recognize these partially non-Kodály-aligned areas of learning in their state standards (California, 2018; Georgia, 2015; Minnesota, 2018).

The Kodály Approach in relation to U.S. worksite time constraints and administrator expectations. Case participant Karen pointed out that teachers may or may not have the worksite freedom to teach a Kodály-Approach scope and sequence plan in the way that they would prefer to impart. All case participants expressed the issue of time constraints, in particular, seeing students once each week and how this is not a sufficient amount of time to retain taught Kodály-Approach content knowledge. Kodály-Approach music educator advocacy remains an important issue at school worksites. Advocating for a reasonable amount of teaching time at school worksites is imperative, if the goal is to provide a Kodály-Approach music program with maximally successful learning outcomes. Some training centers recommended that instruction be given at minimum, twice weekly, for approximately 25-30 minutes (HNU, 1995). Newly-hired Kodály-trained music educators would do well to advocate for this amount of teaching time at minimum at their worksite environments. Doing so would better educate school site administrators on the value of implementing the full vision of a Kodály-Approach music

program at his school, and the successful learning outcomes possible when a Kodály-Approach scope and sequence plan is used with students across grade levels over several years.

Many Kodály-Approach training center faculty members recognize that every worksite is different and encourage trained teachers to discern the best ways to order scope and sequence to align with one's worksite dynamic. Administrative pressures and time constraints are a reality at many worksites. Case participant Lynn advocated that the Kodály Approach encompassed all that she needed as an educator to bring about successful student learning experiences. This endorsement for the Kodály Approach underscores the instructional tool as a complete and comprehensive instructional way to cultivate basic music literacy in young children (Choksy, 1999; Eisen & Robertson, 2002; Houlahan & Tacka, 2015; OAKE, 2015, 2017).

The Kodály Approach and quality repertoire use. Historically, the suggestions from Kodály-Approach sources has been for teachers to find high quality music with which to teach (Choksy, 1999; OAKE, 2018). Brumfield, (2014) pointed out that the line of discussion surrounding repertoire selection and use is a subjective conversation. Case participant Karen added that repertoire selection may differ widely from educator to educator across the regions of the United States. Karen explained that this variation could be for a variety of reasons ranging from teacher-training experiences differing to issues surrounding culturally-relevant song material, and issues related to students' preferences and relatability levels of selected repertoire. Lynn significantly expounded upon this point in my cross-case and individual case analysis of this study.

My opinion, based upon analysis of all three case participants' datum, is that the question is not whether a selection of repertoire is good, but rather is an educator good in terms of being able to make good decisions about repertoire selection for elementary school music learning

instructional purposes. Many Kodály-Approach training centers have embraced a contemporary interpretation of Kodály's initial charge to choose from the highest quality music such as folksongs, children's songs, and masterworks. Music has changed over the past several decades and the subjectivity for appreciating or valuing music has changed along with that expansion of styles and genres. Training center coordinators of Kodály-Approach teacher programs would do well to continually reexamine what it means to select and use good, high quality music with students, as music styles and genres continue to evolve in the U.S. and worldwide.

The Kodály Approach and elementary students' learning styles in U.S. school music learning environments. Findings from data analysis of case participant Karen revealed that students experience heightened interest and engagement for the learning when practicing learned concepts in a group environment. Students were most engaged and interested when the atmosphere was small group learning, with spirited competition, using tangibles and tactile manipulatives-based objects to reinforce learned concepts. Recent research on student learning in this style reveals that working in groups cultivates student engagement for the subject matter and also develops students' relationships while learning in this style of learning environment (Kim, 2018). Some traditional Kodály-Approach practice activities are experienced in small group, competitive learning environments. Added emphasis of activities in this learning style within Kodály-Approach training programs would allow coordinators of Kodály-Approach training programs to remain connected with growing trends about successful elementary school-age student learning environments and experiences (Kim, 2018).

Another learning style that brought heightened student engagement and interest was through case participant Mary's emphasis of using visual objects and kinesthetic activities rather than emphasizing stationary, board-visual learning. Mary explained that her students learned best

through whole-body kinesthetic experiences which also helped her learners stay on task and focused. Based upon the experiences that Mary had with her students, Mary explained that sitting and viewing the learning on a dry-erase board was too sedentary of a style for her elementary school age learners to intellectually grasp the learning. Recent research on kinesthetic learning tells us that increases in students' learning and increases in on-task behavior were noted when teachers used kinesthetic movement during non-music subjects at the elementary school level (Snyder, 2017). Kodály training program faculty would stay current with non-music subject learning trends by continuing to emphasize the kinesthetic aspects of Kodály-Approach curriculum and instruction during training-center program experiences. Based upon my case study findings, Kodály-trained pre-service music educators will likely teach students with a high preference for kinesthetic-style learning at their elementary school worksites.

My findings also revealed that Mary struggled to know how to implement the Kodály-Approach curriculum to her special-needs class in which her students were limited in mobility. Mary expressed that, from her experience, she had not found a scripted or detailed way to teach Kodály-Approach instruction to classes with special needs. The research on special-needs students' general learning experiences in elementary schools has revealed some assistance for teacher support. According to Darrow (2017), educators who engage in supportive dialogue and who work together on successful strategies to teach special-needs students will have a higher likelihood of successful teaching and learning experiences in terms of meeting these students' learning style needs. Kodály-Approach training centers would support pre-service teachers by including the discussing point of how to teach Kodály-Approach instruction to mainstreamed special-needs learners, and whole classes who are special-needs learners accompanied by one-to-one paraeducators in the class. As a way to support pre-service music teachers, Kodály-

Approach training center programs would support future teachers by including techniques on how to successfully interact with special-needs students and how to utilize the addition of paraeducator-adult staff in the room using Kodály-Approach pedagogy and instruction.

My research with case participant Mary revealed that technology is a useful aid to support Kodály-Approach learning in the classroom. The Common Core state standards underscore that technology has a significant place in the newly adopted music standards to use digital tools as well as analog tools to learn (NAfME, 2018). This standard runs from first grade through sixth grade for the elementary school Common Core state standards (NAfME, 2018). Mary heavily used technology in her class learning environment and found that doing so highly engaged her students. From a researcher perspective, I noted that Mary's students were highly engaged in learning content when the class sessions involved extensive use of technology.

The research on learning through technology as a supportive instructional aid suggests that technology has a notably positive effect on student learning at the elementary age level when used in tandem with classroom curriculum (Chauhan, S., 2017). Centers of Kodály-Approach instruction would better prepare pre-service teachers by incorporating a class on using current technology within Kodály-Approach scope and sequence instruction. This incorporation of technology with Kodály-Approach instructional delivery would ease the transition for pre-service Kodály-trained music teachers into their worksite environments of which some strongly encourage teachers to use technology in their class learning environments (HUSD, 2018).

The Kodály Approach, repertoire selection, and culturally-relevant instruction in U.S. school music learning environments. Culturally-relevant instruction was a significant theme that emerged in the case study findings of Lynn and Mary. Participant Lynn advocated for acknowledging students' preferences for musical styles as a way to build relationships and trust

levels among students of all age levels in her classroom. Lynn employed culturally-relevant teaching practices through valuing students' personal preferences in musical styles, and celebrating those styles by bringing them into the classroom for intentional purposes. Lynn also raised the point that it is important to teach students what they do not know in terms of musical styles. This is in line with Abril (2013), who underscored the importance of teachers and students contributing multiple viewpoints and perspectives about repertoire through cross-cultural connections that begin with their own knowledge base and ultimately connect to a global perspective (Abril, 2013). Lynn and Karen both advocated for including repertoire that connected with students' personal preferences. The educators explained that embracing what their students believed to be good music brought about a positive learning experiences in their music class learning environments. These two case participants felt that they were able to build relationships with their students, as well as to personally broaden their own teacher perspectives about musical styles. These participants were advocates for connecting to student's cultural and personal backgrounds outside of school.

The benefits of teaching with culturally relevant pedagogy practices has been a topic discussed at length in education (Lee, 2017; Warren, 2018). Recent research has revealed that positive student learning experiences result through teachers connecting with and embracing the culturally diverse and different backgrounds of United States elementary school-age learners (Bonner, Warren, & Jiang, 2018). According to Bonner, Warren, and Jiang (2018), educators would improve the learning environment and their positive connections with students if they remained aware of their own personal bias in the classroom. To create a healthy learning environment, educators need to remain aware that their own personal views in the room can be received as bias, thus impacting the experiences of students with differing personal and cultural

views and backgrounds (Bonner, Warren, & Jiang, 2018). Embracing this concept can bridge relationships between teachers and their students in class learning environments as students may have different backgrounds from teachers and peers in a class learning environment (Bonner, Warren, & Jiang, 2018). According to Gay (2010) and Milner (2011), educators who take this step toward self-awareness of personal bias, begin the healthy transformation of becoming culturally responsive educators, thus creating positive learning experiences with students.

Many Kodály-Approach training programs emphasize the culturally-relevant practice of using field recordings to hear repertoire, such as folksongs and spirituals, heard in its original context. This approach teaches students about other styles, and preserves the integrity of multicultural music and world musical styles when heard in their original context (HNU, 2018; OU, 2018). Course coordinators of Kodály-Approach training programs would prepare pre-service teachers well by providing strategies on how to use culturally-relevant instructional practices within Kodály-Approach instruction. Examples might be to relate to students' own musical preferences outside of school or to relate to the music that students experience within their own family cultures outside of school. If training programs incorporated discussions on ways to teach culturally relevant practices such as these, I think that the result would enhance and contemporize the Kodály-Approach pedagogy in U.S. schools. The benefit would be for the Kodály-Approach to flourish as a form of culturally-relevant U.S. elementary school music instruction, relatable to the diverse, contemporary U.S. learner of today.

The Kodály Approach related to age- and developmentally appropriate content for older students. In the case studies data collection process, both the researcher and participants noted heightened levels of enjoyment during learning experiences. Participants remained open to adapting and modifying their delivery styles and activity choices as needed. From my

perspective as the researcher of this study, I noted that, regardless of teacher style and activity selection or purpose, students in all participants' classes responded positively to Kodály-Approach activities. The positive student response toward learning content in all participant's classes speaks to the robust nature of using the Kodály Approach to sustain student engagement, interest, and buy-in across grade levels. The fact that engagement remained high, no matter the style of Kodály-Approach activity used, speaks volumes for the Kodály-Approach pedagogy.

Researchers continue to examine best practices on sustaining elementary age learner engagement (Jimenez & Stanger, 2017; Kosmas, Ioannou, & Retalis, 2018). Studies reveal the importance of the connection between student engagement, successful student learning experiences, and student self-efficacy in the classroom (Linnenbrink & Pintrich, 2003). Key to maintaining student engagement across grade levels is the combination of teacher awareness to adapt and modify teaching style, choosing activities to fit with the modified teaching style, and continuing to monitor and adjust these areas as needed (Bartholomew et al., 2018). This topic has long been a discussion point among Kodály-trained music educators in the field. Finding ways to engage and connect with older students or the older beginner student is a topic in some Kodály-Approach training programs (HNU, 2018). I think that this point should continue to be addressed in as many other U.S. training programs as possible, which would be a helpful tool for pre-service Kodály-trained music educators before they enter their worksites.

Section 3: Additional Discussion Points and Recommendations for Future Research

In this section, I will expound upon discussion points raised during analysis of quantitative data. I will conclude this section with recommendations for training program centers and recommendations for future research on this topic of study.

Abbreviated training period. Regarding an abbreviated training period in survey item 10, I asked participants (N = 499) to indicate the level of Kodály-Approach training they had received. Though respondents were allowed to answer more than one response on the survey item, still more survey respondents indicated receiving Kodály-Approach training from day/weekend workshops (n = 275, 55.11%) when compared to participants who indicated learning through certification levels one (n = 177, 35.47%), two (n = 148, 29.66%), and three (n = 248, 49.07%). These findings raise a point about the way teachers in the U.S. are not necessarily becoming trained in the comprehensive and thorough manner that Kodály's colleagues and experts in the field suggested that educators become trained in order to understand the approach completely before using the instructional form with students.

Reputable sources of Kodály-Approach instruction encourage music educators to become thoroughly trained, lest it create an unsuccessful music learning experience for students. Such thorough training in Kodály-Approach instruction remains expensive and highly immersive, and teachers' time constraints are valid along with U.S. school teacher salaries remaining notoriously low. Based upon the findings within this study, training programs would do well to continue looking into ways that would provide educators with an affordable and time-manageable way to receive the thorough, comprehensive knowledge of Kodály-Approach instruction. Doing so might provide educators with a way to continue to seek training in this approach. This addition to Kodály-Approach training options would help to keep flourishing the Kodály-Approach movement that music educators, such as Denise Bacon, Katinka Daniel, Mary Helen Richards, Sister Lorna Zemke, Sister Mary Alice Hein, and Lois Choksy, began in the1960s in the United States.

Partial use of Kodály-Approach instruction. Regarding a 50% use of Kodály-Approach instruction in a classroom, I asked respondents in survey item 9 (N = 499) to indicate whether or not they blended Kodály-Approach instruction with non-Kodály-Approach instruction. Almost 20% of respondents indicated blending instructional forms in approximately equal parts (n = 95, 19.04%). The survey question did not indicate whether music educators are integrating or teaching separately with 50% Kodály-Approach instruction. This half use of Kodály-Approach instruction indicates that some music educators in the U.S. are not necessarily using the Kodály Approach with the full comprehensive intention of Kodály and his colleagues. Based upon findings from Karen's case study interviews and observations datum, I feel that Karen's approach to separately add non-Kodály-Approach content is a realistic scenario in a typical worksite environment in the United States. This approach seems reasonable, given the state standards mandates and the administrator requests for specific styles of learning environments on U.S. school campuses.

Of primary importance, from my perspective, is to maintain the integrity of the Kodály-Approach instructional form when one is using the form, and then separately, embrace other forms of instruction as needed or desired to create the type of learning environment an educator is attempting to create. As Lynn explained in her closing interview, the instructional form one uses does not need to be Kodály-Approach instruction. However, if one is embracing Kodály-Approach instruction, fraying its contextual design through integrated blending of other approaches, in my opinion, would not provide justice to the positive learning outcomes that evolve through using Kodály-Approach instruction with comprehensiveness and thorough understanding as suggested. Not every style of instruction is designed in such a systematic,

spiraled manner. Because this style of instruction is designed this way, it is important to carry out the instructional form as it was initially intended.

Integrated blending approach to Kodály-Approach use. With regard to using an integrated blending approach, Mary advocated for bringing successful past teaching tools into the classroom, and integrating these teaching tools with a myriad subject matter, both musical and non-musical. I question whether this form of integrated blending embraces Kodály's initial philosophical tenets to use the approach comprehensively enough to realize its full learning outcome. The research on integrated instruction reveals that students' amounts of content knowledge increased as a result of integrating the artistic subject matter of dance with the academic subject matter of a history unit on Egypt (Smith, Kulinna, Vissicaro, & Fredrickson, 2016). Similarly, Mary advocated for integrating math, writing, and science into her Kodály-Approach class lessons. Mary's perception was that students' levels of consciousness and awareness for the subject matter of music deepened when she integrated the above-mentioned non-music subject content. While this is a viable point, there is a contrasting viewpoint in relation to Kodály-Approach instruction that underscores the point of using some carefully crafted systems of learning in a comprehensive manner in order to bring about the full value of its intended learning outcomes (Bacon, 1993; Choksy, 1999).

In the case of learning through Kodály-Approach instruction delivery and use, I believe that educators would do well to use Kodály-Approach instruction in a pure form, and when bringing in additional non-Kodály-Approach learning, to add the content alongside in the manner that Karen created in her learning environment. I think this topic is also an important discussion to have in training centers for Kodály-Approach instruction. Discussing the potential worksite realities of administrative requests to add more content such as state standards, instrument

learning, and technology-enhanced learning than what one expected is a real issue for Kodály-trained teachers in the field. Prior discussion on these topics within training centers would help future teachers ready themselves for their future worksite realities.

Whether the Kodály Approach as an instructional form is comprehensive. With regard to whether the Kodály Approach is comprehensive or not, I think that the Kodály Approach is comprehensive to the extent of Kodály-Approach specifications. However, these specifications are restrictive in relation to the U.S. standards for how to bring about basic music literacy to elementary school-age students. Most importantly, if one plans to use Kodály-Approach instruction, maintaining the integrity of the teaching Kodály-Approach as intended through the original philosophy originated by Zoltán Kodály and following the curricular scope and sequence would be of utmost importance to the Kodály-Approach music education community. As recommended by experienced educators in the field (Bacon, 1993; Zemke, 1977), music educators should fully understand the Kodály-Approach curriculum and should be excellent musicians who can educate students properly in a Kodály-Approach singing-based learning environment before using the instructional style with students (Houlahan & Tacka, 2008). In my opinion, if an educator is using the Kodály Approach with understanding, then other non-Kodály-Approach units can be taught alongside the instruction during classes, as Karen employed with her classes, given time availability. As the Kodály Approach is considered a comprehensive approach, not needing anything additional to bring about basic music literacy among students (OAKE, 2018), I feel that teachers should either use the pure form or, as Karen does, teach non-Kodály-Approach music objectives alongside the Kodály-Approach curriculum.

Communicating the value of Kodály-Approach instruction with the larger community. Training center programs and Kodály-trained music educators should find ways to

share their experiences with the non-music education community when using the Kodály-Approach in their learning environments. The benefit would be clear if stakeholders of Kodály-Approach instruction shared their experiences through giving presentations to a broader community. Doing so would allow the non-Kodály-Approach school community to better understand the extent to which elementary music educators work to provide high quality learning experiences for their students, their own investment in their profession, and their investments in the students' learning outcomes. Ideas might be to create school-site music education websites, contribute to parent/family newsletters, or to give presentations in locations where non-music education stakeholders of school districts are likely to attend.

Suggestions for Kodály-Approach training center programs. Kodály-Approach training center programs in the United States would do well to incorporate the above-mentioned discussion points into their training programs. Doing so would support future Kodály-trained music educators and would better ready these educators for the realities that face them at their future worksite learning environments within United States schools. I think that training center faculty would do well to incorporate a class on related topics of using Kodály-Approach instruction in U.S. school music learning environments and the present day realities of state mandated standards, diversified student learning backgrounds and levels, the influx of technology-based learning, and the changing landscape of musical styles and what musical and activity delivery approaches are relatable to the student populations of the schools in the United States. Teachers face such realities as second-language learning barriers, special-needs student learners, and kinesthetic-style learning students in their classes. Creating a class within Kodály-Approach training programs that addresses these realities would provide an instilled confidence

in the pre-service music educator who will soon embark on implementing this form of instruction in at their school worksite.

Recommendations for future research. Recommendations for future research are to conduct a quantitative study to determine which themes or sub-themes in this study positively or negatively impacts instruction in a Kodály-Approach music learning environment. Another recommendation is to conduct a broader qualitative case study, following the experiences of several more Kodály-trained music educators, noting their experiences in comparison to the experiences presented in this study. A third suggestion for future research is to monitor a single Kodály-trained music educator for an extended period of time through an ethnographic study. Other types of research include continuing the conversation of how culturally relevant teaching practices within Kodály-Approach instruction can potentially strengthen the overall student learning outcomes in U.S. school music learning environments. Researchers could also examine the impact that non-instrument use has had on student learning outcomes in a Kodály-Approach music learning environment. Researchers could also continue to identify which state standards are located within a typical Kodály-Approach scope and sequence, as well as the standards that are not addressed in a typical Kodály-Approach scope and sequence. A further line of study might be to survey adults who experienced Kodály-Approach instruction in a comprehensive manner in a United States school learning environment and to learn what their perceived transfer of skill abilities were in older grade levels or as adults based upon on learning through Kodály-Approach instruction.

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Appendix A: Qualtrics Online Software

https://www.qualtrics.com/research-center/

Appendix B: Survey Submission Letter to OAKE

From: Taylor, Kathleen
Sent: Thursday, April 19, 2018 5:32 PM
To: info@oake.org
Cc: Gerber, Casey L.
Subject: research inquiry request

Dear Organization of American Kodály Educators,

Hello, my name is Kathleen. I am a member of OAKE, currently pursuing a doctoral degree in music education with Kodály emphasis at the University of Oklahoma. My research inquiry is to examine music educators' uses of the Kodály Approach in U.S. elementary school music learning environments. I recently received approval from the University of Oklahoma Instructional Review Board to continue with the data collection phase of my study. Dr. Casey Gerber, my doctoral adviser, suggested that I might contact your organization to ask if I may please submit the attached 12-item questionnaire to the membership email list of your organization. Thank you kindly for considering this request. Attached and copy-pasted below is my survey for your review.

(survey link)
https://ousurvey.qualtrics.com/jfe/form/SV_55T895EY80YjIbj

Sincerely,
Kathleen Taylor
Doctoral candidate
Department of Music Education, Kodály emphasis
University of Oklahoma

Appendix C: Initial Participant Interview Protocol (Semi-Structured)

Time: Date:

Place: Participant:

Demographic Information:

Years of teaching experience and years teaching at current school site.

Highest Kodály training level

Length of time teaching while using the Kodály Approach

Frequency and length of time music classes are taught (weekly, twice weekly, etc.)

Preferred Kodály source manuals/references for planning and instruction

Interview Questions:

1. Describe your classroom in terms of the instructional approaches in use.
    - Describe your general teaching approach and how the approach varies by grade level.
    - Describe your daily teaching process in terms of what and how the students would be learning in a lesson (objectives/activities) and how this varies by grade level.
2. How do you use the Kodály Approach in your classroom, in a pure or blended form?
    - If pure, describe how and why you use a pure form of the Kodály Approach and what percentage of time do you use Kodály-Approach instruction in each lesson.
    - If blended, describe how and why a blended form of the Kodály Approach is used.
    - If blended, what percentage of time do you use non-Kodály-Approach instruction in each lesson?
    - If blended, what non-Kodály forms of instruction do you use and what percentage of time do you use different instruction in each class? Describe how the ratio of various methods usage changes by grade level?
3. Why do you think music educators use the Kodály Approach in blended forms (from a student perspective, school setting perspective, otherwise)?
4. Why you think that music educators use the Kodály Approach differently from one setting to another? (student makeup, educator background, school setting, other)
5. What is your perception of the effectiveness of your chosen way of using the Kodály Approach in your music class learning environment?

- Describe how and why you feel that your chosen way of using the Kodály Approach has been or not been successful in your lessons.
- Is your perception that your way of using the Kodály Approach (blended or pure form) is that it has been/is successful? Please explain.
- Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about effective student learning outcomes? Explain.
- Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about good/strong student self-efficacy or student self-belief in his ability? Please explain.

Appendix D: Classroom Teaching Observation Protocol

Time, Date, Location:

Participant observed:

Class grade level:

Special circumstance (if any):

Description of classroom teaching environment:

Descriptive Notes	Reflective Notes

Description of taught lesson:

Descriptive Notes	Reflective Notes

Description of participant's teaching style:

Descriptive Notes	Reflective Notes

Appendix E: Midpoint Participant Interview Protocol (Semi-Structured)

(to be administered after the first two teaching observations are completed)

Time: Date:

Location: Participant:

Interview Questions:

1. When you think back on the recent lesson that I observed closest to this interview:
    - Did it go in the way that you had expected or planned?
    - Was there any part of the lesson(s) that did not go as planned?
    - What would you change?
2. Describe how you felt that the Kodály portion of the lessons went.
    - Did it go in the way that you had expected or planned?
    - Was there any portion that did not go as planned? How so?
3. Describe how you felt that the non-Kodály portion of the lesson(s) went.
    - Did it go in the way that you had expected or planned?
    - Was there any portion that did not go as planned? How so?
4. Do you have any additional thoughts you would like to express about your teaching, the observations, or these interview questions?

Appendix F: Closing Participant Interview Protocol (Semi-Structured)

(to be administered after the final teaching observation is complete)

Time:

Date:

Location:

Participant:

Interview Questions:

1. When you think back on the recent lesson that I observed, did it go in the way that you had expected or planned?
    - Was there any part of the lesson that did not go as planned or that you would change?
2. Describe how you felt the Kodály portion of the lesson went - as expected/planned?
    - Was there any portion that did not go as planned? (explain)
3. Describe how you felt that the non-Kodály portion of the lesson went – as planned?
    - Was there any portion that did not go as planned? (explain)
4. Do you have any additional thoughts you would like to express about this observation, these interview questions, to me in particular, or anything you would like to clarify or change?

Appendix G: Participant Worksite Observation Protocol

Time and Date of Observation:

Location:

Participant:

Description of participant's general work setting

Descriptive Notes	Reflective Notes

Description of general work environment

Descriptive Notes	Reflective Notes

Appendix H: OU IRB Approval Consent to Conduct Research

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Expedited Review – AP01

Date: April 17, 2018 **IRB#:** 9217

Principal Investigator: Kathleen Taylor **Approval Date:** 04/17/2018 **Expiration Date: 03/31/2019**

Study Title: MUSIC EDUCATORS' USE OF THE KODÁLY APPROACH IN U.S. ELEMENTARY SCHOOL MUSIC CLASSROOMS.

Expedited Category: 6 & 7

Collection/Use of PHI: No

On behalf of the Institutional Review Board (IRB), I have reviewed and granted expedited approval of the above-referenced research study. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Obtain informed consent and research privacy authorization using the currently approved, stamped forms and retain all original, signed forms, if applicable.
- Request approval from the IRB prior to implementing any/all modifications.
- Promptly report to the IRB any harm experienced by a participant that is both unanticipated and related per IRB policy.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Promptly submit continuing review documents to the IRB upon notification approximately 60 days prior to the expiration date indicated above.
- Submit a final closure report at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

Aimee Franklin, Ph.D.
Chair, Institutional Review Board

Appendix I: Survey Questions

Dear music educator,

Hello, my name is Kathleen. I am a doctoral student of music education with an emphasis in Kodály instruction at the University of Oklahoma. My doctoral research is on music educators' uses of the Kodály Approach in U.S. elementary school music learning environments. Would you please take a few moments to complete this 12-item survey? Responses received will be kept anonymous and unidentifiable within my dissertation, and will be used to describe how teachers use the Kodály Approach in their school learning environments. There are no risks, or benefits/compensation for completing this voluntary survey. Your responses will remain anonymous and confidential, shared only with myself and my doctoral adviser. Your data may be used in future research studies, unless you request otherwise. Data collected via this Qualtrics online survey system has privacy and security policies to keep your information confidential. If you have any questions about this survey, please contact me at: kathleen.taylor-1@ou.edu, or contact my doctoral adviser, Dr. Casey Gerber, at: casey.gerber@ou.edu. You may also contact the University of Oklahoma Norman Campus Institutional Review Board at 405-325-8110 irb@ou.edu if you have questions about your research participant rights. Thank you for reading about my research, and for considering this request to complete my survey. Sincerely, Kathleen Taylor, doctoral student of music education, Kodály emphasis Dr. Casey Gerber, Dissertation Chair, University of Oklahoma

Survey

Please indicate below if you agree to complete this voluntary survey.

Yes, I am 18 years or older, agree to participate in this survey, and have my survey responses used for doctoral research.

- ○ No, I do not wish to complete this survey.

Do you teach music using Kodály-Approach instruction in a U.S. elementary school music setting?

- ○ yes
- ○ no

Which of these grades are included in your music teaching assignment? (**Select all that apply**)

- [ ] I teach 1st grade
- [ ] I teach 2nd grade
- [ ] I teach 3rd grade
- [ ] I teach 4th grade

Is your current music teaching assignment full-time or part-time?

- ○ full-time teaching assignment
- ○ part-time teaching assignment

What is your school worksite description? (**Select all that apply**)

- [ ] public elementary school
- [ ] private elementary school
- [ ] charter elementary school
- [ ] urban setting
- [ ] rural setting
- [ ] suburban setting
- [ ] other (describe)

Which chapter region of the United States do you currently teach using Kodály instruction?

- ○ Western chapter division
- ○ Eastern chapter division
- ○ Southern chapter division
- ○ Midwestern chapter division

What is your level of teaching experience using the Kodály Approach? (**select one)**

- ○ My Kodály teaching experience is between 0 and three years
- ○ My Kodály teaching experience is between four and nine years
- ○ My Kodály teaching experience is 10 years or more

How often do you use Kodály-Approach instruction during your lessons? (**select from each dropdown menu**)

I use Kodály in 1st grade	▼ Always (1) ... Not Applicable to my work assignment
I use Kodály in 2nd grade	▼ Always (1) ... Not Applicable to my work assignment
I use Kodály in 3rd grade	▼ Always (1) ... Not Applicable to my work assignment
I use Kodály in 4th grade	▼ Always (1) ... Not Applicable to my work assignment

Do you incorporate non-Kodály instruction with Kodály-Approach instruction in your music classes? (**select from each dropdown menu)**

First grade instruction	▼ Always (1) ... Not applicable to my work assignment
Second grade instruction	▼ Always (1) ... Not applicable to my work assignment
Third grade instruction	▼ Always (1) ... Not applicable to my work assignment
Fourth grade instruction	▼ Always (1) ... Not applicable to my work assignment

Which best describes your teaching approach? (**select one answer**)

- ○ I teach using Kodály instruction purely, without including other teaching approaches.
- ○ I blend Kodály instruction with non-Kodály instruction in my lessons, but mostly use Kodály instruction.
- ○ I blend Kodály instruction with non-Kodály instruction in my lessons, in approximately equal parts.
- ○ I blend Kodály instruction with non-Kodály instruction in my lessons, but mostly use non-Kodály forms of instruction.

What Kodály-related training have you completed? (**select all that apply**).

- [ ] I am learning through Kodály source books/manuals
- [ ] I am learning from a Kodály-trained co-worker/peer.
- [ ] I have attended day/weekend Kodály workshops.
- [ ] I am level one certified.
- [ ] I am level two certified.
- [ ] I am level three certified.
- [ ] I completed a master's degree of Kodály music emphasis.

Would you be willing to participate in my full-length study on music educators' uses of the Kodály Approach in U.S. elementary school music learning environments? Participation will include three teacher interviews (in-person or video-conference), three teaching observations (in-person and audio-recorded), and one worksite observation (in-person or via school website description). Thank you for considering this request.

- ○ Yes
- ○ No

(survey link)

https://ousurvey.qualtrics.com/jfe/form/SV_55T895EY80YjIbj

Appendix J: Open-Ended Teacher Questionnaire

1. What is your perception about the effectiveness of your way of using the Kodály Approach (blended or pure form) in your class learning environment?

2. Is your perception that your way of using the Kodály Approach (blended or pure form) is that it has been/is successful? Please explain.

3. Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about effective student learning outcomes? Please explain.

4. Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about good/high student self-efficacy or student self-belief in his ability? Please explain.

Appendix K: Lesson Plans

Participant Lynn

Week of April 9-13

First: 1

40 min

Tone Set	Key	Materials/Board	Song/Activity	Objective
		Cat	**Naughty Kitty Cat** Sing and play game *Cat transition: what do we call him in Spanish?* **Mi Gatito**	
		Jumping dots	**so-mi practice (jumping dots)** **1)** Sing on text and line **2)** Sing on MNs **3)** T leads from jumping dots **4)** Ss lead from jumping dots **Snail** **Prep la: sing and raise hands, review higher than so** **1)** Sing and line **2)** Line to your partner **3)** What do you find? **4)** Sing and raise hand on mystery note; where is it?	"I Can" learn more about our mystery note
		Fruit cards	**(S) A La Ronda Ronda (n)** Introduce song, sing and play game • With fruit cards—improvise text!	
		Ta/titi cards	*Las manzanas caeran → titi-titi titi ta* **Ta/titi composition in pairs** **1)** T models: compose your own rhythms! **2)** Ss compose in pairs **3)** Ss say rhythms, class echoes	
		Treasure box	*Sing while collecting* **Sailor Sailor** Sing and play game	

Tone Set	Key	Materials/Board	Song/Activity	Objective
		Tone bells Rhythm instruments	**(S) Quaker Quaker** Sing and play game **So-mi practice** • Sing with hand signs • Sing from finger staff • Sing with tone bells **Burney Bee** **Prep la: body signs** **1)** Sing and line; find mystery note **2)** Review: higher than so **3)** Where should we put it on our body? **4)** Sing with body signs; body signs with neighbors **5)** Sing together with body signs *Springtime transition: flowers* **(S) Blue Bells Cockleshells (n)** Introduce song, sing and play game *Rhythm instrument ostinato: titi titi ta ta* **The Mockingbird** All Ss play rhythm instruments: pass around circle! If you don't have an instrument, sing! **(S) A La Ronda Ronda** Sing and play game	"I Can" learn more about our mystery note

Week of April 16-20

First:
40 min

Tone Set	Key	Materials/Board	Song/Activity	Objective

		Stick notation on board
		
		Music etc
			(S) Skip to My Lou
			Sing and play game
			
			Here We Sit
			Sing and play one time only
			So-mi practice: something short!
			• Sing on MNs
			• Sing with body signs
			
			Snail
			Sing to square spots
			Prep la: MNs and hum
			1) Sing and raise hand on mystery note
			2) Add to stick notation
			3) Sing on MNs and hum
			4) Ss sing solo or in pairs
			
			(S) Bluebells Cockleshells
			Sing and play game
			
			Theme transition: why burn a candle?
			Candle Burning Bright (n)
			Learn song, sing 4-5x through
			
			(S) Seven Jumps (n)
			• This is a folk dance from Denmark
			• A folk dance is music that has dance steps that go with it
			• Watch me and do what I do!
			  ○ Right hand, left hand
			  ○ Right elbow, left elbow
			  ○ Right knee, left knee
			  ○ Tiptoes!
				"I Can" practice our mystery note

Tone Set	Key	Materials/Board	Song/Activity	Objective
		Cat puppet	**Naughty Kitty Cat** Sing and play game *You have oats and beans…* **(S) Oats and Beans** Sing and play game *Piano transition* **Snail**	
		Song on board in stick notation (no la)	**MC la: name and HS!** **1)** Sing and find mystery note **2)** Sing and hum **3)** Add MN and HS **4)** Ss sing in pairs or solo	"I Can" learn the name and hand sign of our new note
		Book + music	**(S) Amasee** New directions **(L) No Mirrors in My Nana's House (n)** Listen, with music!	

Week of April 23-27

First

40 min

Tone Set	Key	Materials/Board	Song/Activity	Objective
		Tone bells Song + speakers	**(S) Come On, Girls** Sing and play game *Sing and sit down in your seat* *Titi titi titi ta* **Ta/titi: echo, derive, turn into a song** • Echo 4-beat rhythms • Derive • Derive and write *Turn into a song* **Burney Bee** **MC la: step higher; tone bells** **1)** Notice new note; review name and HS **2)** Sing on MNs with HS **3)** Ask: skip or step higher? **4)** Add to tone bells **5)** Play and sing **6)** Sing over blues track *Sing over blues track* **(S) Bobby Shafto** Review game, sing and play game **Candle Burning Bright** Sing through 4-5x **(S) 1, 2, 3 (n)** Introduce song, sing and play game	"I Can" sing a song with la

Tone Set	Key	Materials/Board	Song/Activity	Objective
			(S) 1, 2, 3 Sing and play game *Johnny caught a snail!*	
		Text and song (no la) on staff	**Snail** **MC la: staff** **1)** Sing on MNs from above staff **2)** Orient to staff: sol on third line **3)** Sing; what note is missing**?** **4)** Review: la is a skip higher; where to put it on staff? **5)** Sing on finger staff **6)** Ss sing solo or in pairs; <u>all Ss use finger staff</u>	"I Can" put la on the staff
		Robin	*ID while T sings from MNs* **(S) Little Robin Redbreast** Sing and play game *"Little robin redbreast"* *Titi titi ta ta*	
		Heartbeat/stick sets	**Ta/titi: dictation sticks (with heartbeats)** With pieces of songs! 1) T models: sing and tap, then write, then sing on MNs 2) With heartbeats a. Little robin redbreast (titi titi ta ta) b. Bobby Shafto's gone to sea (titi titi titi ta) c. Lucy Locket lost her pocket (titi titi titi titi) d. Blue bells cockleshells (ta ta titi ta) *Dictate first phrase* *Sing while collecting* **Bluebells, Cockleshells** Sing and play game	
		Music + speakers	**(S) Seven Jumps** Play game with music	

Tone Set	Key	Materials/Board	Song/Activity	Objective
		Bells Felt staff Rhythm on board Book	**Bell Horses** Sing and play game *Melodic transition:* *Echo s-mm s-mm s sl s* **(S) 1, 2, 3** **<u>Practice la: giant felt staff</u>** • Introduce: sol can be anywhere; today, it's on the second line • If sol is on the second line, where are la and mi? • T sings from staff, Ss echo on MNs • Ss read from staff ○ <u>Small groups!</u> *Ss ID from staff* **(S) Bobby Shafto** Sing and play game *Sing on RNs from board* **Naughty Kitty Cat** **Prep rest: discover silent beat** 1) Sing on text 2) Sing with steady beat and think about rhythm 3) Discover silent beat; what word comes <u>before</u> the silent beat? 4) Sing and raise hand on silent beat **(L) Somewhere in the Ocean (n)** Sing with book	"I Can" read sol, mi, and la from the staff

Participant

Four weeks music lesson plan case participant - D May 2018

Grade 1 Beginning of the school year

Week 1

Time: 30 minutes

Warm up (5 minutes) Prep: beat & rhythm	Sally Go Round the Sun Students: walk in a circle normally. Teacher (I do): sing the song & show the movement T & S (we do): walk in the circle and sing the song together.	Assessment/evaluation When the song is over, can the students stop walking?	Community building	Standards CA: 1.1 2.1 MENC: 1
Rhythmic (8 minutes) Prep: ta, ti-ti	Name Game: Attendance & seating chart T: call the student name, the class echo by saying the name with clapping.	Assessment/evaluation Can the students echo correctly?	Community building	Standards CA: 2.1 MENC:1
Melodic (2 minutes) Singing vs. reading Prep: High & Low	Singing voice & talking/speaking voice T: sing: "This is my singing voice." S: echo T: hold a book and say: "This is my reading voice." Repeat in various keys for singing but reading voice is the same.	Can students distinguish singing and reading/talking/speaking? Can the students match teacher's singing voice in various keys?		Standards CA: 2.1 MENC: 1, 3, 6
Game (5 minutes)	Introduce: Doggie Doggie Group vs individuals	Can students use singing voice?	Community building	Standards CA: 2.1 MENC: 1, 2

Week 2

Time: 30 minutes

Warm up (5 minutes) Prep: beat & rhythm	Sally Go Round the Sun Students: walk in a circle normally. T & S (we do): walk in the circle and sing the song together. Add "boom" at the end and reverse the direction	Assessment/evaluation When the song is over, can the students stop walking? Can they change the direction at the end of song?	Community building	Standards CA: 2.1 MENC: 1
Rhythmic (8 minutes) Prep: ta, ti-ti	Name Game: Attendance & seating chart T: call the student name, the class echo by saying the name with clapping. Add body percussion while clapping Eg: clap your hands up high, tap your head, tap your shoulders, and tap your knees or others.	Assessment/evaluation Can the students echo correctly?	Community building	Standards CA: 2.1 MENC:1

Melodic (5 minutes) Singing vs. reading Prep: High & Low	Review singing voice & talking/speaking voice T: sing: "This is my singing voice." S: echo T: hold a book and say: "This is my reading voice." Repeat in various keys for singing but reading voice is the same. Add piano When piano plays high notes, students stand up. When piano plays low notes, students sit down. New Song: See Saw	Can students distinguish singing and reading/talking/speaking? Can the students match teacher's singing voice in various keys? Can student response correctly?		Standards CA: 2.1 MENC: 1, 6
Game (5 minutes)	Doggie Doggie Group vs individuals Add playing the game	Can students use singing voice? Can student identify the person who singing the solo part?	Community building	Standards CA: 2.1 MENC: 1,2
Song (5 minutes) Movement	If You're Happy Teddy Bear Johnny Works With One Hammer New song: **Bought Me a Cat**	Participation		Standards CA: 2.1 MENC: 1
Music staff reading 5 lines (2 minutes)	Outdoor activity: Walk on the 5 white lines	Can the students balance booth feet on the line?	fun	Standards CA: 2.1 MENC: 1, 5

Ta- ti-ti Inner hearing	Sing and clap the words Clap the words and sing "silently". T: Did you hear the song in your head?	clap the words correctly?		MENC: 1, 6
Game Practice: beat (5 minutes)	Apple Tree Students standing up as the music beats. T: point the "beat" while singing the song. At the end "out", the student has to sit down.	Can students use singing voice?	Community building	Standards CA: 2.1 MENC: 1
Song (5 minutes) Movement	Hey Hey Look at Me Teddy Bear Johnny Works With One Hammer Review new song: Bought Me a Cat	Participation	Language Art	Standards CA: 2.1 MENC: 1
Music staff reading 5 lines & 4 spaces	Outdoor activity: Play the line & space game	Can the students balance booth feet on the line?		Standards CA: 2.1 MENC: 1, 5

Week 4

Time: 30 minutes

Warm up (5 minutes) **M. C.: beat & rhythm**	Sally Go Round the Sun S (you do): walk in the circle and sing the song by themselves. **T: put your hand on your heart and feel the heart beats. Music has the music beats just like to heart beat. For example, he drummer**	Assessment/evaluation When the song is over, can the students stop walking?	Community building	Standards CA: 2.1 MENC: 1

	keep the steady music beats; can you keep the beat steady while singing the song?			
Melodic (8 minutes) Solo vs group Prep: s-m Singing vs. reading Call & Response Prep: concert song	Name Game: Attendance & seating chart T: sing "whose name is XX", the person sings "my name is XX", and then, the whole class sings "your name is XX." Singing voice & talking/speaking voice T: sing: "This is my singing voice." S: echo T: hold a book and say: "This is my reading voice." Sing it loud. Sing it soft. New Song: **I on My Way (Spiritual)**	Assessment/evaluation Can the students sing correctly? Can students distinguish singing and reading/talking/speaking? Can the students match teacher's singing voice in loud voice and soft voice? Can the student echo the singing?	Community building Social studies	Standards CA: 2.1 MENC:1, 9
(2 minutes) Prep: High & Low	See-Saw Sing with body movements	Can student follow the song and movements?	Science	Standards CA: 2.1 MENC: 1
Game (5 minutes)	Doggie Doggie Group vs individuals Game (Who didn't play the doggie get to	Can students use singing voice? Can student identify the person who singing the solo	Community building	Standards CA: 2.1 MENC: 1, 2

	play)	part?		
Song (5 minutes) Movement Prep: concert song	Hey Hey Look at Me (improvisation) If You're Happy Teddy Bear Johnny Works With One Hammer Review new song: Bought Me a Cat	Participation	Improvisation Language Art	Standards CA: 2.1 MENC:1, 3
Game (5 minutes)	**Outdoor activity: Charlie Over the Ocean**	Can they follow the direction?	Community building	Standards CA: 2.1 MENC: 1

Note: Each lesson, the teaching sequence may be various after Sally Go round the Sun. The songs in Movement box can be used as transition from one activity to the others. The time is only for reference.

Extra Songs:

Start Light, Rain Rain, I See the Moon, One Two Three Johnny Caught A Flea,

At least meet the following California State Music Standards

1.1 Read, write, and perform simple patterns of rhythm and pitch, using beat, rest, and divided beat (two sounds on one beat).

2.1 Sing with accuracy in a developmentally appropriate range.

2.2 Sing age-appropriate songs from memory.

3.2 Sing and play simple singing games from various cultures.

Participant Karen

Music Lesson Plan

Grade: 1
Trimester: 2
Lesson: 8

Power Standard:

	Prepare	Present	Practice
Rhythm			I T
Melody	S-M		H/L
Other			

Minnesota Music Standards:

0.1.1.3.1 Elements of Music
0.1.2.3.1 Read and Notate
0.1.2.3.2 Sing and Play Accurately
0.1.3.3.1 History and Culture
0.2.1.3.1 Improvise and Compose
0.2.1.3.2 Revise a Creation
0.3.1.3.1 Varied Repertoire
0.3.1.3.2 Reflect on Performance
0.4.1.3.1 Compare and Contrast
4.1.1.3.1 Elements of Music
4.1.1.3.2 Form and Expression
4.1.1.3.3 Genres and Styles
4.1.2.3.1 Read and Notate
4.1.2.3.2 Sing and Play Accurately
4.1.3.3.1 History and Culture
4.1.3.3.2 Communication
4.2.1.3.1 Improvise and Compose
4.2.1.3.2 Revise a Creation
4.3.1.3.1 Singing Solo/Harmony
4.3.1.3.2 Revise a Performance
4.4.1.3.1 Justify Interpretation

Procedure:

- Meet at door
- Bluebird (10 min)
  - Intro song
  - Intro game
  - Put on staff
- Hellos (3 min)
  - No more voices
- Doggie Doggie (6 min)
  - Play 3x's
  - Put on staff
- Hey Hey (6 min)
  - Put on staff
  - Students impror







Materials:

- Bluebird puppet
- Dog bone
- Magnets
- Sticks w/ #'s

Music Lesson Plan

Grade: 1
Trimester: 2
Lesson: 10

Power Standard: I can.. S-M on staff

	Prepare	Present	Practice
Rhythm			1/1
Melody			S-M
Other			Staff

Minnesota Music Standards:

0.1.1.3.1 Elements of Music
0.1.2.3.1 Read and Notate
0.1.2.3.2 Sing and Play Accurately
0.1.3.3.1 History and Culture
0.2.1.3.1 Improvise and Compose
0.2.1.3.2 Revise a Creation
0.3.1.3.1 Varied Repertoire
0.3.1.3.2 Reflect on Performance
0.4.1.3.1 Compare and Contrast
4.1.1.3.1 Elements of Music
4.1.1.3.2 Form and Expression
4.1.1.3.3 Genres and Styles
4.1.2.3.1 Read and Notate
4.1.2.3.2 Sing and Play Accurately
4.1.3.3.1 History and Culture
4.1.3.3.2 Communication
4.2.1.3.1 Improvise and Compose
4.2.1.3.2 Revise a Creation
4.3.1.3.1 Singing Solo/Harmony
4.3.1.3.2 Revise a Performance
4.4.1.3.1 Justify Interpretation

Procedure:

- Meet at door
- Bluebird (7 min)
  - Singlpat to review
  - Make trains
- Hellos (3 min)
  - All w/ handsigns
- Flashcards (7 min)
  - Read S-M solfa at staff
- Doggie Doggie (7 min)
  - Sing/play 3-4x's
- if time, Hey Hey

Materials:

- puppet
- flashcards
- dog bone

Music Lesson Plan

Grade: 1
Trimester: 2
Lesson: 11

Power Standard: I can. SM

	Prepare	Present	Practice
Rhythm			1T
Melody			S-M
Other			

Minnesota Music Standards:

0.1.1.3.1 Elements of Music
0.1.2.3.1 Read and Notate
0.1.2.3.2 Sing and Play Accurately
0.1.3.3.1 History and Culture
0.2.1.3.1 Improvise and Compose
0.2.1.3.2 Revise a Creation
0.3.1.3.1 Varied Repertoire
0.3.1.3.2 Reflect on Performance
0.4.1.3.1 Compare and Contrast
4.1.1.3.1 Elements of Music
4.1.1.3.2 Form and Expression
4.1.1.3.3 Genres and Styles
4.1.2.3.1 Read and Notate
4.1.2.3.2 Sing and Play Accurately
4.1.3.3.1 History and Culture
4.1.3.3.2 Communication
4.2.1.3.1 Improvise and Compose
4.2.1.3.2 Revise a Creation
4.3.1.3.1 Singing Solo/Harmony
4.3.1.3.2 Revise a Performance
4.4.1.3.1 Justify Interpretation

Procedure:

- Meet at door
- Hey Hey (5 min)
  - take turns improv
- Hellos (3 min)
  - ~~Voices~~ All / Yoo-Hoo
- Mel. P.O. (10 min)
  - Intro procedure
  - Play
- Bluebird (5 min)
  - Make trains

Materials:

- Mel. PO envelopes
- puppet

Music Lesson Plan

Grade: 1
Trimester: 2
Lesson: 12

Power Standard: I can... S-M

	Prepare	Present	Practice
Rhythm			I/T
Melody			S-M
Other			

Minnesota Music Standards:

0.1.1.3.1 Elements of Music
0.1.2.3.1 Read and Notate
0.1.2.3.2 Sing and Play Accurately
0.1.3.3.1 History and Culture
0.2.1.3.1 Improvise and Compose
0.2.1.3.2 Revise a Creation
0.3.1.3.1 Varied Repertoire
0.3.1.3.2 Reflect on Performance
0.4.1.3.1 Compare and Contrast
4.1.1.3.1 Elements of Music
4.1.1.3.2 Form and Expression
4.1.1.3.3 Genres and Styles
4.1.2.3.1 Read and Notate
4.1.2.3.2 Sing and Play Accurately
4.1.3.3.1 History and Culture
4.1.3.3.2 Communication
4.2.1.3.1 Improvise and Compose
4.2.1.3.2 Revise a Creation
4.3.1.3.1 Singing Solo/Harmony
4.3.1.3.2 Revise a Performance
4.4.1.3.1 Justify Interpretation

Procedure:

- Meet at door
- Bluebird (5 min)
  - Sing/make trains
  - Last 3-4 students
- Hellos (3 min)
  - All
- Memory (12 min)
  - Intro procedure
  - Play game
  - I can read & identify S-M
- if time, See-Saw

Materials:

- bluebird puppets
- Memory cards

Appendix L: Open-Ended Questionnaire Responses

Participant Karen

Q. What is your perception about the effectiveness of your way of using the Kodály Approach (blended or pure form) in your class learning environment?

A. I believe blended works well for me because I love the structure that Kodály provides, but I have developed a series of practice activities that intentionally spiral up with each new concept so kids can focus on isolating the new skill, not learning the game. Also, it allows me to interject stand-alone units on topics like instrument families, music history, world music, keyboards and recorders.

Q. Is your perception that your way of using the Kodály Approach (blended or pure form) is that it has been/is successful? Please explain.

A. Yes, I believe my approach has been successful, but I never stop trying to improve it based on my experiences as a teacher. I always try to pinpoint where students are struggling and adapt the curriculum to help them be successful.

Q. Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about effective student learning outcomes? Please explain.

A. Since this was my first year at a new school, it took a while to achieve a common language with the students about outcomes. After a few months, we settled nicely into using the Power Standards (I Can Statements) to describe singing, playing, reading, writing, identifying, improvising, composing, and performing for each new concept. I believe the blended approach to using the Kodály concept has allowed me to isolate each new learning and practice it to achieve student understanding.

Q. Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about good/high student self-efficacy or student self-belief in his ability? Please explain.

A. This is the piece of the puzzle that will develop over the next few years. I stress continually to students that they can read music, but they still carry so much self doubt. As we continue to develop our musical vocabulary and speak the Power Standards for

each new concept, I believe they will grow in confidence as I have seen my students do at the other schools where I have taught. It takes at least three years of consistent instruction, in my observation, to achieve a level of self confidence in the majority of the students.

Participant Mary

Q. What is your perception about the effectiveness of your way of using the Kodály Approach (blended or pure form) in your class learning environment?

A. Kodály is available for many decades and the sequential teaching steps of melodic and rhythmic elements are manageable in elementary level.

Q. Is your perception that your way of using the Kodály Approach (blended or pure form) is that it has been/is successful? Please explain.

A. If a class has no severe behavior problems, the Kodály Approach is successful. Students enjoy the games and songs; learn the basic rhythms and melody and more.

Q. Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about effective student learning outcomes? Please explain.

A. The student learning outcomes are positive. However, the growth is slow because students only have music once a week. The first graders may take one year to learn “Are You Sleeping” in two-park canon. Reading the staff notation is still challenging for many of them regardless the grade level.

Q. Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about good/high student self-efficacy or student self-belief in his ability? Please explain.

A. The Kodály Approach does follow the “I do”, “we do” and “you do” model. When students can sing or play songs by their own, it increases his self-belief. Often, I ask the class to switch the role and be the teacher. “Solo” is always encouraged and is part of the class. Students have the opportunity to be the star.

Participant Lynn

Q. What is your perception about the effectiveness of your way of using the Kodály Approach (blended or pure form) in your class learning environment?

A. I think it's been fairly effective--I can certainly see how much my students have grown in terms of musicianship (their ability to read and write music, their listening skills, partwork, etc).

Q. Is your perception that your way of using the Kodály Approach (blended or pure form) is that it has been/is successful? Please explain.

A. Yes, I think so! I can always see room for growth but as stated above my students have made a lot of progress. One challenge is that I see some grades (1st, 2nd, and 4th) twice a week and others (kinder, 3rd, 5th) once, and I see SO much more growth from classes I see twice weekly. Especially for students who struggle with things like writing on the staff, seeing them just once a week isn't enough time!

Q. Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about effective student learning outcomes? Please explain.

A. Yes! See above.

Q. Is your perception that your way of using the Kodály Approach (blended or pure form) has brought about good/high student self-efficacy or student self-belief in his ability? Please explain.

A. I think so! Most of my students believe that they're good musicians and very skilled--because they are, and because I tell them that all the time! I like to tell them that much of what they're learning, I didn't learn until I was in graduate school, so they're doing very high level work. One of my favorite student anecdotes: [Third grade class, practicing fa. Students are singing Chairs to Mend in canon with me--I'm hand-signing their part and singing mine].

Kid: "Wow! Ms. Anonymous, how do you do that? You're singing one part but showing a different part in your hand signs at the same time! That looks so hard!"

Me: "Well, I learned how to do that in graduate school, actually!"

Kid: "Oh. So we'll probably learn how to do that in...5th grade?"

So yes, I would say their self-belief is pretty strong!

Appendix M: Interview Transcripts

Initial Teacher Interview – case Mary
DATE: Monday, May 14, 2018
TIME: 3:22PM
PLACE: Music educator classroom

R: So let me just start asking. Your years of teaching experience?
D: 20 or more
R: Oh, 20 plus?
D: yes
R: Okay, and the highest Kodály training level?
D: level 3. And I do have the masters as well.
R: Oh, so you did the masters with Kodály emphasis?
D: Yes
R: And you did the levels too?
D: Also, yes.
R: Wow, okay. And your length of time teaching while using the Kodály Approach? Meaning the number of years you have been a Kodály emphasis teacher?
D: Oh, that's more than ten years.
R: More, so it's been all music and all -
D: Yes, I have been Kodály more than 20 years already. And before that is something different.
R: Wow, that's incredible. okay. And the frequency with which music lessons are taught is what?
D: Once a week for 50 minutes regardless of 1st or 4th grades.
R: And the average amount of teaching time is about 45 minutes door to door right?
D: Yeah you can say, it depends, you have a challenging class, then you have problems with teaching but if you have a nice class then it is longer.
R: And then, preferred Kodály source manuals and references for your planning? Like I use Choksy, Lois Choksy books alot for example.
D: Yes I use that one too.
R: Is there any one you use a lot, like you are always referring to it when you are planning?
D: A lot of Kodály center resource our physical one online.
R: right
D: and I have a lot of folksong collections, very thick, humungous one. You know it? And the orange and blue copies - folksong collection books. And the Step it Down book. A lot of games and resource in that one.
R: There just collections of folk songs. Mhmm. Is one called Step it up? Down? Yes, Hmmm, uh huh
D: And then you go to our PD and festival and conferences and workshops and you collect more materials and you get tons of the – and the internet nowadays is more than enough. You select and you choose whatever is suitable for you – you know.

R: mmmm, mhmm. The internet right? And then for your curriculum or your pedagogy sequencing, do you align with Chosky or- ?
D: I try to align with our district department-wise. So with first grade if I can get rhythmically to ta and titi and silent quarter rest, I will be happy. And melodically, if I get through sol, mi, and la, I will be super thankful. And then you build it up from there for next year for second grade. In second grade I still working on so mi and la and then add re and do. If I can go there, sometimes it's not quite. Sometimes you wait until third. I think I've been here 4 years, part time to full time. And next year third grade, focus on do, re, me, sol, la, and um…
R: high do?
D: not quite high do, (wait until) after the third grade, because grade four I do recorders. Once I do recorders, then basically I try after the third grade normally I just give them the Kodály my poster the hand signs and give them the fa and yes the ti and give them the pattern like there are seven days you have to do it with me. There are seven days in a week, so you have to go…and then I give them the pattern and tie it with inter subjects with mathematic and with other (subjects)
R: Oh integrating?
D: yes. So grade four is the last year in the normal –
R: Oh, right, yes.
D: So before they finish grade four, my target is that they should have a solid idea of the major scale.
R: Right, before, so you introduce fa and ti in fourth grade?
D: Correct, so if you do somehow backward planning.
R: mhmm
D: So fourth grade the target is the (major) scale, then pretty much in third grade you started to work on the scale.
R: Oh, so in third grade, do you do half step?
D: I do not give them all the specific theoretical language but they started to work ideally with the scale, with the hand signs
R: Oh, so they use fa and ti in third grade?
D: I have no choice, you know?
R: Yeah, no I think whatever you do, if it logically makes sense for where you are working and what the situation is –
D: Yeah. And for the listening things, my first graders still have a hard time to – see we teach a lot of "so-mi, so-mi, so-mi" so they have a hard time to go to "mi-so" (switching)
R: Oh, I see, mhmm
D: So I'm starting to work with it backward, like uh for example: I will sing "Here I come, where from…" then I start to sing the song backward just to see if just able to you know just 2 notes.
R: right, the context
D: the concept, want them to do the mi to so instead of so to mi (so) that when I introduce them to la (sings "Bounce High" song) they all automatically to sing so-mi and I say – you should going up (not down).
R: I see, so it's almost audiated, the audiation right?
D: Yeah, well, the kids, they, I have a visual – what is it? (turns air off)
R: I was thinking, yeah, thanks. We can still hear each other.

D: turns air off
R: Oh thanks, (laughs) Okay, how we doin' here - um, average length of each taught music class, okay (we answered that). Oh so, describe your classroom in terms of instructional approaches in use. Describe your general teaching approach. Describe how the teaching approach varies by grade level. So what is your general teaching approach, I think I mean from start to finish with the first grade, from start to finish with the second grade, etc… through 3rd and 4th.
D: Okay, so many of the things are Kodály things to do – the games, the rhythm, the reading, but at the same time I also do other things, like uh, I have the rhythm, uh, you see my stick (rhythm sticks)?
R: uh huh
D: My (rhythm) sticks there, I do have the sticks for them to work it on – I do have bells for them to play –
R: Okay
D: I do have a lot of things so it's not just pure Kodály
R: Right, so you use a lot of -
D: other things, yes. I am also Orff certified.
R: Orff certified
D: Right, so I mix them together
R: Oh, you mix Orff
D: Yes, and then I do a lot of dance as well
R: Uh huh, like folk or contra?
D: Dance like many different things, like if we do our form (learn form) like "Shoo Fly" than Shoo Fly has ABA form in our songs we do kind of like – And then for my spring concert my third grade is doing the "I Hear the Mill Wheel, Ticka Ticka Tacka." (minor pent song)
R: Oooh
D: with the ABA – I show them – you know
R: Mmm, mmhmm
D: And uh, we dance
R: yeah, oh nice
D: and I kind of like alternate
R: uh huh
D: Like the way we learn it in Kodály. And then we (I) take it to the classroom not exactly the same – I have to kind of like have to do a little adjustment to fit in the class (3rd grade) and make it easier for them.
R: Right
D: So I hope my third graders this year will do this. Next year I hope I can use that as the canon.
R: mmhmm
D: See my first graders I work on the canon the song is I use um "Are you Sleeping." And so the piano play one part, I sing one part, and so that can help two groups.
R: mmhmm
D: And then so my plan is hopefully, from the small group, to build it up so eventually then they can sing it independently.

R: Right, oh, so you're scaffolding, you're supporting it with you singing it, and the piano, and so that eventually they can –
D: (nods) they will be able to you know develop – you know – and all of that.
R: You do that in class, and also in the concert?
D: Oh yeah.
R: Okay
D: Even the first grade I do "Are you Sleeping"
R: And you
D: and the two parts
R: Do you use the piano a lot?
D: Yes I do
R: uh huh
D: unfortunately because I you know (points to through)
R: Your voice?
D: I, my voice won't be able to sing entire day
R: right
D: and then, the reason is, because it's a public school, we spend a lot of voice for discipline
R: right
D: rather than (for) singing. Because you know, they are, every single class is, they are, tons of discipline issues.
R: mmm, right.
D: kids cannot sit still, kids already have a lot of four or five – so while you are trying to teach, you have – you know, you are pretty busy, you have to do a lot of –
R: yeah
D: you know ideally –
R: corrections
D: so different from when we did our student teaching at P school
R: oh my gosh, I know
D: right? They are ideally, you're sitting down there –
R: I know
D: and then you feel like, uh, you are making uh, you know, you are the best music teacher in the world.
R: mmmm
D: Everything is just ideal in the setting.
R: mmmm
D: here, is totally different
R: right
D: and that means that somehow I have to use the piano
R: and you feel like the piano helps with the discipline?
D: No the piano is able to help them when I'm not able to support them when they are out of tune and I cannot use my voice, (I use the piano).
R: the voice
D: yes, so the piano can help when I am not able to – right? When my voice is tired. I think you can tell at the end of the day my voice is tired. And that is very different.
R: do you use piano like 50 percent of the class or?

D: When it's needed, when it's needed, but, without the piano yes it's better without the piano.
R: mmm Okay
D: Then you can tune it and you can model your voice to them, for them, yes in tune singing is (without) the piano is more in tune, you can work on the in tune singing (better) but yeah.
R: And so what, so for each grade level, what would the students be learning? Like the objectives for their year. Like you talked already about that for first grade – ta ti-ti quarter rest and sol mi la
D: mhm, mhm
R: or sol mi and sol mi la (mhmm). Second grade, what happens there, half, do you start to do half rest or half note?
D: I start with yes, the second grade will have half note because by the third grade you will prepare them for "Hot Cross Buns" (song).
R: uhuh
D: And then the "Hot Cross Buns" uh, the instrumental, they use the – "B to A to G to, silent silent"
R: Yeah
D: so I have to change to instead of your ta ta ta silent (claps pattern out).
R: oh..
D: so I have to adapt myself to meet the instrumental's need.
R: mhm
D: and therefore with the third graders, I start with, you see my poster over there?
R: oh, okay, yeah
D: and then I can refer to the kids during the classroom time, when they need it.
R: hmmm
D: and um, I do have my, all the poster(s) there to remind me what I have to edit on, above the white board, you know the ingredients over there?
R: right, right
D: and for me when I do my lesson plan, when I do my lesson plan I do ideally, since you have your concert, every year, when I do concert each year right, you have the songs from different cultures, whatever, then I pick the songs to put them in my plans, and then go from there when I'm teaching all these elements or whatever we have to teach, you know reading on the lines and spaces –
R: uhuh
D: if it's a skip or a step or all these musical elements
R: mhm
D: which we have to make these concepts conscious and then we practice the concepts, right?
R: uhuh
D: and so I will use whatever material I have. And I make it in a different (label?)
R: mhm
D: for example, at my other school, it's new, it's my third year.
R: mhm
D: I think this is my fourth year here
R: Yeah

D: Yeah. Perhaps four or five years here now. I left and was part time but anyhow –
R: yeah
D: the other site is only three years there
R: okay
D: and I have to kind of like, regardless of whether they learned from before whomever taught them, I have to move them (students) up I had to pull them up, I had to do whatever
R: right
D: and so, for example, if I do "Hot Cross Buns"
R: mhm
D: then in the lower grade, I will probably just do rhythm and leave it alone. And then for the older kids I will still be teaching them "Hot Cross Buns" but have them do reading for more than just rhythm. Maybe we can .read mi, re, and do.
R: uhuh
D: and then, much older, like chorus I will do mi re do and I will bring mi re do to a different key
R: oh okay, transposing?
D: or, or do your reading purpose, whatever is my reading purpose. Although I teach the same songs, very simple songs, but I will do a different level in a different grade level.
R: so you, it's the same song but your learning objectives are more complicated for the older grade levels.
D: yes, it could be um –
R: and then fourth graders would read/play it (melody and letter names) on the recorder, with letter names
D: correct, correct. See, all of the songs that I teach like a, eventually like for recorders? Like, this year we are working on "Bounce High, Bounce Low." And the recorder will have G – A – G - E
R: mhm
D: And I do my recorder – they all learn BAG first and then bring it down to E, D, and C
R: yeah
D: and C of course is very difficult
R: I know I can't figure out how to do that (laughs)
D: Yes, and see the school has many things going on. They have a multi-cultural request, they have uh, Black History, they want to have a different celebrations, so I have different songs for them to meet (to learn?).
R: Right
D: so for example this one is "Hello" in many different languages
R: I want to take a picture of this
D: Oh I will send it to you
R: okay, thanks
D: so for all of these songs I will do integrate
R: integration?
D: yes, so for this song I will do numbers for "Caterpillar"
R: Oh, uhuh
D: And I teach it with the numbers and the rhythm as well. So you can teach the rhythm, you can teach a lot of things (such as) syllables with the rhythms.

R: right. So how is that music though, that one?
D: Oh, this song is only I focus only on the rhythm, I did not use other, only focus on the rhythm. And then you know for this song you use only two notes (syllables) or three notes (syllables) and walah you get (rhythmic) improvisation. It's just to play three (syllables) and you know you will get your Caterpillar, your fruit names (watermelon, strawberry, etc…)
R: oh, I see
D: You see, first of all, you get your kids to force the familiarity with the rhythm, so then when you review (the rhythm) you can, so see (shows a writing work piece from a first grader). See this is my first graders.
R: so do they play on xylophone or something?
D: After we do this (writing activity) for a while, then we play on xylophone and we have fun (with it). Like when I do the attendance I will go (melodic practice improvisation) "Who's name is Melanie?" (s-m-l-s-s-m) and the child sings "my name is melanie" (s-m-l-s-s-m).
R: oh, uhuh
D: So, during the attendance I will do this call and response or just a copy (what the teacher sings) and then from there I will be able (to assess) are they singing? Or is it (are they just speaking or droning) "my name is melanie (flat, toneless)
R: right
D: And then so I have my notes for my report cards. And then this is much later, much later, so what they are working on so if their name has one sound or two, three, four , or more sounds. I do have students with more than four sounds.
R: mhm (smiles)
D: you know one sound of name is ta, or more and from there they can go to (shows me rhythm writing activities). You can have this. You can have these copies so you don't have to take notes.
R: oh really? (yeah) Thank you.
D: I don't do writing much. The first grade probably just learns to draw the line (lines and spaces)
R: mhm
D: Or I give them the location and to help them but it's just like uh, practice, practice (writing) the notes, not really, uh, writing-writing in the way we want them to do –
R: uhuh
D: and after that, if they (1st grade) can draw the line great, if not then you know I use the PE outside. Outside the PE has gigantic lines. So outside I do (say) "go to line one, go to line two, go to the space two," I use that physically.
R: Oh…outside?
D: Outside, so I don't do paper and just an over head (right), I take them out.
R: right
D: This is my room 3
R: right. There's something like that (musical staff) outside?
D: oh yeah.
R: it's a music staff? Or…
D: I (will) show you, I (will) show you
R: Oh, okay, there's just lines and stuff

D: yeah I will show you. For them, I will already have the location to help them. The idea for this is to make sure there are five lines and four spaces (on the staff) and if they learn this I will be very happy. And see here (shows me rhythmic writing for 1st grade) one sound is ta, and two sounds is ti-ti.
R: right, I see. And so they (1st grade) just copies over it.
D: yes. See. (shows me first grade concert program with student writing). See it says "music makes me happy."
R: oh, how cute. I would like to see a concert. Wow. This (concert) is only first grade?
D: Yes, look how see, we have an art teacher here and it makes a difference. So see look at this one. The song is "Hello to all the children of the world" (sssslsfmrd; sycopa ti-ti ti-ti ti-ti ta).
R: Oh, I wish I could go to this concert. When are your concerts?
D: this one is already gone. But look at this one? It's a cutie. (shows me how the 1st grade students write what they feel about music on the concert program and the notes they draw on the program).
R: Yes, that's so great. And it's there process, so it's just where they are at, and that's okay.
D: yes, exactly, it's okay, what they (1st grade) writes/tries to write. And look at this one.
R: Yes, you didn't change it "I live music" instead of love. That's so cute.
D: yes, I don't change it. And this one is a room 3, It's a first grader. Oh look at this, it's a song, German song (starts to sing Little Bird on My Window, Will you Sing me a Song? Mfsmmmrrmfrls tiri ti-ti ti-ti ti-tiri ti-ti ti-ti half note. It's a German song (shows me the music)
R: Oh I don't know that one
D: I'll give you the music.
R: Well, those are really cool, I will take pictures of those
D: you can have these so you don't have to take pictures. I tell them, write me a sentence, but not just a sentence, you have to give me the rhythm for it.
R: and that's Orff right?
D: No, this is kind of, what do I say, it's just I mean, how many sounds? And you just…not Orff, it's just creating your own music by finding the rhythm of the sentence. Like I will say "Johnny likes apples (claps the rhythm from it). I tell them, if you cannot write, you just draw pictures.
R: right, right
D: for first grade or second grade
R: oh the rhythms
D: yeah for the rhythms
R: uhuh
D: but you cannot write your name, you have to find and write someone else's name
R: oh yeah
D: So that will be social studies going together with their rhythm work
R: communities
D: yes communities, so they will have to find out okay Ka-the-leen (claps it out)
R: uhuh
D: So it's 3 sounds. But it's simple, just simple
R: right, just to practice with rhythm, deriving rhythm

D: correct but everybody will be different
R: right
D: because you don't have to be - exactly the same, so everyone will have created differently their own.
R: Okay, so that's first grade, there's a lot of rhythm with first grade
D: oh a lot of rhythm, a lot of rhythm with first grade, a lot of simple items, a lot of dancing – somehow I do use a something not – like a – things they hear – oh – here is a Kodály one – you recognize this one?
R: Oh, "See Shell Sea Shell" (d – s d – s) (sings the beginning of song), yeah, second graders love that.
D: Oh I do the primary 1 2 3 they all have – they all do – things that I have a lot of – I have a lot of EL (ell) and myself I am EL (ELL).
R: uhuh.
D: So I have a lot of real things – in my room. So when I teach the sea shells (shows me a jar of sea shells and moves the shells around so they make a noise up against each other).
R: Oh yeah
D: You know – and this is the "Lemonade" (song). (holds up a tennis ball with a slit for the mouth). And I do "Lemonade" with Lou Lou. (shows me the tennis ball). Do you know Lou Lou?
R: laughs
D: (sings) "loo loo loo loo loo" (s-m s s m) (ta ta ti-ti ta), you have to sing me back "loo loo loo loo loo"
R: laughs
D: Then they to sing it back (while she holds up the tennis ball). And then they have to sing it back. Oh they love it.
R: yeah that looks like um – the tennis ball with the mouth
D: yeah yeah yeah, I get it from, from, from one of the – internet here they – they show this – loo loo (meaning the tennis ball and loo loo idea)
R: It kind of looks like a singing voice with the mouth, right?
D: yeah, exactly and you can do this for uh – the same idea for uh – singing inside your head, right?
R: mmmm, mmhmm
D: Your head, and then "sing it out loud" and then –
R: oh, that's good
D: and, like today, I have my first graders do – two parts right? I go "hear I come" (s s m) and they go "where from" (s m) but I use this (loo loo tennis ball) because if I don't they will copy (me) and I say "no it's two groups," – they will say "here I come" "here I come"
R: right, right, (they copy you)
D: and then I will say "No, no you have to be – "
R: or they all say (sing) everything
D: correct I say, "you'll be – I will be Lou Lou and you will be – "
R: the lemon (lemonade verse)
D: the lemon (lemonade verse) and then we switch
R: right
D: and then

R: So that's really good, so a lot of ELL – awareness
D: a lot of ELL for the ELL –
R: a lot of objects (for the ELL)
D: yes, a lot, and so then after that then, then – since the lower grades I just sing – (but) upper grades they have to read the rhythm -
R: mhmm
D: in the third grade you have to sing your so and mi as the practice
R: Yes, so second grade you do typically you add half note
D: half note is there (in third grade) if -
R: re and do ? and then –
D: mhmm
R: and then third grade do you teach high do and low la or - ?
D: (sighs) third grade, not particularly, not particularly to – but I do to um –
R: like do pentatonic?
D: well, because time is limited, right?
R: mhm
D: And so time is not giving me, not giving enough time and so – toward the end
R: yeah, there's not enough time
D: not enough time – 'til the end (of third grade). This is my uh – grade four
R: oh, okay
D: By the grade four, you should, ideally, be, but a still not quite you see –
R: mhmm
D: this is uh simple, it's not quite (showing me maybe a writing activity or the sequence listed out?)
R: oh I see
D: they have this is going on but it's not quite
R: mmmm
D: right? Yeah, but it is –
R: this is third grade
D: no grade this is uh four –
R: fourth grade
D: grade four – and this is a bilingual class (she is showing me a writing activity)
R: Oh so this is the diatonic (scale)
D: yeah, this is the diatonic
R: major scale
D: this is a bilingual (Spanish) class
R: aww
D: yeah, and then so – see they have to do – and I say "when you are done, then you do – go your 50 nifty, the 50 nifty states (showing me a writing activity
R: ohhh! Are you doing that? We're doing that for our concert.
D: every single spring concert they have
R: so you do a lot of (subject) integration
D: a lot, a lot
R: like math and –
D: oh, it's not just a pure Kodály
R: okay

D: okay, so – this is uh (showing more writing activities)
R: but fundamentally it seems like everything begins with or has that Kodály structure
D: oh, oh yeah, you study with the fun things they love to – they love (to) play the game(s)
R: mhmm
D: if I play the "bow wow wow" they will be happy
R: I know (smiles)
D: the "Bow wow wow" even though they are upper grade they still want to have "Bow Wow Wow"
R: mhmm
D: (jingling something)
R: (laughs)
D: they – yeah
R: uhuh, so – that's fourth grade
D: that's a fourth grade
R: and then third grade do you – can I take a picture of this too? Because I want to see –
D: you know what?
R: I just want to (taking pictures of the writing activities and computer screen with activities
D: you know what if you –
R: I can make copies – or –
D: no no no no no, you know, just don't get it a posting the name (student name) (whispering this)
R: right
D: I'll give it to you
R: okay, thanks
D: I don't need it
R: okay
D: just quietly don't use their last name (whispers) (regarding the completed writing activities)
R: yeah, I definitely won't – I –
D: and because I don't have their parents' permission to – to put it on away – you just do –
R: mmmm
D: you just do – exactly – appropriate – okay?
R: okay
D: I just you
R: okay
D: so you can have them, so you don't have – save your time
R: thank you, thank you
D: yeah
R: this let's me see what you do
D: yyyyeah
R: so – 1st grade, 4th grade, and I'm assuming you do these types of things with 3rd –
D: yeah, much with upper grade – older ones
R: mmmm

D: and – somehow – I do –
R: mmhmm
D: teach them – more than just uh – just the music – I have to tell them – say – "think about something" I will take the sentences from their – whatever – previous students and I give them some – choose a something and you work it out – (showing me more completed or just general writing activities – diatonic scale?)
R: mhmm
D: and somehow – I do teach numbers too
R: right – oh because of the diatonic scale
D: yeah yeah yeah
R: so you have to go 1 2 3 4 5 6 7
D: yes, I have for the number and I particularly, sometimes I tell them, I say "sometimes they ask is this eight?" and I will say "no this is not 8 (high do). There is no 8 days a week. So I call it a new pattern and this is just start again at 1. So I say no, it's a new pattern so I say it goes to 7 and starts again at 1. It's a pattern.
R: hmmm, so that – and then this side is like character building (other side of the writing activity)?
D: Yes, so that is to – help them to – so they know you know - you have to teach them - so they know – what they are doing (character-wise)
R: right
D: you know, otherwise it comes out where
R: right
D: what did you learn here? I don't know.
R: right
D: so – I make this (shows me an old program) I make this – it's about two or three years old. Two or three. I use it so that you (students) can make a beautiful music and explain it yourself (the students explain themselves)
R: oh
D: So I take – I only use it the first name –
R: hmmm
D: and then the number but I don't have the years
R: yeah
D: 2015 (year) (old program)
R: oh
D: and this was first graders?
R: no this uh probably – room 8, second grade
D: room 11 is a 3-4 combo, room 8 is uh second grade
R: ohh
D: this is a second grade
R: oh, nice
D: this is a here – (names school) – second grade
R: nice
D: (reads it) "music makes me happy, so at the end of the day I can sing with my mom and my sister."
R: can I take a picture of it?
D: yeah, you may.

R: sorry. I try to get as many artifacts as possible
D: yeah
R: (takes the picture of the program) thank you
D: yeah, and so from there – when I do (a) concert –
R: mhmm
D: uh, I ask them – al, always ask them to reflecting (on) something (of) what they learned
R: reflecting
D: and then – write something about music and then – they have something to say otherwise – their head is blank
R: so after the concert they journal?
D: uh, this is – before their concert
R: okay
D: like uh – you, you see – they all do their own announcement (points to concert programs on the wall)
R: oh, okay
D: that's a bi-lingual board over there – it's a Spanish and bilingual – here (walk over there)
R: huh
D: I'll grab one for you to look
R: hmmm
D: this one has no colors
R: mmmm
D: the plain one. The rest of them they all have the colors
R: uhuh
D: see, this is their concert – coming (on the) 22nd
R: ohh
D: and then so –
R: right
D: this is a bilingual class and so they have – this one and this one
R: mmhmm
D: and then do something –
R: so they make – they make a program
D: they make their – imitation of (an) announcement (program)
R: just to own – the experience – so they're not – just like – showing up and – they don't have an attachment for why -
D: they – they – in the class they do more than just singing or music – TONS of things are happening here
R: so you guys just have a lot of
D: a LOT of things
R: context and just like
D: a lot a lot
R: so let's see here…so then do you have a um, a scope and sequence that you could show me, like do you have it anywhere or that you could just email it to me?
D: (sighs) no no, I probably will email it
R: or (it's) in your head

D: ahh yes, after all these years
R: or – let's see – that is – you said third grade – that's really cute – what what is that?
D: this is great for their own – this is a cherry – this means – I only have this group for two years
R: mhmm
D: for one year or two years
R: right
D: and then so – one year or two years
R: right
D: so – they are reflecting what they learn – what they sing – what they do –
R: yeah. And they do that in class time like a reflection time
D: before concert time
R: oh before a concert
D: and this will go into – this will eventually end up in my concert – so all my concerts
R: oh, wait it goes in your concert?
D: It goes into the program – the cover
R: oh!
D: it will go to –
R: mhmm
D: uhhh – you have (shows me several concert programs/announcements?)
R: okay (looking through the programs or whatever she is giving me to look at). Okay
D: eventually –
R: mmm right
D: this is a low grade – room 5 – say "singing is fun" they have to figure out this pattern (rhythmic) right?
R: mmmhmmm
D: music is –
R: wonderful (reading the improvisation writing activity we are looking at)
D: music is –
R: impressive (still reading the activity)
D: ah ha
R: ah, nice
D: this one will be
R: oh, gosh, that is really neat
D: room 3
R: hmmm
D: (reads) "I'm a thinker" because, you know they adapt (the idea) that I'm a thinker.
R: right
D: room three is 1st grade
R: I see
D: Yes, (names school) room 3 (points to the writing piece) – so first grade (is) able to do this –
R: mmm
D: and this one is a second grade (student/class writing excerpt) "We love music." This is a bi-lingual
R: hmmm

D: okay, (gasps) (sings) sol-mi – la – sol – mi (points to what the student wrote on the writing excerpt/program/announcement
R: Wow! That's amazing and so that is – 2nd grade.
D: that's a second grade
R: can I take a picture of it?
D: you can have it, you can have – I give it to you
R: this is really helpful, thank you
D: (sings another excerpt that she sees to s m l s m) "loo loo loo loo loo"
R: that is COOL to see that! (smiles)
D: right?
R: someone wrote that on the music staff
D: yeah! And then – because I broke this into three steps – teaching them – because I was teaching them (how to write a treble clef) "make a number two, roller coaster, coming back and then little letter j).
R: That is so cool. So um, let's get to –
D: you wanted the sequence, then – I can tell you (shows me the school district sequence sheet)
R: Yeah
D: our district one
R: uhuh
D: alright. sol, mi, la = first grade
R: uhuh
D: and then sol, mi, la, plus maybe re, do, pentatonic for the third grade
R: oh third grade
D: yeah, for the third grade.
R: mhmm
D: and then – of course your second grade, you can teach them mi, re, do, but – you know, I would say second and third grade. Because sometimes you get combo classes.
R: right
D: okay
R: it's true, yeah
D: and then – grade four
R: mhmm
D: diatonic
R: and then for rhythm with (first and) second grade
D: for the rhythm (first grade) I start with ta, and ti-ti, and then silent quarter rest. Second grade – add the half note. And then the four sounds on one beat.
R: oh, second grade you do tiri-tiri?
D: It depends on if I teach the "Kookabura"
R: oh yeah
D: if I don't teach the "Kookabura", then I may have to wait, you know it depends on the song we pick it up – but – whatever song we choose – I'll spend some time to work on more of the detail (rhythmic work detail?)
R: right, yeah.
D: and for all of the details and other patterns, I do a lot of other things more than (inaudible) a lot.

R: mhmm
D: physically, I do a lot (of other things)
R: right
D: here is my pattern – this is your time signature
R: oh, okay
D: like the time signature I will show you how it is mathematic (showing me a cardboard triangle for 3 meter pointing with arrows and numbers – 1 2 3)
R: right. That is really cool
D: Right? So you go – you point it with me – when you sing a song
R: (chanting) dun dun dun dun
D: so you go – ready? I do the um – "The more we get together together together…" And then I tell them we start it with –
R: a pick up?
D: (nods) a pick up. So when we go "more" we are coming out on the top (of the cardboard triangle). We go – "the MORE we get to GETHER to GETHER to GETHER." (pointing to the cardboard triangle
R: right. So it goes down, side up
D: well, it depends – you just have to figure it out, you have to do the background, whatever (the song is)
R: right, yeah
D: from the students' view. But this is the physical so they can see – they go ah ah ah –
R: I want to take a picture
D: you can have it, you can have it
R: do you have an extra or?
D: I don't – it's easy to make!
R: (gasps) I know but THIS –
D: you can have it, I can make a simple – this you don't have to take a picture
R: (smiles, giggles)
D: so – easy
R: okay
D: so you can get more
R: hmmmm, this is great
D: So, tied with your geometry, right? Simple, easy, any songs you can do it, exactly like this (shows the square cardboard in 4 meter 1 2 3 4 with arrows).
R: So red square with four 1 2 3 4. And right triangle with three 1 2 3. That is really cool
D: I have fun, you will see my outside, if you look outside, you will see all of my lines out there. You know what I do . . . I do the dance outside there.
R: uhuh
D: You see I have it -
R: And you do line and space (practice)?
D: No, I do the dance outside there (starts walking out the front door to show me). This is my – start here (stands on three lines outside the front of her door)
R: oh!
D: This is my – for you – and you see this line there?
R: oh! uhuh

D: right? So for the three steps, right? I teach them right foot, line it up, very slowly, So you go – in in out, sideways, in in out, without waiting.
R: mhmm
D: and then so (it) will be – 1 2 3 1 2 3 (showing me with her foot steps in in out in in out
R: oh, mhmm
D: and – without waiting, here we go – (on) "more" your foot has to go inside.
R: right
D: (shows me the steps in in out in in out) (singing) "The more, we get together, together, together,"
R: mhmm
D: you this is um
R: so they're feeling three
D: This is the Philipeano's dance
R: which dance?
D: Philipeano Philipeano dance
R: oh, okay
D: (goes inside the entry of the classroom, squats down next to two taped lines on the floor, takes very long broom like plastic sticks and hits the floor saying 1 2 3 1 2 3 1 2 3 1 2 3), so these two lines, they are not moving. My fourth graders, they did it.
R: Wow
D: They did it so I make like a four students in one team. One there, one there, one there, one there, and I put this there. And then so easier because it's a recycle item, right?
R: right
D: so you go, bum bum dup bum bum dup (hit hit lift, hit hit lift) (showing me the game)
R: Ohhhh
D: (chanting) 1 2 3 1 2 3 – two holding these and two dance and then reverse.
R: hmmm
D: and so, because they have a hard time
R: Oh line space?
D: because I don't have space (indoors) so – they all stand on lines outside and they do the three steps
R: Ohhh
D: and then – (shows me the dance on the lines outside)
R: Oh I see so they have their feet are in the middle
D: yeah yeah yeah yeah. Come on inside! (we go back inside). And now – once the kids now that they do it – the first graders did it – and then after we do all this – here we go – I will choose a song in a three beat pattern. For example, okay (starts singing) "Mama says no play, this is a work day," and she does the dance again in three steps.
R: ohhhh, okay (while she is singing and moving in four)
D: (continues singing the song). So you have 3 beats against the four. Isn't that fun?
R: right
D: I have fun. And they have fun too
R: right
D: And I even do – this is my third grade and fourth grade in two parts –
R: uhuh

D: one group will be keeping the (4) beat, right? Then the other group will be going (clap rest clap rest, ti-ti halfnote) she does a body ostinato for this pattern (to the song Papaya song)
R: mhmm
D: so we are in two groups. One will do something, the other will do something. And it's much easier for them to go "1 2 3 4 1 2 3 rest"
R: mhmm. So that's the ostinato
D: yeah.
R: and then the song
D: and then you do two different groups
R: mhmm
D: so, eventually it's like an idea, like when we do – I'm turning the white board into the physical because my students just could not be able to just (look at the white board). So I turn the white board into the physical and then I have a better way (to) make them – you know – working.
R: mhmm. To internalize it, right?
D: instead of – "look at the dot" for me it's just the physical - I move. You know, you sing the song and then here is the rhythm
R: right
D: so you sing a song it is a part work, this is our part work, Kodály part work, right?
R: hmm
D: You do a song but you do a different rhythm
R: mhmm
D: but you're singing a song just like a – you know – for (says a name) she will be a rhythm over there and you sing a song – a different song but you're pointing to or clapping a different rhythm (starts clapping). But for me it's just the physical
R: you move, you move
D: I move, yeah
R: so they're doing that "Mama says no play" (sings it) and then someone else is – the ostinato is doing – so everything is attached – all their singing – so then your concerts must be – very moving.
D: uhuh
R: do they move their arms and stuff?
D: yes, yes
R: oh.
D: they do, they do, they, they you know – each year – I will let them – you know I will let them do um – like uh – what's this one? (thinking) (starts singing) "Tis a Gift to be Simple, Tis a Gift to be Free." I will do a very simple movement, and (starts turning while stepping the beat and singing) "to turn, turn, twill be our delight."
R: oh, right
D: (finishes turning, stepping beat and singing the phrase on "dun dun dun da da dun dun dun."
R: right, I see
D: very simple
R: for what, third grade or second or?
D: fourth

R: nice
D: to turn has to be third and fourth
R: yeah
D: second is too hard to turn around
R: right
D: alright, I do my homemade – look see (changes the topic). I make these (shows me rhythm sticks with chopsticks and chair leg stoppers). (we are sitting back at the teacher's desk now). This one (the chopsticks) you can use on the (tone) bells, I have a whole bunch of (tone) bells over there (motions to the classroom teaching area by the white board). And it sounds better it is a softer.
R: really?
D: yeah
R: what is on there (the creation of the chopstick)?
D: rubber, just rubber.
R: just a rubber stopper
D: rubber, yeah, it's for your chairs, you know
R: (giggling)
D: and so I use it you know, I use it to play the bells and so, you know, it won't be too (expensive? Loud?)
R: right, I know
D: yes, because it's more manageable
R: teaching them how to do this, and having fun. (starts tapping the homemade rhythm sticks on a milk carton) (this is what she meant was manageable cost wise I think).
D: (starts tapping on all sides of the carton (syncopa ta ta, syncopa ta ta) tapping in different places on the carton). All different sounds, see? You can explore, the different sound(s).
R: uhuh, uhuh, wow
D: Anycase, you can have them sing the song, they can sing it and then sing it and then play it so that you hear different places where you tap.
R: So different timbre almost, right?
D: correct, different characters (character/color?). And then toward the end you can do it here see.
R: so that's a chopstick with a chair stopper, and a milk carton
D: uhuh and it's all free
R: wow
D: I mean it's a very small budget (needed)
R: mhmm
D: and I do, I do science project, when the district has the science fair, I do science project music.
R: right
D: they all love to do this (puts beans in an empty coffee can and shakes it) (different beans in the same can, different affect). (shakes can to the same pattern "syncopa ta ta, syncopa ta ta.")
R: Oh I see
D: anything will work (starts shaking the coffee can and singing "Mama says no play, this is a work day," while tapping the can so you can hear the beans inside).

R: mhmm
D: and then to the end (shake shake shake) calls out “cha cha cha!”
R: ah! (laughs)
D: at the end you see.
R: and it’s free, except that kidney beans probably cost 99 cents.
D: yeah, or you can pick up whatever but at the end they love to say “cha cha cha!”
R: (laughs) that is cool.
D: Yeah and then, this is my drum
R: mhmm
D: So I started to - again – this is all – you dance, you do this, and then you sing, and then the last step is you get to play simple ostinato (on the instrument)
R: mmmm, okay
D: and it’s the same things – “bum bum, tap tap tap” “1 1 1 2 3 instead of you dance(ing) you go ‘clap clap, clap clap clap.” It’s like you sing “Clap clap clap your hands, clap your hands together,” (d d s f m, d d r d s, s,). (she claps the ostinato pattern step step clap clap clap, but then sings the song “Clap clap clap your hands, clap your hands together”) (combination of performing a body ostinato with a different rhythmic pattern while singing a song with a complimentary rhythmic pattern).
R: Oh, I see
D: And now instead of body as the ostinato, I take the drum and put it over here and do bum bum tap tap tap (repeat) while singing the song.
R: Wow, oh that’s great
D: Is that (great)? Won’t cost you anything. And recycle – this is the best (tapping the rubber top)
R: a coffee can, the plastic top
D: yeah, this is the best (taps the rubber top of the coffee can). And then don’t do this because it’s so loud.
R: mhmm
D: And what I do is like in May, I show them first so that they get to do this in my classroom (begins to tap on the can again). And it takes uh, since I don’t have many – it will take longer time to the end of the school year when they are crazy -
R: yeah
D: (I) take them outside to a shaded area and they just – (starts tapping all over the can/drum)
R: yeah (laughing). They all have coffee cans and chop sticks and milk cartons? Or whatever you can find?
D: Whatever I get, whatever I get
R: enough for a class
D: yeah, you know any, anything, you just, you know
R: mhmm
D: you just have to teach them – how to explore the sound
R: right
D: you know – anything – 3 bottles, you know, plastic things you know – and then you know that’s pretty fun you know
R: so you use a blended form of Kodály – you use Orff, you use character building, you use –

D: a lot of things
R: all kinds of things
D: all kind of things
R: mhmm
D: but Kodály is still in the – the – how do you call that – the – base?
R: mhmm
D: foundation?
R: yep, the foundation
D: the foundation is still more, you know if I'm Kodály you, grow big trees, like a big Christmas trees, but Kodály is still the major
R: like if it's a house, then Kodály is the pieces of wood, and the insulation and everything
D: yeah and then you have other things to build on.
R: I see
D: like the boomwackers they use – they hit themselves and make music doing it. It's fun
R: mmm, I think I've seen those. Oh right, you can just strike people cause they're just really -
D: yeah you just tell them you have to be – safety first – then I hear other people, you make music, you can hear –
R: mhmm
D: yes
R: what are they called? Just long colorful tubes?
D: no no boom wacker. Yeah yeah, they have a name for it, and you can just teach it to them the science because size (of the tube) does matter.
R: right, because it's a lower or higher sound, an aerophone really
D: size doesn't matter because you know, the longer one –
R: right, it has a lower sound
D: Yeah
R: um, so how much do you think, so it seems like you probably like blend – different approaches probably even 50 percent. Or really it's like Kodály is the foundation –
D: Kodály is the foundation
R: The objectives
D: yes, we – every single class does something – I will work on the hand signs, the melodics, the part (work), read a little bit, not entire song, just 'where is this note' if this note is so – than this note is higher or lower?
R: uhuh
D: you still work on the basic ingredients
R: mhmm
D: but add all of this, just makes it, uh, different way to practice
R: right, a different way. Cause the reason I – that's my research inquiry – is most people are blending the Kodály Approach with other things and that's my research inquiry – I wanted to know what are you (educators) using, and like, why?
D: oh yeah. Not just only singing. It's great just singing. And, but, singing is still a big part because you build your repertoire. You build your um, your, you know, since I do have a lot of you know, we do have a lot of things like Kodály right? (8:17)
R: mhmmm, yep

D: All, we all had to draw our own pictures and now we don't. See, we do have a lot of, I have a lot of singing books. (shows me a book)
R: yeah
D: See, (sings) "I know an old lady" on doo doo doo
R: right, books so you do read alouds while they're singing
D: like singing the read aloud
R: do you read the words or do you just sing them?
D: we sing it
R: mmm
D: we sing, just you know –
R: so it's not really a matter of like, you do 50% Kodály and 50%, it's almost like you integrate everything.
D: everything, everything in(tegrated).
R: ahh
D: But for the first grader yes, I – for the first grade they come in – I start with "Sally Go Round the Sun".
R: mhmm, yeah
D: First graders, I start with "Sally go Round…" I work on – I say "get your feet only, use your feet, here we go!"
R: mhmm
D: "2 4 6 8 like a robot" "meet me at the garden gate" (still stepping beat). You know you have to physically take them and work to – to physical
R: cause they need to internalize
D: physically!
R: And they need, well they need to use – the body as the instrument – that's the whole philosophy, the Kodály philosophy
D: yeah yeah, and then they – my first graders – still – especially my boys – not quite my boys (imitates walking unrhythmically)
R: uhuh, I know, it's so hard
D: everything, I know
R: So yeah, no I just had an aha moment that – it's really not that you do 50% Kodály with first grade and then 50% non-Kodály-Approach instruction – you just bring it all together – it's all in there.
D: Bring it together, it's all in there
R: mhmm
D: look here, it's the heart - the beat and the rhythm (showing me icons) - it's still very needed in every single grade
R: mhmm. Do you umm, know much about Dalcroze?
D: oh yeah
R: so that would be a lot of it too
D: at (names the institution where she got her Kodály masters) the second summer – they brought a nice person – you see the Facebook and they had a 50 years anniversary – they asked to share the photos – one of the photos is the dancing one.
R: really! Were you in it?
D: yeah you see my little – face behind there
R: (surprised sound – laughs)

D: and I said “Oh my goodness” I see this guy was standing there doing this (makes a pose)
R: (laughs) so when was that? I mean that was a long time ago
D: that’s more than 20 years
R: wow I know mine was – I got mine in – 1995
D: I said ah! That guy was doing like that (poses)
R: wow, I’ll have to look that up
D: but mostly I don’t think I do a lot of this to – to – in the sense to teach say – like Orff has a lot of movement too right? Like you go soft or you go strong, or you go skipping, or you do purposely, even though you do, you do your canon in uh – all this movement things.
R: so you just really do – and that’s not Orff really, it’s just –
D: just the movement
R: because you’re – because of the behavior issues, because of the need for – being able to use their bodies and because of English language learning and –
D: and because it’s a 50 minute (prep/class)
R: 50 minutes and they, yeah, they need to move around
D: I need to have something moving every – no more than 10 minutes I need to have something moving.
R: mhmm
D: more than – you know – otherwise the kids, they cannot sit on the chair
R: I know
D: having them sitting (50 minutes) it’s not quite that ideal
R: right
D: because you have humongus classes here and its – a lot of – a lot of students so –
R: what – how much Orff do you use? Do you have a lot? Your cert(ification) – not a lot?
D: what do you mean?
R: um, you’re level 3 you said?
D: I have the level 3 certificate
R: oh wow, that’s hard to get and so -
D: I have the certificate because I went three summers
R: oh and so do you use the um, um, not xylophone but uh – what, what are they?
D: I don’t have all the set (of instruments) but sometimes I will open it up but –
R: sometimes
D: but – the reason I did not use the instruments much is – once you use the instruments students stop singing.
R: stop right?
D: stop yes
R: mmmm
D: stop yes, because they are so excited (for the instruments) and then they stop singing) so -
R: hmmm
D: so – I kind of like I want them (to) do more singing
R: oh, mhmm

D: I do let them play. But I use it like – for them – you kind of like I – how do I phrase that – like until the end of the school year – that – because testing –
R: mhmmm
D: because all this going on – and until the end of the year – they need more – something different
R: right
D: so I save that (instruments) til the end – and then I put out the fans or something (so it's) not so hot
R: right
D: and then so – at a time – a little time – sometimes – whatever they play won't disrupt other people, because they are quite and don't make noise
R: right. So let's see – you answered so many of these so that's why I'm skipping down because we've already talked about that –
D: right
R: so let's see – why do you think music educators use the Kodály Approach in these blended forms? Like why do you think, teachers are choosing to bring in other aspects or other – what do you think? Why?
D: oh oh oh, okay, um, because everytime you learn something (as a teacher) when you take something new, because unless you did not have anything –
R: mhmm
D: unless Kodály is the thing that you know
R: uhuh
D: then you only practice (use in the classroom) Kodály
R: yeah
D: If you have a previous experience that is not Kodály, and it's working,
R: mhmm
D: then you will – adopt – you will – use whatever is working
R: mhm
D: now – what is good? Anything (that's) working is good.
R: mhmm
D: anything working and it's not limited to the Kodály is it good? Sure. If Orff is good in that whatever particular things – anything that is working – anything can help the student because you know – it is not – one (size) fit(s) all.
R: however you can meet the objective(s)
D: correct, so whatever (objectives) you can meet and whatever is available
R: mhmm
D: and therefore you will
R: and your experience
D: and your experience – most important part is the experience since I teach more than 20 years
R: right
D: see I have like, 8 years in Taiwan and so when I was in Taiwan, I was working in a Yamaha system
R: oh
D: and so Yamaha system will be very different from – others
R: hmm

D: however – because I grew up in a church – so I have, I learned moveable do
R: hmm
D: and then so, I already learned two different things, before I arrived (to the U.S.)
R: right. What's the Yamaha?
D: okay, the Yamaha is a fixed do
R: oh, okay
D: and then – so their purpose is to teach piano
R: mhm
D: so whatever is their design is a for the piano setting you know – and a – so
R: mmm, oh, okay
D: yeah, if you have a different experience and it works
R: right
D: you know since I – you know I have – you know – up to – you know – I will say – up to a junior college education in a foreign country
R: mhmm
D: so you learn differently
R: in where?
D: Taiwan
R: oh in Taiwan
D: In Taiwan, so you learn the music differently in there
R: a ha
D: you know your teacher taught you –
R: right
D: right? The way your teacher taught you – you already sort of have – that –
R: mmm
D: and then you come here – and you learn – all – all the different – things
R: right
D: then when you – to teach – your students –
R: mhmm
D: then you – up close – you know – you will – take all this into – your cooking
R: right. So all of what you have learned, what has worked –
D: yes
R: what can bring about the objectives
D: yes
R: so the Kodály objectives are essentially what you want –
D: mhm
R: but you find additional ways to get them to – to really get – drive it home
D: mhmm
R: and really get it
D: correct, correct
R: and then –
D: yeah
R: mmm
D: and then so – you are not a just – only pure Kodály

R: and then – um – one last thing was like why do you think – music educators use this approach differently from one setting to another setting – like – this school verses private verses public verses –
D: funding
R: funding? Oh, okay
D: funding is the key
R: mhm
D: right? Because the funding will be the – I would say the basic – you have a funding – and then you have that – materials
R: right
D: right? If you don't have the funding for the Orff instruments than there is – even though you want to teach (it) there's no instruments for you
R: right
D: Kodály you don't need anything
R: right
D: You just say – (sings) "Here I am" (s s m) – (clap)
R: right
D: everything will happen then
R: right
D: but if you don't have Kodály training
R: mmm
D: and you come in – (sings) "Here I come" (s s m) – you will take a whatever –
R: mhm
D: right? To make a the class
R: mhm, right
D: right
R: hmmm
D: you can just a – coloring – they call music –
R: mhmm
D: color
R: that's an interesting answer. I didn't really thing of that.
D: it's funding
R: yeah
D: and then – number two is where you get your uh – personnel – teacher. If you are lucky and have a good teacher (who is) well trained
R: right
D: regardless of what kind of – what kind of methodology. If the teacher is well trained – if the teacher is a pretty good teacher -
R: mhm
D: with good teachers – then I think – the music will work
R: yeah, 'cause they will just do – high standards
D: yes. But definitely Kodály has a lot of good things to share
R: right
D: and that's uh – that's wonderful
R: um….okay, so – well you've answered all those – (mumbles through interview question protocol).

D: I do have a SDC.
R: what's SDC? Oh! Yeah!
D: You do not ask how I do a SDC
R: So that would be "how uh – how does your teaching approach vary by – not just grade level but – class I guess?" So you have SDC
D: I do
R: mhm
D: I have a severe non verbal (class) which means they are not silent. Non verbal means they cannot pronounce the words correctly – or they have a hard time to say the words
R: yeah
D: but – they scream
R: oh
D: and the severe means they may be physically not able to mobile – so need a lot of help
R: is it called medically fragile?
D: no, at (names a different school) I used to have a severe –
R: mhm
D: they – change the diaper – even though they are – third grade
R: the aids do that
D: yes
R: so do they come and blend in with your class? Or do they come in all –
D: it depends, it depends on (if) they are (a) screamer, runners, then – that is very difficult – to bring in –
R: yeah
D: but then they have to be – individual – an individual class – and that's when - all my uh – where this (taps an instrument) comes from –
R: mmm
D: instruments for them to – to play. That's why – all these other things (instruments/objects) can – come in – because you don't - they need to physically – doing things – they –
R: yeah. I always thought that a synthesizer and headphones would make them so happy because, you know, a synthesizer just has so many sounds and buttons –
D: correct
R: soothing for them I guess.
D: yes
R: but how do you teach – how do you teach the SDC room then?
D: well, that's – that's pretty challenging I have to say.
R: mhm
D: a lot of – individual things – and then – a lot of real things for them to touch –
R: mhm
D: and then when I do – it's just individual one at a time –
R: yeah
D: one at a time – you have to one at a time to see "okay you can play the bell"
R: mhm
D: and then maybe start one bell at a time
R: do you play music in the background too?
D: no, not in the background

R: mmm
D: but I do use a lot of youtube
R: right –
D: you know youtube? The youtube
R: mhm
D: you know nowadays the materials on youtube is awesome
R: yeah, do you have a technology to put it on the –
D: right there (points to the wall with an elmo and sheet cover for a giant wall screen). Talking about technology
R: and you use this (the overhead and elmo) for all of your classes?
D: all of the classes
R: do you do it about once – about once a week or –
D: (shows me a video clip of recorders) This is what I use when I am introducing recorder
R: mhm – Music K-8 (the website)
D: yeah – they can see this is called – interactive fingering chart – so they can – mainly is for them to see the fingering (motioning to the youtube video). And notes is reading – here is the A and you see the fingering
R: mmm, mhm
D: and when I play you can hear the sounds
R: mhm
D: and you cannot remember how to play A than – here you go! (motions to the youtube video)
R: mhmmm,
D: besides my poster (of recorder positions) this one (the video) is good. And then – um (clicking through the saved youtube videos on her file) – the other one – this one is good – I use this one pretty – pretty good they have two items I use –
R: right
D: one is piano – they have the piano
R: "Music Tech Teacher" (reading the website she has saved in her files of youtube video links)
D: yeah
R: So use piano – I can do – physically (showing and interacting with the computer)
D: I can do – transposing right? Upper grades (continues to interact with the website)
R: hmmm
D: so they get to see – they get to hear
R: mhmm
D: like when I – when I train my chorus I do – use a simple songs
R: mhmm
D: and I transpose – one at a time one at a time so they always will get (sing) up (higher)
R: right
D: you know it's easier for them – they don't see it, they don't feel it (singing higher)
R: mhm
D: but like – are you sleeping a very simple tune – and you move key to key – they don't know –
R: mmm

D: they will sing like up to an F – and they didn't know
R: mmm
D: but if you give them a song –
R: a visual
D: and a visual of a song and even though it's just up to D – they have a hard time
R: uuuhhh
D: to produce the sound – and then they are not – aware – a simple things like a – (sings) "Sea Shell Sea Shell" (d s d s) and you keep on moving (up higher) (sings higher). The more and – they will follow you because –
R: oh if you show this keyboard, and you transpose visually
D: everything seeing this is the last step
R: okay
D: if you already did it, you already sing it – you did not know you can sing so high – it's in many different keys – I'll show you
R: oh, okay
D: and then (she shows the website) – "Look, how high you sing!"
R: oh, because they aren't just really thinking about that they're singing –
D: yeah yeah – it's just a similar idea – the concert it was all Kodály – you sing unconsciously
R: right
D: and then you make a conscious – and you bring it out
R: mmmm
D: this one is good (website) you might bring it out
R: and that's what you might do with – fourth grade? Or third grade? Maybe?
D: depends on what – what's your objective. See this one (shows different website) is also good when you do reading – when you do reading – see?
R: oh, yeah
D: they have this?
R: that's great
D: and hear you go – (website is sounding to twinkle twinkle)
R: oh, that's wonderful. "Music Tech Teacher" (reading the website title)
D: aha
R: mmm
D: and then so –
R: that's really good
D: simple tunes and then uh, and then easier tunes – and you – you know you want to work out the letter names
R: mhmm
D: and so I found this one (website) is like –
R: letter names, melody names, rhythm names
D: yeah, yeah – for the – for the – for the – what do you call – letter names
R: hmm
D: and – let's go back and – (through the saved websites)
R: solfa
D: solfa yeah – is – this one is good – I think – and then – what is this – the other one – no – let me go back to -

R: so do you use this stuff probably – every other class or do you use technology ?
D: no, no, no not often – not often
R: hmm
D: but it's available – when I need it
R: to support practice activities
D: yeah. And then this (a different saved website) is a good also – I use a this – (I) say "Okay. You have to choose one instrument, okay." (she clicks on the clarinet, it plays a melody).
R: is this still music tech teacher?
D: yeah (clarinet melody is still sounding)
R: hmm
D: and then you can introduce them – the – woodwind family –
R: ahh
D: then "which one is this? Okay, let's do the trombone." (clicks the trombone). (trombone sounds a melody)
R: hmm
D: and then now this one I say – "okay, let's have – guitar." (guitar plays a melody). Now I say "let's choose something else." How about the bass string – okay (bass plays a melody). I say okay, now here you go – one is the first instruments – and two is whatever instruments you see – you show me the fingers – and then of course I shoot it on the overhead (projector and screen). See I use my overhead as this humungus big? Instead of that (little) one?
R: Right
D: I change a lot of things (giggles)
R: I know, because they need the big visual
D: yeah, yeah, yeah, yeah
R: hmmm
D: and then so I black out – so they cannot see – or play one and I say show your fingers – is it one or two or three instruments did you hear?
R: oh, so then they –
D: listening
R: so that's learning about timbre and color of instruments?
D: instruments – and they do have another one for rhythm
R: uhuh
D: and they do have another one for rhythm – simple ta and ti-ti and you ask them to show their fingers – "was it the first pattern, second pattern, third pattern." (claps hands) awesome!
R: hmm
D: my first grade can do that
R: wow, so
D: it's not in that – it's the other one (website)
R: oh, okay
D: and is all – already – premade
R: oh
D: so you would play that – and they would have to choose which one is there –
R: mhmm

D: so it's like a dictation
R: yeah, dictation and then you – you don't have to invent always – making the manipulatives – because they're already on there – technology – it's amazing
D: on the – on the internet. This one – this one is gonna go bye bye soon
R: mmm, why?
D: because this one is no longer the tune – you have to move it to something else (website talk)
R: oh, what do you use for youtube?
D: yeah, this is my youtube selections – I already selected them for whatever I want.
R: mhmm
D: For our spring concert - I'm working on this one – (shows a youtube site) (listen to a recorded version of the song they are singing). After we sang it, after we (have been) working on, then I say okay here's an example. Then you can compare or – my – bilingual class?
R: yeah
D: they need to hear – over and over.
R: hmm
D: the thing is – youtube – you use a good example
R: yeah
D: (pretending to tell the kids) "This is what (the quality) I want." (Finds the song Balalaika).
R: Balalaika. Mhm
D: so – they get to see the real instrument (of a) Balalaika.
R: So in your concerts, do you have an accompanist or do you play?
D: I play
R: and so that's funding again, right? Because here's one – and we've got – uh – guitartist and a – piano – and then a conductor (motioning to the website with all the support to support the students singing in the website Balalaika).
D: I do by myself so –
R: yeah
D: This is my spring concert – 22 years
R: oh
D: I will be working on that – I play – (shows me the concert program)
R: wow
D: I play
R: do you wheel that piano (in the room) over there?
D: no, it's one in the cafeteria
R: yeah
D: So I just move my head (to keep the beat) – I have no hand to tell you – watch my head – count! Eight beats!
R: yeah – (chuckles) count! Right?
D: yeah – that's – what you have to do – that's –
R: that's the funding part
D: yeah
R: that you're talking about
D: yeah

R: so –
D: and this one simple (plays xylophone) primary thing for my primary – this is simple for that –
This is my science project
R: oh
D: and so –
R: wow, you do a lot of integration
D: a lot, a lot – see this is for my spring concert
R: mhmm – I hear the mill wheel ticka ticka tacka
D: and they have to dance
R: mmm
D: they have to turn – (starts humming the mill wheel song) and turning by stepping beat
R: and they have to turn
D: they have to turn
R: and this one is – I'm working on it – then see (shows me something) (says) ti-ti ti-ti ti-ti, ta ta, ta (pattern for mill wheel song).
D: so – because this is my third and my third (time?) and so –
R: mhm
D: from there I do teacher meter – I do teach bar line – I do teach all – all the ingredients – double bar line – and the measures – the measures
R: so you – you do that – with concert repertoire
D: yeah yeah yeah yeah
R: wherever, whenever you can – you just find
D: yeah, and then this is – my – uh – see every time you choose – always a spiritual (included)
Always one is (in) Spanish integrated – and this is my uh – concert song also – because a lot of – a lot of – what do you call that?
R: social studies – so you use that –
D: yeah yeah, social studies – and this (points to the program) is the sing – everybody sing along at the end – parents have to sing –
R: oh
D: they come to my concert – they all have to sing – do you see my – this ? (show me the words on the program)
R: mhm
D: this is my first and my second grade- they have to sing –
R: mmmm
D: look here – all students and parents
R: mhm (laughs)
D: they have been singing – every single – I say – here's time to sing
R: mmm
D: and so we do – for the first grade, the second grade, we only do one verse right?
R: yeah
D: they only do one verse
R: hmmm
D: for the other grades they have to do all the verses – and then do –
R: ahh, this is great. When is your concert?

D: 22nd!
R: 22nd of May
D: did I copy – uh – here – I give this to you
R: okay
D: this is announcement
R: oh this is coming right?
D: yes, this is coming you can have that
R: No, I'm going to be in (name of state)
D: I do have this – this is their concert
R: ahh
D: so they have to know their do re mi (written on the program), And then I tell them the story about the movie
R: uhuh
D: okay, so this is going to be – this is not part of the concert – this is the warm up
R: okay
D: from previous concert. And uh – this is uh – 50 states – they go Spanish and English –
R: right
D: and this one – this one is for Russian
R: yeah
D: and then this is a spiritual
R: mhm
D: this is a Canadian one – and this is a patriotic at the end
R: nice
D: that's it – that's my – spring concert – if you can come – you will see –
R: I know, I'm just going to be coming back from (name of state) – I'll be back by midnight
D: that's okay, and then –
R: I have to fly – on Sunday – I wish I could come to it though
D: see I told them – "you don't do it well, you sit on the bench with me"
R: How do you have the instrumental do it – does he go first and then you go?
D: yeah yeah yeah yeah, he goes first – and then I
R: does he use runners or does he just do it?
D: It's all there (in the cafeteria)
R: oh, it's all there, oh everyone just stays there?
D: they stay there, they stay there, yeah
R: yeah, like all the kids sit with your parents –
D: you know what I do?
R: hmmm?
D: for my concert? See this open house – so the parents they come – half hour before the open house – open house is six –
R: mhm
D: they come earlier – parents – all sit in the cafeteria with their students so I don't need to find supervision
R: right, so you just do a half hour concert?
D: for first grade and second grade
R: uh huh

D: so I take care of them
R: right
D: that's it. Winter is a challenge. Winter I have to get (supervision). Winter is one (concert)
R: oh, 1st 2nd, 3rd, 4th?
D: I do 2 concerts
R: oh
D: everybody has two concerts
R: wow
D: I work a double hard
R: mmm mhmm
D: the more you are working hard, you sweat, you harvest more
R: right, true
D: there's no double about it
R: yeah
D: so I overwork myself – so winter time is everybody – and teachers have to come to help me – but spring time because of the spring – teachers (they are) crazy. So open house – I call them – the are all sitting together
R: hmm
D: 20 minutes – they all sing together and guess what I do?
R: hmm?
D: (shows me a program) in the program you see 2 grades
R: yeah
D: actually, they all singing together
R: ohh
D: actually, they are all together in first and second grade – they are all there
R: they're already there – they're doing all the songs
D: all the songs
R: oh, okay
D: all the songs, all the songs. So the second (first?) graders they don't know this well – right? Because they are not quite familiar with this yet so I just tell them – not to worry – I work with them – to the end I work with them so they kind of get it
R: hmmm, right
D: then, then we do it together
R: mhmm
D: and then next year – some of this song will be (sighs) some of these songs they (2nd grades) will then be able to help (because now they are in 2nd grade
R: okay
D: so this is Little Bird on my Window – this is from last year
R: mhmm
D: for them (1st grade) it is new
R: and now they know it (a year later as 2nd graders)
D: now they know it.
R: oh
D: so actually I'm cheating – not cheating but it works well
R: it strengthens them

D: a yeah yeah, I strengthen them is all and overall it works very well
R: mhmm
D: so – I always keep one song – the Bird song is every year – you have a bird song
R: mmmm, uhuh
D: so every year all the kids will help the little kids because the bird song has the three verses
R: right
D: so the rest of the them (songs) the first grade can handle them themselves
R: right
D: and then the first group will helping them because – you don't know who shows up and who doesn't show up
R: right because –
D: and in this case it's safer
R: yes
D: you have enough students to sing
R: mhm
D: for this group (shows me) Hickory Dickory is always the same – something (else) will be different
R: right
D: so I always (have) one song – actually these two songs are always in the spring concert
R: mmm
D: and these two are changing
R: okay
D: these will be always here but others will be changing
R: mhmm
D: then when you prepare your concert will be much easier
R: okay, that's good, good ideas
D: and then for my spring concert coming – "De Colores" and "This Land is Your Land" is always the same)
R: right
D: rest of them will be different
R: right
D: oh, "Fifty Nifty" this is three songs will be same every single year
R: okay
D: but other ingredients will be different so you don't just –
R: and in your winter concert you can get teachers to come?
D: yeah, in the winter concert will be – in this school I have no problem as with the Christmas songs. The other school they have issues
R: but the teachers show up and help you?
D: yeah
R: (sighs) that's hard
D: and then the spring concert I don't worry about – no need (for help)
R: hmm
D: since I only have 3rd grade and 4th grade
R: hmm

D: we just go to the cafeteria
R: right. Well, I feel like those are all the questions that I have.
D: do you have any other questions?
R: no not any others
D: let's wrap it up in ten minutes so you don't have to work so hard.
R: Oh no, it's okay, I just – um so then I'll observe on Friday? For two classes?
D: uhuh
R: and then I will – do a little – like a ten minute (interview) and say " did that go as you were expecting?" "Was there anything that you – didn't go – the same – how you were planning?"
D: mhm
R: and then, that's it. And then we'll do a final interview.
D: okay
R: which will be short – just kind of like "Do you have any more questions for me?"
D: sure – for me – for me it's like a – all my lesson plan is all here -
R: right, on your – what ?'
D: It's all my slides
R: mhm
D: so I know exactly what I have to cover this month or this semester or this –
R: right
D: and then so – this is a very wonderful story (showing me a slide). I'll share this story.
R: okay
D: I know this song first
R: oh, your slides
D: this is a story from the internet. So the story is there is a poet living in England. And they lived by the beach. And then they have a son. And supposedly, this is the song – the writer. And sometimes, he goes to the beach, after work, and will pick up sea shells for home. And the son sometimes wonders "how come daddy comes home with beautiful shells, and then sometimes not?" and so one day, a very nice person, came to visit and help daddy. Daddy said thank you and that day daddy went to the beach (I'm just doing a short cut). And then daddy came home with nice shells and writes the name, the person and the date, and treasured that. And then one day a person was so horrible and criticized daddy's work – you know – whatever – da da da da da da da da da – and make daddy so sad. Very sad. And then so daddy went to the beach that day, and the boy (son) came behind to see what happened why daddy went to the beach. And then daddy wrote something and came home from the beach empty (handed). And the boy asked "why you came home empty (handed)?" you know "where's the shells?" "how comes you bring them sometimes and, you know?" And then daddy said "well, you know, when someone does good to you then you treasure, treasure the good things, you write it down, and you can treasure, when someone is good to you." "when someone is ugly to you – don't want to be your friend da da da da da da da da."
R: so it's a character lesson
D: yes, and then write it down and then when the waves wash it away, then you come home, let it go.
R: mmm, oh, mhm,
D: (sighs)

R: oh nice
D: I brought these (shows me shells), when I have a bad day.
R: hmm
D: I think about this, I say – think about my shells – yesterday's ugly, you know, sometimes you could not teach – really you can not teach.
R: yeah
D: very ugly – and I have to say – (sighs) just the shells –
R: go back into the ocean
D: they go – even next week you know is going to be better again
R: yeah
D: because you know you get that –
R: (sighs) I know I really know
D: yeah
R: mhm
D: and then – (changes subject - points to a new song in her saved slides). They love this one (sings) oro the rattlin bog and the bog down in the valley-oh – da da da da da da (very rapid singing)
R: oh, we're doing that
D: you see I have a lot of visuals because I have a lot of ELL's
R: where – where did you get that?
D: just go – just go google image
R: yeah
D: and you cut – you cut all the feathers (and paste)
R: oh so you copy-pasted everything and make a slide
D: yeah yeah yeah. Here here -
R: wow, that's incredibly good
D: no not at all
R: it's really good
D: it's in your laptop – this one. This one will do all the work for you
R: so, what is that?
D: it's in your laptop it's a –
R: art
D: it's a paint – you click over here you will see paint
R: paint, okay
D: in your laptop
R: okay
D: and you click this – and it – whatever you put it here – you can cut – you can select
R: hmmm
D: you can add it – you can add it the words
R: right, and then it's a slide
D: and then you just – put it together you just arrange – whatever you want to do
R: right
D: I get this on the internet -
R: uhuh
D: you know I need to add something in so the same thing I go into there – and sometime the notes are not right so I just cut and paste and then fix it

R: right ‘cause you put it in paint
D: yeah yeah yeah, see? I take it from this, right?
R: wow, great
D: and then it’s already there on the internet
R: uhuh
D: and then it makes it –
R: that makes teaching it so much better
D: yeah yeah yeah and then things like that one –
R: we used to have to make all those manipulatives
D: no no no, see someone already put this on here (internet) – all my corrections – someone already did the hard work in here – and so you see? All this reading is there –
R: right
D: all making it louder for you – (shows a slide that is singing This Old Man in melody names “s m s s m s l a f m r m f…” slow methodically)
R: oh, mhm
D: and then this is what I do.
R: oh
D: you have to sing it (she mutes it)
R: put it on mute, and they can just see it
D: They just have to do it
R: mhm, so this is on youtube
D: so this is on youtube and this is – you don’t have to do all these cards
R: yeah
D: make it there for you – you just borrow it and use it in your whatever –
D: it’s all premade there - you just take it and you use it – there are tons of –
R: mhm
D: of the premade things – see this is all my selection when I need it (showing me all of her saved slides from youtube). I will go here – tons of things – and uh, sometimes when the kids are crazy – this is what I do when they are crazy – oh – this is not – this is a good – they already are there – (plays a slide of rock around the clock kids singing). This is part work
R: mmm
D: because it’s two parts there (people are standing in a line doing two motions, then they learn it’s part work).
R: oh, (laughs)
D: this guy has a lot of things – simple things and it is a 1 2 3 4 simple things
R: mhm
D: and I like to use it
R: but that’s rhythm work with your body
D: you can anything – look this one is multicultural – (plays another video)
R: mmm
D: this one is Malaysian (with clapping and stepping)
R: mmhm
D: so this is multicultural and I have my first and second graders when you need something – takes you 15 minutes – you want something more meaningful –
R: okay, right – so what is that website?

D: this one is “Music Express Magazine”
R: yeah
D: there are tons of good things – oh, I love this one – (plays another one from music express magazine youtube link)
R: hmm
D: and this is a visual music expression there
R: bim bam
D: this one I started but I failed so maybe next year. So I tell them say “this is the teacher (part)”
And this is the student (part). So the teacher will do it and the students will follow.” And so it’s step by step and here is the – (plays the youtube link of adults in a circle doing the dance to Bim Bam).
R: (laughs)
D: bim bum bim bum biddy biddy bum (singing) (clapping)
R: oh
D: is that one?
R: oh
D: remember in our PD has this one?
R: (gasps) right! – oh my gosh. So you can tech – internet – changes the game, right?
D: uhuh, uhuh – they will go step by step slow and by the end and they have all this – and then
R: mhm
D: so
R: that’s what we learned in that workshop yep
D: yeah yeah yeah yeah
R: okay
D: I think I do have that – find whatever
R: okay, so this – these things you find online and it replaces your need to do the – all of those manipulatives – or all of the –
D: yeah yeah, you know – bird trees – this is the bird trees (points to the slide)
R: what did we used to call them? Um – I don’t know – materials we would have to make on our own right?
D: yeah and I think that – I’m working on this – for next year – I teach it this year –
R: uhuh
D: and next year hopefully –
R: yeah
D: It’s like a – (sings) “ham bone ham bone have you heard?” (then does a hand clap pattern jive pattern).
R: Oh, now I get it – you’re doing it for next year
D: yeah, but I start to teach it next year
R: good.
D: still have to do – sing and count
R: uhuh
D: I just let them sing – and that’s a measure is a – four beats – so there’s two measures that’s a – AB – so I go (sings Ham Bone part A singing on the syllable bum) count 1 2 3

4 5 6 7 8 (sings Ham Bone part B on the syllable dun dun dun dun while stepping). 1 2 3 4 5 6 7 8.
R: hmm, mhm. So they're learning – pattern – and they're learning –
D: and mathematic and counting the beat
R: yeah, mhm
D: and then I say "okay I'm going to count faster!"
R: oh
D: and so I say 1234 1234 but that's still four beats!
R: mhm
D: I just count it – ti-ti ti-ti ti-ti ti-ti – a different way to count
R: right
D: so I don't just suggest the ti-ti you know – one and one and one and one and or I say 12 12 12 12 – whatever way – so I say 1234 1234 1234 1234 – you double it up – so here I go – 1 2 3 4 1 2 3 4 1 2 1 2 1 2 in slow motion
R: mhm or like – tiri tiri tiri tiri
D: right – you break it down and it's slower
R: hmm, nice
D: very nice
R: okay
D: tons! Tons! There's still so much materials to share
R: I know – and you made all those slides (that she sent to me)
D: or this – apple is apple- look at this from my last year's concert For first grade – one through 10. One to ten.
R: they did it all.
D: yep
R: you must have thousands of slides
D: tons of them – they love this one, right?
R: mmm
D: (sings Miss Mary Mack doing the hand game with it) I join her singing
R: nice, so you do that and is that kind of how you also get ready for your concerts?
D: that's here! (pointing to the slides) (for) first graders yeah! I mean you, you, you choose the materials – see this is a Kodály -
R: oh yeah
D: definitely you want to have
R: I just want to take a picture to show
D: I give you I give you
R: you will?
D: I will I will
R: but these are so valuable
D: they are repetitive because they are one year two year I repeat but
R: I just want to see – I just want to get a description of your style
D: this is a Kodály right? (pointing to a slide)
R: yeah
D: (singing 1 2 3 johnny caught a flea) s l s rest, s s l l s rest
R: I sing with her
D: you have everything over there – this is a Chinese new year

(teaches mean the Chinese New Year words to Chinesse new year song).
She teaches me the song.
R: now we sing the song together – well she sings it – I can't – it is in Taiwanese
D: she sings it alone
R: wow, that is great. What song is that?
D: it's a Chinese new year song – then I teach it to them, and I teach the Chinese new year animals dragon robin dragon snake, horse monkey rooster etc…. with the rhythsm clapping the rhythms. And I do the improvisation with my recorders.
R: wow, they must love that (slide and song)
D: I just play the rhythm (on the recorder) and whatever notes I do – I show them – very simple just do – B A and G. and B A and G. (she is singing something using letter names – sounds a bit like hot cross buns)
R: oh I see – B A G goes with Rat, Ox, Ram (from the new year calendar)
D: whatever – you pick out one tone or you can – sol mi – or sol la mi –
R: I see – attaching speech to it
D: mhm – or you go – do do do do do sol mi la sol mi and the simple things – you do so And this is the – this one – and that is the written musi – I think it's in Spanish
R: (I try to hum the melody)
D: I fail – I try to do this but – I fail – but this is a little bird German and I changed down to the key of C D and E (recorder to this song).
R: so you show that while you're teaching the – no?
D: no no – I do this because I have ELL learners
R: uhuh
D: of course I sing for them – even though they don't read
R: yeah
D: you know – I sing for them – even though they don't read but – once they can – the the – first graders – are pretty good
R: mhmm – they can read
D: they can follow
R: oh, reading the text
D: they – reading the text, yes
R: mhm
D: yeah, and then I do – I skip – I say – what word is this? I point at – what word is that? You know when you have your admin observe your class?
R: right
D: and you do – "what word is this?" "Oh, what word is that, can you spell?" they are very happy. It's nothing to do with music – but you are adding it with
R: supporting literacy right?
D: yeah, when you are supporting literacy they all smiles – say "oh you do spelling – you do – "
Yes we do
R: it's like supporting the other subjects
D: yes, we just say yes yes, we do.
R: mhm
D: this is my first graders – uh – two parts
R: oh. In canon

D: in canon – they definitely in canon
R: right
D: my other school first grade can do it in canon. The other music teacher there heard it.
R: aww
D: this is a song “Bought me a cat” both of us are singing it together
R: I join her in singing it
D: and this is one that I use it to supporting literacy
R: uhuh, supporting literacy. So that’s really – so you put all of that on the overhead
D: yeah
R: so you have a lot of visuals – like ELLs – you’re kind of using English language learning support
D: yes, because this is a bilingual school. Every grade has a bilingual class in it.
R: mmm
D: this one I do in two part (starts singing Down By the Bay with me in echo-response)
R: mhm
D: it’s two groups – (one sings a slightly differing version after the other in her down by the bay version – she arranged it with two songs merged together – she demonstrates it – singing)
R: (I see and start singing This Little Light of Mine)
D: (she explains it the same type of way as Down By the Bay)
R: (I see and start singing A Ram Sam Sam).
D: (she is sharing just some songs with me now on the slides that she sent to me.
R: wow so you just really, you’re integrating just – technology and –
D: yep – everything –
R: okay
D: everything
R: social studies
D: yep everything everything. I will send to you everything (slides).
(end of interview)

Midpoint Teacher Interview - Mary
DATE: Friday, May 18, 2018
TIME: 12noon
PLACE: Music Educator Classroom
(Start of interview)
(segment 1)
D: okay
R: okay, so how do you feel that the Kodály part of the instruction went with your last class? Or should I – let me put it this way – did you feel that the lesson went – how you intended it? With the first grade and with the third grade?
D: The first and third grade – they are the way – normally – the last class – it is not a normal class
R: the fourth grade
D: yeah
R: uhuh
D: normally, this is their uh classroom time – normally this is uh – I go to their classroom they do their reading
R: mhm
D: so this class is not – I'm just doing second you know for the very short instruction while outside
R: mhm, mhm
D: how I do – you know the movement outside?
R: mhm
D: and then bring it in – a little bit reading on the recorders today just a focus on the recorders
R: mhm
D: and nothing else
R: and then how did you feel – what did you feel was the comparison between 1st grade and 3rd grade? (bless you) Did you feel – what was the kind of the biggest comparison between first and third grade um just those two classes?
D: it depends on who I get – if the class did not have um – discipline issues
R: uhuh
D: then you can move the class from 1st grade, second grade, third grade, more out
R: mhm But I mean these two classes today
D: uhuh
R: did you feel like they were going the way you wanted them to go?
D: oh yeah yeah yeah yeah
R: or was there anything that came up –
D: oh yeah yeah – it's under my – my expectation they meet my expectation you mean -
R: yeah I felt like that too
D: yeah yeah
R: I felt like they were listening
D: yeah yeah most of – most of I feel it's a pretty – pretty good class – I'm happy with the first – the two classes -
R: mhm
D: this one (the fourth graders playing outside) is a different story

R: different story
D: yeah but that's uh – this is the reality too – when they come to the class – this is a little bit rough
R: yeah and it's a reality – I like that
D: it's a reality, it's a reality
R: It's a reality and I like that. The two lessons I was going to focus mostly was on first and third – but this is really – I'm going to add that too –
D: oh yeah
R: because – it's a real snapshot of what it's like
D: yeah – I mean this is a – real world that – look like this – and then can be – worse than this –
R: mhm
D: and the other thing is that – like in your populations –
R: mmm
D: in composition of your populations of what is your students –
R: mhmm
D: and then the other word is – sometimes your kids (are) in and out
R: yeah
D: they go they in they go they in – but – majority they stay with you
R: or they
D: so
R: like transfer out – new students
D: yeah yeah yeah yeah yeah yeah
R: leaving
D: new students yeah they leaving then they come in
R: mhm
D: and then they – and so – you still have to reteach reteach reteach
R: right
D: because some of (yells a student's name "That is not safe!" "Thank you ___.")
R: mmm. How did you feel like, with your Kodály portion of the lesson with your first grade and third grade -
D: I'm happy
R: did you feel like that went the way you were hoping
D: I'm happy that helps a lot
R: mhmm
D: (talking to a student) "Listen, be careful." (softly talks to student)
R: Did you do anything that was like, in the moment – or you thought – ooh I'm gonna add this –
D: oh yeah, all the time
R: all the time
D: all the time, I have a lesson in my head of my mind it's like – sometimes comes up it's like totally different – directions
R: and just depending on
D: depends on
R: the time, the day
D: time, day

R: the weather, the day of the week
D: yeah - and then the students' uh – response(s)
R: mhm
D: sometimes you may – just totally change you the students – you know –
R: yeah
D: you know - whatever we just thinking about – how can we teaching them music in different and in various ways in at home and activities – whatever we can do
R: mhm
D: and integrate with others as well
R: and the- their – total physical response
D: that
R: is really something
D: a lot
R: that is really something – help them with engagement and staying present
D: yeah
R: and – did you have any more questions for me about – anything or anything you want to add?
D: anything I want to add – only say that I want to talk about it is – for the reality – or – I did not specific design the lessons for you to watch – so I did not have – I did not like it was okay - like okay – when we did our lesson plan in the (names the Kodály institution she received her training from)
R: mhm
D: we were doing our– uh – uh – melodically – or rhythmically – doing our transitions –
R: mhm
D: no I don't – I don't do much about – that kind of focus –
R: uhuh
D: I don't have –
R: that kind of planning
D: that kind of planning yeah yeah the planning is – is - that kind of thing – the planning is – I have this – puzzles – and then I know – so I do – collecting the puzzles – a little bit different – rather than – the way – ideally say "okay you find this…" – you know melodically – you transfer this to that
R: yeah
D:– you know – so my transition – is totally just uh – just a transition
R: it's just a transition
D: just a transition yes, and then
R: mmmhmm
D: I always making it short and um – activities short and moving it - quick
R: yeah
D: so I don't - you know – miss the kids
R: okay, hold on, okay yeah, I can pause
D: can pause, -kay because I – okay
(segment 2)
R: I mean like – 'cause at (names her school she works at) we don't have –
D: yeah
R: it's very closed

D: I know – (calls out at students) “Two more minutes!” “Hands off!” “Hands off!” “Two more minutes.” “Two more minutes.”
R: Is the whole school portables?
D: no, the olds classes that’s a older ones –
R: there’s a lot of murals
D: yeah, that is uh – uh – physical one (points to a non-portable classroom)
R: uhuh (large plane flying overhead hard to hear us talking). Lot of murals everywhere
D: “Two more minutes!” (calling out at students).
R: so –
D: I know
R: ah, well, when we’re done we’ll – I’ll talk to you –
D: yeah
R: It’s only – the closing interview is only like – 10 minutes
D: calls out at students “One more minutes!” “One more minutes!”
R: (a classroom teacher shouting out into the yard and laughs – we are outside with the students. 4th grade did the end of their recorder class outside doing a journal entry and then playing on the structure. Now we are heading in.)
D: “One more minute!”
R: mhm
D: one more minute – I have to have – according to this –
R: uhuh
D: “One more minute – stay here!” “’Kay, one more minutes!”
R: (laughs)
D: they should know. I did not dismiss them – “Okay bye!”
R: oh yeah, oh what about this? (holds something up to D)
D: “Have a good weekend!” okay, thank you – (for the box I gave her) “Have a good weekend!” (to the students leaving for final bell dismissal). “Thank you Ms. C!”
R: “Bye” (to Ms. C – classroom teacher). Funny how the classroom teachers are just sort of – one degree removed of what we do and why we do it (laughs)
D: Oh she is wonderful
R: yeah, they appreciate – but it’s not what – how their day looks – it’s just different
D: (to the kids) “Let’s go let’s go – get your – backpacks!”
R: oh and the buckets
D: “Pick it up this.” (motions/tells 2 students to help). “Don’t hurt yourself okay? One at a time.” (opens the classroom door so that we walk in from being outside).
R: (I am out of breath) Okay, I’m going to get out the questions (nervous laugh)
D: That is why the room is so messy
R: oh, that was just a closing interview (speaking into recorder)
(segment 3)
(resuming from being outside for the last ten minutes of the fourth grade recorder bilingual class. We are in the classroom now)
R: they sing so strongly
D: who? They?
R: the kids, they just sing –
D: oh, practice a lot – oh a this one I have had since first grade
R: oh, ‘cause they just

D: I have them 3 years
R: but even the first grade – they just sing so – fully – they really give themselves to
D: and you see how happy they are –
R: yeah
D: I – I have to say I'm just lucky
R: yeah 'cause they just – sing
D: lucky to – and you know I do have – in that class – uh – I do have my students a son and daughter in my class
R: what? Oh you do?
D: I do, so I am a grandma – from (names a former school site in the district where she worked)
R: aaaaahhhhh
D: (laughs). I have – one second grader from there –
R: so your daughter – your daughter's kids?
D: no no, JM (name of school) students – I have JM's students uh –
R: mmm
D: a daughter of – and JM students are fun – not good
R: yeah
D: the son is no good but daughter is good
R: now the next group comes at 1:55?
D: (she is passing out recorders on every chair) things I wonder – thinks they are – uh – I wonder hove time to explain – normally it is – no time they have a Lemonade - or a little celebration or something
R: yeah. You want one of those on every – chair?
D: no they have uh – I have uh –
R: oh, numbers?
D: numbers
R: and then use a plastic bag that's smart
D: yeah, this is – uh – something – 1 2 3 4 5
R: hmm
D: but still – this class is quite challenging as well
R: ah yeah. Mine are too
D: It's –
R: it's really hard
D: because it's bilingual and –
R: mhmm
D: and then (names a boy name) is very immature – and (names another student) is a 504 student
R: do you ever do 4-5 combos?
D: I – I had it before
R: and it's not fun, right?
D: of, of course not – I wish uh -
R: I have a 4-5 combo right now and they're – just – oooohhhhh they're -
D: it's a horrible
R: They're not - nice

D: normally – I will offer them – say – you know – “I’ll take the – lower grade – I will choose a –“ it depends on your schedule – if the PE has no space they know how to teach it’s a – ugly thing –
R: yeah, also it keeps me full time – (laughs)
D: yeah, yeah, yeah, - if the PE has the space – then – that will help – but if PE has no space then that is the challenge you want then –
R: I know
D: Normally if you – has a – normally – I will offer – say – “okay – I will take them,” – I will take the upper grades for – chorus – and depends on how many – I choose a good class.
R: right
D: and then into my fourth grade – so I will have a gigantic – fourth grade
R: mhm
D: I don’t want to have that – long – but it is not their prep time
R: (noticing the time) do they sometimes come late?
D: not this class – this – normally I go to their room – this is a specific request so you can see – the recorders
R: oh – I see – okay
D: and this is their second hour so –
R: mmmm
D: normally – I’m just going to their classroom and –
R: oh, so they -
D: and babysit
R: oh
D: and uh – I ask the teacher I say – “I have a teacher – want to see – how I do recorder” –
R: thank you
D: “can your kids – behave and – come and – show something wonderful?”
R: oh I think I hear them
D: yeah
(segment 4)
D: not much teaching and a more – and uh – grade four –
R: uhuh
D: I want to do recorder for you so you see how
R: okay
D: so you see how I do recorder
R: yeah
D: for that do I’ll do recorders and – so that’s the class and do the recorder and take them up – because they are second grade
R: yeah, I wanted to hear your concert music though. So they’re gonna do – um - they ended – the lesson outside with that – um – “Shake the Papaya” song?
D: yeah
R: are they gonna do that for the concert?
D: no
R: ohhh
D: the concert already gone

R: oh really, okay
D: yes, the program I give to you that is the concert so –
R: okay, so
D: this group – the one that just left –
R: yeah
D: I did not show a higher program for you but – they "Bought Me a Cat" I just pick a the verses
R: huh, right
D: but last verse
R: right
D: otherwise look – that's the – "Miss Mary Mack"
R: they love that "Little Bird on My Window" (starts singing it)
D: ah yeah yeah yeah yeah
R: they just squealed when you got out the thing –
D: this is what I want to show you –
R: aww
D: this is the thing – she is the hero - and I had the student make an organic poster – and I took a picture so that is here –
R: that's really sweet
D: because of her – and she told me said she is the hero of the class and –
R: (singing little bird on my window song while reading the paper with the staff and notes on it and birds on it)
D: (new class coming in) "Sit on your numbers please."
(ends at 1:58 time of recording out of 3:31) I start typing the lesson – what is going on in the lesson – I am typing the notes for the teaching observation that has just begun.
(end of interview)

Closing Interview – participant Mary

DATE: Friday, May 18, 2018
TIME: 2:45pm
PLACE: Music educator classroom
(start of interview)
R: this is the closing interview for D – Friday, May 18
D: (she is just saying bye to her class) (saying to them as they leave) "You are so good all the time." (now telling me after they left) This one is so good in their music but – this one is a - hyper – you know with the extra – whatever students.
R: (exhales)
D: are you listening?
R: yeah, while you do that – okay – so – is there anything on the first and third grade lessons that you did today that you would change – looking back? Or do you feel like –
D: to be honest with you I could not remember what I did – (smiles)
R: okay (laughs)
D: really (smiles and claps her hands)
R: yeah
D: after uh – you know because you go bum bum bum –
R: mhm
D: sometimes you know I have to – I have to ask the students to be honest with you – did you – did you learn this yet? And there's no time for you to write? For you to check – even though you have this lesson plan
R: yeah
D: you cannot remember – what you – you know
R: right
D: yeah, but if I say – first grade – is pretty much – I'm okay – you will have to reteach again –
R: right, mhm
D: and I will see how – what do I do with the first grade?
R: right
D: uh, I do the – the – today I do the – the butter (shows me an empty tin of butter)
R: yeah
D: you know that is – the new song – no that I teach them yet
R: oh, okay
D: so I use the new song to –
R: mhm
D: to do so and mi and practice la
R: okay
D: to do la
R: and then do you have any thoughts about the way the two different grades compared with one another today? Like first grade today – third grade today – do you have any thoughts about the way they compared?
D: uh, compare what?
R: like, with one another?
D: for example we said –
R: I feel like we kind of already answered that so –

D: be specific
R: um
D: see my third grade you see I – that simple thing (sings) mi so re re – I have to hum it – they are not quite independent there – so I have to hum it – the – if I don't – support them
R: mhm
D: they are not quite there yet
R: third grade you say?
D: yeah the third grade
R: uhuh
D: does the uh – uh – "Cobbler Cobbler"
R: uhuh
D: y'know, see I use the same song for first grade –
R: mhm
D: I just read the rhythm
R: mhm
D: and read it – and I'm happy – the – right? I do not do anything reading
R: mhm
D: or I use them as – read the notes of where where where
R: mhm
D: knowing lines and spaces just like I was doing with outside there
R: mhm
D: let it go
R: mmmm
D: for the – third grade – I wanted them able to read the notes
R: yeah
D: right? But – um to compare that song with the – the – (sings) so mi so so mi
R: mhmm
D: so – we've been practice (sings) so mi so so mi – so – some of them just by memory sing the so mi so – not necessarily able to do – to read
R: oh uhuh
D: no, reading the score – that is a little bit – trickier
R: right
D: so - when I ask you to read very simple (sings) so so mi mi so so mi – so so mi mi so so re – I have to support it – otherwise they are not quite secure yet –
R: they're not quite secure
D: they are not quite secure
R: and then with the first grade with the canon – you felt like that was –
D: oh I was a very – I was jumping for joy
R: yeah
D: because uh – we've been working on that –
R: mhm
D: and you see – every – every time it's like this –
R: mhm
D: I've been working on this – next time when it comes – they cannot do it
R: yeah
D: and I have a started to do one at a time one at a time

R: right
D: and then I let them go – and I assume – I will be able to have this
R: hmm, mhm
D: no
R: and then they – that's first grade though
D: that's a first grade so I have – they – you know I have them do again –
R: mmm
D: again – so
R: right
D: that's my first grade
R: do they give you the microphone and the speaker and the speakers? Or did you have to get all that?
D: that's the school's
R: oh, okay. That helps a lot with your - microphone
D: yeah, and then the other school I don't have this and so I bring my own
R: okay
D: Costco
R: well okay, so this last interview part is really short.
D: uhuh
R: so do you have any – anything you want to add? Or anything you want to say? Or anything from what you contribute or what you want to share about the way you use Kodály - ?
D: If I want to add I would like to – have the room – more space –
R: mhm
D: no – in a all this (motions to instrumental stuff)
R: mhm
D: you know – whatever that doesn't belong to me
R: mhm
D: and – have a space to put all the materials away so I have a more space – I mean physically I don't have that choices but
R: right
D: Ideally, I would like to have more space so that kids can make a circle –
R: mmm
D: they can do – movement things around
R: mhm
D: see for me – I take them outside
R: right - they seem like they love that
D: a yeah yeah yeah yeah but – I mean it would be ideally because they indoor I mean – you can do in tune singing – outdoor you cannot
R: hmmm – right
D: because – space is too wide
R: right, hmm, okay
D: so – vicinity-wise uh – uh – nope – ideally
R: mhm. Okay, well thank you.
D: you are very welcome - (end of interview)
Participant Karen

Q: We'll just let it roll.
A: Okay.
Q: No worries. So it's like informal.
A: Okay. Qualitative must be like and then you put everything together, um, so the school that I'm teaching at now is a, um, a new position for me. I spent the last three years at, uh, a private Christian school that has a total of like 85-ish kids, K through 8. And, um, so I was not full-time there. In fact, I was considered a one-fifth teacher, point two, um, and they paid me roughly $6,500 for an entire year of K through 8 teaching. Um, but I supplemented it in several different ways. Um, they, uh, they had a full-service day care there, so I would, uh, also like teach the day care kids. That as an hourly salary for the like three hours a week that I taught day care kids.
Q: Mm-hmm [affirmative].
A: And then, um, I also was able to teach private lessons during the school day.
Q: Oh.
A: So I taught piano, voice, guitar, um, during the school day, I pulled kids out for 25 or 30-minute lessons.
Q: Wow.
A: And so, like that's where the real money is because, you know, that's, the 20 kids that I taught private lessons to like tripled my income there.
Q: All right.
A: So I was able between that and I did a high school show choir up at Hastings High School, um, so like I was--for the last three years, I was literally teaching every age from like 1-year-old, 12 months through 12th grade because the day care kids, I did everything from infant 2 through pre-K and then I did K through 8 at the school and then my show choir, uh, was the middle level show choir in a three-tiered system. It's the only one that had freshmen all the way through seniors, so I had every age and grade represented--
Q: Did you like--
A: --for the last three years.
Q: Did you like doing show choir?
A: Um, show choir was a fascinating thing to be a part of but, um, I never had any desire to be a choir director, um, in fact when I was in college I had, like, I started off down the road of music education but my sophomore year, I had like a sophomore crisis where I was like, what am I doing? I don't want to be a choir director and so I started pursuing, um, a minor--I was already so far into my music ed major at that point, I was like if I change to anything else, I won't graduate in four years. Um, but I started a minor in religious studies because I was like, I should go be a youth minister. So it's just so funny that, you know, here I am, I'm 37 years old. I have two--I've had two legitimate careers in my life. I spent--I've spent, uh, uh, after I got out of college, um, I spent a year in Boston doing like post-graduate service work where I worked with, um, youth and teens and then I spent five years in an elementary school in state--
Q: Uh-huh [affirmative].
A: --teaching music at a public school to about 500 kids. Um, that was first grade through fifth grade and then they added kindergarten my last year there. Um, and then, uh, then when I moved to anonymous state, it was at the height of the recession and there

was not a teaching job to be had, and so I spent five years doing youth ministry at a Catholic church and then three years ago, I got back into teaching starting with the private school and like every year I was looking for a public-school job to open up.
Q: Mm-hmm [affirmative].
A: And then just this year, the public-school job opened up and it's in a town that's like, you know it's the next town down from where I live--
Q: Mm-hmm [affirmative].
A: --and I--then we moved--found this beautiful house in the country. It actually happened in the opposite order.
Q: Oh.
A: We found the house, committed to moving into this house--
Q: Right.
A: --and then found out about the job and we ended up like, I got the job in the 10 days that we were homeless in between our old house and our new house. [laughs]
Q: Wow.
A: So all the things happened at the same time. [laughs]
Q: Wow, that's a God thing, right?
A: I know. So crazy.
Q: It's so meant to be, though--
A: Mm-hmm [affirmative].
Q: --because what are the--what are the chances, you know?
A: Yeah. Yeah. And the--and the--the town where I got the job, it's just a--it's a great fit because Cannon Falls is, um, I mean it's--it's a self-contained school district.
Q: Mm-hmm [affirmative].
A: So um, everything from like pre-school services to the K through 5 elementary school, to the 6 through 12 middle and high school is all contained on one campus.
Q: Oh.
A: So the elementary school is separate from the middle school and high school, but the middle school/high school is all one building.
Q: Yeah.
A: And it's like right next door to the elementary school and it's this self-contained district so, um, I get to set the curriculum and the expectations and everything just the way I want to which is--
Q: Mm-hmm [affirmative].
A: --kind of my preference because, um I don't, I don't know, I like to--
Q: You don't like a what--
A: I like to follow the Kodály sequence--
Q: Yeah.
A: --the way that works the best for my environment--
Q: Right.
A: --because there's several different ways you can follow it and I, um, I have never taught in a big district but the idea of someone else telling me what I have to teach and when--
Q: Yeah.
A: --does not bring joy to my heart. [laughs]
Q: Yeah. That's hard, I mean--

A: I don't want to do that.
Q: I think that's why classroom teachers get frustrated _____ [0:05:46, cross talk]
A: I think so too!
Q: --the curriculum is just like--
A: You know, there's not a common core for music and I'm kind of okay with that.
Q: Mm-hmm [affirmative]. Well, do you want to sit there or do you--
A: Yeah, no, it doesn't matter.
Q: I love being in here, but I feel like those couches look so comfy.
A: They are so comfortable. They're really great. I will sit on the cat fur chair--
Q: ____ [0:06:05, off mic]
A: This is her favorite chair.
Q: ____ [0:06:09, off mic]
A: It is covered.
Q: Thank you for the pizza.
??: You're very welcome.
Q: [laughs] Oh. Well, I'm going to--I'm okay with water. I drink enough water. I'll leave my water. Why does that say survivor?
A: Um, because, um, Brian has survived cancer three times now.
Q: Oh, really?
A: He had it one time when he was, um, a freshman in college.
Q: Oh.
A: And, um, since we've been married, two more times, he has survived it and he was fighting, um, so, you know, we've only been married less than four years and survived cancer--
Q: Twice.
A: --twice already in our young marriage and, um, so my show choir show--
Q: Yeah.
A: --last year, um, I designed so, uh, I don't know how much you know about show choir--
Q: Um, only that, I don't know anything about it. I've never done it and I've only known people who direct choir.
A: Sure.
Q: But I don't know the difference between show choir and choir.
A: So show choir is an extracurricular activity. Um, it is essentially a choir that sings and dances.
Q: Mm-hmm [affirmative].
A: Uh, they have costumes.
Q: Oh.
A: Um, it is competitive so, um, you put together basically like about a 15-minute extravaganza--
Q: Uh-huh.
A: --of music and dancing.
Q: I'm so excited by this couch, I can't even tell you.
A: [laughs] Um, that, uh, that you know essentially like is meant to take you on a journey, okay, or like tell a story. They often have a theme.
Q: Hmm.

A: Um, so my--
Q: That sounds hard to do.
A: --so, I mean, and basically you do it with like pop music.
Q: Uh-huh.
A: Okay? So um, so as the director of the show choir, I design the show as part of my job, which means I pick the music--
Q: Yeah.
A: --and the costumes and everything for this 15-minute show.
Q: Right.
A: Then I send the music to an arranger who like makes it work for my choir and like writes band parts and stuff, so I don't have to do that, which is great.
Q: And then is it an accompaniment like--
A: So it's accompanied by a live band.
Q: Oh, you're kidding me?
A: Mm-hmm [yes], yup.
Q: Where was this at? Where do you get the funding?
A: Uh, you--it takes a while to build a program and honestly the place we get our funding is we host a competition which brings in about 50 grand, um, so, you know, you host a competition, a bunch of schools pay to come to the competition and then they spend all day like eating at your school and like spending money on things like programs and whatever, brings in a lot of money.
Q: Wow.
A: Um.
Q: And you used to do that then?
A: Yes. So I just recently resigned this year, um, was my last year doing it but my--my show last year--so the show choir kids made that thing that says survivor because my show that year, the theme was I will survive and so, it started with a song, Human, by the Killers, and then the second song was, um, uh, like medley of Killing Me Softly by the Fugees, into Live Like We're Dying by Chris Allen. The ballad was Beautiful Things by Gungor, if you've ever heard of that song.
Q: Hmm.
A: Um, and then there so, um, which says, you know, basically you make beautiful things, you make beautiful things out of the dust.
Q: Oh yeah.
A: You make beautiful things--
Q: [singing] You make beautiful things--
A: [singing] You make beautiful things--
Q: Isn't that a Christian song?
A: It is.
Q: Yeah, 'cause I remember singing that.
A: I totally got away with doing a worship song in my show choir set.
Q: Love that.
A: It was so great 'cause it doesn't actually like outright refer to God--
Q: Mm-hmm [affirmative].
A: --so like but it was awesome. So there's this part in the song where it says [singing] you make me new, you are making me new--

Q: Mm-hmm [affirmative].
A: --which is just stunning. Um, and so like my kids started in, um, my girls started in these long navy blue velvet dresses, but they were like snap down and they had like brightly colored dresses hidden underneath and so, like the boys basically formed like a flying V on the stage and the girls ducked down, unsnapped the dresses and like emerged--
Q: Oh.
A: --at the part where it ways you make me new and like--
Q: Oh.
A: --suddenly they're like not dark anymore. They're like brightly colored.
Q: Wow.
A: It--it was--like I never made it through without crying. Ever.
Q: Oh.
A: It was just so stunning.
Q: You must--you have it recorded, right?
A: I do. I can show it to you.
Q: Yeah.
A: It's only 15 minutes and then, um, the, from that--from after that song, it went into this Alive medley that started out with, um, the girls sang Alive by Sia and then the boys sang Staying Alive by the Bee Gees, so they come out in like--the girls are in their new brightly colored dresses, okay?
Q: Mm-hmm [yes].
A: So they stay out and sing Alive and then the boys come out like full disco.
Q: [laughs]
A: They have like orange, um, sequined polo shirts on with bell bottom pants and a disco ball comes up and like, you know--
Q: Wow.
A: [singing] You can tell by the way I use my walk, I'm a woman's man, no time to talk.
Q: Oh, I have to see this.
A: Uh-huh. And then the girls come back on and they're like in purple sequined, um, dresses--
Q: [laughs]
A: --and they all, um, they all come out and they sing, uh, Andy Grammar's [singing] I think I finally found my hallelujah, hallelu--it's good to be alive right about now. I don't know if you know that one.
Q: No, why don't I know that?
A: Oh, you should. It's so good. And then, so that's like the end of the Alive medley and then after that, the closing song is I Will Survive.
Q: Oh my God. No, I've got to see that.
A: And it tags into Survivor by Destiny's Child at the end.
Q: [whispers] Oh my God.
A: [laughs] It's an epic journey of music.
Q: And then you resigned from that. You're like _____ [0:12:49, cross talk]
A: Um, yeah, I mean I loved it but the time suck--
Q: Yeah.
A: [sighs] and like I don't know if you can hear my voice is--

Q: Yeah.
A: --like super raspy. Um, this year--
Q: I did notice that.
A: --this year the abuse that my voice has taken trying to do show choir and a full-time teaching job, like I did not audition for anything this summer ‘cause I’m putting myself on vocal rest.
Q: Right.
A: And I’m going to be doing vocal therapy and like--
Q: Oh really?
A: Yeah. So you’re going to hear me singing tomorrow and it’s like--
Q: Mmm--and you--do you usually--
A: --to get through the day, I have to suck on cough drops, like I know that it’s not healthy--
Q: Mm-hmm [affirmative].
A: --and so, you know, we only have nine days left of school. I’m going to limp to the finish line and then I’m going to seriously like--
Q: Rest.
A: --take care of it and I’m going to see a doctor.
Q: Uh-huh.
A: Because I had nodes in college.
Q: Oh, you did?
A: Um, and I’m--
Q: It doesn’t sound like you have nodes. It doesn’t, mmm, it doesn’t sound too hoarse.
A: I have--so, I have some serious acid reflux and I think that that is the biggest problem is that I think that I’m like--it’s not as much about the overuse. It’s about like I’m burning my vocal cords.
Q: Oh.
A: And so, like, it’s like a serious health thing that I need to get figured out. So that’s--I’m concerned.
Q: Acid reflux--I get that sometimes.
A: Because like [sings to a high note]
Q: Usually, your cat is like making me die right now.
A: [sings to a lower note] It’s the best it’s been in two days, actually.
Q: Wow.
A: [male voice in the background - are you showing off your notes, Karen?] Yeah.
Q: That is so cute that you guys found each other. He’s all embracing your notes.
A: [laughs]
Q: Your cat--everything you say, your cat is going like, uh-huh, oh yes. That’s--that one. Uh-huh.
A: Yeah. She’s my buddy. Mm-hmm [yes].
Q: And she’s fully listening to you.
A: Yeah. It’s only a matter of time before she tries to get on my lap.
Q: Right.
A: All right. So do you want me to like back up and tell my like back--
[Start of 180512_0957]
Q: _____ [0:00:01] oh, where was that thing that we were talking about?

A: _____ [0:00:03, off mic].
Q: Here's--here's just the interview questions.
A: Okay.
Q: And I just thought you might have wanted to, um, and then here's the consent form too, at some point.
A: Oh yeah _____ [0:00:16] later.
Q: You knew that.
A: Yeah.
Q: So um, your years of teaching using the Kodály Approach. Not this--not necessarily full-time, 100.00%, but even in just part and parcel, like when did you start using it?
A: Okay. So uh, in college, I took this workshop, Intro to Kodály, um, for a week long in between my sophomore and junior year and then, um, so the teacher was Julie Swank, but she also taught our classroom music methods class--
Q: Mm-hmm [affirmative].
A: --um, at University of Dayton, and so like I basically learned the whole classroom approach from Julie and then--
Q: Oh.
A: --I student taught with her. Um, and so, like I was fully integrated to Kodály before I ever started teaching, um, and uh, had like basically that--that was the system I learned, um, you know, way before I started down the Master's degree path. Like when I started my Master's degree path, um, after my first year of teaching out in Anonymous, I--I called up--I did my Master's degree at anonymous program, in anonymous city, anonymous state--
Q: Oh yeah.
A: --with Sister Lorna Zemki. Um, and uh, and I called her--I called her up and I was like, okay, so, I'm just--um, I'm--I'm not sure if I want to do a Master's degree right away but I just want to take some classes this summer. Um, and so like but I'm trying to figure out what's most appropriate for me to take. I don't really know what the Kodály levels are and she's like, well, tell me about your background and I told her about my background and what I learned from Julie and whatnot--
Q: Yeah.
A: --and she put me, uh, into Kodály 2. She put me into advanced Solfedge. I skipped over Solfedge 1 and Solfedge 2 and went straight to advanced Solfedge.
Q: Oh.
A: She basically put me in like year two, year three of a Master's degree program--
Q: Right.
A: --just from knowing my background [laughs] you know, and the Kodály emphasis background. So um, so I--I--I, um, to answer the question like straight forwardly, um, I have--
Q: Did you start it--
A: --this my ninth year of Kodály integrated teaching.
Q: Okay. But I like all this other info too, it's like helpful. So when it--what year did you do that with, um, Swank, Julie Swank?
A: So um, I studied with Julie Swank between, uh, it would have been 2001 to 2003.
Q: And then when did you go to the, uh, Silver Lake?

A: I started at anonymous program in the summer of 2005 and I graduated with my Master's in Music Education with a Kodály emphasis in, uh, April of 2012.
Q: Oh, okay.
A: So it did take me--
Q: Mm-hmm [affirmative].
A: --like a full--which is funny because I had my classes out of the way, um, you know, because I started at level two, I did two full summers. I only did classes in the summer. Um, and so I did two full summers of Kodály classes and then because of the rotations and the way things were offered, the third summer, they didn't offer anything that I needed.
Q: Oh.
A: Because I started things out of order--
Q: Oh.
A: --which was weird, so it put me behind again. And then the fourth summer, I did, uh, I--I did more classes and I started my like research towards my thesis.
Q: Right.
A: Um, and then I went back to Anonymous. I did a full year of research towards a thesis that was going to be about scheduling because I knew that I was going to move from Anonymous so, um, my--my schedule at my school in Anonymous was really, really unique. Um, we would have the kids 50 minutes a day every day for a week but then they would go to PE for the next week and then Art for the next week. So we would only see them one week out of every three, but we saw them every day for a week.
Q: Right.
A: And I thought--I thought I would hate it.
Q: Mm-hmm [affirmative].
A: And I ended up loving it--
Q: Hmm.
A: --because you could get through so much curriculum--
Q: Right.
A: --because you never needed to like, you dusted the cobwebs off on Monday and then you could move forward every single day.
Q: Wow.
A: And you really got the sense of having a week so like every Friday we would celebrate.
Q: Mm-hmm [affirmative].
A: Which is something that I almost never do now that I see the kids every other day.
Q: Right.
A: Because you never get the--like the kids that I see on Friday, I'm going to teach that same lesson on Monday.
Q: Uh-huh.
A: And so you never get the sense of celebration on the same way because of just the way that the days fall.
Q: The way the schedule is.
A: Mm-hmm [yes]. Um, so anyway, I was--my plan was to compare the really unique schedule I was doing in Steamboat to basically anywhere else 'cause I had never heard of anyone else--

Q: Oh.
A: --doing that schedule.
Q: Uh-huh.
A: Um, and so like I did a year's worth of like data collection about that schedule.
Q: Schedules.
A: And then it was all for naught because I moved to anonymous state, I did not get a job teaching music and completely abandoned that thesis.
Q: Yeah.
A: Um, and then I started towards my thesis on lumberjack songs.
Q: Right.
A: And, um, and it--so then it took me because I wasn't actively teaching music, it actually took me, you know, quite a while to kind of get back in the mode and get it finished.
Q: Right.
A: But I'm so glad that I did get it finished.
Q: I know.
A: Because then when it came time to go back to teaching, which I kind of always knew that I would. I just have it in me. I can't imagine not being a teacher.
Q: Yeah.
A: Um, even my five years doing youth ministry, I just still knew that I was going to go back to teaching at some point.
Q: Yeah. You just--that's just something.
A: Yeah.
Q: I guess we're called to do.
A: It's just something about it. Yeah.
Q: And for me it's elementary school.
A: And for me, I never thought it would be. I did not enjoy elementary school kids at all.
Q: Did you hear that? No, I'm kidding!
A: I didn't like babysitting and I did not think that I would ever enjoy little kids and I was so wrong.
Q: Mmm.
A: Um--
Q: I have tough times with like sixth grade and--
A: Okay. Well, middle schoolers are a whole other story. I loved high schoolers though.
Q: Oh.
A: I always wanted to work with high schoolers. I thought high schoolers were awesome. I still think higher schoolers are awesome. I worked with high schoolers in youth ministry and then when I transitioned out of youth ministry, I did show choir for four years, so I got to keep working with high schoolers.
Q: Right.
A: Because I just thought that they were--and I'm really going to miss it actually when I, um, you know, I won't--I probably won't miss show choir so much because it really is a draining--
Q: Demanding.

A: --it's demanding as an entity but high school students, I just love the like self-discovery and just the really pivotal conversations you get to have with people who are kind of coming into their own and starting to really understand the world.
Q: Yeah and understand themselves.
A: I just--yeah.
Q: And in elementary school, you don't really have pivotal conversations.
A: No.
Q: You have more like stop falling over in your chair.
A: Like oh, I'm glad that your pet bunny had babies.
Q: [laughs]
A: You know, oh my gosh, you lost a tooth. Yay! [clapping]
Q: I know.
A: And I love them and they're adorable, but the depth of conversation you get to have with high schoolers is really special.
Q: Yeah. I wouldn't say I have had a deep conversation with elementary school recently.
A: Yeah.
Q: They just are kind of--and then their culture--
A: So I'll probably end up volunteering in youth ministry--
Q: Yeah.
A: --along the way somewhere so that I can get my fix of high schoolers.
Q: Yeah, they're, um, I think the generation too of elementary school is very instant, instant what are we doing now? What are we going to be doing when we're done with this, you know?
A: Yeah.
Q: Everything is just like so, um, any who, so how long have you been teaching at this job? You just started this one?
A: Yeah, this is my first year teaching at this particular job.
Q: And then it's every other day?
A: Yeah. So I see the kids 25 minutes every other day--
Q: Uh-huh.
A: --and um, it's--it's a--it's a four-day schedule and, um, they have--they have Media and Art for 50-minute periods and they split a 50-minute period between PE and Music so that they can have music every other day.
Q: Yeah.
A: But they have PE every single day.
Q: Oh.
A: Um, because on the day when they have Media or Art, they have an extra 25 minutes specials time when they have like an extra--like an extra PE.
Q: Mm-hmm [affirmative]
A: So they are--we have two full-time PE teachers at my little Podunk country school.
Q: Wow.
A: Which is amazing.
Q: Right.
A: So that the kids can have PE every day.
Q: Yeah, because it's--I think that's a law.

A: It's so important for them to run and move and play and learn about winning and losing and--
Q: Yeah.
A: --it's hard, man. Taking turns is hard.
Q: So it's every other day for 50 minutes?
A: 25.
Q: Sorry, for 25 minutes.
A: Because I split a 50-minute period with PE.
Q: Oh.
A: So half the kids have music first and then they go run around and half the kids come from PE so they're like hot, sweaty, and thirsty. But at least they've run their energy out.
Q: I always like our minimum days because I see them for 25 minutes and they always leave going, that was fun. And it's because it's contained--it's not like 50 minutes--
A: Yeah.
Q: --with a second grader.
A: When you have a 25-minute lesson, you have to prioritize.
Q: Yeah.
A: What is the most important thing that I need today--
Q: Mm-hmm [affirmative]
A: --and yet how can I still, um, build relationship? How can I still, um, bring in the joy of music--
Q: Yeah.
A: --while still accomplishing literacy?
Q: Mmm.
A: Um, and so the way that I structure my lessons which we'll get into later--
Q: Yeah.
A: --um, has, you know, has those parts balanced within it.
Q: Yeah. You can just talk about that now. We don't have to do this in order.
A: Oh, okay.
Q: Yeah.
A: Um, so the way that I structure my lessons, um, is, uh, we always like--so I meet them in the hallway first of all.
Q: Mm-hmm [affirmative]
A: In my classroom, um, I have, uh, I have sit spots on the floor, um, and I have black spots that are in lines and I have colorful spots that are in the shape of a circle.
Q: Mm-hmm [affirmative]
A: Um, all of my spots are numbered so the kid who's number seven will sit on the black number seven but also the colorful number seven in the circle so that they can transition back and forth very quickly between their circle spots and their black spots because I tried calling them line spots and they didn't--they were always like wait, where?
Q: [laughs]
A: Your circle spot and your black spot. Um, and, uh, so we transition often in the classroom, especially 2 through 5 transition often. K and one only have circle spots and every once in a while, we sit on the black spots, but I let them choose a black spot and that's major for them.
Q: [laughs] I know.

A: It's a huge choice.
Q: [laughs]
A: Oh my gosh, I get to choose something in Kindergarten! [squeals] Um, so, uh, but the--I greet them outside, um, just to like make sure that they are like, in tune and ready before they enter the music room and that I am ready for them.
Q: Mm-hmm [affirmative]
A: Because if they just, you know, come in willy nilly, it gets crazy.
Q: Mm-hmm [affirmative]
A: Um, in my early years of teaching, I used to make them come in silently.
Q: Mm-hmm [affirmative]
A: I don't do that anymore.
Q: Yeah.
A: Um, I think as I've built up security as a teacher that I can get their attention [snaps fingers] like that.
Q: Yeah.
A: Um, and I have lots of ways of doing that between counting and clapping and sh, sh, sh-sh-sh-sh.
Q: Mm-hmm [affirmative]
A: You know, um, whatever way I feel like in the moment.
Q: Mm-hmm [affirmative]
A: But it basically at this point, I tell them where to go and then I just let them like chitter chatter and ask me questions and--
Q: Yeah.
A: --that's like the perfect time for them to be able to tell me about their pet bunny who just had little bunnies.
Q: [laughs]
A: You know? Like they--they always want to tell me something.
Q: Mm-hmm [affirmative]
A: And so there's really no reason for them to come in silently.
Q: Right.
A: When you can use that, you know, 30 seconds if that--
Q: Yeah.
A: --to build relationship, to listen, to hear them, to say hi to them. Like why be silent and make them be little soldiers when they are little people?
Q: Yeah, and you need to connect and--
A: Yeah and connect to them. Um, and it's--it's great because you know I can't listen to their stories in class but I can say, can you tell me that when you're entering or leaving the music room and I hear tons of stories during that, you know, during those very quick little transitions.
Q: Yeah.
A: And you know what kind of trouble--kids do not get in a lot of trouble between the door and their spot.
Q: Right.
A: You know, unless they're still fighting about something from gym class, which that's a whole other issue.
Q: Yeah.

A: Um, and then, you know, I step up to the front of the room, I get their attention and then we always start with music. Okay, 99.00% of the time, we start with music. Every once in a while there's something else that needs to be done.
Q: Right.
A: But, you know, we start with a song right away.
Q: Mm-hmm [affirmative]
A: Um, and that is, you know, the joyful music making. It's either a song with a game or like if I have a major literacy lesson that day, I might just do like an echo song of some silly sort.
Q: Right.
A: Um, and, uh, the songs with the games are great because lots of kids need to take lots of turns so it gives lots of excuse for repetition.
Q: Yeah.
A: Um, and so sometimes they're standing, sometimes they're sitting, sometimes they're at their circle spots, sometimes they're at the black spot, just depending on what game is being played or what song we're doing. Um, if we are, uh, I--I often make them do beat motions.
Q: Mm-hmm [affirmative]
A: Uh, you know, pat cross, pat cross for two beats, pat cross shoulder snap [snaps], for four beats. Um, three beats is pat cross shoulder, um, and it's amazing because that motion aligns with conducting patterns.
Q: Oh yeah.
A: Down up down up down up.
Q: Yeah.
A: Down up out in [snaps]
Q: Mm-hmm [affirmative]
A: Down up, yeah. So um, there's, uh, down, wait, down in out up. So down in out up.
Q: Oh yeah.
A: Down in out up.
Q: Mm-hmm [affirmative]
A: It's the same as the conducting pattern which is great because they get that verbiage and when we transition to conducting patterns-
Q: Mm-hmm [affirmative]
A: --as we're practicing the different time signatures--
Q: Yeah.
A: --um, they--
Q: That's like a--
A: --they are used to doing that beat and then every once in a while, I have them improvise different beats and it's a great challenge for them when we have like a more boring song--
Q: Yeah.
A: --that doesn't have like a game that goes with it or something and then we improvise speak patterns because I still want to get that repetition in there and it's great getting that improvisation in there. So anyway, I start with music, joyful music make--making, always.
Q: Yeah.

A: At the beginning of class and then, um, we sing Hello.
Q: Mm-hmm [affirmative]
A: That is the second thing that we do every day. Sometimes it's five minutes into class, sometimes it's 15 minutes into class out of a 25-minute class.
Q: Mm-hmm [affirmative]
A: But we still single Hello.
Q: Mm-hmm [affirmative]
A: Um, and the way that we sing Hello, um, differs by grade level depending on the melodic concept that we're working on.
Q: Yeah.
A: So the kindergarteners, um, touch their shoulders and their waist because they don't know about hand signs yet.
Q: Right.
A: And we sing [singing] hello kindergarten and they sing, [singing] hello Mrs. Anonymous. And then I always do, how are you today, and they sing back very well, I thank you, in the same pattern, which is a very like proper and, um, way to say hello, you know.
Q: Yeah.
A: We always, like, they have to sit up straight. They have to be proper.
Q: Mm-hmm [affirmative]
A: Um, and it's a very like formal point in the classroom--
Q: Mm-hmm [affirmative]
A: --where whatever game just happened like we bring it in and we like focus in that moment.
Q: Mm, yeah.
A: And so, um, as they learn melodic concepts, we, um, we change into it with the hand signs.
Q: Mm-hmm [affirmative]
A: So um, by first grade, they're using their hand signs for so and mi and still singing with the same [singing] hello, Mrs. Anonymous.
Q: Oh.
A: Just with the hand signs.
Q: Mm-hmm [affirmative]
A: And by the end of the first grade, we learn la and sol they do [singing] hello, Mrs. Anonymous.
Q: Mm-hmm [affirmative]
A: Um, and then when they learn do in second grade, it's so mi do patterns.
Q: Mm-hmm [affirmative]
A: So [singing] so, hello Mrs. Anonymous. Um, when they learn re, they do a mi re do pattern. [singing] Hello, Mrs. Anonymous.
Q: Mm-hmm [affirmative]
A: Um, then they learn high do in third grade--
Q: Mm-hmm [affirmative]
A: --and so that one is [singing] hello, Mrs. Anonymous, popping up to that high do.
Q: Oh.

A: Um, and then, uh, in, [sighs] uh, fourth grade, we do low la which, uh, gets the minor sound in there, so it's [singing] mi re do la, hello, Mrs. Anonymous.
Q: Oh, nice.
A: And then when we add low sol, it goes [singing] do la sol sol sol, hello, Mrs. Anonymous.
Q: Oh.
A: Um, and then the hardest one is when they get to fifth grade and we do fa, because I go down, so fa mi re do.
Q: Mm-hmm [affirmative]
A: [singing] Hello, Mrs. Anonymous.
Q: Mm-hmm [affirmative]
A: So that one is very challenging for them and then when they learn ti, we use the low ti and because they're fifth graders, they don't want to use the high ti, ever.
Q: Right.
A: If they can avoid it. Um, but it's [singing] hello, Mrs. Anonymous.
Q: Oh.
A: [singing] do ti re do.
Q: Mm-hmm [affirmative]
A: Mm-hmm [affirmative] Um--
Q: So do you teach--is that school--do you do like K through 5th?
A: Yes.
Q: Oh, interesting.
A: Mm-hmm [affirmative]
Q: Wow.
A: Yeah, you get the whole--and it's a four round school so, there are four classes at each grade level.
Q: Mm-hmm [affirmative]
A: Um, and our numbers are great. The biggest class--the biggest class when I started was 24, so I had 24 dot spots down and then one class got an extra kid [laughs]
Q: Oh.
A: Darn it! I got everything down in sets of 24 and then I had to add like a zero spot for that one kid.
Q: Oh God.
A: [laughs]
Q: That would drive me crazy.
A: So uh, but yeah our numbers, uh, depending on--depending on the classes, like Kindergarten has like 16 in a class, but that class is absurdly small. Um, everyone else has 20 to 24 in a class.
Q: Mm-hmm [affirmative]
A: Which is a great numbers, incredible honestly.
Q: And then after you do the hello, do you then just go into a ____ [0:20:00, cross talk]
A: So then we go into our literacy.
Q: Mm-hmm [affirmative]
A: Um, and so it's, uh, it's a music--
Q: Wait.
[Start 180512_1017]

A: Okay. So after hellos, that's when we dive headfirst into literacy. Um, and so when we're preparing a concept, um, that might look like just teaching another song, right and like learning another game or, um, doing some improvisation or just like experiencing the concept, right?
Q: Mm-hmm [affirmative]
A: Or, um, so you know, if I'm doing a rhythm concept, I might play, um, What's for Lunch? I don't know if you've ever heard of that game where you get out a drum and you, you know, do, um, if the concept was tiri tiri, you might say, um, macaroni, you know?
Q: Yeah.
A: What's for lunch? Peanut butter.
Q: We would do what's for lunch? Pepperoni pizza.
A: Yes, exactly, except that it's got to match the new rhythm. So we will like brainstorm words that have four sounds, um, and write those up on the board and then do like an improvisation technique you know, like or something like that, but, um, so, uh, during the preparation phase, it's about experiencing the concept, right?
Q: Mm-hmm [affirmative]
A: Before, um, before naming it, and then, um, there's always, you know, the presentation day where you--where you name the concept and for melodic, um, for melodic concepts, I have Music Hill that I use. A lot of Kodály teachers do. My Music Hill store is extensive, so I don't know if you want to dive into this.
Q: Is that like Melody Street?
A: Yes. Like Melody Street.
Q: Okay, so, I've seen--
A: So I call it Music Hill. Um, I have, um, I have the little houses, they have magnets on the back so I like take them down throughout the day and they only--the only houses up are the ones that they know.
Q: Okay.
A: And when I tell the story of Music Hill, I use Pez dispensers that live in the different hous--that "live" in the different houses.
Q: Uh-huh.
A: Um, and they have relationships with each other and so, like, you know, So and Mi are best friends, but they kind of drive each other crazy so that's why they couldn't live in the same house. They had to live a skip apart.
Q: [laughs]
A: And every kid with a best friend is like, yeah my best friend kind of drives me crazy sometimes too.
Q: [laughs]
A: You know, um, and my, um, my Pez dispensers, um, are, uh, you know, uh, C3P0 and R2D2 for So and Mi and I call them So3P0 and R2Mi2.
Q: [laughs]
A: And, um, you know, so I just like do these little twists on their names and then like, I have them move into the new house and--
Q: Mm-hmm [affirmative]
A: --and then I teach them like that they communicate by secret hand signs at night from house to house.

Q: [laughs]
A: Um, and so that's why they have the secret hand signs.
Q: Oh my gosh.
A: And so, and they have to be secret hand signs because you can't tell the other classes and you certainly cannot tell the kids who are younger than you. You know, you can talk about it with your big brother, but you can't talk about it with your little sister who is in kindergarten. Keep it a secret. And so then, you know, like the kindergarteners are like [whispers] my brother told me a secret.
Q: [laughs]
A: Okay. You know, you have to keep it a secret. So it's like a, you know, it--it becomes this really delightful thing and even the--even the fifth graders like, it's my first year in a new school, so the fifth graders are very like loyal to their old teacher, so--
Q: Oh, yeah.
A: --but they--they take it with a grain of salt. They love going back to the beginning and hearing the whole story of Music Hill and it builds up year after year, so like by the time the first graders are in fifth graders--and I got to see this in Steamboat Springs because I was there for five years. I got to take a kid from first grade to fifth grade.
Q: Oh.
A: And by the time they are in fifth grade, they can practically quote the story to me.
Q: From--
A: You know, they just love it.
Q: And that's where you did the K through fifth?
A: That's, so that was first through fifth.
Q: Every day?
A: Um, every, yes, every day for a week and then--
Q: And you worked there for five years?
A: Five years.
Q: Oh wow.
A: So I took, you know, that was--it was amazing to see like the teacher that taught there before me was a musician but not a music teacher.
Q: Uh-huh.
A: In fact, they had put--the only reason I got the job was because he hadn't passed his teacher test.
Q: Oh.
A: And they had to put his job up on the market. There were only two people who interviewed for that job, myself and the guy who already had the job.
Q: Right.
A: I had a teaching license; he didn't.
Q: Wow.
A: I got the job! I was always amazed when the principal would come in and observe me and he's like, I can't believe we found you. [laughs]
Q: [laughs] You're like, I'm one of the Kodály people.
A: And I was like--
Q: So what--
A: --I don't think what I do is that special because I didn't know. You know, like I was always just trained up in this system.

Q: Yeah.
A: I really had no clue that what I was doing was like unique or awesome until I like started looking around and went, like the other music teacher in the school district--
Q: Mm-hmm [affirmative]
A: --she did not have--like we got into an argument about curriculum and she went to the curriculum director and was like, well, Karen doesn't use the textbooks and Karen doesn't like to teacher recorder and Karen only uses folk songs. And I said to the curriculum director, um, here is my five-year plan with a scope in sequence and the curricular literacy that I'm doing at every grade level. When you get this from Amy, let's have a conversation.
Q: Right.
A: Six months later--
Q: Oh.
A: --we had a conversation.
Q: Wow.
A: Because I had that readily available because that's what Kodály gives you, a framework--
Q: Right. Right.
A: --for a scope in sequence. It, you know, it gives you this amazing system to operate within--
Q: Mm-hmm [affirmative]
A: --and the structure to be successful.
Q: Mm-hmm [affirmative]
A: And I never looked back.
Q: But wait, what years were you at that--Steam--
A: In Steamboat Springs?
Q: Yeah.
A: Um, 2004 through 2009.
Q: Okay. I'm just--I was just wanting to know about--and so, I like everything you're telling me but I'll just also kind of make sure I cover everything.
A: Yeah. Okay. So let's see, highest Kodály level, um, Master's in Kodály. Length of time teaching, nine years.
Q: Oh. And then I was going--okay, what are your preferred Kodály manuals and rec sources? Like I like to use Choksy and I like to use, oh, I go to the anonymous university folksong website a lot.
A: Yeah, so, um, I definitely use the--the Choksy like those like really kind of ghetto binded books. I love those things. Have you seen--do I even have it here? I'll have to show you at school.
Q: Okay.
A: The ones that I use.
Q: They're Choksy books?
A: No. They're Katinka.
Q: Katinka Dániel?
A: Yeah. Kodály 1, Kodály II, Kodály III.
Q: Oh yeah, and they're spiral bound.
A: Uh-huh, the spiral-bound ones.

Q: Uh-huh.
A: Yeah, those are fantastic resources.
Q: Mm-hmm [affirmative]
A: Um, I, um, I--when I was student teaching with Julie Swank, she had a like five inch binder of folk songs.
Q: Wow.
A: That had already all been analyzed.
Q: Mm-hmm [affirmative]
A: Um, and it's like my Bible.
Q: Oh, so she let--she gave you a copy of it?
A: She basically--at the end of my time student teaching with her, I copied front and back the whole thing and I made my own binder of folk songs using her collection.
Q: Yeah.
A: And I have supplemented it through the years with more songs that I've learned at conferences and--
Q: Mm-hmm [affirmative]
A: --from doing my Master's but that--that binder of folk songs that I got from Julie is--is still my go-to resource.
Q: Mm-hmm [affirmative]
A: Um, for--
Q: Like building your--
A: --building my curricular library, my folk songs for the year.
Q: So you have like--how do you make your lesson plans? Do you pick songs first and then you start--
A: Oh, I'll show you my process.
Q: Okay.
A: Okay. I can also make copies of this for you because it's crazy.
Q: Okay.
A: I mean my husband is still trying to understand what the heck that I do.
Q: Uh-huh.
A: Okay. So um, so, okay, so when I make my like process for the year, I start with and this is me, and this is kind of crossed out, but you can get the idea of it. [flipping through pages] Um, I start with like the concepts that I want to hit at each grade level and what order. Okay?
Q: Mm-hmm [affirmative]
A: So this is basically the Kodály sequence, slightly altered to just like fit within, you know, if you've--if you've seen, you know, one Kodály sequence, you've probably seen three. Right?
Q: Right.
A: The melody sequence often goes the same way although some people teach low la, low sol before they teach high do, some people teach high do before they teach low la sol
Q: Mm-hmm [affirmative]
A: --um, but the rhythm sequence varies frequently.
Q: Because of the songs, right?
A: Yeah. So it's kind of all about like the songs you choose and the way they fit together.
Q: Mm-hmm [affirmative]

A: So um, what I--what I have, um, kind of settled into is doing like--and I actually am changing this--this can't be possibly what I'm using anymore. Um, but yeah, so I'm--I'm going to be doing like, yep, this is not right. But I did tiri tiri in third grade this year and ti-tiri tiri ti in third grade this year with high do.
Q: Uh-huh.
A: And then, um, I'm going to do syncopa and like, uh, dotted quarter notes--
Q: ____ [0:09:57]
A: --um, with low la low sol.
Q: Do you pick all your songs sort of first or do you do it--
A: So I start with this. I start with which concepts I'm going to do and then I make my song lists.
Q: Oh.
A: Um--
Q: And you do all this in the summer?
A: All of this in the summer. Yeah. So like here's my song list [flipping through pages] for, you know, K, first grade song list, um, you know, the holiday, the program, the different concepts that I'm doing and what songs go with them. Um, so I like build my song list.
Q: Mm-hmm [affirmative]
A: And then for each grade level, um, and then I break down each trimester with the different activity, literacy activities that I want to do and the assessments that I need to do in order to be able to do my report cards.
Q: Right.
A: Um, my report cards are, um, the teacher before me was also a Kodály teacher and she set them up [sings] amazingly, um, so I have three categories that I grade on.
Q: Uh-huh.
A: Um, I grade on development of rhythmic musicality, development of melodic musicality, and participation.
Q: Oh, that's great.
A: Right?!
Q: We have a thing where we have to put our grade in the overall report card, the one that goes home to parents, like--
A: Yeah, mine--that goes home to parents.
Q: Oh.
A: Those three categories.
Q: Oh, okay.
A: Yep, that goes home to parents. [flipping through pages] So then I break down each trimester by the number of lessons that I'm going to have. I kind of mark out, you know, when October starts, when there's a break in there, when November starts.
Q: Mm-hmm [affirmative]
A: Um, and I go like lesson by lesson of like what--what I'm preparing, what I'm presenting, so that I like make sure that I have enough time to present the concept, to practice it and like when I need to assess it.
Q: Mm-hmm [affirmative]

A: Um, and then I start like figuring out okay, so, um, I'm going to start with these songs and then when I introduce a new song, I never--I try not to introduce more than one new song a day. I mean I only have 25 minutes, right?
Q: Right.
A: Every once in a while, I'll just hit them with new music like three new songs in a day, but that's not my ideal--
Q: Not the usual?
A: Yeah. Um, so, you know, I will--I will like introduce a new song, um, but I'd say like which two songs and like one activity that I'm going to do and I kind of just like break it down lesson by lesson by lesson. This is just a guide that I use when I do my lesson planning.
Q: Uh-huh.
A: Because honestly, there's always stuff that I didn't hit.
Q: Yeah.
A: You know, so like as you work through this towards the end of the like trimester you, um, you adapt day-by-day based on what you actually got to and what you didn't get to, but I always like to start with a guide--
Q: Right.
A: --of what I'm trying to accomplish. So you know, I have my guide for every grade level and a breakdown of every trimester so like--
Q: All in the summertime.
A: Yes, because I'm like anal and Type A. [laughs]
Q: Well, otherwise, you just don't--
A: But I--I think that I would implode without it. I would never get--
Q: Yeah.
A: --I would never--I--I--I need this because--
Q: You need your own motivation.
A: Well, I--I need to know like timeline-wise when I need to move off of one concept and into another concept so that I actually get them accomplished before the end of the trimester.
Q: Yeah.
A: Because I always think that I can do more things than I actually can. And this year, like I've had to make a lot of adjustments because it's my first year and I--I never had to do 20--like in Steamboat, the last time I was doing really great curricular work in Steamboat Springs--
Q: Mm-hmm [affirmative]
A: --I had them for 50 minutes.
Q: Right. And it's just--it’s a--
A: Yeah, it's a totally different flow of a lesson, you know?
Q: I'm trying to grab my phone to be able to snap pictures.
A: Oh sure.
Q: ____ [0:14:30] so--
A: I'm also happy to like make copies of any of this for you so like we can just--
Q: Yeah, I mean--
A: --I can give you this and let you loose with a copier and--
Q: Oh, I was just going to take--use my phones to just snap pictures.

A: Sure. ____ [0:14:46] find it.
Q: I just--didn't I just have it? I swear I just had it my phone.
A: I don't know.
Q: Because, I was just looking at it and we were talking about how I got a bunch of text messages.
A: Yeah, and you showed me a picture of your dog.
Q: So why is it not here? Hmm, maybe I just, hmm, well, let's see here--
[Start of 180512_1037]
A: So you're going to see lots and lots of these because I'm going to give you massive amounts of them.
Q: Hmm. Yeah, these--these are--you don't have to give me new ones, like ones you already did.
A: Oh, no. I'm planning to. This is--this is what it looks like from day to day. [flipping through pages]
Q: Wow.
A: So--
Q: That is great. Did you do all that when you went through the Master's?
A: Do all what?
Q: Like is that how you turned in your work?
A: Oh, no, it was much more formal.
Q: Oh.
A: [laughs] I mean like these, are you know, these are just for me--for me to look at, you know, so, like, you know, these don't make sense to you, but like so, you know, meet at door, that's mostly just for me. I write it on every single plan.
Q: Mm-hmm [affirmative]
A: Not because I need to remember it but because if I start with something on the page--
Q: Right.
A: --then I never have writer's block. [laughs]
Q: Yeah. So you need to just get it going.
A: It's just like, yeah, it's like a quirky thing. I always write meet at door.
Q: Mm-hmm [affirmative]
A: --um, so then I have, you know, so I've got--this is for kindergarten, trimester three, lesson 19, here's the power standard, I can, dot, dot dot, ta ti-ti, 'cause that's what we're working on. So you're going to see down here, like what the different things we're working on but--
Q: Oh, that's a great idea.
A: --the power standard is really like the primary focus at this time so, um, so the rhythm we're working on in kindergarten is ta ti-ti. We've been working on high low for months and months and months and then here, um, I used to have the national standards down here in this part of my, uh, lesson plan, um, and then they liked changed--
Q: The ones from 1999 or something?
A: They went, no, well, they--they had--
Q: They have common core now.
A: Yeah and now they're bonkers.
Q: Yeah.
A: Like you cannot possibly use them in lesson planning like--

Q: Not unless you're going to, um, attach them to like, every other subject.
A: Yeah.
Q: And--
A: So the anonymous state music standards are actually, I mean despite these numbers which look crazy and they threw me for a real loop when I saw them, the anonymous state standards are really well laid out. So my principal, um, asked me to adapt to put the anonymous state music standards on here, so I redid my lesson planning form at Christmastime. And now I have, uh, the anonymous state music standards on here. So like all the ones that start with a zero is K through 3.
Q: Mm-hmm [affirmative]
A: And then all the ones that start with a 4 are like fourth through eighth grade I want to say.
Q: Oh. Mm-hmm [affirmative]
A: Um, so it--it is several of the same things like owns music, read and notate, sing and play, and these are just my summaries of them.
Q: Yeah.
A: Um, uh, but I can you send you with a copy of those too.
Q: Yeah.
A: If you'd like 'cause they're very well laid out.
Q: And I--this is really interesting to, the pre before--
A: The pre-planning?
Q: Yeah.
A: Yeah.
Q: If I could just take a copy of maybe one of each of those, like just a page of your trimester one. You don't have to do two, three. Just an example of what that process is like.
A: Sure. Sure.
Q: Like--
A: Like and if you want to like focus in on second grade. Second grade has been my like focus, um, for--for the year in terms of like data tracking and whatnot. Um, so like I could send you with, um--so, I--the lesson plans that you want to take, do you want them for like all grades or just like specific grades?
Q: No. Um--
A: Or just like one grade so that you can see the process?
Q: Two different grades.
A: Okay. So probably first and second then?
Q: Yeah, you can do that, first and second.
A: Okay.
Q: I'm doing a content analysis of people's lesson plans and lesson planning and what that looks like.
A: Okay.
Q: And how that differs from each teacher and I have three different case study participants.
A: Okay.
Q: They all look different.

A: So I have--I have my entire stack of these for the year. I'll let you look through them and honestly, you can just like--
Q: Right.
A: --I can weed through them if you want me to or like you can just pick out what's going to be most useful to you but, yeah, so this is like the basic breakdown of a lesson. It's got like the game, the amount of time that I'm planning to spend playing it, how many times I would play it, and what I'm using it to like review or whatever. Then I do my hellos. Um, with kindergarten, I do like these voices before I say hello to them, so that's what you see there.
Q: Mm-hmm [affirmative]
A: Um, and then like we used paper plates to compose songs, um, because they're--they're preparing ta and ti-ti.
Q: Uh-huh.
A: So like you know, I have these little paper plates with like animal faces on them, and so, you know, cheetah [clap, clap], tiger, [clap, clap], frog [clap], frog [clap], bumble bee [clap, clap, clap].
Q: Okay.
A: You know? And so, they like are tapping the rhythm and like putting the plates out in order. I have a couple videos of it.
Q: Yeah, that would be--you could just--I don't know if you want to share them with me like, could you send it to me?
A: Certainly, yeah.
Q: Because that way--
A: Yeah, I certainly can. So this--I mean it just so happens that this particular lesson that I flipped to, I actually have videos. I don't have videos of lots of stuff 'cause I don't often do that, but like, um, [plays video] turtle, turtle, ____ [0:05:36] turtle, dog, cheetah, cheetah, _____ grizzly bear. Oh my God ____ Type A, _____. [laughs]
Q: And you made the paper plates?
A: No, I just bought them. [plays video] tiger, zebra, _____[0:06:01], donkey, do we want a donkey ____ [laughs]
Q: This is kinder--is that kinder--yeah, they're so like--just like what am I learning? Just let me do it.
A: Yeah!
Q: Like they want to be in there.
A: Yeah and they just like, and I let them like, you know, I'm like okay, put it down, and then like, you can--you can switch two plates and now do it again. And now you switch two plates and do it again.
Q: Mm-hmm [affirmative]
A: And so they are like--
Q: So it's like prepping rhythm?
A: Yeah, it's prepping rhythm and it's doing like the syllables, you know, we tap the syllables and thankfully, um, thankfully, yeah, just kick it.
Q: Mm-hmm [affirmative]
A: Um, thankfully literacy-wise, they already know the word syllable by the end of kindergarten.
Q: Oh, okay.

A: Which is [whispers] amazing 'cause it helps so much when teaching rhythm.
Q: So they know what it means?
A: Yes.
Q: So that really--yeah.
A: Yeah. So like that was--so we started, um, we started by just I would like hold the paper plates up and we would just like [clap, clap] tap, you know, frog [clap], bullfrog [clap, clap], you know, what are the different things you can talk, and like [clap, clap, clap] and like with bear, we would do bear, that's one.
Q: Uh-huh.
A: Brown bear [clap, clap], two. Grizzly bear [clap, clap, clap] three.
Q: Oh, yeah.
A: You know, just like getting the sense of those--
Q: How many sounds on the beat or how many sounds?
A: Yeah. How many syllables because if you say sounds, they'll go like this da uh ga, and they'll think that it's three.
Q: Mm-hmm [affirmative]
A: Like that one Bri?
Q: [laughs] He's like--
A: It's so true though. It's so true because they'll break it down because that's the way they've been told to like break down words by the sounds of the word. But by the time they know the word syllable, you can say, how many syllables does that word have and that's the rhythm.
Q: And they know it. Oh, that's cool.
A: Brilliant.
Q: Brilliant.
A: Yeah. So this is like the--the kind of planning process. I do a composition project. Um, I did the composition projects--usually I do second through fifth grade, the composition projects, the fifth graders are not going to get to it this year because it's my first year at a new school.
Q: Yeah.
A: I'll build it in next year. This year, it's just too many things.
Q: Do they use instruments or--
A: This is what you see by the way here.
Q: Yeah.
A: This is third grade composition projects. They're doing those right now.
Q: Hmm.
A: Um, and this is, you know, it's a teachers ____ [0:08:20, cross talk] format.
Q: I'm so frustrated that I don't know where my phone is because I really would love to make--take pictures of this. I'm sorry, I'm slightly distracted by that.

[End of Recording]
Midpoint interview - Karen
A: We actually have really--this is instrument exploration day in the music room [watching a video] so the kindergarteners sometimes just have like instrument exploration day. So I just put them all on rollers this year because they weren't on rollers.
Q: Oh. So there's 24 of them?

A: So there's like 12 or 13--no, I think there's 14 big ones.
Q: Mm-hmm [affirmative]
A: Um, and then there's like a bunch of small ones that live on a cart.
Q: Right. What about--those are just so expensive. The ones they are playing.
A: And I like never use these drums. I want to next year. I'm doing a whole Africa program with my fifth graders next year and I have tons of boom whackers. There's Music Hill. There's--I have an instrument room back there which is like incredible.
Q: Nice room.
A: Thank you. Oh, it's gorgeous. You're going to love it.
Q: I ____ [0:00:49]
A: I freaked out--
Q: When you saw it?
A: When I saw it, yeah.
Q: I mean it's a real God thing that you took this job and it's right by your house and…
A: I know. It's incredible.
Q: Can I, um, just snap a picture in here?
A: Yep. Yeah. Yeah. Yeah.
Q: Because I know you said you were going to give me some of these.
A: Yes. Yep, I'll send you a ton of those and you an like make copies of anything you want in here but I will--
Q: I just want like maybe a ____ [0:01:13, cross talk, flipping through pages].
A: This is second grade.
Q: Yeah. Just like a first trimester of this. I don't need to see…okay. And then the next step. [flipping through pages]
A: Next step.
Q: Oh, like your songs. [flipping through pages]
A: Oh, you want my songs? Okay.
Q: Or just, um, like the process. [flipping through pages] You do first.
A: Yeah. Okay. First, [flipping through pages]
Q: For second grade.
A: Um, yep, let's just focus then on second grade.
Q: So you do a song list?
A: Yep, and then not getting to like these ones but that's, you know. I got to all of these. [showing lesson plans]
Q: Do you pick--do you say whatever you want them to know before you do that, or do you do that after?
A: I do what I want them to know first.
Q: Oh, so back there. [flipping through pages]
A: So well, I mean it basically, um, I mean, it--you can see the things I want them to know.
Q: Yeah.
A: But that's what I decide first.
Q: Uh-huh.
A: And then I, you know--
Q: The song.
A: I put those down with the songs.

Q: Oh, right. I see.
A: So the first part of the process--
Q: Is that--
A: --is like this, but this is clearly not the one I went with.
Q: Oh, that's the one. Can I take a picture of that 'cause--
A: Oh, here, this is the--this is the most recent one and I would say it's still in process. [laughs]
Q: Okay. Yeah, that's what I wanted to see like that and then the songs and then the--
A: Yeah. So this and then the songs--
Q: Mm-hmm [affirmative]
A: --um, and then yeah, so it just kind of--
Q: Those three.
A: Yeah. Yep.
Q: So---
A: And I think you missed a page actually [flipping through pages] because the page you missed is the activities and assessment page which is kind of how I design, um, what I'm doing when throughout the year. So I need to know this before I can do my individualized lesson plans.
Q: So you do like memory, manipulative, okay.
A: Yeah, so this is melodic post office, memory, connect form, manipulatives, um--
Q: Assessments, so that's--so you, you're--okay.
A: So for the assessments, it's like a worksheet.
Q: Mm-hmm [affirmative]
A: Um, and then, uh, I keep track of a lot of my assessments on my seating charts.
Q: Mm-hmm [affirmative]
A: So which I actually just this year like made rubrics for but I haven't fully integrated them yet.
Q: So you start with the assessments and then you go to the song lists or the objectives?
A: Okay. So it starts with like the overall scope and sequence.
Q: Mm-hmm [affirmative]
A: Right? So wherever that was. [flipping through pages]
Q: Yeah.
A: Okay. So it starts with the overall scope and sequence.
Q: Mm-hmm [affirmative]
A: And then I make the song lists.
Q: Mm-hmm [affirmative]
A: Um, which takes like the items from the scope and sequence.
Q: Mm-hmm [affirmative]
A: In the order that I want them to go in and comes up with the songs--
Q: Mm-hmm [affirmative]
A: --that I want to use and then, um, and then I break it down by trimester--
Q: Mm-hmm [affirmative]
A: --um, what are like the major literacy activities that I want to achieve and what are the assessments that I need to achieve--
Q: Mm-hmm [affirmative]
A: --in order to have enough grades to like--

Q: To be able to grade them.
A: --to be able to grade them [laughs] for my report cards. Um, and once I know those things, I know the major things that I need to hit along the way.
Q: So then--
A: Then, um--
Q: These are like lesson objectives?
A: So like, well, yes. Yes, are like--so as I go through each lesson, I am prepping for voices, prepping fast and slow. Here's where I present for voices but I'm still prepping fast and slow. I assess for voices and then I present fast and slow here but now I'm prepping loud and soft.
Q: Right.
A: I assess fast and slow here and then I present loud and soft here and now I'm prepping high and low.
Q: So those are the objectives, right?
A: Yes.
Q: For the lesson.
A: Yep.
Q: Okay. I just wanted to know your process of that and then--
A: Yeah.
Q: --then--and then you write those.
A: Yeah. So this is my like objectives section.
Q: I love that. I love that rubric. That little tiny rubric is so--
A: Yeah. This little thing is amazing.
Q: Yeah.
A: It's amazing. And I should actually adapt it to show like a--have a fourth box for assessment. Like if I'm assessing something, I should like have a box for that.
Q: Yeah.
A: Um, but--
Q: Yeah, I love that.
A: That's okay.
Q: It's so concise.
A: It's really concise.
Q: What you need. Oh, and then of course now I can't--what did I do with our interview things? Let's stay on track.
A: Oh, no problem.
Q: No, I just--I can get myself like wow, look what's in here.
A: Oh yeah, when you bring home papers to grade in a gift bag, it makes it feel like a present!
Q: [laughs] So let's see here. Well, you did describe your general teaching approach and how does it vary by grade level? We--we talked about your daily processes and what they would be learning in the lessons and, um--
A: Um, can I go back to like how does it vary by grade level?
Q: Yeah, that's what I wanted to go back to.
A: Okay. Um, so there are [sighs] there are some--okay, so first of all, just like basic structural things, in--the way my day breaks up, I have second grade through fifth grade in the morning in a block and then after lunch, I have kindergarten and first grade.

Q: Mm-hmm [affirmative]
A: Okay? So like it kind of naturally breaks up K-1, can be very different--
Q: Mm-hmm [affirmative]
A: --than the older grades. And you know, generally I would put second grade in with the primary versus, you know, three through five as intermediate, but just the way that my day kind of breaks up, it's more like K-1 gets treated differently and second grade through fifth grade gets treated another way.
Q: Mm-hmm [affirmative]
A: Um, so with the kindergarten and first graders, they have circle spots only. They do not have black spots, um, but they--every once in a while, if I need them in lines, I will let them choose as black spot. I think we talked about that before.
Q: Yeah.
A: Also, with the kindergarten and first graders, I wear a magical musical apron--
Q: [laughs]
A: --which I do not wear unless I have special extenuating circumstances with my big kids because the imaginative element of it, um, is not quite as cutesy with the big kids.
Q: Yeah, they're like--
A: You know, um, that just seems ridiculous to them, like why are you wearing an apron? Seriously? Cut it out.
Q: [laughs]
A: I work with high schoolers, so I know when the shift happens, you know?
Q: Yeah. Mm-hmm [affirmative]
A: But K-1, they--they freaking love it.
Q: [laughs]
A: They love it because like they try to figure out what's hidden in my magical musical apron. Sometimes they can tell, like they'll see the tail of the kitty cat sticking out and they'll be like, oh my God, you're going to bring out a kitty cat! You know, and they get really, really excited. Um, or they like know that my bear is in there for grizzly bear.
Q: Mm-hmm [affirmative]
A: But then sometimes, I'm able to like hide something in there that they've never seen before and I pull it out and like, you know, when I pulled the paper plates out, they were like what are these?
Q: [laughs]
A: And all of a sudden, we're like making a song out of paper plates and they just are enthralled with it, you know? And so, like the magical musical apron is a major thing with the little kids. I made it myself, I sewed it, but I was completely inspired by, um, one of the, um, I went to like a Kodály and kindergarten workshop--
Q: Oh.
A: --at the, um, National Conference when it was in Anonymous city.
Q: Uh-huh.
A: And this delightful teacher who I cannot for the life of me remember her name, but she had on an apron and I was like I could do that!
Q: [laughs]
A: Um, and so I did--
Q: Did she teach--was she teaching a--a segment?
A: Yeah, about--about like transitions or something.

Q: Oh.
A: But it was just--
Q: ____ [0:10:08, cross talk]
A: --phenomenal. I could go find my binder from it. I still have I'm sure. Um, but it was--it was an incredible session, but you know how you like--if you walk away from a session with one really good thing--
Q: Yeah.
A: --then it was a good session?
Q: Yeah.
A: The apron.
Q: [laughs]
A: The magical musical apron. It's huge, because I have all these like puppets--
Q: Am I going to see that tomorrow?
A: --and I have all these like hands-on things.
Q: Mm-hmm [affirmative]
A: You will see the magical musical apron tomorrow because you're going to see a first-grade lesson.
Q: Yeah, because I need to see that now.
A: So you're going to see _____ [0:10:38, cross talk]
Q: I'm going to dream about it.
A: --and the end of the day and in between you can do whatever work you want to do.
Q: And I might--do you mind if I watch a couple more classes?
A: Oh my gosh, watch everything.
Q: Okay.
A: Please.
Q: Because I feel that way--I feel like wow--
A: Yeah.
Q: --this is like really cool. It's a one-time opportunity to be able to see--
A: Yeah.
Q: --these classes.
A: And it's a crazy time of year, like normally all of my lessons are really highly structured like what you've seen in the lesson plans.
Q: Mm-hmm [affirmative]
A: But like right now it's crazy because the third graders are doing composition projects and the fifth graders just finished piano. Oh my gosh, I have no idea what I'm doing with fifth graders tomorrow. What am I doing with fifth graders tomorrow? After you go to bed, I'll figure that out.
Q: Okay.
A: Because they just finished like a most six-week long piano unit.
Q: Oh dear.
A: And so, we're probably going to be like celebrating, just like playing games and reviewing and doing like last minute stuff. I'm going to check and see if I have to get one more assessment out of them, so we'll see.
Q: Okay. So but first grade tomorrow--
A: And then fourth grade is doing recorder karate right now.
Q: Mm.

A: Um--
Q: That first second and third grade are doing Kodály lessons more or less?
A: Um, so if you consider the composition project a Kodály lesson, then yes, absolutely. The fifth graders will be definitely doing a Kodály lesson. It just--I just don't know what yet. Um, uh, the--but K, K, 1, 2, 3 for sure and then the recorder karate, I don't know. I freaking hate the recorder.
Q: I know it's like hello, really squeaky sounds.
A: Ugh.
Q: But I--
A: But I do it, I mean I try to do it in like a literacy type way but it's just like--
Q: The ____ [0:12:22] is nicer in it's--
A: Is it really?
Q: Oh yeah, my friend does it and it's so tiny. It's like the size of your--it's longer than your finger but they can just--
A: The fifth graders were so successful at the keyboard.
Q: Mm-hmm [affirmative]
A: And, um, for the keyboard, I used, um, I can show you, as long as you don't--
Q: Do they each have a keyboard?
A: Yeah. I have a classroom set of keyboards.
Q: Whoa. This is a dream job.
A: This is what I'm saying. Um, so this is probably--
Q: Mm.
A: --this is probably slightly illegal, so don't tell on me. Um, but, uh, this Piano Pronto, if you've never seen these books, they're incredible. So um, I started, I like made copies--
Q: Mm-hmm [affirmative]
A: --of these and made little packets out of them, so, um, starting with your right hand and it's got like the notes, like written in there in a really nice way and there's like these review questions.
Q: Mm-hmm [affirmative]
A: So this was like level one was just playing with three notes on your right hand. Level two was playing with five notes on your right hand. Level--
Q: Tomorrow, I'll see the keyboards, right?
A: Oh, yeah, yeah, you'll see everything. Um, and then, um, level three added, uh, ti-ti, so then they've still five notes but they were playing like Jingle Bells and Sweetly sings the Donkey. Um, so and then level four, was like left hand adding, left hand stuff, but this--
Q: ____ [0:13:49]
A: Yeah. Oh yeah, that book is incredible, so you know, I don't advocate for--I'd much rather get books for every kid, but 100 of those books is kind of unrealistic.
Q: Yeah, and if it's for just teaching purposes, and not selling it or--
A: Yeah. It's for a six-week piano unit that, you know, 90.00% of them will never touch a piano again.
Q: Yeah.
A: But at least I gave them the exposure.
Q: Yeah.
A: You know? So like you just can't justify ____ [0:14:18]

Q: Do you use a lot of technology?
A: [sighs] So--
Q: Like do you go on the Internet and--
A: --before I answer that question let me preface it with, okay, not as much as I feel like I should.
Q: Mm.
A: Okay? Um, I--when I started teaching in Steamboat Springs, I had a blackboard, not even a white board, okay.
Q: Mm-hmm [affirmative]
A: They got a white board while I was there.
Q: Mm-hmm [affirmative]
A: Um, I was using transparencies.
Q: Oh yeah.
A: I finished teaching in Steamboat Springs in 2009. I did not have a smart board yet. Some of the classrooms had smart boards.
Q: Mm-hmm [affirmative]
A: My classroom did not have a smart board. Then I did youth ministry for five years.
Q: Mm-hmm [affirmative]
A: Then when I got back into teaching, I was teaching at a private Christian school that had 85 kids in it.
Q: Yeah.
A: And again, my technology, my access to technology was slim and very slim.
Q: Yeah.
A: Like I could show YouTube videos on the screen and that's about it. I couldn't interact with the screen.
Q: Mm-hmm [affirmative]
A: Um, I had a white board where I had a screen.
Q: Yeah.
A: And so, um, you know, that was it and so, when I got this new job and I had a smart board, um, it was like [makes explosion sound] you know. Like do I have to redo every lesson that I have because suddenly I have a smart board? Do I have to use like smart technology and then they tell me like oh smart boards are actually going out. We're going to be using smart TVs now. They don't even make smart boards anymore. It's like are you kidding me?
Q: Yeah.
A: I'm not going to invest my time and energy learning how to use the technology that's going to be gone.
Q: I know.
A: Um, so I really didn't. I literally even like scanned some of my old transparencies--
Q: Mm-hmm [affirmative]
A: --just into the computer and I'm using them on the smart board. So it's kind of ghetto and I--
Q: And an Elmo works just as well. You can--
A: And I have like, I mean it's kind of terrible. We paid for a Quaver license, the lady before me renewed it. It's like $2,000 or something for--I mean it's like a major technological resource.

Q: Mm-hmm [affirmative]
A: But it doesn't fit in with my style of teaching at all. It's not a Kodály program and so, I mean I--I haven't spent a lot of time. I'm going to look at it more over the summer. I mean I got--I got this job in mid-August.
Q: Right.
A: So I've been hanging on for dear life--
Q: Mm-hmm [affirmative]
A: --ever since and just going back to like Kodály doesn't need a lot of technology.
Q: I know they don't.
A: Kodály--what I love about Kodály is that it's hands-on.
Q: Mm-hmm [affirmative]
A: And so, like I use a lot of manipulatives.
Q: Mm-hmm [affirmative]
A: I use a lot of hands-on things.
Q: Mm-hmm [affirmative]
A: I--I don't use a lot of technology.
Q: Right.
A: And I've never felt that my classroom was lacking without it.
Q: Yeah. Hmm. And it's probably better off without it because I use technology and they end up getting in that zone of just--I don't know what happens. They turn--they're just like hypnotized by what they're seeing.
A: Yeah. I mean--
Q: And it's not interactive.
A: Here and there I will use it, you know, I'll like--when there's a sub, I'll show like a DVD every once in a while. Like we have an early release day once a month that is basically, you know, you play bingo or you show a DVD. You know, like you can't really do curriculum that day.
Q: Yeah.
A: Um, and so, you know, even when we--
[Start of 180512-1106]
A: --um, I try to make it really musical, so I show like anna music and we talked about like oh was that loud, was that soft?
Q: Mm-hmm [affirmative]
A: Um, what--what is the, you know, the--the--the shorter, the--the smaller the instrument, the higher the sound, the bigger the instrument, the lower the sound. How do you see that in this, you know, like so we--and I--and I play bingo with the big kids mostly because I have all the different like ____ [0:00:27] lavender bingos?
Q: Yeah.
A: And they love it! Apparently, the old music teacher never played bingo and so bingo has just taken off this year.
Q: Between bingo and the magic apron, you're just on fire.
A: And it's just awesome because bingo is curricular and yet it's special.
Q: Mm-hmm [affirmative]
A: And so, you know, with second grade, I've been doing instrument bingo all year long which is great because they hear an instrument and have to identify it and so we're

talking about instrument families and I have not done a purposeful lesson on instrument families all year long, but they know it!
Q: Because of that.
A: Because every time I do bingo--
Q: Mm-hmm [affirmative]
A: --we do instrument bingo in second grade.
Q: Right.
A: And then in third grade after I teach high do, we can do soul fudge bingo because it uses the extended Pentatonic scale and then I put the soul fudge bingo away until fifth grade because the other side of the soul fudge bingo has the major scale.
Q: Yeah.
A: So after I teach ti in fifth grade, we get the soul fudge bingo back out. In between in fourth grade, I do the melody bingo. I don't know if you've interacted with these bingos at all. They're kind of great. The melody bingo in fourth grade teaches about treble clef and base clef.
Q: Mm-hmm [affirmative]
A: High sounds and low sounds again. Um, and it's, uh, it's challenging in a whole new way, but it was great because I was able to introduce the clefs before recorder.
Q: Right.
A: Um, I--I--I really want to do where I'm striving to like improve in my Kodály is in a--I feel--one thing that I feel is lacking in Kodály and I--and I haven't figured out how to make the transition very well is to go from the soul fudge to the absolute new ____ [0:02:12].
Q: Right.
A: Like I still don't do that very well. When I get to recorder, it's like, all right. And now we're going to call it BAG.
Q: Yeah.
A: Ta da!
Q: And then you put BAG and then you put M next to the B and you're all, uh I know this is confusing but… [laughs]
A: Yeah, right? It doesn't seem to be smooth.
Q: You can call it mi or B. And they're like--
A: So I think like what I'm going to try next year is at the end of third grade--
Q: Mm-hmm [affirmative]
A: --start trying to do absolute note names with the xylophones.
Q: Okay.
A: Um, which they're already confident and comfortable on the xylophones and xylophones sound good.
Q: Mm-hmm [affirmative]
A: So if I can get them reading absolute note names on the xylophones--
Q: Mm-hmm [affirmative]
A: --then maybe the transition for recorders won't be so like ripping that band aid off.
Q: Yeah.
A: I mean, it's so painful. Um--
Q: Um, so it sounds like you do pretty much entirely Kodály.

A: Well, I would say it's supplemented with things like--I mean, the framework is entirely Kodály.
Q: Yeah.
A: And then there are like things that are incorporated within it that I wouldn't say necessarily are Kodály, you know, like is--is the bingo--is instrument bingo considered Kodály? You know? Um, it's a tool.
Q: Yeah.
A: Um, I do, um, I don't know what to call it really but like, so I don't--I don't do like a--so when it comes to like, um, listening curriculum, I don't follow necessarily a scope and sequence of listening. I try to find songs that are going along with my scoping sequence.
Q: Mm-hmm [affirmative]
A: Um, but then I do like active listening stuff that I--I don't, you know, it's like where do you draw the line of what's Kodály and what's not Kodály?
Q: Yeah. By the way--
A: Because it all fits in the framework.
Q: Yeah.
A: But like, you know, is--is using scarves to go with rodeo, is that like a little element of del prose--
Q: Right.
A: --thrown in there?
Q: Yeah.
A: Because I'm doing active listening? Um, but then, you know, you break it down and you go ti-tiri ti, tiri tiri tiri tiri ti-ti ti-tiri tiri tiri tiri ti and the kids go, oh!
Q: Yeah.
A: Because there's that rhythm that we've been doing and then you like pull it back in.
Q: So your structure is Kodály, but your ideas can be from anywhere.
A: Yeah.
Q: So just bringing it in.
A: Yeah.
Q: And I--
A: So like--
Q: I'd sent out this survey--
A: I didn't learn how to play musical memory--
Q: Mm-hmm [affirmative]
A: --in a Kodály program. I like figured that out myself. I numbered cards--you're going to see that in one of my lessons tomorrow--
Q: Oh, okay.
A: --when we play musical memory.
Q: Uh-huh.
A: Um, and uh, so tomorrow what you're going to see is, um, so the second grade, um, is this the right time to talk about what you're going to see tomorrow?
Q: Yeah.
A: Okay.
Q: Yeah. Because I am--the reason I keep on looking at this is to see--
A: Just to make sure--

Q: --we covered that, we covered that.
A: Yeah.
Q: Oh, I want to ask about that.
A: Okay. Um, so what you're going to see tomorrow, my second graders are in kind of a weird place which I didn't intend for, um, but one of the second-grade classes got totally done with stations last week.
Q: Uh-huh.
A: Um, and they are ready for like a review lesson before they have an assessment on Wednesday, Thursday.
Q: Yeah.
A: So they're going to have like a review lesson tomorrow.
Q: Mm-hmm [affirmative]
A: And the other second grade class, um, still has one station left. So you're going to get to see stations--
Q: Good.
A: --with one class and not with the other class.
Q: Right.
A: So um, but the first second grade class that's already done with stations, they totally flopped at musical memory last week. They were not able to find like any of the matches.
Q: Whoa, you're like--
A: I'm like come on you guys. Um, and uh, so they need another chance at musical memory, which will be great to see and then, um, the second class needs to do one more station, so I can do it as, um, as a structured Kodály lesson where we like play games, say hello and then finish with the station since we won't need the whole time for it.
Q: Yeah.
A: Um, or I can just do it like normally with stations, I would have them like come right in, finish that last station and then have like choice time at the end where they get to choose a station that they like.
Q: Yeah.
A: So depending on what you want to see. You'll get to see one structured lesson and--
Q: Yeah, that's good.
A: --maybe one non-structured lesson.
Q: No, that's good. I think you should do what you--
A: What I would normally do?
Q: Yeah, 'cause that's what it's supposed to be like is how are teachers, you know, we're getting trained in this amazing curriculum--
A: Mm-hmm [affirmative].
Q: --and scope and sequence and how it's supposed to unfold and all these ideas of what to do but then when you actually--
A: What's it look like in real life.
Q: --get a gig--
A: Yeah.
Q: --and you're doing it, what are you--what do you adapt? What do you modify? What does it look like in your room? You know?
A: Yeah.
Q: And like--

A: Yeah.
Q: And I, um, sent out the survey to the all--all the Oak people who are Oak members and I want to say about--I don't know, 85.00% of the people said they use mostly Kodály and then they blend a little with other things. And so that's the focus of my study too is what--
A: What does the blending look like?
Q: Yeah. What does the blending look like? That's all. And it's just a qualitative inquiry. It's not a--the survey I'm going to use descriptive statistics to show--
A: Sure.
Q: --people's answers, but the qualitative is just what does it look like? What does that difference, you know, the blending, what does that look like and just kind of--?
A: Yeah.
Q: --how are people using it? So oh and then do you--
A: And then with the first graders, um, I'm going to do a, like a manipulatives--
Q: Mm-hmm [affirmative]
A: --hands-on lesson with them. They have an assessment Wednesday Thursday too. Um, and they--so I--if it wasn't the end of the year, I would do musical memory with them before I did manipulatives, but I've got to get [claps] assessment like [claps] right now.
Q: Yeah.
A: So they need to practice writing because we did melodic post office. Do you know what melodic post office is?
Q: Nuh-huh.
A: Oh my gosh, I can't wait to show you these things.
Q: [laughs]
A: Like how did I even find this? I think that I found it at my old job and I was like this is brilliant and so then I like, um, at my old job, I has like a $2,000 budget every year which was incredible, so I found all of these musical resources that were awesome.
Q: A $2,000 budget?
A: Every year.
Q: Just a wealthy school?
A: [whispers] Geez! It was.
Q: Mm-hmm [affirmative]
A: Yeah. Steamboat is up in the mountains and just gorgeous. Um, and, um, yeah, spoiled.
Q: Why did you leave there?
A: Uh, I didn't love living in Anonymous. I don't like to hike up things. I like to hike around them. I don't ski. I don't snowboard. I don't smoke pot.
Q: Mm.
A: I didn't fit in very well.
Q: I've never been in--in Anonymous, not even once.
A: Um, Anonymous was always like my like dream place to live because I had--I had a very exotic cousin when I was a kid. Well, I mean she's still my cousin, but like, um, we all lived in anonymous state but she and her, um, she and her family lived in Boulder, Anonymous, and they would always come to anonymous state to visit us. We never once went out to Anonymous to visit her. And so, I always heard stories about Anonymous.

Q: Mm-hmm [affirmative]
A: But I never went there and so when I graduated from college, I signed up for like a post-graduate service program that could have taken me one of seven places around the country and I ended up getting placed in Boston which was awesome. It was like the Catholic real world. There were six of us from all of the country and we lived in this house in Boston and we worked for like service organizations, um, and so I worked in like a food pantry for a year, and um, and worked--and--and it was like you know when they say like the hardest best, like it was hard, but life changing, and I'm so glad that I did it and it kind of broke my ties with everything that I'd ever known. And I looked around and went well what do I want to do next? Do I actually want to be a music teacher?
Q: Mm-hmm [affirmative]
A: Do I want to do something else and by the end of the year, I found--people would ask me like what I studied, and I found myself just talking about teaching music with this incredible passion.
Q: Mm-hmm [affirmative]
A: And they were like you must really love that and I was like, I do.
Q: Yeah.
A: And then so I started looking for like, well, if I want to be a teacher where should I teach? I don't want to go back to anonymous state.
Q: Right. And you didn't want to go back to Anonymous.
A: And I really hate anonymous state and so I started looking for jobs in anonymous state and anonymous state because they seemed as states even though I'd never even been to them, they just seemed like good fits for me.
Q: Right.
A: Um, and an anonymous state website redirected me to the Denver Public Schools because they were re-hiring 95 music teachers 'cause they had laid off all their music teachers a couple of years before that.
Q: Yeah.
A: And so, they were hiring 95 music teachers to like replace all of their music teachers in the Denver Public School System and I was like, okay, I should get a Anonymous teaching license and start applying for jobs in Anonymous. And at that point, you know, there wasn't like--the Internet was not as sophisticated as it is now and so I went to like a Anonymous Department of Education website and started just like going like A to Z of school districts in Anonymous and clicking on their websites. And by the time I got to S, I was pretty sure that I did not want to be on the plains part of Anonymous, you know, the eastern plains.
Q: Yeah.
A: I had figured out that Anonymous had eastern plains and it had mountains and it had like the western slope.
Q: Yeah.
A: Um, and I was like I want to be in the mountains. And I clicked on Steamboat Springs website and they had a picture of mountains. And they had a picture of their marching band on skis and they had a picture of Cinderella at the middle school and I was like this district clearly gets it.
Q: Yeah.

A: And they had a K through 5, no first grade through fifth grade an elementary teaching position--
Q: Mm-hmm [affirmative]
A: --open at Strawberry Park Elementary School. And I'm like if that's not the cutest damn thing I've ever heard in my entire life.
Q: [laughs]
A: I've got to apply for a job at Strawberry Park Elementary School. And I filled out the application by hand.
Q: Mm-hmm [affirmative]
A: Sent it in, in the mail, 2003, um, and uh, and just kind of held my breath because I was like, this is my job.
Q: Yeah.
A: It's got to be. And sure enough, I got it and I like cashed in every cent I had to fly out to Anonymous for my interview.
Q: Wow.
A: Because I was like I'm moving to Anonymous. I did it. I got the job.
Q: And now you can think back on it.
A: It was crazy.
Q: That's crazy.
A: It was crazy life decisions and then when I quit that job in Anonymous it was just--and it was--it was simply because I just--I felt like my soul was dying.
Q: Mm-hmm [affirmative] But you gave it five years.
A: I loved my school. Loved my school. I loved the people at my school. I loved the kids at my school. If I could pick that school up and still be teaching at that school in the Midwest, I would still be there.
Q: Yeah.
A: I loved my school. I sobbed--
Q: When you left.
A: --when I left and I left with no plan. I had no job.
Q: But you just knew.
A: I just knew. I just knew.
Q: I felt like that in New York. I felt like what am I going to do, be like 70 years old trying to cross the street in front of these taxis, come on now? I can't have my 50s and 60s and 70s on Manhattan in like in the middle of Times Square. How do you live? It's very exciting here but let's be reasonable.
A: But that's not a--that's not a life.
Q: I mean even, I just--it was really cool but it was like how do I plan--
A: It was the perfect adventure to have in my 20s.
Q: Yeah.
A: I don't regret it at all.
Q: Yeah.
A: Um--
Q: Because a lot of people love it there.
A: But I'm so grateful now that I'm settled in anonymous state. I just love it here.
Q: Yeah. I loved it here too when I landed. [whispers] I'm like I'm going to move here. Anonymous state is like--

A: And then you remembered that the ____ [0:15:47, whispering]
Q: Oh, that's true.
A: Don't forget that it gets to like negative 40 here.
Q: Yeah, that's true. When I lived in Oklahoma, I was just like, okay, can everyone ____ [0:15:58, cross talk]
A: Dude, it's better than Oklahoma, though. [laughs] I still think it's better than Oklahoma.
Q: My dog still carries a grudge because when I went there for the doctorate, I brought my dog. She's like what is this place? Look at the freaking ice and where do I pee? What? What? It was so funny. But like okay, so like how much--do you find you do about the same amount of Kodály in each grade level or does that kind of taper off as you get into the older kids?
A: Um--
Q: Or does the structure still stay the same?
A: I would say the structure stays the same except for like divergent units. So like with the fourth graders, the structure stayed the same until last week when I started recorder karate.
Q: Right.
A: Even--even my programs--
Q: Mm-hmm [affirmative]
A: Um, now that I do grade level programs which I think is the best thing ever, um--
Q: Oh, grade level performances.
A: Yes.
Q: Okay.
A: Um, because I can do curricularly-based songs that just happen to be around a theme.
Q: Yeah, we did 50 nifty the other day, that song about the states.
A: Oh did you? Cute.
Q: Do you know that one?
A: Yeah, the 50 nifty United States.
Q: They just loved it so much and I'm like--and the teacher also wanted to do it and I'm like--
A: But I have--I--I never do like canned programs.
Q: Oh.
A: So the ones where you can buy like the musical with the background tag like ____ [0:17:42] jazz and all those things, um, so you know, I don't know if it's the snob in me or the purist in me that just like--I don't know, maybe it's because when I was in fourth grade--
[Start of 180512-1117]
A: --I did not do, um, she had them play like patterns. She, you know, she must have had some Orff in her background because she had them play patterns on the instruments. But she didn't really have them read the notes on the instruments and that is something that I spend a lot of time doing so--
Q: Absolutely.
A: --the stations you're going to see them do today--so, um, one of the stations that I have, you know, this is a second grade station. So um--
Q: Oh.

A: --I have, you know, they can choose among three songs that we sing in class, um, to read for me, to play for me, and then they have to read two flash cards and this is their assessment. [Showing document] So this is like the teacher's station right here--
Q: Oh.
A: --and they practice on those instruments over there.
Q: Oh yeah. Oh, this is fully just Kodály practice activity/assessment, right?
A: Yes. Yep.
Q: So that's. uh--and then I think that it's going to be a theme for me is really where are the--there's really not so much blending as much as just going wild with the practice activities.
A: Yeah!
Q: Right? Like how far and wide can you take the practice activity?
A: Yes. Yep. Um, so these instruments are set up for the composition project kids.
Q: Uh-huh.
A: So these are primarily for the second grade station. These are for the composition project--
A: Mmm.
A: --and then we just add do on to these and they can use those for compositions as well. Um, I keep hand sanitizer in my classroom. I don't know if you noticed those against the wall over here--
Q; Mm-hmm [yes].
A: --um, for all the hand-holding activities that we do. Um, this is one of my favorite things in my classroom.
Q: Did you decorate all this before you got here? Like this is all you from just only one year of teaching?
A: Um, yes. I mean, a lot of it was here. I mean, I printed off like these rubrics. This, I had from my old school.
Q: Mmm.
A: These got stems just say note, uh, were from my old, old school, like those moved from Anonymous because those are so important.
Q: Yeah.
A: Um, the old teacher made this respect effort attitude equals learning, that keep it real thing, that's like the thing--that's like the PBIS. I don't know if you're familiar with that.
Q: Positive behavior?
A: Yeah. So that's the PBIS stuff at this school.
Q: Mmm.
A; Um, I've made all of these this year though because I didn't do power standards.
Q: Right.
A: At my old school so, I've made--this is like my version of a word wall, um, is all the power standards that we've tackled this year by grade level.
Q: Um, do you--do you--are your kids coming any minute? And then you have to--
A: No, 8:30.
Q: Okay, 'cause we--
A: I've got--I've got plenty of time.
Q: Oh, okay.
A: Um, so and then this map is where all of our songs come from so--

Q: Oh.
A: --um, and I don't do this--
Q: That's so cool.
A: --for every song, but a song that has a specific origin or a specific, you know, when we sing Old Texas--
Q: Mm-hmm [acknowledge].
A: --we go and, um, uh--
Q: Sorry.
A: --that's okay. Um, we mark Texas on the map and we talk about the Alamo is in San Antonio--
Q: Mmm.
A: --and that's why the arrows point to the Alamo and going to Mexico and we talk about directions. Do you go south? Do you go west? Do you go north? Which way do you go to get to Mexico?
Q: Uh-huh.
A: Um, we do Chattanooga Choo Choo. Um--
Q: The drinking gourd, do you do that one?
A: I don't really.
Q: It's kind of neat because you can, um--
A: I probably should.
Q: --talk a little about how the--
A: Yeah, the underground railroad.
Q: Mm-hmm [yes]. They love that song.
A: Really?
Q: [singing]
A: You know I did it one year at my old school with a fifth grade program because it was like really appropriate to what I was doing.
Q: Mm-hmm [affirmative]
A: But I haven't made like a regular--
Q: They love--they love the soulfulness of the song. They're like [singing] if you follow the dream can go--
A: I notice like--
Q: --and they're like little white kids singing that--
A: --they love the soulfulness--I just started really doing Somebody's Knocking At Your Door this year.
Q: Uh-huh.
A: Um, and they--I make them sing, we like insert their names in it.
Q: Uh-huh.
A: And, you know [singing] Oh, Kathleen, why don't you answer, and they have to sing a little solo. [singing] somebody's knocking at my door, and hold out the whole note for four beats.
Q: Mm-hmm [affirmative]
A: And I get an assessment on can they hold a whole note for four beats?
Q: Right.
A: You know, check, they can do it. Check, they can do it. Um, and they, like I give them a little microphone, you know, and like I have these little plastic microphones and

now I have a real microphone. This--this year, we'll experimenting with voice saver systems so I don't get to keep that but it's cool.
Q: Oh.
A: So with kindergarten this week--
Q: Why don't you get to keep that?
A: Um, well, they--they haven't decided what they're going to buy yet.
Q: Smart board.
A: A smart board, mm-hmm [yes].
Q: And these are your little--I love that. How--what is that from? A little carozet--is that a recorder holder or is that something else?
A: Yeah, so these were here before I got here. They're like a little, you know, just a little rack for recorders.
Q: Nice.
A: I don't know who made them. They look kind of handmade.
Q: Yeah, they do.
A: Um, this is something that I added this year, um, I got this little music go-rounds that I use a lot for putting lick rhythms and stuff up on the board. Um--
Q: All the karate orange belts.
A: Uh-huh, yeah, so I just put these up, you know, a week and a half ago. They weren't here all year long.
Q: Oh.
A: I just put them up for recorder but these are here all the time. These are kind of my objectives. We talk about what we're doing today so like, um, first grade actually needs to move over to between read and write today because they're going to be [sound of a bell] writing.
Q: Uh-huh.
A: Uh, fourth grade--they're not really playing. They should be between like read and play because they're doing karate.
Q: And these sit spots are killing me. I mean--
A: Yeah, they're kind of the best things ever.
Q: I mean I need them for time outs.
A: Oh, yeah, the take a break chair was here before I got here. I didn't do that.
Q: Wow.
A: Um--
Q: Music Hill. Music Hill!
A: Music Hill. So this is my Music Hill and you know what's amaz--what's funny and amazing is that like I have this Kodály hand sign ladder up and they all think that they are experts and know exactly what's coming next because I keep this up.
Q: Mm-hmm [affirmative]
A: So when I like introduce a new mystery note and I don't tell them the name of it, they all like look at the chart and think like they are the smartest people on the earth because [whispers] it's ri, it's ri. You can like hear them like whispering to each other. And I'm like, oh children, you have no idea. These are my little Pez dispensers that go with Music Hill. Um--
Q: So they stick up there or they--
A: No, I just use them to tell the story.

Q: Oh.
A: So I'm missing ____ [0:07:02, cross talk] Dude, where's Snow White?
Q: Oh, someone's walking around with Snow White.
A: Dude! Dude!
Q: I wonder if it went under your--
A: ____ [0:07:09] my Snow White. I will be so mad. Now, what I'm not telling you is I have an extra Snow White at home.
Q: [laughs]
A: So if she actually did walk away--
Q: You husband must think you're the most fun wife for a husband.
A: No, he thinks I'm slightly crazy, but it's okay.
Q: [laughs]
A: And he knew what he was getting into when he married me. I was a fully formed 33-year-old when he met me so--
Q: The boom whackers, right? Boom?
A: Yeah, which I don't use a lot but I do do [sound of drumming] like cording with them, the, uh, I've used them in most of my concerts this year to have them accompany--
Q: Oop, oh!
A: --um--
Q: How do they--oh just hit them together?
A: So um--
Q: I haven't thought of that.
A: So this chart right here, um, was for I've Been Working on the Railroad.
Q: Oh.
A: So we do, you guys are Team G. You guys are Team C. You guys are Team D. Whenever, I put to this letter, you guys play. And it's like [singing] I've been working on the railroad--
Q: Right.
A: [singing] All the live-long day--
Q: Are they hitting it to themselves or are they hitting on their hand?
A: Uh, they're just hit it on their hand.
Q: Oh.
A: Mm-hmm [affirmative]
Q: Oh, that's great. I've got to get some instruments in my school because they don't have any funding or anything.
A: I didn't have any funding at my old school either so I mean I got them a one-time purchase of five Orff instruments at my old school that I would use for like assessments.
Q: Is that another room?
A: This is my instrument room.
Q: Oh wow.
A: So this is where I'm doing my recorder karate assessments. This is where the xylophones usually live.
Q: Oh and your keyboards.
A: This is my keyboards, um, so you just missed seeing the keyboards in action. Um, but like all the plugs live in that crate and all the like headphones and everything.
Q: And these are surprisingly not even as expensive as the, um, those Orff instruments.

A: Oh, no, not even close.
Q: I guess because they're all made out of plastic or I don't know. Wow. That's cool. What are they about 66 keys and--
A: Yeah.
Q: And 66 sets with and stands.
A: Which I didn't use these at all.
Q: Oh you didn't?
A: No. That just seemed inconvenient--
Q: Yeah.
A: --um, so I just had them on the floor. I haven't used the bass bars yet this year. I certainly will but I just haven't quite yet.
Q: Yeah.
A: Um, these belts were all cut before I got here, because like I said the teacher before me was super into recorders [whispers] and I am not.
Q: [laughs]
A: To me a recorder is a band prep instrument and that is ____ [0:09:57]
Q: Belts. Oh like--
A: For recorder karate.
Q: Oh, I don't do the karate part so I guess--wow, what a great room. Oh my gosh. I love the layout and it's carpeted and it's sound--it's like nice, um--
A: It used to be the band room because this school used to go through sixth grade.
Q: Uh-huh.
A: And so like the giant cabinets they were for band but like they were--they were mostly full before I got here but then, you know, I'm like a traveling show. I brought tons of my own stuff. Um, so I had to sort out like what I wanted to keep and what I could move along or reallocate or whatever. Um--
Q: So do you have anywhere you want to go now or…?
A: Um.
Q: Do you need to go out or…?
A: Yeah. First of all, we should get you checked in at the office.
Q: Oh, okay.
A: Um, and so--
[Start of 180512-1124]
A: --program, um, and I've held a grudge ever since.
Q: How do you--
A: It was like the stupidest song that I've ever had to do in my whole life--
Q: [laughs]
A: --and I was like this is not appropriate for, you know, like--
Q: Mm-hmm [affirmative]
A: --ever since then, I've been like why sing stupid music--
Q: Do you have--
A: --when you can sing real music?
Q: Do you any, um, videos of your program?
A: Oh, tons, yeah.
Q: I would love to see them.
A: Yeah.

Q: I would love to see, if you could shoot one, um, that would be cool to see maybe the first, second, third or--
A: So the first--the first and second program--
UM: I'm going to go to sleep.
A: I love you.
UM: Have a good night. I love you too.
A: Um, the first and second grade program, the video has no sound.
Q: Oh, okay. Never mind on that.
A: So I can give you like the program--
Q: Oh.
A: --of the first and second grade, like what we did because it was a really kind of diverse stuff that we did. We had like some hand claps. We had some instruments. We did a couple visual listening--
Q: Yeah.
A: --things. Um, so the videos that turned out well this year are my third grade program and my fourth grade program.
Q: Yeah.
A: So my third grade program was These Great United States. Um, and that video turned out perfectly. It's 35 minutes long. It's very concise and easy to watch.
Q: Mm-hmm [affirmative]
A: Um, my fourth grade program was Skip To My Lou. They've traditionally had a dance program in fourth grade and so I did play parties of the American South basically.
Q: Oh cool.
A: Um, and uh, and that program, again, 35 minutes long, turned out perfectly.
Q: Yeah.
A: Um, the video of it is great and it like--I do like a vision of listening thing and I try to do it in every program so this--this is the best one credit class I've ever taken in my life, okay? Um, taught at anonymous training program and it was called The Vision of Listening. So I'm sure you've seen things like this. I mean, the idea like behind that like move it DVD is very, you know, kind of like--kind of like that, except that, um, it's creating like a visual picture in the song. It's basically being able to use what you would do in class for moving to a classical piece of music--
Q: Right.
A: --as a programmatic--
Q: Oh.
A: --thing
Q: Hmm.
A: So like with my, um, with my third grade program, These Great United States, they did, um, Stars and Stripes Forever and we have a little red, white, and blue pinwheels.
Q: Isn't that a two-part song? Wait. No.
A: It's like the Souza march. [humming] da da da da da da da da da da da. Da da da da da da da da da da da--
Q: Oh. There's this one--
A: So I have like a choregraphed pinwheel routine where they [humming] da da da da da da da da--
Q: [laughs]

A: And they learn what a piccolo is, you know, because there's a piccolo solo. Um, so--so, that's, um, what the third grade one is in their program and then in the fourth grade program, uh, we use black lights and scarves and, um, they do this like scarf routine to, um, Rodeo from Ho Down.
Q: Oh.
A: Because you know, Skip To My Lou is kind of a real like and so I thought the Rodeo would be the best fit in terms of--and then we do that right away and then we say instruments are… Now, we're going to just--
Q: [laughs]
A: --sing and play parties. I had to fit it in there some place.
Q: [laughs] Yeah, I'd love to see those if you--
A: And I write--I write a little script, um, with--to like tie them together.
Q: Mmm.
A: So um, the third grade program had like quotes from famous Americans in between each song and then the fourth grade program had like information about play parties and the different play parties and where they came from and then I have like little speakers. It's really easy to put them together and I feel like, um, I don't know. I just feel like they're more authentic but again, I'm kind of a snob about that kind of stuff.
Q: Well, you have high--
A: High expectations.
Q: Quality standards, right?
A: Yes.
Q: Quality standards.
A: Yes.
Q: Um, let's see. We talked about that. So you use mostly a peer structure with a bit of blended like practice activity ideas?
A: Yeah. Yeah. That's--that's where I would consider myself using the blended--
Q: Mm-hmm [affirmative]
A: --um, and then like with the recorders, I do recorder--I've never done recorder karate before and when I do it again next year, I will probably revise it a little bit so it looks more like my Kodály curriculum--
Q: Uh-huh.
A: --using songs that are more familiar.
Q: Mm-hmm [affirmative]
A: Um--
Q: 'Cause that's--that's also on YouTube, isn't it, the guy, the recorder karate guy? Oh, no, no.
A: Oh, is it?
Q: Well, he's teaching--well, it's just a teacher teaching but he uses a recorder karate book.
A: Okay.
Q: So--so--
A: I'm not using the actual recorder karate book. I'm using a resource--
Q: Oh.
A: --that the teacher before me put together.
Q: Okay.

A: Um, it's pretty ghetto but, um, I didn't know any better.
Q: I mean, I don't even--
A: I couldn't bring myself to use her keyboard Kungfu--
Q: Yeah.
A: --resource. It just--I was like this is not--like I was a private lesson piano teacher for the last three years. I have a really good resource--
Q: Mm-hmm [affirmative]
A: --for teaching kids how to play piano and be really successful--
Q: Yeah.
A: --and sure enough, you know, probably 30 to--no I would say at least half of the kids were playing with both hands and like accompanying themselves with their left hand. Like playing like chords with their left hand while playing melody with their right hand by the end of the piano unit over a six week period.
Q: That is incredible.
A: Right? This is what I'm saying. They did so great.
Q: What grade is that?
A: Fifth grade.
Q: Fifth grade, okay.
A: Yeah. And then you know, you've got the other 50.00% that just kind of lollygag or aren't as successful but to get 50.00% of the kids playing successfully with both hands I thought was really good. So--
Q: I'm just scanning over these--
A: But the rest of fifth--until that point in fifth grade, we also followed Kodály structure.
Q: Yeah.
A: It gets a little harder. They don't like playing the games as much--
Q: Mm-hmm [affirmative].
A: --in fifth grade. They get a little too cool, so you have to like--I save--I specifically save certain games to be fifth grade games.
Q: Yeah.
A: Um, that are like really cool games or hard games.
Q: Mm-hmm [affirmative].
A: Where they go, wait what do you have to do?
Q: [laughs] 'Cause they need to feel--
A: 'Cause they need to feel challenged and they need to feel like that's special--
Q: That's on their level.
A: --or important for them, so again that--and that goes way back to the how do I vary things by gradient.
Q: Yeah.
A: Um, I--I do save specific activities for specific grades in order to increase the--the challenges and what I'm asking of them.
Q: Mm-hmm [affirmative].
A: Um, I do, um, if you like watch me throughout the day--
Q: Mm-hmm [affirmative].
A: --I do speak very differently to the younger ones--
Q: Oh yeah.
A: --than I do the older ones.

Q: Yeah.
A: And that, you know, I think that's just like the natural way that you interact with people.
Q: Yeah, developmentally--
A: And so--
Q: I do when--because I have fourth grade and then I get first grade and then I'm like oh down shift--
A: Yes, right?
Q: --because you can't be like--
A: And thankfully--thankfully, I have like--the way my days goes, I mean it's not perfect in terms of like ramp up and ramp down but like I go second grade, third, fifth grade, fourth grade, so I kind of ramp up through my morning and then I step away, I have lunch and then I have kindergarten [laughs] and so I get to like clear my mind--
Q: Yeah.
A: --and then reset my world before I have kindergarten which is very helpful.
Q: And then you're like everybody--
A: And then I just have K-1 in the afternoon so it's like oh and now I do the littles, you know, and it's just a very different mindset.
Q: Oh, they're so small and so sensitive.
A: Right? And you don't even have kindergarteners.
Q: I do a K-1 combo--
A: Okay.
Q: And they're bilingual Spanish K-1.
A: Oh, fascinating!
Q: And they're just like--I said, uh, okay, I don't know if we're going to do this song in the concert because you guys don't know the words of this one and the girl goes oh we are in trouble. And I was like no, and then I'm going no, I problemas, trying to talk in Spanish and I don't speak Spanish, um, uh…
A: Oh, I should give my Spanish for Educators book.
Q: Oh my God.
A: Because I'm never going to use it.
Q: Well, you should keep it because you never know because you sound like--
A: Um--
Q: --you go around and try things.
A: No, I'm staying at this job for as long as humanly possible.
Q: Oh _____ [0:09:07, cross talk]
A: This is the kind of job that when you get this job, you go, I'm going to retire from this job.
Q: Yeah!
A: I'm not letting this job go.
Q: No.
A: No.
Q: They're lucky to have you.
A: So--

Q: Well, this question says why do you use a blended form of Kodály in your environment? Like what sort of causes or prompts you to add other things? Is it just your own creative vision? Do you feel like something might be kind of not enough or…?
A: So um, so, yes, it's partially my like creative vision. It's, um, it's partially because like I just--I don't know if it's just 'cause I really, really love games but I think that kids learn really successfully through games.
Q: Mm-hmm [affirmative].
A: So many, many of my activities, I kind of treat them like games.
Q: Mm-hmm [affirmative].
A: So when we play musical memory, when we do melodic post office and I--I always want things to be really, really hands-on, so like I'm trying to think back even to my student teaching and my Kodály levels and like what sort of hands-on activities that people did but, um, I think what drives me to like blend things in is just the need for as much hands-on stuff as possible and some of that I find, um, through different Kodály resources or teachers pay teachers and like blog posts and things like that. Um, but others of it, I mean, my lesson planning makes me look really, really Type A but, um, often I will just like go to the store and wander through the aisles during the summer clearly--
Q: Yeah.
A: --when I actually have time on my hands, um, and just look around.
Q: Mm-hmm [affirmative].
A: Because you would be shocked what your brain will do when it sees different things. Like the paper plates that I will show you.
Q: Mm-hmm [affirmative].
A: You come across paper plates with faces on them--
Q: Uh-huh.
A: --and you go, oh you can't eat off of those paper plates.
Q: [laughs]
A: Those paper plates need to be for teaching, you know? And it just, like something sparks [snaps fingers] in you and you go, I don't know how I'm going to use this but I'm going to use this. And then you find your way. You figure out how to--
Q: It's like an engaging manipulative.
A: Yeah, like that's an engaging manipulative. How can I use that?
Q: Uh-huh.
A: And so some of my activities are just things that I have kind of come up with--
Q: Mm-hmm [affirmative]
A: --because I came across something and went that's just begging to be used--
Q: Mm-hmm [affirmative]
A: --in teaching.
Q: Right.
A: Because the more hands-on and creative something is that a kid can interact with and they can use their imagination.
Q: Yeah.
A: So again, this is why I don't use that much technology because I can go to a grocery store and find paper plates.
Q: Yeah.

A: And suddenly you have not one lesson but like I use those paper plates for probably four or five lessons in kindergarten that culminates with them composing their own songs with paper plates as a pre-reading activity for rhythm.
Q: Uh-huh. So you're still using the structure of Kodály. You're getting them to read rhythm--
A: Yes.
Q: --and you're getting the to compose--
A: Yes.
Q: --but you're just using manipulative, you're just drawing up other _____ [0:12:51, cross talk].
A: But like I would never necessarily take a lesson plan out of Katinka's book because I use all the structure of Kodály and the language of Kodály but the practicing activities in those books I feel are not as engaging to a modern student.
Q: Okay.
A: And so, um, and I don't feel like you have to use technology to be engaging to a modern student either.
Q: Yeah.
A: You have to pay attention oh, hi, Katarina _____ [0:13:26, cross talk].
Q: What do you think a modern student needs in order to be engaged?
A: Um--
Q: As compared to a student that would have used like the Katinka books?
A: Uh, I think that--
Q: You probably need relevance.
A: I think they need something--well, relevance but also I think they need something like that they can individually touch and handle.
Q: Mm-hmm [affirmative]
A: And so a lot of my--a lot of my things, like when I do melodic post office, every kid gets an envelope with, you know, a set of little cards in it and they can touch those.
Q: Yeah.
A: And they can find it and they can hold it up and that's for--it's very like personal to them and they can feel successful.
Q: Mm-hmm [affirmative]
A: It's the instant gratification--
Q: Yeah.
A: --that you were talking about. Like, it's very gratifying for them to have an individualized experience.
Q: Mm-hmm [affirmative]
A: But an individualized experience without an iPad in their hands.
Q: Right. It's the iPad--
A: And I have--my school has one-to-one iPads.
Q: Mm-hmm [affirmative]. Have you seen--
A: I don't choose to use them very often.
Q: --classrooms--yeah, when they use those, they're just silent, right?
A: Yeah.
Q: They're just like…

A: Yeah, they go into like swipe mode and I want them to be more interactive than that. Um, I, uh, I want them to be tuned in but like I feel like the student of Katinka's days was happy to like focus their attention upon the teacher--
Q: Yeah, direct instruction.
A: Direct instruction and I do lots and lots of direct instruction. I feel like, um, I'm grateful for my theater background because I feel like I can captivate a class--
Q: Mm-hmm [affirmative].
A: --and 12 classes a day, 25 minutes a day, [snaps fingers] boom boom boom. I feel like, um, in the days before, you know, in the preparation days of a concept--
Q: Yeah,
A: --it's a lot more direct instruction and then once we start practicing--
Q: Yeah.
A: --it's a lot more hands-on and I feel like we struggle a lot more in the preparation stage--
Q: Mm-hmm [affirmative]
A: --because it's not as like interactive. Once we get to the practice stage, it's very concrete. It's very interactive.
Q: Mm-hmm [affirmative]
A: And it's very individualized because they all get to touch things so like what you're going to see tomorrow in--in second grade is, um, you're going to see the musical memory which is, um, a--a--a highly engaging lesson because they're competitive--
Q: Oh.
A: --and I put them on teams.
Q: Mm-hmm [affirmative]
A: Okay? So they may only get to have one turn but I let them help their neighbors--
Q: Mm-hmm [affirmative]
A: --um, and so they get really engaged in it but as it moves further down the line, you can see the kids over here get a little squirrely, you know, like, um, it's--the melodic post office, you--you put an envelope in their hand and they are fully engaged the whole time, um, because they are--they have something directly in front of them that they get to interact with. The manipulatives is the same way so I have, um, 11 x 17 staff and then I have little baggies for every single kid that has popsicle sticks and poker chips. And we practice writing music with popsicle sticks and poker chips.
Q: Oh, cool.
A: Highly engaging. Um, they have it right in their hands right in front of them. They get the concept of doing stems.
Q: Mm-hmm [affirmative]
A: Um, and the first graders that you're going to see tomorrow have not had any direct instruction about stems at all.
Q: Mm-hmm [affirmative]
A: So they don't--they won't get that until the beginning of second grade--
Q: Yeah.
A: --when I roll out like time signatures and, you know, meter and bar lines and stems and I do a lot of that vocabulary at the beginning of the second grade but I still make them create things with stems in first grade just to get the idea of like the pre-writing, um,

and then when I do the assessment, they just draw the note on the correct space. They don't put the stems on it.
Q: Mm-hmm [affirmative]
A: But when we do the manipulatives, they totally do.
Q: Right.
A: Like put the stem on. Oh, stem goes on the other side.
Q: Oh, my gosh.
A: Um, just to like get the sense of it and interact with it--
Q: Mm-hmm [affirmative]
A: --before it's a thing that they have to be assessed on.
Q: Right. And then naming it _____ [0:18:11, cross talk]
A: Yeah. Yeah. To experience it before naming it, that's what preparation is all about.
Q: Yeah. That's it. Well, that's everything for this for now.
A: I haven't even been like following along.
Q: No, I've--because I've been scanning it and then also I'm doing like the follow-up interview at the end--
A: Sure.
Q: --or the closing one.
A: Yeah.
Q: And we'll just touch on a couple of things again after I watch the lessons.
A: Yeah.
Q: And um--
A: I'm super psyched to get you--
[Start of 180512-1131-01]
Q: _____ [0:00:01, background noise]
[Start of 180512-1139]
A: _____ [0:00:01, rustling noise] do not work well on me.
Q: Oh.
A: They just don't how up very well.
Q: That's annoying.
A: Yeah, it is ____ [0:00:12, far from mic]
Q: So um, most, I mean pretty much everything we talk about today is going to be like what I want to know. So like--
A: Yeah.
Q: --um, can I just sort of always have this on and--
A: Yeah.
Q: --'cause I don't want to be like, guys I'm recording you.
A: Yeah, nope, totally fine.
Q: And, um, so--so you--for all of this stuff, you say--you--it was already here before you got here and there was like--
A: Much of it. So like I brought the--I brought like my puppets. I brought my like very Kodály specific stuff. Like all of the flashcards, um--[brass instruments playing scales in the background]
Q: The reason I was wondering is because of--for the budget of the school, do they--do they have a really strong budget or something?

A: Oh, uh, ____ [0:01:01].. That's not going to work very well. [brass instruments continuing to play in the background for several minutes from this point]
Q: Okay.
A: Um, they do--they have a good budget here. I would say I get--I get $500 for like general supplies.
Q: Yeah.
A: $200 or $250 for, um, like classroom specific materials like paper, pencil, markers, you know?
Q: Yeah.
A: School specialty stuff and then there is, uh, an instrument specific budget as well.
Q: Wow.
A: Um--
Q: And that's every year?
A: Um, yeah. So I think total it adds up to around $1,200 a year which is pretty great.
Q: Yeah, really great. And they just seem to support the arts. Do they support music like in anonymous state or do they just kind of support here? Like is this unusual or…?
A: Um--
Q: --do they just--
A: I mean, it varies district to district for sure, but anonymous state is a very, um, in general a very well-supported state for a lot of things. Like the adoption rules are really good and the, you know--
Q: Standards--
A: --just they make, they just do lots of really great things in anonymous state. I'm really impressed with it as a--
Q: Right.
A: --place to live.
Q: 'Cause other places, people actively leave.
A: Yeah.
Q: You know, like I've had five instrumental teachers in four years come through. I mean I'm full-time at one of my schools and only on Friday at another just to pick up the remaining percentage and, um, there's just the--instrumental just come and go.
A: Hmm.
Q: Made me wonder [laughs] was it something I said but I don't even see them, so… It's just, um, one of those places where there's no support or resources so…
A: That's just so sad.
Q: Let me know if you want me to help with prepping.
A: Could you go get my water bottle, actually?
Q: Yeah, where is it?
A: I left it on the drinking fountain.
Q: Oh! Over by the bathroom, right?
A: Yeah.
[Start of 180512-1145]
A: [talking to students] Um, good morning, ladies! What can I do for you?
A1: Do you have any visitor--
[Start of 180512-1145-01]
A: Hall pieces?

A1: Yeah.
A: Here you go.
Q: Oh.
A1: Thank you.
A: You're welcome.
Q: Oh, I need to get some of that--
A: Mm-hmm [affirmative]
Q: --disinfectant spray.
A: Yeah, it's awesome. All right. So this is what I use for musical memory.
Q: Mm-hmm [affirmative]
A: So--
Q: Oh.
A: --so, let me just set it out for you because you won't take pictures when the kids are in here I'm sure, so--
Q: No.
A: --um, it looks like--there are flashcards underneath here with stick notation and staff notation.
Q: Yeah.
A: And, um, we--they have to match the stick notation--
Q: Musical memory.
A: --to the staff notation.
Q: Oh, nice.
A: So like they flip over to--
Q: Oh, I love it. Oh, that is great. And what, so--
A: It's like an extra way to practice reading flashcards without them realizing that they're reading flashcards.
Q: Right.
A: Yeah.
Q: Oh, that's great. Practice activities.
A: Yes.
Q: And slash--
A: And it is highly interactive and they get highly competitive about it.
Q: And do they work in groups of four or what?
A: Um, nope. I split them into teams, you know, team one and team two.
Q: Mm-hmm [affirmative]
A: And we just go down the line and like--
Q: But I'll see it today.
A: --and you pick two numbers and then you pick two numbers.
Q: Oh.
A: And then you pick two numbers and then you pick two numbers. And then if your team gets a match, then your team gets to go again, but it's the next kid down.
Q: Okay.
A: So the same smart kid can't get two matches in a row.
Q: Right.
A: But they're allowed to help their neighbors so, anyway.
Q: Oh, I love this. It's so great.

A: They get really into it.
Q: Yeah, they're like game-show style.
A: Yeah. So again, they're not fancy. They're just pieces of like poster board.
Q: Is that a three-quarter guitar? The guitar? Is that a guitar?
A: It is a guitar. I've never taken it out of the bag.
Q: It's a little one. It's one of the three-quarter size.
A: Yeah. It's probably very nice.
Q: I use it.
A: I haven't like--I brought--when I play with my kids, I bring ukulele--my ukulele from home.
Q: Uh-huh.
A: So I haven't--like I can play the guitar but I haven't gotten that one out of the bag. That was here before I got here. Um--
Q: They're really great. You just carry them everywhere. They're like super light. [sighs] So…
A: What do we need to do?
Q: Purell everywhere. [laughs] I know because there's germs. This is a very tactile classroom.
A: Very tactile classroom. Yes, that is super accurate.
Q: So do you want to--this?
A: Okay. Hang on. I'm going to pull this rug. It's a little out of whack.
Q: Yeah.
A: So this is my snake. I don't know if you've ever seen one of these. I made this at, um, at Silver Lake, but it's an I have/Who has game and they like--
Q: Oh yeah.
A: --match it up to form a snake so it starts with like the head.
Q: Mm-hmm [affirmative]
A: It goes all the way to the tail. Here's the tail. And in between the little body like kind of squiggles around so and--
Q: And then where do they end up? Just put it on the floor?
A: Yeah, they just put it on the floor. So that's going to be right here. This is the stations that I'm getting ready so when they do--
Q: That is super cute.
A: --when they do stations--
Q: Uh-huh.
A: --so wait until--yeah, I was going to say wait until they get it set up. It's so cool. Um, so when--this particular round of stations, um, I have them doing kaboom so they're practicing to and ti with kabooom. Um, musical memory, um, in little, like with partners. So after we do the big game, when I do stations, they play with partners.
Q: Okay.
A: So they play in a much smaller, the same style, you know making matches--
Q: Pairs.
A: --but they play just with pairs, yep.
Q: Oh.
A: After the rules are well established, you know?
Q: Uh-huh.

A: Um, and then the snake and the xylophones, so they travel with the kids who sit in their row.
Q: Yeah.
A: And that's kind of how we work that out. Okay. I need to put, um, I'm going to put my musical chart on the board here. Um, let's do it--this is green. That will be dark enough today.
Q: I'm just wondering, so they come in 15 minutes?
A: Yep, so--
Q: But, you'd want me to, um, go to the principal with you though, right?
A: Yes. I will go with you momentarily. I just want to get this up on the--
Q: Oh, and your lesson. Yes, that's really good. A little music stand for you where to put your lesson.
A: So I decided with the ____ [0:04:56] that we're going to do a rhythm review because that's where they struggled the most.
Q: Yeah.
A: Um, with the, uh, piano unit was the rhythms themselves.
Q: So qualitative research is like really descriptive, so I have to like take a lot of pictures to describe in vivid--
A: Yeah, go for it.
Q: What do they say? Vivid, I think rich description. Wow, honestly the white--the smart board doesn't let you make it look just like that. It's harder.
A: Yeah, totally. Um--
Q: The smart board is just custom resistance.
A: She had all of the boards--the previous teacher, she used all of these boards as bulletin boards. She like never ever wrote on the board. And I was like how do you do that? I cannot even fathom not being able to write on the board.
Q: Yeah, you need to be able to have that full creativity 'cause white--the smart board resists some things you want to do.
A: Yeah.
Q: Hmm. So 12 classes, 25 minutes.
A: Yep. The schedule is up there, that orange paper. I did not put that up. I just went with it.
Q: [laughs]
A: That's how they come--boom boom boom. There is no break between 8:30 and 11:50, so that's why--
A: And then you only--
A: --I wait until the very last second to go to the bathroom.
Q: Mm-hmm [affirmative] how true.
A: Because otherwise, it gets dicey. Okay.
Q: Uh, what are these again? Sit dots?
A: Sit spots.
Q: Sit spots. I'm all over those. Record, record, record.
A: These are my composition projects that are graded and sorted--
Q: Uh-huh.

A: --by, um, how much they're struggling, so the ones that are totally good to go, are sorted. The ones who can be helpers are sorted. Um, so I find that quite important that, you know, they help each other.
Q: Yeah.
A: So I'd say we're about mid-way through the composition project but it has to be done by the end of the week.
Q: Oh yeah.
A: Um, so--
Q: What--how much planning do you do after school, like hours and hours?
A: [laughs] Well, okay, so the first year on any job, you're going to spend more time than, you know, once you get used to it, I think.
Q: Yeah.
A: So gosh, how much planning do I spend? Uh, well, okay. So when I make those like trimester plans--
Q: Yeah. Let's start there.
A: --I'll will just like go into hiding for like two days and spend hours and hours and hours and hours and hours, so like I'll spend, you know, 15 hours over the course of a weekend--
Q: Yeah.
A: --making those plans.
Q: Yeah.
A: Um, but then like over the course of a week, I only have to plan lessons every other day because I get two days out of a set of lesson plans which is nice.
Q: Yeah.
A: Um, but then when I sit down to plan lessons on those days because I already have that like trimester plan, it's mostly just adapting off of that plan so it takes me anywhere from like 30 minutes to an hour and a half depending on how much I need to adapt and whether or not I need to like be setting up or creating something. [Announcement: Good morning staff and students. This is Mrs. T with our Monday morning announcements _____ [0:08:55, cross talk]
[Start of 180512-1157]
A: --my rhythm pizza.
Q: Oh. So that's so great. Okay, wait I love that. That's awesome. Whoops.
A: This was made by paras in my old school in Anonymous.
Q: Mm-hmm [affirmative]
A: But it's incredible. So I did not review like rhythm names with them this year because I thought that that foundation had been pretty well laid and then we got to our piano packets and it was like what's the difference between a quarter note and a half note and a whole note and they were like, what's a half note?
Q: [laughs]
A: Okay. We need some more practice. So that's what I'm going to do. I'm going to practice it today. And we'll do more Wednesday, Thursday and I'm trying to get a rhythm score before the end of the year.
Q: You were from anonymous state?
A: Yep.

Q: What--because one of my friends is about your age from anonymous state. I forget what--well, he's the vice principal of our school but he's just really nice and friendly and everybody feels like he's the--we're--he's our friend. But I wondered where--where in anonymous state.
A: So I'm from, um, just north of anonymous city.
Q: Oh, okay. Oh, I should tell you
A: Yeah. So I'm going to hit up the bathroom.
Q: Should I follow you with the form or should I not worry?
A: Oh, yeah, sorry. Yes, we should go to the office.
Q: Okay.
A: Thank you for being persistent.
Q: It's okay.
A: I just--my brain starts going like a million miles an hour about this point in the day.
Q: [laughs] Uh-huh.
A: Because I swear I go into like a teacher zen mode when I'm teaching this morning block--
Q: [laughs]
A: --because nothing else in the world--oh, there's our principal.
Q: I brought a pen.
[Start of 180512-1205]
A: ____ [0:00:04] expect them to. Um, and--and--
Q: Oh, if you want me to be a facilitator, just say, Ms. Taylor is going to pass out all the da da das and that's--I will know.
A: No, I should be good. So what you need is my seating chart. Let me pull that out real quick here. Yes, these, I--I could not live without my seating chart and not because I don't know their names. It's because____ [0:00:33] on their seating chart. So like this is how I've gotten to know which kids have gotten to be the frogs for frog in the millpond.
Q: [singing] Frog in the millpond. Why do they love that so much? It cracks me up.
A: I don't know why they love it.
Q: It's just like--
A: I always sing it--well I at least try to sing it [singing] do do la sol me re do.
Q: Mm-hmm [affirmative]
A: [singing] Mi mi mi mi re do. Mi mi mi do. I just always like--I have to like use my inner ear before I start singing it or I sing it wrong. I don't know why.
Q: I think it sounds better the way you're doing it.
A: With the mi re do or with the _____ [0:01:12, cross talk]
Q: Yeah, it's more catchy.
A: Yeah.
Q: The do la sol.
A: [singing] Frog in the millpond can't get him out! Take a little stick and stir him about. That just to me, that is actually sounds--feels better but like--
Q: It crosses all ____ [0:01:27]
A: I know that it's wrong. I just put in there's a brown--like it's underneath the table there--
Q: Okay.
A: See that brown plug?

Q: Yeah.
A: There's like an extension cord. That's the closest you're going to get. All right. My kids are here. Good morning. [indistinct kids' voices] _____ [0:02:01, off mic]. Good morning ladies and gentlemen. We need to get into our spaces ____.
[class session then end and interview continued]
A: Um, the stations went fine, you know? I wasn't like--I--I was watching the kids out of the corner of my eye just to make sure they weren't goof around too much but that class does a lot of tattling and they didn't.
Q: And these are the second grades?
A: Mm-hmm [affirmative]. Um, third grade, the buddy system worked really well. There are still kids who are struggling, but I usually give them until about this stage of the competition to, um, to figure out if they need an intervention, you know?
[Start 180512-1443]
A: They haven't sung in a long time. But, you know, the fourth gr--
[Start 180512-1443-01]
Q: ____ [0:00:07, muffled voices]
A: The first grade at the end of the day, um, was the other one that I think was going to be like artificial, yeah. So because [sound of shuffling] _____ [0:00:22], so you've got 45 minutes ____ .
Q: I will be back ____ [0:00:36]
A: Okay. Perfect. Thank you. ____ [0:00:50]
Kids: [indistinct kids' voices] [sound of shuffling/walking]
A: _____ [0:00:57, sound of shuffling/walking] Adrenalin takes over. _____ Here's a door over here too. So like the _____ .
Q: _____
A: _____
Kids: [indistinct kids' voices]
[Start 180512-1622]
Q: Okay. Wait. It's a ____ [0:00:05] keep talking. You haven't talked to me all day.
A: So um, it's a four-day rotation but for music, it's a two-day rotation because we split our time period with PE. So I see them every other day, so and in between they have either media or art. So I can't keep track of whether they have media or art on the days that they don't have me but, you know, when they get off the bus in the morning and they say, do we have music today? And I say, did you have music yesterday and they say yes, then no! Or if they say no, then I say, yes! Yes, you do! So and it took me most of the year to get like all of their names and faces. Well, I would say by Christmas, I had all of their names in the music classroom and now when they get off the bus, I know who every kid is. You know, so…
Q: That all happened in one year?
A: In one year, 500 kids.
Q: That is incredible!
A: So…
Q: Do you think the roster helped you with that?
A: Um, I think the fact that I--I use their names all the time. So like we sing hello every new melodic concept, I don't always do individual hellos with every class, um, but when they learn a new melodic concept, I always do individualized hellos until they've got that

like interval in their voice and they can successfully do the hand signs and they can demonstrate that they can do the interval and do the hand sign. So we practice it three or four times and then I do an assessment on whether or not they're able to match it and demonstrate.
Q: As they go around in a circle. Is that an assessment?
A: Yeah. Yeah, so, um, generally I have them, yeah, either--so--
Q: Don't you want to sit down?
A: No, I almost never sit down.
Q: Do you like have to prep now or…?
A: Uh, yes, I have bus duty in 15 minutes--
Q: Oh.
A: --so I don't get much done between 2:30 and 2:45. They're actually--I have to go get a second grader who still owes me an assessment.
Q: Oh, okay.
A: So what I will do is that and I need to go to the bathroom. [laughs]
Q: Did you--I'll just walk with you. Did you feel like everything went the way you were wanting it to go?
A: Um, so in the first kindergarten class, I lost track of time and I looked up and it was already one minute over and they hadn't cleaned up and so that--that did not go as smoothly--they were interrupting a lot, that class, and things just didn't like move along at the pacing that I needed it to move. Um, so I don't feel like that first kindergarten class got a really good practice of their tas and ti-ti's. Um, and then I looked up and we were already late so we ended up being a couple minutes late and then that affects the next class because they were a couple minutes late, so I had to like skip their individualized birthday practice because we were already running late.
Q: Yeah.
A: But that's just the kind of adjustment I make on the fly all day every day.
Q: Right. Right.
A: Um, because life happens, you know. So let's walk.
Q: Okay.
A: Um--
Q: So then you have--how long do you prep before you leave?
A: So it's 2:30 now and my contract time goes until 3:30 but, um, you know, honestly, I work until I'm done. So today I will be leaving by 3:30 because, um, I have a massage at 4:00--
Q: Oh.
A: So I am going to treat myself with that which will be great.
Q: So _____ [0:03:32] should I just like to go to a coffee shop or something, or…?
A: Yeah, that would, um, that would be probably a really great idea. There's several places right here in town that would be lovely to hang out. Um, there's an ice cream shop and brewery and a winery and I don't know if there's--there must be some sort of coffee shop, but I can't think of one. But I don't drink coffee so--
[Start 180512-1700]
Q: Lead the way.

A All right. So I've got my, um, my Pez dispensers and they, you know, the kids recognize these characters right away, even the kindergarteners. They will like know this is Rapunzel from Tangled, right? Um, and of course, Batman, they love Batman.
Q: Yeah.
A: They love super heroes and so we'll do a--I do this for several different songs but the vast training example is Quaker Quaker because it's a conversation.
Q: Yeah.
A: And so, we'll do [singing] Quaker, Quaker, how art thee? Very well, I thank thee. How's my neighbor next to thee? I don't know, I'll go and see. And then I pull another one out of my magical musical apron and whose next but oh no, it's Jesse from Toy Story and I say, who's this and they go, that's Jesse and then we use a cowgirl accident. [singing] Quaker, Quaker how art thee? Very well, I thank thee. How's my neighbor next to thee? I don't know, I'll go and see. They just go ballistic! My accents aren't even good and they just freaking love it. [xylophone sound]
Q: But, you know they go home and they do that like at dinner.
A: One of the kids brought me a Pez dispenser for Christmas and it's one that I didn't have and I just thought it was the coolest thing ever. Like oh my gosh, you paid attention.
Q: There was--you know the Doggie--Doggie where's your bone?
A: Yep.
Q: Well, I teach in a really poor community and this little girl wanted to participate so she brought me a chicken bone, real. All the stuff had been washed off of it.
A: Wow.\!
Q: And it was like a real bone.
A: Yeah, uh-huh.
Q: And I'm like, thank you so much. ____ [0:01:42]
A: You just accept it. Don't--
Q: Yeah and then we didn't use it because the kids, I felt like they were going to be like, eww.
A: Freaked out by it.
Q: And she brought me another one and she was really defensive. She was like here's another one because I already gave you one.
A: Like, come on. So I have--
Q: I put it in a zippy.
A: Yeah, I have a dog--I have a dog bone that I use, um, for doggie, doggie, where's your bone and the kids always go, is that a real dog bone? And I say, yes, but it's never been chewed on by a real dog. It's only ever been used in music class and they go okay. Um, these are my rhythm composition kits, again made for me by amazing paras at my old school.
Q: Yeah.
A: Like my rhythm kit earlier.
Q: Oh, I love those rhythm pizzas.
A: Uh-huh. So the rhythm composition kit has, um, these like white cards, um, that you set out to be the beats, um, in four rows of four.
Q: Yeah.
A: Um, because 16 is just such a good number for, you know, very musical. Um, so and then you've got these, you know, red ta--

Q: Uh-huh.
A: --orange ti-ti rests. You've got two and there's actually this rhythm kit is missing all the hard rhythms but you'll get the idea nonetheless. The two's--
Q: Oh.
A: --take up two beats. Um, and so like I just have them cover--
Q: That is great.
A: --all of the, you know, cover all the open--the white cards.
Q: Right.
A: And when you've got the white cards covered, you're basically done and then I saw, okay, now do you have any idea what it sounds like and they go, no. And I go, okay, so, say the rhythm. And they go two ti-ti ta ta ti-ti ta.
Q: Mm-hmm [acknowledge].
A: ti-ti ta two ti-ti ta ta ti-ti ta.
A: And I go, do you like that rhythm? And they have to, you know, the--um, yeah, what's wrong with it? And I'm like well you could change it. Like look how it easy it is to just like change that rhythm and then what about the last line. Do you like ta ti-ti ta better? And they're like yeah, I do like that better, you know? And so it gives them this great freedom and so this is where we start when we start our compositions. We start with the rhythm composition kit.
Q: Mm-hmm [affirmative]
A: Um, building our rhythms and some days we'll just get those out for fun as another like practice activity, um, to have them, like write it down and then I let them choose an instrument off the instrument cart and they get to just like play it on the instrument. And it is one of their favorite things to do because there's just so much like choice and ownership involved.
Q: Yeah, there's a lot.
A: And pretty much there is, I mean there is--there is some ____ [0:04:47] instruments on that instrument cart but like really if they break something on that instrument cart, it's not that big a deal because it's all just hand percussion.
Q: Yeah.
A: Um, I don't put the nice drums on that cart, you may have noticed. [laughs]
Q: Oh, speaking of, I love those. Those are really cool.
A: Yeah.
Q: Those drums.
A: I was trying to figure out how to use those and I feel like I achieved--so, I got a whole bucket of stuff to bring in ____ [0:05:20, off mic] just sing them.
Q: Yeah.
A: And so I do lullabies with, um, first grade and second grade mainly. Um, and they like rock the stuffed animals.
Q: Aww.
A: And then pass them around the circle so and that's all just like--I picked those up at like, um, at like garage sales.
Q: Really?
A: You know?
Q: The stuff--

A: Like you get like a million stuffed animals at garage sales for like two dollars. So I have an entire bucket that I, you know, and they get to use them and pass them around. These are all my puppets that I use for different things. So here's like my naughty kitty cat.
Q: Oh yeah.
A: You know, the puppy dog chases the kitty cat. I've got my bee for Baby Bumblebee.
Q: It's amazing how expensive those puppets are.
A: Right? These is years of accumulation. This is my favorite I think, um, the bear for grizzly bear. Oh, my gosh, this thing is so stinking cute.
Q: I love those. I wish I could get just hundreds of puppets but you know, um, they're so expensive. They can be $30 for one of them.
A: Yeah, I started asking for them for Christmas.
Q: Mm, that's really smart. Oh, here we go.
A: And then over here, I've got my rocks for _____ [0:06:41]
Q: Yeah, we just did that song.
A: Um, there's my dog bone.
Q: Uh-huh.
A: Have you ever played Roman Soldiers?
Q: No.
A: That's a song for ti that is--I only ever play with fifth graders because it's crazy.
Q: I'm going to keep charging this when we're not taking a picture.
A: All right. I've got my chicken for Chicken on the Fence Post, Can't Dance Josie.
Q: Chicken on the--
A: I don't know how you play that game, but I have a race to get to a chicken.
Q: Do you know that song, the Cat Came Back?
A: [singing] The ____ [0:07:18] came back, oh no, that's my ant came back. The cat came back?
Q: It's like--it's a first chorus, it's like, [singing] Oh Mr. Johnson had trouble of his own.
A: No.
Q: [singing] He had a yellow cat that wouldn't leave his home and goes on and on but the chorus is [singing] the cat came back the very next day.
A: Oh, I have heard that before.
Q: Yeah, we like that for their concert music. They love that one.
A: Okay.
Q: I mean, I did it with first, second, third, fourth.
A: This is my mittens that I use with Mitten Weather.
Q: Oh, yeah when it's like freezing.
A: [singing] Thumbs in the thumb place, fingers all together, this is the song we sing in mitten weather.
Q: Oh, that's cute.
A: It's just like a silly chant, you know. Um, these are all my kabooms. They freaking love kaboom.
Q: How do play that--I even was sort of stalking like trying to figure out what are you actually doing with it.

A: Okay. So here's how kaboom works. It really is the easiest game and the teachers all play it with different concepts. So my kids knew how to play it before they came in. They just didn't call it kaboom in their classroom. They called it popcorn.
Q: Uh-huh.
A: So once you start explaining it, chances are if your teachers are anything like my teachers then they've already played some version of this game. But the idea is that, um, you know, we've got the rhythms on the sticks, okay? So they like, um, with that one, I have it covered and these are going to get covered, they just haven't been used yet. Um, they reach in. They pull out a rhythm.
Q: Okay.
A: Ti-ti synco pa ta. They say the rhythm. If they say the rhythm correctly, they get to keep the stick.
Q: Okay.
A: Okay? That gets more strict as they get older but it's meant to be a practice activity so I always say it's okay to help your neighbors get the rhythm right and then they can keep the stick.
Q: Okay.
A: Okay? But if you pull a stick that says--I've got to find one--kaboom.
Q: Oh.
A: You have to put all your sticks back.
Q: Oh.
A: And there's like six kabooms in here.
Q: Okay.
A: So like kids get kaboomed all the time.
Q: Uh-huh.
A: Um, the first kid to five sticks wins and then after somebody wins, they all put their sticks back and they just start over.
Q: Okay.
A: And they just cannot get enough of this game.
Q: I know. They were loving it.
A: And they just sit in a circle and they like pass the thing, you know. And I don't know--
Q: What is it? Oh, it looks like a nail file.
A: So these are just like foam sticks and I do not recommend using these. Get yourself some real craft sticks or popsicles sticks and use those instead because these are horrendous. The kids bend these and they just do not survive very well.
Q: I use those pipe cleaners for rhythm, those pipe cleaners up there on top.
A: These?
Q: Yeah, for like first and second.
A: Really?
Q: Especially with the ____ [0:10:19]
A: I use them for, um, vocal exploration and they can like make different shapes out of them and go [makes up and down sounds].
Q: [laughs] That's nice.
A: Yeah. And they're so cheap. It's like take it home.
Q: Yeah, for sure.

A: You know? Um, bubbles, this is my--this is my vocal exploration basket.
Q: Okay.
A: So I do all sorts of things like bubbles for vocal exploration. I've got this like ____ [0:10:45, cross talk] thing. I don't know. Um, I've got like a frog popper. I've got a slide whistle.
Q: All ways to vocally explore.
A: Yeah. Yeah.
Q: Okay.
A: And just get them--just get them up in their head voice, just lots and lots and lots of different ways to get them going [singing] whoo whoo whoo in the kindergarten, first grade.
Q: I like that yoo-hoo and they like yoo-hoo also.
A: And it matches.
Q: Uh-huh.
A: You know, like it's so much easier for them. You can hear--even the ones that go [singing] Hello, Mrs. Anonymous, can usually get yoo-hoo.
Q: Uh-huh.
A: Or at least close to it.
Q: Mm-hmm [acknowledge].
A: And so that--I really strive to get them to match that. This is my I have/Who has bucket.
Q: Oh yeah.
A: And the--the classroom teachers play this game too so, they came in knowing how to play that too which was amazing. Whoa, um--
Q: And you just match a person? You just go find that person and then they go find the next person?
A: Um, no I do it around the circle a little more structured than that.
Q: Uh-huh.
A: Um, and like they flip over their card after they go.
Q: Oh yeah.
A: Yeah. Um, and, uh, this is for kindergarten. This is practicing like high, low, fast, slow, um, you know, so just putting like things that they recognize with the music words that we're using, like is a violin loud or soft and they're like what's a violin? And then we, you know, is reading loud or soft? Soft, you know.
Q: Mm-hmm [affirmative]
A: Um--
Q: So that's kindergarten understanding concepts.
A: Kindergarten concepts, yep. They love this. This is what they were asking for when they thought--when I was getting ____ [0:12:32] because they thought I was going to bring this back. I don't know if you've ever used one of these. [singing] Hello, Kathleen.
Q: Oh my God.
A: You know, it's just great. And then they sing [singing] Hello, Mrs. Anonymous. And you can ask them little questions and have musical conversations, so I do that with kindergarten and first a lot. Um, I do these little things with kindergarten, first a lot. If you've never tried one of these, it's a trippy experience.
Q: [laughs] What do you just talk--oh, that's weird.

A: Uh-huh, right? So you can hear yourself.
Q: Where do you get that?
A: Um, I'm sure that you can get them in Music in Motion.
Q: So that's all for kinder usually and first grade?
A: Yeah, most of this stuff is kinder, first grade. Um, these--I didn't make these. Um, but I've used these for time signature--
Q: Mm-hmm [acknowledge].
A: --when they--and had them like put together rhythms that were four--four beats. Um, I do a lot of dry erase stuff, like when I'm practicing worksheets and trying to make sure that they understand how to fill them out. Now, I've used worksheets in the same format throughout the year, so I shouldn't need to practice for this upcoming worksheet because I've done the same format throughout but I do dictation on those little hands.
Q: Hmm. Oh, I see.
A: Um, and so they use a dry erase marker and they, you know, like give me the hand, you know, and they like--it's the silliest little thing. They freaking love them! That's a purchase I just made this year.
Q: What are those Styrofoam things? I want to get my phone.
A: These?
Q: Yeah, the blue things. Are those, turquoise things. The ones that--they're Styrofoam.
A: Like the foam noodles, these?
Q: Oh, yeah, what is that?
A: So these--I didn't make these. I inherited these, but they are rhythms. It's ta and ti-ti, um, and rest. These are all one-beat rhythms but then you can see this is like the time signatures. Um, this is, uh, two and this is dotted and then there's whole notes in the back. So showing the relationships.
Q: Um. I'm going to take pictures of these.
A: Uh, I have not used these a whole lot because there's just not enough for every kid--
Q: Yeah.
A: --at the same time so I put them--what I did is when I was practicing time signatures--
Q: Mm-hmm [affirmative]
A: --I put them into teams and had, um, had kids take turns getting--picking four beats' worth. Whatever you want to be four beats' worth to bring them over and have your team do them and then like the next kid gets to pick four. Um--
Q: I wanted to take a picture of this. This thing right--no, it was the rhythm composition.
A: That's in this one.
Q: Oh.
A: You just want the front or do you want all the pieces?
Q: Oh, can you just lift them out and not put them down but just hold them out and then let me take a quick picture.
A: I think the best thing to do would be just--I won't like lay it out all over again.
Q: No, 'cause I remember exactly what to do. I just want to see that--just like that 'cause I remember exactly you use those white index cards as the beat.
A: Yeah.
Q: Okay.
A: And then do you want to take a picture of the cover so you can see what's in there?

Q: Yeah. I think I might just do a follow-up study just on you, like [laughs] how do you take practice activities and go for the--to the I don't know. Like you're so creative.
A: And I spiral them up so like we use the melodic and the rhythm post office in every grade.
Q: Uh-huh.
A: So it's a [snapping fingers] comfortable activity so, I mean I only have 25 minutes, right?
Q: Right.
A: So I can't be constantly introducing new activities.
Q: Right.
A: They have to have a basic understanding of the procedure.
Q: I just want to--
A: Um, and so it took--it took--
[Start 180512-2002]
Q: Okay. So the lessons today specifically the, like the, um, the ones all morning.
A: Mm-hmm [acknowledge].
Q: And then the first graders too but not the kinder and not the fifth.
A: Okay.
Q: So first, second, third, fourth, did they go the way that you had expected or planned and is there anything that you might have wanted to change?
A: So um, for the most part, they did go as expected. Um, I think, uh, in--in second grade, I am really grateful that, um, when we were playing memory, one team got the first four matches but the--so, the other team couldn't possibly win and one kid did indelicately point that out, but, um, but the other team found the last two matches and they found them--I didn't have to do that. They just found them which is really great and I can't control that as a teacher. Um, but, um, it was something I was rooting for, um, and so, uh, but I always, um, try to establish the environment of like kind of them cheering each other on instead of feeling really dejected--
Q: Yeah.
A: --and, um, being good members of a team so, um, they--I'm really glad that first of all, they found matches and stuff, because the last time they tried this activity, they couldn't find any matches.
Q: Yeah.
A: Um, so that went--that went really well. Um, the stations in the next class went, uh, went well too. It went slower than I expected. I expected them to have more choice time at the end. Um, and but that particular row of kids just took a long time to do their individualized assessments.
Q: Yeah.
A: And you know, the kids weren't getting in trouble at the other stations, so it took a little bit longer than I expected but there was nothing wrong with the way that it went which was great. Um, the third grade composition projects, um, the buddy system worked pretty well. There are a couple kids who are still struggling that I'm going to need to meet with in a less chaotic environment, so I'll do that during my prep time, um, go like meet with them individually to get them caught up because now they're like three steps behind because they just can't focus when there's--
Q: Yeah.

A: --that much action going on.
Q: Mm-hmm [affirmative]
A: Um, fourth grade went great too with the recorders. It's really unstructured but I felt like I was able to listen to most of the people who wanted to be listened to today. There were three kids I think in one class that I didn't get to but they all already played for belts that day. None of them were at level one. I want to make a priority to like listen to the kids who still need to get their white belt and their yellow belt for recorder karate because the kids who are--the kids who are getting good are now getting really good and they want to show me over and over and over and over again, how good they're getting because they feel really good about it. And then there's kids who haven't even attempted yet and I want to make sure that the kids who are not feeling secure have the space to be able to come up and be expert kids like all right, you guys--
Q: Make some room.
A: _____ [0:03:35, cross talk] gets to cut to the front of the line. Um, so, uh, so that's--you know, just in reflection, like I haven't made that announcement yet--
Q: Yeah.
A: --to the kids but there's only two more days of recorder karate--
Q: Yeah.
A: --and I would say only like half or less of the kids in each class has played for their white belt.
Q: Mmm.
A: So um, I really want to make sure that the kids who haven't played that yet have the opportunity, um, and that they don't feel stifled by the kids who are really good.
Q: Yeah. Because then they want to--
A: Because they're taking up all of my time.
Q: Mm-hmm [acknowledge].
A: Um, so with the first grade, um, they--they did--they did okay with the manipulatives. It's not their--it's not their favorite activity if you were heard a couple groans.
Q: The drums?
A: No, the drums were the kindergarteners.
Q: Oh. Okay.
A: But the first graders were the first popsicles sticks and the poker chips.
Q: Right. Right.
A: And they actually, I mean, if you looked--I'm not sure if you could see from where you were sitting, if you looked at what they were making, many of them were very, very successful in recreating the cards and it's--it's kind of abstract. I mean, it seems concrete to like just make the thing that you see. But it's actually hard for them to like figure out what line something is on or what space it's on. Sometimes they are a little off and so just the act of creating those cards and seeing the relationships between the notes and like oh if that one is on a line, then that's one on a line, then that's one on a space right next door, it's not way up there and I get to do that like individualizing instruction just by like pointing out, oh, I see a kid whose making a mistake--
Q: Yeah.
A: --and I get to affirm the kids who can do it right away and the kid who is making the mistake, I get to intervene with them--
Q: Mm-hmm [affirmative]

A: --um, and it takes two seconds. Oh, do you see? That's on the third space, not the second space. You have to move it up like that. And which way does that stem go? Does it go on the right side--
A: That's--yeah.
A: --or the left side? And seeing as how first graders haven't even had direct instruction about stems, I didn't do a lot of correcting. I saw lots of lollypop notes--
Q: Mm-hmm [affirmative]
A: Um, but I didn't correct them because they haven't had direct instruction about it. Right now, if the notes are on the right line and space--
Q: Yeah. That's just--
A: --we're good. The rest of it is just experiential.
Q: Mm-hmm [affirmative]
A: Um, and the ones that are doing it correctly, bravo. You know, way to go, you guys. It's just super good practice.
Q: That was a good--yeah, that was a good activity for them 'cause it met their challenge.
A: In the future, I would like to have a second set of flashcards so that every kid can have like their own flashcard and then like swap with a neighbor because right now, they--I only have 10 and there's like 20 kids looking at 10 flashcards.
Q: Mm-hmm [affirmative]
A: So they get a little mixed up and they always want to like pull it close in front of them and I'm like no, no, no. You have to look at like that one and the one next door and the one next door so you can see three from where you sit.
Q: Yeah.
A: Um--
Q: I liked when you said, when you're--if you finish this one, make the one next to you.
A: Yeah. And when I--
Q: Try to make another one.
A: --when I pace my timing well--
Q: Mm-hmm [affirmative]
A: --um, with that particular activity, I--sometimes, I have the expectation that they make two of them and when they get better at it in older grade levels, I say make three, um, and then if they make three, they can make whatever they want. So they'll make like a robot or a house or a flower out of the things after they've made three cards.
Q: Right.
A: So then they have like motivation to--
Q: To do three.
A: --to do it, to go fast, to make the things. The first graders are still trying to grasp the concept of making them. Um, the big kids have got it but for first graders, this is only their second melodic concept of the year because they did so and mi and now they're doing la. So um, they're still getting used to the practice activities for the melodic concepts. The--the, um, the second graders did three melodic concepts this year because they hadn't done a lot in the beginning of the year--
Q: Uh-huh.
A: --um, so they were a little bit behind from where I like to have my first graders at the end of the year.

Q: Yeah.
A: So next year's second graders that are first graders right now will only need do and re, which is great--
Q: Mm-hmm [affirmative]
A: --um, because I want to start sticking to about two melodic concepts a year.
Q: Yeah.
A: --and like probably three--
Q: Rhythms.
A: --rhythms. Mm-hmm [affirmative] And then the third--and then for the third trimester, do the composition project which is--the composition project for second grade through fifth grade, especially, I'm not sure we do it that way with first graders. It's pretty conceptual.
Q: Right.
A: Um, but the second grade through fifth grade composition project is, um, a really comprehensive project that puts together their rhythms with their melodies and, you know, writing on the staff and, um, it's a very comprehensive project and it's basically their whole melody grade for the third trimester.
Q: Yeah.
A: Is their composition project.
Q: I know. I took another picture of that because that was something. It reminded me of an essay that you, you know the rubric how ____ [0:09:16] teachers have to do a draft and--
A: Yeah.
Q: --editing.
A: And I wanted it to be, you know, they have--by--by second grade, they're already doing things where they have to write multiple drafts. Third grade especially gets it.
Q: Mm-hmm [affirmative]
A: Um, but you know writing in drafts is important and like--
Q: Yeah.
A: --and so, I don't know if you noticed in one of my third grade classes today, um, the second third grade class I said, um, the only--the only draft that I'm grading is your final draft.
Q: Oh yeah. And she said oh good.
A: She said, oh good!
Q: Uh-huh.
A: She was so relieved because it's like, you guys I want you to just dive in on this first draft. Make mistakes.
Q: Yeah.
A: Because the worst thing you can do is put nothing down on the piece of paper.
Q: Right. Right.
A: And when you put nothing down on the piece of paper, I can't fix it.
Q: Right.
A: When you put something down on the piece of paper, at least like I get a window into what you don't understand.
Q: Yeah.
A: And then I can help you.

Q: Right. And then you said don't be afraid of the purple pen. [laughs] That was funny.
A: [sings] Dun da da.
Q: [laughing]
A: The purple pen. Don't be afraid of the purple pen, um, because I want them to know that it's okay to make mistakes 'cause the only way, you know, to--to figure out what you're doing wrong is to--to make a mistake and allow yourself--
Q: To learn, yeah.
A: --to learn. Um, and so, you know, don't be afraid of the purple pen and like I'm only grading the final draft--
Q: Yeah.
A: --um--
Q: Maybe you really do have one building rapport because I feel like you do have a way of never ever--I wrote it a lot on my observation notes. She never criticizes. She never puts anyone down. She never gets mad at any of them. She never points anything out. And I said it probably 10 times.
A: Huh.
Q: It's just like gosh you never sort of lose it. [laughs] And say like sit up.
A: Never is a strong word.
Q: I know.
A: I don't lose it very often.
Q: Or you frame it. You frame it in the best possible way.
A: It--it--it takes a lot to push me like on Friday when we had a fire drill and then kids came back in and were goofing around and we were already behind and then two kids were talking in the front row, I snapped--
Q: Oh.
A: --at them and I was like just stop! And you should see because I don't talk like that.
Q: I know.
A: Ever. Um, and when I do--
Q: It's like, oh my God.
A: --and they--they--like the whole class looked at me like this.
Q: [laughs]
A: Giant eyes, like whoa.
Q: [laughs] I know the fire drill is so annoying.
A: And those kids came to a screeching halt.
Q: [laughs]
A: They did not speak again.
Q: Oh. I know.
A: Because I--I don't, you know, I try to be incredibly selective about when I need to use forceful language.
Q: And then I also were like she just lets them chatter about because they're verbalizing what they're learning and you allow that and that's like--it was like very refreshing to see that because there's so many teachers are like shh, silence, when you do this activity and no talking while we're doing this.
A: And I know we're trying to focus on first and fourth grade, but I wanted to like point out with the, um, kindergarteners, they're the only ones who really, you could see this

today but I do this with the other kids too. All right. Here's your instruments. You've held on. You've held all the control while I passed them out.
Q: Uh-huh.
A: While I was calling names and needing people to be quiet and like control, now make some noise.
Q: Oh my God, they love that too.
A: Oh my gosh, they just love it! Like they get an instrument in their hand, they just want to make noise with it.
Q: I know.
A: And so like if you let them make noise freely--
Q: Yeah.
A: --for a consolidated amount of time, it takes what 30 seconds out of your day.
Q: Uh-huh.
A: And I know it's a 25-minute class, but you get so much more productivity out of them in terms of doing the activity that you want.
Q: Mm-hmm [affirmative]
A: And you don't have the behavior issues if you just let them make some noise.
Q: Yeah. They were loving that so much.
A: For 30 seconds and then boom, you can practice rhythms.
Q: Yeah. That was really cool. The faces were just like--
A: Ahh!
Q: I am euphoric right now!
A: [laughs]
Q: I am having an out of body experience.
A: They just love it and I have used those terms with third graders. I've used those terms with fourth graders and it's--it's across the board. All right. Make some noise. And with the bigger kids, you have to be like, please don't hit it so hard that you break it.
Q: I know.
A: You know, because they go--
Q: Or like the rhythm sticks and I said these are not baseball bats. They are musical instruments.
A: Yeah.
Q: You hold them with your fingers. You don't hold them with your fists. Anyways, I'll move along here so you're not--I'm not keeping you all night but, um, okay. Oh, how did you feel that the lessons compared with one another? Did you find that like one group or one group of--um, set of classes or one class in particular, um, compared with another class significantly?
A: Um, okay, sorry, this is kindergarten too, but I think it's the most obvious of the things.
Q: Mm-hmm [affirmative]
A: Um, the second kindergarten class was instantaneously more in tune with reading the rhythm than the first kindergarten class.
Q: Ah, I did notice that.
A: They walked into the classroom and went ti-ti ta, ti-ti ta.
Q: Yeah, why is that?

A: Instantly and I didn't have that up when the other kids came in, but the other kids saw ta ta ta ta and wanted to say ta ta ti-ti ta, with no regard to what was on the screen whatsoever. And then the next class came in [snaps fingers] boom.
Q: I know why--
A: They were reading the rhythm instantaneously. They were just much more tuned in to what the rhythm was on the screen whereas the first kindergarten class gave not two craps [laughs] on what was on the screen.
Q: Yeah, I noticed that too.
A: And it is interesting how those classes, you know, one class will be totally in tune to something and then another class just will be oblivious--
Q: Uh-huh.
A: --to it, um--
Q: Like sharper, more focused, more--
A: Yeah. Yeah.
Q: Mm-hmm [affirmative]
A: Yeah. It's very intriguing just the different class dynamics. Um, I'm trying to think of an example with a--
Q: I noticed it with third grade. Like it seemed like the second set of fifth graders, the second set of third graders--
A: They're just a little more in tune.
Q: Yes, singing in tune was really apparent with the third-grade group. I thought, wow, they really sing in tune and they--
A: The third graders didn't sing. They were doing composition.
Q: No, just at the beginning where you did the--what they did with the hands or that must have been--
A: Second grade with Frog in the Millpond.
Q: No, it was at the beginning when you were doing, um--it was when you were doing the hello song and you were sitting in a circle--
A: [singing] Hello third grade. I didn't even say hello to the third graders.
Q: You didn't do that in the third--you did it at the end for one class.
A: Yeah.
Q: You said goodbye third grade, but it was the one, um, ti do, is that fourth grade?
A: Fifth grade.
Q: And the second group was just like, wow they can really sing.
A: Uh-huh.
Q: Yeah, I noticed that.
A: Yeah, the first group it was like when did you guys forget how to sing? And I was like--
Q: I didn't feel--
A: And I--to be full disclosure, the fifth graders have not sung, today was the first day that the fifth graders have sung in probably six weeks because we've been doing a keyboarding unit with them, um, for the last six weeks.
Q: And they were not poor or out of tune, but I just noticed like exceptional with the second grade.
A: Yeah. And the second grade, um, it is interesting because the second group goes to PE first.

Q: Uh-huh.
A: So they've like run their energy out. They're--they've kind of--sometimes they can be like if it's hot outside and they come back in, they're just in a funk.
Q: Yeah.
A: So that group that goes to PE first, some days they're amazing because they've run their energy out. They're more awake, they haven't been sitting lethargic in class and then they show up and like sit lethargic in music.
Q: Yeah.
A: Um, and then other days they just go too far in PE and they show up to music and they're like uh. [laughs]
Q: Yeah, that's true coming from another--
A: And so it's a really interesting dynamic--
Q: Mm-hmm [acknowledge].
A: With the whole PE first, PE second--
Q: Mm-hmm [acknowledge].
A: --um, thing and the way the different classes react throughout the day. Um, the, uh, uh, the second graders have--usually--usually my second graders would be doing the same lesson back to back but because of the whole like stations thing, it just kind of worked out weirdly but you would see a dramatic difference between that first second grade class and the second second grade class in terms of ability. So when I did the memory lesson with them last week, that first second grade class, they found one match--
Q: Oh yeah. And you talked about it.
A: --during like 15 minutes of playing the game. Every kid went and then we cycled back to the beginning before we ran out of time and we still only found one match.
Q: [laughs]
A: Oh my gosh, um, and then the next class walked in and we didn't even get through the whole class because they found the matches so fast because they just were tuned in.
Q: They were tuned in.
A: And the other class wasn't.
Q: I know, that's interesting.
A: And so it does happen really frequently and that's why when my--when my principal comes to observe a lesson--
Q: Mm-hmm [affirmative]
A: --um, I highly encourage her if she has the time in her schedule to stay for two. I'm like I know that it's the same lesson plan twice, but you ought to watch it.
Q: Yeah.
A: Because the dynamic is different in every class and the lesson plan looks subtly different in every class.
Q: Yeah.
A: And minor adaptations need to be made--
Q: Yeah.
A: --in every single class as you're teaching it.
Q: Mm-hmm [affirmative] And it's only 25 minutes, you know?
A: Yeah.
Q: If she could do--
A: Yeah, it just moves so fast.

Q: So these next questions are about blended approach, like blended, blended, blended.
A: Okay.
Q: Um, so we kind of--this was part of the initial interview but we just to make sure I covered it, um, so when you blend with Kodály, you've said it's really through your practice activities and the ways that you put your spin on how to--how to spiral those concepts.
A: Yep.
Q: You do the--the prep--prepare, present through using the Kodály language and everything but then when it gets to practice activities, you just put your spin on how to do that. But, um, why do you think--so it's not so much that you do alternative instruction.
A: Right.
Q: You don't like bring in Orff or well, you do use the Orff instruments--
A: I do use the Orff instruments. Um, I feel like they're outstanding tools to develop music literacy, um, because kids--singing--singing is the foundation of everything we do, but singing can be wishy washy when it comes to note reading.
Q: Yeah.
A: Um, because you can sing--you saw kids in first grade do it today. They showed the hand signs for so la sol mi, but they would sing [singing] hello, Mrs. Anonymous--
Q: Yeah.
A: --and have no regard. They're showing the hand sign for la but their voice is singing mi.
Q: Right.
A: And they don't understand that they didn't connect it.
Q: Mm-hmm [affirmative]
A: So um, it's too wishy washy to do a note reading assessment--
Q: Yeah.
A: --without the instrument for me. So I always bring it and they love the Orff instruments but I don't use them in an Orff way. I use them in a Kodály way.
Q: And it kind of--so like all of your objectives, all your lesson planning, all your concepts and your sequencing and everything is just Kodály structure.
A: Yeah.
Q: And you're just using Orff instruments and all the manipulatives--
A: And so I feel like--I feel like I use Orff instruments in a Kodály way. I feel like I use Dalcroze movement when, uh, listening to music but I only select literature that aligns with my Kodály concepts.
Q: Yeah.
A: So Kodály is the framework in which everything comes out of but I pull in the different techniques and stuff, um, and it all aligns within my Kodály framework.
Q: Yeah. And like my study is not to find out who's not using Kodály.
A: Yeah.
Q: It's like more just like everyone is like blending it with something else and what does that look like?
A: Yeah.
Q: And for you it's like you're not bringing in different types of instruction. You're just using all different, uh, assets that you can get in order to drive home these points.
A: In order to support the Kodály as much as possible.

Q: The objectives.
A: Yeah. Yeah.
Q: So then why do you think--I know some of these questions, um, are very similar but, um--
A: Okay.
Q: --let's see, so it says on average what percentage of time do you incorporate Kodály? I just feel like it's all the time, so we already kind of covered this. But, um--
A: If not all the time, I would say a solid 95--
Q: Yeah.
A: --percent of the time.
Q: Because it just seems like all of the objectives are all through the whole lesson.
A: Yeah. And you know I would say, um, and I would say especially like, hmm, what's the best way to say this? So I would say there are units--
Q: Yeah.
A: --individualized units that are, um, that are curricularly appropriate and like developmentally appropriate along the way that don't follow the Kodály Approach so like my instrument families unit, where does that fit in with Kodály? You know? To do specific teaching about the instrument families. Um, and like, um, recorders, you can fit recorders into a Kodály context, but they're sort of their own thing--
Q: Yeah.
A: --that you have to do specific teaching around that. My keyboarding unit is curricularly aligned and yet it's not Kodály, um, and, uh, like I'm going to be doing with fifth graders next year, I didn't get to it this year because my first year in a new district. But, um, I really enjoy doing like a music history unit--
Q: Uh-huh, uh-huh.
A: --with the fifth graders where we talk about Renaissance and Baroque and classical and romantic and modern and just kind of touch on those musical styles and what the like major points from each of those musical styles are. I don't do that in a particularly Kodály way.
Q: Yeah.
A: I've found resources for that.
Q: Mm-hmm [affirmative]
A: And I--and I do that. Um--
Q: So it's like more like an organic things that you add to it.
A: Yeah.
Q: Your own ideas, like what--
A: So like it's 95.00% Kodály structure and framework but then there's like these kind of floating units that need to happen at some point--
Q: Uh-huh.
A: --um, that are very purposeful in where I put them and when and what kids are doing them to lay the foundation for the next level of Kodály that they kind of come around to. Um, so, but yeah, they don't--so I would say that's, you know, like along side--
Q: Yeah, but it's things that aren't in there, you know? It's like they're missing. I mean…
A: Yeah. Where does Katinka do instrument families?
Q: Yeah, I mean, I know.

A: And that's a really important thing. Like kids shouldn't leave elementary school not knowing what an oboe is.
Q: Right. And that music history, just understanding--
A: And like the music history thing, like I bank on the kids who stick with music are going to get some of, you know, much more depth on that if they do middle school and high school, um, music. They're going to get a ton more of that, but why not scratch the surface--
Q: Right.
A: --give them the tip of the iceberg, introduce them to something they've never heard before--
Q: Mm-hmm [affirmative]
A: --in elementary school.
Q: Yeah.
A: So like next year I'm going to be doing, um, like basic instrument families in second grade. I'm going to do world music in third grade.
Q: Mm-hmm [affirmative]
A: Um, I'm going to do the color of music in fourth grade where I kind of start talking about tambour which is again--it's instrument families but it dives deeper. So like when I do instruments in second grade, it's just kind of talking about the basic instruments in each family.
Q: Yeah.
A: And then when I get to fourth grade, it's you know, what is the difference between an oboe and a clarinet?
Q: Mm-hmm [affirmative]
A: You might know what it is but now we really start talking about the tambour and the color and how do those instruments sound differently? Use your words.
Q: Yeah.
A: Because by fourth grade, they have a much bigger vocabulary of words to describe the way something sounds.
Q: Right.
A: And so to do the color of music in fourth grade and then in fifth grade, to do the styles and the music history, um, styles.
Q: Yeah.
A: To like really start comparing and contrasting those different styles.
Q: Mm-hmm [affirmative] So you do units. You do units.
A: Yeah. So like one month out of the year, I kind of press pause on the Kodály structure and do like a unit.
Q: Yeah.
A: Yeah.
Q: I think most teachers do that. I just--I mean not most teachers do that but I think teachers who are--I think a lot of teachers feel like there's more than just the when kind of training we got.
A: Yeah.
Q: It's important to add--
A: And I feel like, um, I feel like it's a refreshing change.
Q: Mm-hmm [affirmative]

A: --for the kids when we do something different.
Q: Yeah.
A: And then when we come back to--it's kind of like, you know, towards the end of the program prep, I don't know if you get this from your kids, but towards the end of the program prep, they go, when can we play a game again?
Q: Yes, they always do that. They--
A: They would so much rather do our normal--
Q: Yeah.
A: --class stuff--
Q: I know.
A: --than program prep and it's not like they don't like the programs. They like the programs.
Q: Yeah.
A: The programs are important--
Q: Yeah.
A: --but I try to spend as little time doing like overt program prep as possible.
Q: I know.
A: Like I--I weave the program songs in curricularly throughout the year and then spend maybe two weeks--
Q: Really?
A: --putting the program together.
Q: And then you have like someone playing the piano for you?
A: Nope. I just let them be a cappella.
Q: Really?
A: Mm-hmm [yes]
Q: That's awesome. I really want to see--
A: So I will very much, um, if you, um, I've--I've got several--
Q: That's cool.
A: --of them that I can like upload, um, online and I can share, on like Google drive.
Q: Yeah. I would love--
A: If you have access to Google Drive.
Q: I do at work, yeah.
A: Um, I might--
Q: That's great.
A: I have DVDs of several of them if you want to take DVDs with you and then send them back to me.
Q: I think the Google drive--the Google drive will work just fine.
A: Okay.
Q: Just see like a first, second, third or fourth, like--
A: Yeah.
Q: That's awesome.
A: I've got a third-grade concert which is like the epitome of what I do.
Q: Okay.
A: And I would be happy to send it to you.
Q: I would love to see that.

A: Okay. But yeah and I--and I--and I teach the audience, you know, I just--I just make a simple announcement.
Q: Mm-hmm [affirmative]
A: Um, you're going to notice our students primarily sing a cappella and that is because it is developmentally appropriate for them to be able to hear their own voices--
Q: Mm-hmm [affirmative]
A: --at this age and, um, then the kids proceed to just sing the crap out of the song. So they like open their mouths and just go [singing] This land is your land, this land is my land! And the enthusiasm--they don't need a guitar--
Q: I know.
A: --singing along with them. They don't need a piano. The instrument covers the--the--the sound--the tambour.
Q: Mm-hmm [affirmative]
A: It changes the tambour of their voice. It changes the confidence with which they sing along--
Q: It does.
A: --it does when they sing. And I just--
Q: Because they're aware of it.
A: And I just let them sing.
Q: Uh-huh.
A: Um--
Q: That's cool. Okay.
A: In fifth grade, I used, uh, I used quite a bit of like background tracks--
Q: Mm-hmm [affirmative]
A: --and I used, um, in--in every concert, I have like some sort of song where they accompany themselves with either like hand bells or, um, boom whackers or something like that where they play chords.
Q: Mm-hmm [affirmative]
A: Um, but no most of the time they just sing a cappella.
Q: Yeah. That's--I would--I can't wait to see that. I can't wait to see that.
A: It's brilliant.
Q: I want to see it.
A: They're just--they're just outstanding.
Q: I was just going to--
A: And it is enough.
Q: Yeah.
A: Like that's--I think that's what most music teachers get hung up on--
Q: Mm-hmm [affirmative]
A: --is like it won't be enough.
Q: Or the opinion what they feel the opinion of the audience and people that are not music educators--
A: Yeah.
Q: --and they just--
A: Yeah. And the feedback that I've gotten is instead of people being averse to it, they look at me and they go, that is the best concert I have ever seen--
Q: And then even--

A: --with little kids because I could actually hear them singing.
Q: Yeah. Like as adults, we like to watch people singing Baroque music or Renaissance. We love it.
A: Yeah.
Q: You know?
A: It's very like--in its--in its minimalism--
Q: Yeah.
A: --it's stunning.
Q: I want to--I really want to see--
A: And I--and I capture, you know? I capture that and it's--and it's--it's purposeful.
Q: Mm-hmm [affirmative]
A: You know, like and I let the audience know. I made a choice.
Q: Yeah.
A: I choose to present them to you a cappella.
Q: Yeah. I want to hear it.
A: Yeah.
Q: Um, okay, so I have to keep talking about this blended stuff--
A: Yeah.
Q: Sorry.
A: Yeah. Yeah. No worries.
Q: Well, okay, so then why do you think that other music educators are using the kind of Kodály-Approach in blended ways? What--what do you think? Why--what is that all about? Why is everybody like--about 90—85.00% responded in the survey that they use Kodály but they blend it with other things.
A: Mm-hmm [affirmative] Um--
Q: Why do you think that is?
A: --I think that, um, honestly, the--the standards that we use for music education almost demand it, um, because like every day, I circle sing and play accurately and every day I circle read and notate because that's, you know, Kodály is all about the music literacy and you know incorporating those sorts of things. Um, but, uh, there's a lot of things among our standards that are not naturally in the Kodály, um--
Q: Sequence.
A: --scope and sequence.
Q: Yeah.
A: Um, and so you have to work a little bit harder--
Q: Mm-hmm [affirmative]
A: --to incorporate them--
Q: Mm-hmm [affirmative]
A: --or you have to find ways for the blended things to, um, live along side--
Q: Yeah.
A: --what you're doing, um, or like have special moments, you know, um, of units and things like that. So I think that people--people who are striving to do the Kodály Approach and also striving to meet the state and national standards--
Q: Mm-hmm [affirmative]
A: --will often have to look outside of the pure scope and sequence Kodály-Approach to find some resources to be able to hit all of the--

Q: Speak to the other standards.
A: --standards, yeah.
Q: Okay. And then the other one is, um, why do you think that educators use the Kodály Approach differently from one setting to another? What do you think that's from? Like--
A: Um, I--I think, huh, there's just so many things that go into that. Um, so I think part of it is, uh, depending on your--the--like level of control within your district of what they--the expectations within your district of what they want you to, um, you know, is there a certain textbook that all the teachers in your district are supposed to use? Are you supposed to be at a certain part of the specific time aligned with other teachers within the district?
Q: Mm-hmm [affirmative]
A: Um, do you have the freedom to do the Kodály scope and sequence or do they have expectations that you're trying to live within, so like start with the big picture of like within your school district, what expectations are you required to meet? And then like individualized teachers--
Q: Mm-hmm [affirmative]
A: --so, it's fascinating just even talking to you and like do you know this song, do you know this song, do you know this song? Like my repertoire of music has been built based on, you know, the teachers that I've interacted with and the resources that I've had available to me--
Q: Yeah.
A: --but I end up with a very different repertoire of music than--
Q: Mm-hmm [affirmative]
A: --you know, like you have a strong Hispanic population at your school. I do not. You have a very different repertoire of music than I do.
Q: Yeah.
A: Um, and so I think the repertoire of music the different people build--
Q: Yeah.
A: --also, um, influences the way that they align their curriculum because the repertoire is so critical to the Kodály concept--
Q: Mm-hmm [affirmative]
A: --um and the list of folk songs that you use, um, is, you know, it's like your Bible.
Q: Yeah.
A: Um, and because it's like kind of the beginning and the end of what--how you pull your things together.
Q: Mm-hmm [affirmative]
A: Um, and, uh, and then it, you know your students as well, you learn what your students respond to and what they don't respond to.
Q: Yeah.
A: And, um, and so, you know, the---the--the big fat biscuit, you know, when you see that on a piece of paper, you're like, well that's a goofy song. And then all of a sudden, you learn a game that has a standing long jump and like this is a perfect game for your competitive kids.
Q: Right.
A: The other kids don't feel shunned because they can't jump as far.

Q: Yeah.
A: But the competitive kids--
Q: Uh-huh.
A: --latch onto this game like it is the best thing that they--
Q: [laughs]
A: --have ever done and oh my gosh when are we doing the jumping game again?
Q: [laughs]
A: Um, and uh, and the older they get, you need to have a few things in your arsenal like that, um, and if it lines up conceptually, amen, bravo. Big Fat Biscuit, I remember my first year of teaching, I had encountered that song when I was student teaching and my first year teaching as a way to like win over the fifth graders I--I brought that song out the first week of school. And I had them--
Q: Yeah.
A: --in my hands.
Q: Because they loved it.
A: Because they love it. Um, this time at this new school, I saved it until it was curricularly appropriate because I taught dotted quarter notes halfway through the year and so I saved it and I started with a couple other, you know, like now I have an arsenal of successful games for different grade levels.
Q: Yeah.
A: Um, so I started with some different ones first for fifth graders and saved that one 'cause I had a plan going into the year of what I knew that I was going to do.
Q: Yeah.
A: So um, [bell rings]
Q: What's that?
A: It's either a deer or a bunny.
Q: What?
A: We have like a driveway alarm.
Q: Oh nice.
A: So sometimes animals set off the driveway alarm.
Q: A bunny can do what a deer can do?
A: Yeah.
Q: That's exciting.
A: It really is. Bunnies are very common setting it off. It's just about breaking the plane of like the laser that's across, you know? And wherever the laser hits the ground, that's like the bunnies can set it off.
Q: You should have a night camera.
A: We do!
Q: Oh, you do?
A: We have a game cam.
Q: What have you seen?
A: That takes pictures ____ [0:40:23].

[End of Recording]
Closing interview – Karen

Q: Why do you think that teachers--Kodály teachers and training teachers are blending--using different ways to blend, like different ways to blend and add to Kodály? Why do you think that's different? Do you think that's just their personality?
A: I think it's a combination of personality and like just different environments, um, because--
Q: What they're responding to.
A: --I would say an urban environment has--you're going to need a whole different set of tricks than a rural environment. I sang the song I Want To Be A Farmer and taught my kids a dance to I Want To Be A Farmer this year and they freaking loved it.
Q: Mm-hmm [affirmative]
A: Fourth graders.
Q: Wow.
A: I Want To Be A Farmer.
Q: Yeah.
A: They loved it.
Q: I have kids that would be like--
A: Can you imagine that song in an urban setting?
Q: Yeah. Some of them would understand--would appreciate, uh, the breadth--is that the word, breadth, like learning beyond themselves.
A: Yeah.
Q: But some of them would be like I want to be a rapper and like--that's like my dream. What are you talking about?
A: Yeah. But, you know, and in that--and in that urban context they might just do an improv, um, activity where you start with the song I Want To Be A Farmer and then like okay, now split up into small groups and change it so okay, I Want To Be A Rapper. What do you fill in with the rest of the words? Count your syllables. Make it match. Um, and you change it into like an improv and composition activity. I changed the words to Skip To My Lou with them. I taught like a game to Skip To My Lou instead of like the traditional partners game. I taught like a tag game, um, and we would--we would change the words. And I had them like come up with like new things to say and they would--they came up, you know, like the third graders, the punk third graders were totally into this because they could say things about Minecraft and Fortnight, these video games that they're obsessed with.
Q: Oh, I know.
A: Um, and I didn't stop them. I didn't say like oh don't talk about Fortnight in school, you know? Whatever. They're all playing it. They all talk about it in the hallway. It's not like kids don't know about it and so, um, so when you can incorporate it into music class and sing [singing] Fortnight is the best game ever, Fortnight is the best game ever--
Q: Yeah.
A: And suddenly it's part of their song--
Q: Mm-hmm [affirmative]
A: And, you know, it doesn't make Fortnight less cool. It suddenly makes music class a little more cool--
Q: Relevant.
A: --and relevant.
Q: Relevant to their outside life.

A: Because [singing] flies in the buttermilk, shoo fly shoo. What do they know about buttermilk?
Q: I know. And they don't even say the words right. I taught them, you know, bring us, well the, We Wish You a Merry Christmas. Now, bring us some figgy--
A: Figgy pudding.
Q: --pudding. I had a little boy going, second grader, [singing] now bring us some fricking pudding, yeah, bring us some fricking pudding.
A: [laughs and claps hands]
Q: And I was like--I'm up playing the piano and I'm going, am I hearing this? And I'm like, Aiden, it's figgy pudding. Now bring us some figgy pudding. And he's like oh. And his friend was laughing so hard, he was crying.
A: [laughs]
Q: I go, go out the door, get some water and come back when you can calm down.
A: That is the ultimate teacher trick, isn't it?
Q: Uh-huh.
A: They're crying because they're laughing. They're crying because, you know, they didn't get a turn in the game, whatever. Go get a drink.
Q: Mm-hmm [affirmative]
A: Come back when you feel better.
Q: Yeah.
A: And I tell you what, the take a break chairs in my classroom, I--those were not my idea. I've never had a take a break chair in my classroom.
Q: Yeah.
A: But I love that it's not a time-out chair.
Q: Yeah. Take a break chair.
A: Take a break chair, because I use it--I can use it as a time-out. You saw me do that today. There was a first grader who seriously almost got trampled because--.
Q: Oh, because of the game.
A: --in--
Q: Robbers--
A: Yeah, no robbers out today. I just play it as a duck duck goose game. Piece of cake, you know, um, but he like, you know, he doesn't have a lot of core strength. He's kind of a pudgy kid, right? Okay. But he like lays down in the middle of the game and it's a running game and he's going to get stepped on! Are you kidding me?
Q: And as my friend would say, she'd say don't stand behind the door because I'm going to get fired and she's funny like that. But I was like it's a thing where you're like then you're going to get trampled on and I'm going to get fired.
A: Right. And so like and--and--and in that case, it's like Matthew, you know the way that you're supposed to sit and you chose to do something unsafe. You need to take a break for the rest of this game and yet, um, I have another kid in another first grade class, he has a lot of trouble controlling his emotions.
Q: Oh.
A: Um, and he--if he doesn't get chosen for something--
Q: Does he have Asperger's?
A: No. He just--he flies off the handle. He has like anger issues.
Q: Okay.

A: Um, and so he will just get like mad, like uncontrollably mad and like throw a fit.
Q: Oh.
A: Like a tantrum.
Q: Oh, that's scary.
A: Um, and it's been getting better throughout the year.
Q: Mm-hmm [affirmative].
A: As we like successfully de-escalate situation after situation after situation--
Q: Yeah.
A: --and in my classroom, he has learned when he starts to like, when he starts to have a reaction like that, he will raise his hand, I swear to you, and he'll say, Mrs. Anonymous, can I take a break?
Q: Wow. That's awesome.
A: Yes, you can.
Q: Mm-hmm [affirmative]
A: You may come back to the circle when you are ready.
Q: And go and take a break.
A: And he goes into the corner and he pouts, he mopes, he cries, he like harnesses whatever that emotion is, um, and some days are better than others. [laughs]
Q: Yeah.
A: Um and then he comes back to the circle and nine times out of ten at this point in the year, he can pull it together.
Q: That's awesome that he's starting to self-regulate.
A: Yes. But, given him the space to be able to do that--
Q: Yeah.
A: --has been phenomenal.
Q: Because teachers are always like, no, you conform. You've got to keep conforming until 2:45, you know?
A: Yeah.
Q: And there's no out and they just--
A: And especially like having kids that come straight from PE, there's a lot of things that happen in PE that get kids like worked up for different reasons. Sometimes, they physically don't feel good after PE because they--
[Start of 180512-2051]
Q: _____ [0:00:01]
A: --talk about music teaching for two days. Um,
Q: Like to do this.
A: Yeah, kick it.
Q: Okay.
A: No, I just am really interested in your research and, um, and it is interesting, like I would be very interested to like read through your dissertation and see how different people are using it in different ways because we're all in our like own little islands and we interact with each other at a Kodály conference and you get--you get sort of the sense of what people do but unless you see them--
Q: Mm-hmm [affirmative]
A: --teach and interact, like there's music teachers that I hugely respect just from knowing them and a little bit about their style but like I've never seen them teach.

Q: Right.
A: And to see them in--how--how they interact with kids and how they, you know, like your little fly on the wall thing that you get to do, I would kill to do that in somebody else's classroom because it would just be fascinating to just watch a day in somebody else's world.
Q: I know.
A: Um--
Q: Luckily about the Internet.
A: --and see what they do.
Q: Cool thing about the Internet and YouTube is that you can literally like--I pulled up a Kodály--
A: Oh, I do that sometimes.
Q: Budapest--
A: Oh really?
Q: --and I watched Katinka Dániel back in the day because they have some from like the '60s.
A: Oh wow.
Q: And she--she just does simple things. She uses the glockenspiel--
A: Mm-hmm [affirmative]
Q: --and she'll just have them close their eyes, kindergarteners [makes ding sound] ding and they just do this ding.
A: Oh, I do that kind of stuff. Yeah.
Q: Yeah. Yeah. Cool little, like God how charming and how perfect and how just so simple. But I mean so--so, you would just like to be able to--you're interested in the research?
A: Yeah.
Q: The thing about qualitative is you cannot pinpoint it. I'm not trying to unveil something like--
A: Yeah. And you're not trying to draw a concise conclusion.
Q: Yes.
A: Yeah, you're just trying to make observations.
Q: Mm-hmm [affirmative.] So that's what's kept it very open which to me is like yeah, but don't I want to know something specific? Like why is there--no, you're just doing--you're just observing on your--you're just painting a portrait picture of--of these three people's experiences with this teaching--
A: Mm-hmm [affirmative].
Q: --uh, this teaching tool. And that's the purpose of the qualitative part. The quantitative part is to describe--I've got 580 now responses to tell me how they're using it.
A: How many people belong to Oak? Like what percentage of the people that you sent it out to what was that?
Q: Well, it's only for elementary educators, so I think I probably got about 30--I probably got about 40.00% of the elementary music educators because the rest of them, I think there's 2,000 people on that list, but half of them are professors or high school or middle school or band. So there's only a portion that are elementary and right away the question is if you say no, I don't teach elementary, it says, thank you. And you don't take the survey. So I think I got a good 40.00% if not more and I could ask--

A: That's a high yield, honestly.
Q: Yeah, I think that's thanks to the--to the coordinator there down--the Oak coordinator. But, that's just supposed to provide descriptive statistics and I didn't get to ask them specific things like how do you do it? And why and this and that. That's for the qualitative part, so…yeah.
A: And so you've already done, um, observations of at least one of the other case studies?
Q: Yeah.
A: Teachers?
Q: Mm-hmm [affirmative] and they live here and they do an urban environment, uh, mmm, very--I want to say there might be 10.00% Caucasian and the rest is Latino, African American, and various forms of Asian, Philippian, Samoan--
A: Yeah.
Q: --so that's like the background of that and then my last one is going to be the first week in June. It's, um, another woman who is in like the South Bay, but far south, like past San Jose and she does the one in college, but not the college, but like grooming them--I don't know what you call it. Academy type style.
A: Yeah.
Q: So it's three different environments.
A: And so hers is like a private school?
Q: It's public but no, no, no, it's not because I read about and you have to apply.
A: Is it like a magnet school type thing?
Q: I don't know what a magnet is, but it's says--it shows like how do you apply and you have to get in and it's not public because I noticed that and I contacted the principal and he's like, sure, just come on down. And they don't--
A: Okay. Like a charter school almost.
Q: I kind of feel like it might be a charter school. I'd have to look it up. Anyway, so it's far different than yours and far different than--
A: Yeah.
Q: --because there--it has been--
A: That's great. That's kind of ideal to get these into of the world, you know?
Q: Because this one is--this one has--it feels like an academy. It feels like heading you for the top universities and that's like the goal and that's different than the public school urban environment and different than yours. Wouldn't you say yours is like a rural setting or a suburban?
A: Rural.
Q: Yeah, I do too.
A: Yeah.
Q: Yeah.
A: Yeah, Hastings, I would say Hastings is suburban but Cannon is, you know, further out.
Q: Rural.
A: I would say Cannon is rural.
Q: I'm kind of wondering, do they all live in Cannon Falls because Cannon Falls is small.

A: It is--it is quite small and I know that the school district is, you know, like ten square miles in every direction so, I mean, there are kids who get on the bus at like 6:45 in the morning to get to the school by the 7:45.
Q: Oh, okay.
A: Because, you know, they live way out, um, and we have 10 buses that go around but we also have like five vans because some kids live so far out that they don't even send a bus out there 'cause it's just way out there. And those kids get transportation through the school district but they send a van instead because there's like two kids that live that far out and then nobody else is in that general area.
Q: So Cannon Falls is the closest for some people that live an hour away?
A: Well, no, I mean, you know, bus ride.
Q: Bus ride?
A: Yeah. So, you know, a school bus, makes stops all the time, right and meanders and doesn't take a direct path. But like there are kids who are on the bus for an hour out and an hour in every day.
Q: What does the--where do the parents work? Is it like in a middle class environment or…?
A: So some of the parents, I would say some of the parents absolutely commute up to the cities because you can just hop on, I mean there's a highway that goes right through Cannon Falls. We just didn't get on it. Um, so there is a highway that goes right up to the cities. It's, you know, I would say no more than like 45 minutes up to the cities which is not a horrendous commute. There's lots of people who do that every day.
Q: Yeah.
A: Um, but there's a lot of people who work, um, at, you know, there's some work in town. There's some factories. There's the oil refinery that my husband works at is within a half hour drive of Cannon Falls and that employs tons and tons of people.
Q: Right.
A: Um, and, uh, there are a lot of farmers--
Q: Right.
A: --like legitimate farmers in this area.
Q: Yeah.
A: So there's definitely people who do that and, you know, there's a--
Q: A variety.
A: --there's a variety.
Q: Yeah. That's a lot of--
A: Yeah, you've got some people who like own restaurants and--
Q: Right.
A: --different things like that so…
Q: Oh, that's cool.
A: Um--
Q: And it's cool that the cities are so close--
A: Yeah.
Q: --to here because you can--you can live here but you can also go there if you need to.
A: Yeah, it is--it's really well located.

Q: It is. The town I grew up in was as small as this. Well, maybe it's as small as Cannon Falls probably back in the '70s and then the nearest city was three hours because it was, you know--

[End of Recording]

Initial, midpoint, and closing interviews – Lynn

Q: The interview starts before--

A: Yeah.

Q: --we start?

A: Yeah, yeah, totally.

Q: So…

A: Um, let's see. Where's the best place? You want to come sit next to my desk?

Q: Yeah.

A: Or--

Q: And then, at some point, I was, I was hoping to charge my phone.

A: Oh, yeah, yeah, yeah. Um--

Q: Um--

A: There's _____[0:00:14] over here.

Q: Because I was--wanted to take pictures.

A: Of course. _____[0:00:18, off mic]

Q: What a great classroom.

A: I'm so lucky to have--

Q: I know.

A: --this classroom. I mean, I, I've been, you know, a cart teacher--

Q: Mm-hmm [affirmative].

A: --and I've taught on the stage and in the cafeteria, and just like, having my own space is so lucky.

Q: And yeah, and it's a cool space.

A: Yeah.

Q: It's not, it's not like this, well, here it is.

A: Here's a little--

Q: You really make the best of it.

A: Well, and the other thing is, teaching K through 8 _____[0:00:39, cross noise]

Q: Oh.

A: --because I kind of have younger kids over there on the rug and then older kids in the chairs.

Q: That is true.

A: Um.

Q: That is really true. Oh, nice to meet you.

A: Nice to meet you. Thanks for coming.

Q: Uh-huh.

A: So you came from Oklahoma. Is that right?

Q: Um, actually, um, I, I think I'm confusing people with that--

A: Yeah.

Q: --because I, let's see, where to start. Well, I took a leave of absence from my job in Anonymous city School District--

A: Oh, okay.
Q: --to go there for a couple of years.
A: Yeah, _____[0:01:07].
Q: From 2011 to 2013.
A: Uh-huh.
Q: And then--
A: Do you know a Naomi Cohen? Are you also interviewing her?
Q: Yeah, I know Naomi. And so, um--
A: Here you go.
Q: Oh, good. It is a one that works.
A: Yeah.
Q: Some of, I mean, my, my chargers don't always charge.
A: Yeah.
Q: So I have been living here for a long time.
A: Oh, great. Okay.
Q: Lived in Emeryville.
A: Okay.
Q: And um, how much time do you have?
A: Tons.
Q: Okay, good.
A: Musical's over, no more 7 to 12 hours of _____[0:01:38] at school, so I'm feeling very relaxed. So you can stay as long as you want.
Q: I, uh, just feel like, just like, ahh. Well, so, I've been working in the Anonymous city School--you know Anonymous city School--
A: Mm-hmm [yes].
Q: --District right? Uh, for this is my 13th year.
A: Oh, great.
Q: And then I did some classroom teaching. I started as a music teacher, well, and then I did classroom for a bit.
A: Mm-hmm [affirmative].
Q: And then, because the music teaching was sort of, uh, it was very hard to do in, back in the '90s.
A: Mm-hmm [affirmative].
Q: That was like, every 25 minute and you had 40 children and--
A: Oh, yeah.
Q: --it was just, I don't know. I didn't have the chops to really pull it off. And so, then, I did, did regular classroom for a while--
A: Mm-hmm [affirmative].
Q: --and then I went back to music teaching. I've been doing that now, for like, six years now.
A: Okay.
Q: And then I went back East and taught for a while over there doing music teaching. But, um, I just took a leave of absence to go to Oklahoma.
A: Cool.
Q: So yeah.
A: Cool.

Q: That was from 2011 to 2013.
A: Mm-hmm [affirmative].
Q: And I came back.
A: Very good.
Q: And--
A: Very good. I'm glad to have you.
Q: Thank you. And, and I, before I left, I lived, you know where that building is, the Christy 6363--
A: Yes. I know exactly where that is.
Q: 6363 Christy Avenue? I lived there for like five years and I--
A: Oh, funny. So you're back in your old neighborhood.
Q: Yeah. I was going to go, come back here. I had every intention of that.
A: Yeah.
Q: And then, they're like, "Well, guess what? The rent is--" you know, $20,000.
A: Yeah, yeah. I've lived in west coast city for almost, for seven years, and I can't believe how much it's changed. I used to live four blocks that way and I could walk to school--
Q: Yeah.
A: --and I rented that apartment for, I guess, three years, and I think the tenants who moved in after me are paying close to double what I had been paying.
Q: I know, right?
A: _____[0:03:20, cross talk] everything has changed so quickly.
Q: That is so crazy. And I, um, I was like, sad, because I really wanted to come back. I liked that building.
A: Yeah.
Q: It's a like a little city in there. And then, then, I just found a place at San Ramon--
A: Mm-hmm [affirmative].
Q: --because I was like, where am I going to live?
A: Yeah.
Q: And then, so, I've been living there, which is perfectly fine. I'm enjoying the grass and the trees--
A: Yeah.
Q: --and the birds, and stuff. But when I came here I thought, "Oh, my gosh. I really miss the urban world."
A: Yeah.
Q: Because, it's like, so much here. Everything from the cuisine--
A: Right.
Q: --to everything. Um, so your principal signed this.
A: Oh, great. Thank you. I'm glad you found him.
Q: And um, how long have you been here?
A: This is my fifth year. I'm finishing my fifth year.
Q: Oh, nice.
A: Yeah.
Q: Okay. And then, this is the consent to participate.
A: Okay.
Q: So the only thing is just the interviews--

A: That looks good.
Q: --observations, and um--interviews, observations, and lesson plans is--
A: Okay. Oh, yeah. I can send you all that after this is done. Here's someone's Lego that I confiscated and didn't give back to him. Too bad.
Q: I have like, allergies. So you'll hear that--
A: Okay.
Q: --in my voice.
A: Yes. 18 years--
Q: I thought it was a cold.
A: --or older.
Q: [laughs]
A: There's that. Today's the fourth, I think. Yeah?
Q: How old is this school?
A: Um, about 100 years, I think, maybe a little bit less.
Q: Really?
A: Um, uh, there's a plaque somewhere out front that says what year it was built. I think it was built in the early '20s, but it's--
Q: Wow.
A: --approaching 100 years, and you can definitely tell, looking at it.
Q: Yeah.
A: There are some--it's a beautiful building.
Q: Yeah.
A: Especially looking at it from the front. It's like, a really nice façade.
Q: Yeah.
A: It's sort of crumbling. There's some potholes in the hallway, but we did just get a grant to do some facilities upgrades next year.
Q: Good.
A: Um, so hopefully over the summer, we'll do things like fix all the bathrooms, and the water fountains--
Q: That was like a--this reminds me of that.
A: Yeah.
Q: Because it's like, beautiful structure--
A: Mm-hmm [affirmative].
Q: --but it's old, right?
A: And crumbling and falling apart, yeah. And well, and this portable in particular, I don't know how old this portable is.
Q: Oh.
A: Anything I leave unattended for more than three or four days develops a layer of dust--
Q: Oh, no.
A: --even with the windows and doors closed, so I think the ceiling is slowly crumbling.
Q: Awesome.
A: There also, if you saw the blue tape on the corner out there, for about two weeks, there was a colony of bees living inside our wall.
Q: A colony of bees?
A: Uh-huh.

Q: That's awesome.
A: Yeah. So for two weeks, I didn't teach. I like, went into classrooms and taught in the classrooms, because there was a giant swarm of bees and I couldn't have my students walking up the ramp through the swarm of bees. So…
Q: Yeah. Your, your principal seems like a, sort of an understanding type.
A: Yeah. He's great. I love him.
Q: He seems like--
A: Yeah. He's an amazing principal.
Q: I understand your bee problem.
A: Mm-hmm [affirmative].
Q: Um, so--
A: Did you talk to him much, or just…?
Q: No. He was like, on the run.
A: Yeah. Always, right?
Q: But he made it a point to, to say hello, because I was in the office. I was kind of sweating. I'm really sorry to--
A: Yeah.
Q: I'm sorry, but I was walking around your school taking pictures--
A: No, it's fine.
Q: --of everything.
A: We have a really, kind of open door policy and we have visitors a lot, actually.
Q: Oh.
A: The parents are allowed to come in and observe whenever they want, and we have a lot of observers like from our home office.
Q: Wow.
A: And we just kind of have a culture of admin and staff observing each other a lot.
Q: Oh, okay.
A: So kids are really used to visitors being there. So tomorrow, they probably won't even notice you.
Q: I know.
A: Um.
Q: I, so, then, when is your last day, then, teaching?
A: Our--let's see. This current week is our last full week, and then we have half days next week.
Q: Okay.
A: And next week is like field day and graduation and just keeping each other alive for a few more days.
Q: Yes.
A: So this is kind of our last week of real instruction. So I'm glad that you could come now.
Q: I know.
A: So.
Q: I had this break. On Mondays, my day is weird. I have one class in the morning--
A: Yeah.
Q: --and then two classes in the afternoon. And I got a, um, a sub for the afternoon.
A: Yeah.

Q: I wanted two ways to um--well, let me ask you. So what, what are your years of teaching experience? Um, at this site you said five?
A: Mm-hmm [yes]. This is my fifth year here. And--
Q: And what about before that?
A: So I taught full-time for two years right after college.
Q: Mm-hmm [affirmative].
A: Um, I did a program called Teach for America.
Q: Uh-huh.
A: If you've heard of it.
Q: Mm-hmm [yes].
A: It's a good um, kind of a service program that sends college graduates into low-performing public schools.
Q: Right.
A: And so, I taught music in Greenwood, Mississippi in the Mississippi Delta for two years.
Q: Oh.
A: Uh, and it was a really good experience. I really learned a lot. I love Mississippi. Um, and I, you know, I have my undergrad degree is in music, but it's a B.A. in general music--
Q: Uh-huh.
A: --so it's very broad and it wasn't actually that helpful in terms of elementary music.
Q: Uh-huh.
A: Um, and so, after two years, I decided to go back to school.
Q: Oh.
A: Um, and I researched grad programs and Music Ed, and that's actually sort of how I found Kodály. I found anonymous program in anonymous city.
Q: Mm-hmm [affirmative].
A: Um, and I was interested in being on the West Coast, because most all of my family is on the West Coast.
Q: Oh.
A: Um, and then, researching more about the training program and Kodály, that's when I started to realize that was a really good fit for me.
Q: Oh, yeah.
A: Um, so, I spent two years doing the Master's at anonymous training center. And I taught part-time when I was at anonymous training center. I taught with anonymous mentor in anonymous city--
Q: Hmm.
A: --um, just like 10 hours a week at a couple different schools.
Q: Right.
A: And then, I've been here ever since I graduated. So this is my seventh year in the classroom full-time.
Q: Uh-huh.
A: With a couple of years of like, part-time this and that in there.
Q: I see.
A: So.
Q: Do, are you--did you grow up over here on the West Coast?

A: In anonymous state, yeah.
Q: Oh, okay. So that's what threw me. Because when I looked up the zip code of your _____[0:08:46]
A: Yeah.
Q: --I'm like, I got to drive, or I'm going to have to fly to anonymous state.
A: Yes, it's confusing.
Q: Because I just flew to anonymous state for one of my--
A: Oh, my gosh.
Q: --data collections, and I'm like, well, anonymous state, here I come.
A: Nope. No problem.
Q: I'm just glad to know--
A: Yeah.
Q: I mean, not glad. I, I would have gone, but I was like, ugh, well, it's kind of a little shorter distance.
A: Yeah, no. No problem.
Q: Um, yeah. I went to the Master's as well--
A: Oh, yeah.
Q: --early on. Like, it was 19--1995 when I went to--
A: Okay. I, really--it's so funny, teaching as a Kodály teacher here. I mean, everyone has a connection to anonymous training program in one way or another--
Q: Yeah.
A: --which is great. And you all sort of know someone who knows someone you know.
Q: And it's special.
A: It is. I mean--
Q: That's a special place.
A: It also is incredible how much I feel like I use what I learned at anonymous training center every single day in my classroom.
Q: Yeah.
A: Did you study with Ann when you were there?
Q: I did. Ann Laskeen.
A: And I feel like I hear Ann's voice in my head all the time saying, like, "Don't forget to do this," or like reminding me about that, and just--I mean, Marie, who's in charge of the program now, is like, very similar to Ann in that--
Q: Mm-hmm [affirmative].
A: --just having these really high standards--
Q: Right.
A: --um, and really kind of embodying that Kodály thing of only the best being good enough for children.
Q: Yeah.
A: I feel like that's something like, that is the biggest thing I took away from anonymous training program, in addition to--I mean, so, we--
Q: The steps, like the sequence.
A: The makeup of our folk music collections as a project as grad students and then here as mine, and I use it all the time.
Q: Right.

A: You know? I have all of my, um, my pedagogy notes right here and I use them all the time. And my undergrad degree in music was great, but it was very kind of broad.
Q: Yep.
A: And kind of liberal artsy and not as relevant.
Q: There's not a scope and sequence necessarily.
A: Yes. And it's incredible how much I, everything at anonymous training program, I use all the time.
Q: Right.
A: So.
Q: Oh, that's great to hear.
A: Yeah.
Q: So the length of teaching while using the Kodály Approach?
A: Five. It's my fifth year as a Kodály teacher.
Q: And then, um, the frequency with which music classes are taught here?
A: It depends on the grade. Um, kindergarten once a week; first and second grade, twice a week--
Q: Uh-huh.
A: --third grade once. Want me to slow down?
Q: Well, I'm trying to have two ways to record.
A: Mm-hmm [affirmative].
Q: And I think I'm, I got to--let's see here. BMA Guest. I'm connected. I'm not really--
A: Is it asking for a password?
Q: No. Mm-mm.
A: Okay.
Q: Oh, maybe it might be blocking me. Okay. Let's see here. This? Something went wrong.
A: Hmm.
Q: Well, that's okay, because this one's going. So that's fine.
A: Okay.
Q: So how many, um--
A: Oh. So let's see. Kindergarten, once a week; first and second grade, twice a week; third grade, once; fourth grade, twice; and fifth grade, once a week.
Q: Okay.
A: And then, my middle school classes are twice a week, but I teach middle school rock band--
Q: Yeah.
A: So that's super fun, but not Kodály.
Q: Was that here, just not--
A: Yeah.
Q: Yeah, that was neat.
A: Yeah.
Q: I was listening. I was sitting outside like, as people were staring at me from outside--
A: Right.
Q: --like, "What are you doing?"
A: Yeah.
Q: Just sitting here alone. And I was taking a few pictures.

A: Yeah.
Q: Um, let's see. Length of time?
A: 40 minutes--
Q: Oh, okay.
A: --are the classes.
Q: And then, um--oh, what are your preferred Kodály source manuals and references?
A: Well, really, most of it is my own notes from anonymous training program.
Q: Uh-huh.
A: Um, I have--sorry, my desk is a giant mess. It's the end of the year. I have Lois Choxie's Kodály Today book. Uh, is it Kodály Today? No, that's the Whole Henantaka. Emily someone. I have Lois--What's--
Q: Choxie, right?
A: Yes. That's the--That's the textbook I have.
Q: She has like three of them.
A: Yeah, I have the first one.
Q: This one's called The Kodály Context.
A: Kodály Concept. Anyway.
Q: Yeah, there's two of them.
A: I have that. I don't refer to it as much.
Q: Mm-hmm [affirmative].
A: I really just use my own notes.
Q: Oh, because you got them from Ann.
A: And I have them and they're here from Ann, and it's organized by element. So I'm teaching low la, then here's the handout from Ann.
Q: Yeah.
A: And here's my notes about what Ann said about teaching low la.
Q: [whispers] I know, she--
A: So.
Q: --I want her to publish a book already.
A: Yeah, yeah.
Q: She just doesn't.
A: Um, and then, as far as materials--
Q: Uh-huh.
A: --um, I have my books on collection--
Q: Mm-hmm [affirmative].
A: --which is--I have a database on the computer, but then I have hard copies here.
Q: Right.
A: It's organized alphabetically, but um, but then, in my books on collection, it's a spreadsheet and then I have it indexed by about 20 different things--
Q: Oh, okay.
A: Like for triple meter or fa or songs about birds or--
Q: Uh-huh.
A: --you know, things like that.
Q: Right.

A: I'm always adding new songs. Um, one of my projects for the summer is to go through and update a lot of things. I have probably 15 or 20 songs that I've added that are not in this collection.
Q: Right.
A: So I'm going to kind of reorganize that in the summer.
Q: It's fun when the kids start teaching you their songs, too, right?
A: Yes! It's the best!
Q: It'll be like, "Do you know this song?"
A: Yeah.
Q: And they're all singing it.
A: Yeah. So I have things, like, that I've learned from kids, I have things that I've learned from workshops--
Q: Mm-hmm [affirmative].
A: --or handouts that, it's a little disorganized so it's important to have the time to put it together this summer.
Q: It looks very organized.
A: It's really not.
Q: You seem, seem like you have like good, good methods.
A: [whispers] But that is a pile on my desk. So you know.
Q: There's a--
A: It's okay. End of the year.
Q: You should see some of the classrooms that I've been in. It's just like, you know--
A: Well, and you know, I've gotten--I feel better about that than I used to, because I really realize there's not really a correlation between having a neatly organized classroom and being a good teacher.
Q: No way.
A: You know, one of my co-workers is one of the best teachers I've ever met, and her classroom's a giant mess all the time.
Q: Yeah.
A: Because like, kids are learning and it's busy and active--
Q: Yeah.
A: --and she has lots of projects going on.
Q: Mm-hmm [affirmative].
A: But, you know. Having a neat desk isn't the best thing in the world. So…
Q: Be all, end all.
A: Be--that's exactly it.
Q: It doesn't necessarily mean--
A: Yeah.
Q: Well, um, okay. So you just had your, your concert. So what are your concerts like?
A: Yes.
Q: Are they musicals or are they…?
A: So we do a um, winter concert in December, and the theme of that is multi-cultural--
Q: Oh.
A: --so it's not really a Christmas concert. It's called our Multi-Cultural Festival. So every grade K through 5 has a performance.
Q: Wow.

A: And--
Q: In one night?
A: Yes. Um, so it's, it's--
Q: How long is it?
A: An hour plus. It's usually every grade, K through 5, so that's six grades.
Q: Uh-huh.
A: Um, and there's one song. Um, and then, usually some other things, middle school rock band, or if there's kids who kind of have talents of their own. I have a kid who does traditional Bolivian dance--
Q: Oh.
A: --and she performed. Or, if there's kind of a small ensemble I put together. The rest of it's a little up in the air. But, yeah. Winter performance, and then, we do musical theater in the spring. And that's extra-curricular. It's just after school.
Q: Uh-huh.
A: Uh, our after-school director and our vice principal and I kind of run that together.
Q: Oh.
A: So we did a lot in this year, which is why there's a magic lamp and a turban and a flying carpet.
Q: I recognize the color scheme.
A: And a--yeah. Um, I also, I don't really know why, but I ended up as the costumer for this play, too. So I made all the pants.
Q: Wow. You're just like an energetic person.
A: Um, our principal's wife made Jaffar's costume and the flying carpet costume and a couple others, but--
Q: Wow.
A: I made 25 pairs of harem pants last month.
Q: Oh.
A: So. That's a lot.
Q: I hope you get, uh, like, you know, what do you call it, um, job security for that.
A: Oh, yeah. Yeah. It's fine.
Q: That's really cool.
A: Yeah.
Q: That's interesting.
A: Anyways. So that's really fun. It was also really fun, especially this year, because I was able to kind of bring in some Kodály stuff, just a tiny little bit. Um, and I also noticed, my kids are really strong singers.
Q: Uh-huh.
A: Even doing a musical theater after school. Because I sing with them in class all the time--
Q: Yeah.
A: --and I hold them to this standard of really good vocal technique all the time.
Q: Mm-hmm [affirmative].
A: Um, we're able to do--there's a couple of the songs in Aladdin that have like, optional part work that we did.
Q: Uh-huh.

A: Um, my two little girls who were Aladdin and Jasmine are singing in harmony, like, in parallel thirds at one point--
Q: Wow.
A: --because they can do it.
Q: Right.
A: Because they have a really strong background.
Q: Mm-hmm [affirmative].
A: So it's really fun to, you know, take the classroom work we're doing and apply it to other context.
Q: Wow.
A: Because, ideally, that's what you want your students doing.
Q: Right.
A: Right? You want them to take it and run with it. So…
Q: Did you guys record it or tape it or anything?
A: No. We did, actually. I don't--I don't have it yet.
Q: Oh, yeah.
A: We did a recording. I can send it to you if you want. It's very cute.
Q: Um. Let's see here. So the average length of _____[0:16:47] preferred. Okay, so, you said mostly your own?
A: Mm-hmm [affirmative].
Q: Um, and describe your classroom in terms of the extra--okay, uh--I--I've asked this. I want to try to chunk it a little differently.
A: Mm-hmm [affirmative].
Q: How--okay, how, in terms of using--okay, so, you do K through 8, right?
A: Mm-hmm [affirmative]. So this year, it's Kodály-Approach instruction in K to 4.
Q: Uh-huh.
A: Fifth grade, for a variety of reasons, is really challenging--
Q: Yeah.
A: --and totally honestly--
Q: Preaching to the choir.
A: --like, this is not going beyond this room, their teachers are not good. Um--
Q: It's not going beyond this room, or my thing, or my dissert--
A: Or, you know what I mean. Like, my co-workers could never find out.
Q: I would never--
A: And this is also like, pretty well-known at school. One of our fifth-grade teachers is not coming back.
Q: Oh.
A: And it's--
Q: That's so hard.
A: It's so hard when the culture that the teacher creates in the classroom, or doesn't create, carries over to my room.
Q: Yeah.
A: Like, I see fifth grade for 40 minutes a week, and if they're allowed to run wild and be really mean to each other and their teacher the rest of the week, like--
Q: Yes.
A: --I can't do anything about that in 40 minutes.

Q: Exactly. It's like pushing back--
A: Um.
Q: --the tide. You know?
A: Yeah. Um--
Q: There's some school or classes you can go, "Hey, can you walk all alone from your room to my room without like, touching anyone?" And they'll just--
A: They can't do it.
Q: --in the middle of lunch, and then other ones will be like, you know, body--
A: Well, and it's really--
Q: --bodily casualties.
A: I really believe it's not the kids' faults.
Q: Yeah.
A: You know, any kids can behave appropriately.
Q: Mm-hmm [affirmative].
A: It's what their teacher does and doesn't expect of them and how they do or don't hold them to that expectation. So…
Q: Right. That's true.
A: Anyway. Fifth grade, this year, has been a lot of--
Q: A challenge.
A: --just trying to do something musical that you won't hate. Um, fourth grade is playing ukuleles, but I don't trust fifth graders with instruments.
Q: Uh-huh.
A: So we've actually been doing um--
Q: Oh, ukuleles. Cute.
A: --some composition on computers as a--
Q: Mm-hmm [affirmative].
A: --a free online program called Hook Pad, where you can compose melodies and lots of chords and mix the sounds. It's fine.
Q: Uh-huh.
A: I don't feel like my fifth graders have enough content knowledge to really use it like, super thoughtfully. They're just playing with it.
Q: Mm-hmm [affirmative].
A: But, at this point in the year, like, I don't know what else to do with them.
Q: It's, it's kinesthetic and it's also like, well, it's, sort of like learning by doing, right?
A: Yeah. Anyways. So in terms of um, Kodály pedagogy, fifth grade is not happening this year. But that's fine.
Q: Yeah.
A: K through four is doing Kodály.
Q: But my research is on first through fourth grade anyways.
A: Great! That's fabulous!
Q: So…
A: All right. Um, anyway.
Q: Um. And so, then, first--so how does your instruction vary between first, second, third, and fourth?
A: So it's all sequenced. Right?
Q: Mm-hmm [affirmative].

A: Um, I, in terms of the Kodály-inspired sequence, I pretty much do exactly the way I was taught. Um, first grade--so here's the elements in order. First grade starts the year with ta ti-ti. Um, in Kindergarten, as far as preparation, they know rhythm and steady beat, and they can switch between them. And we study contrasts in Kindergarten, high, low, loud, slow, fast, soft--loud, soft, fast, slow. You know what I meant.
Q: Yeah.
A: Um, and so then, Kindergarten, that's Kindergarten. And first grade, we learn ta ti-ti, 2-meter, so-mi, la, and rests, in that order--
Q: Uh-huh.
A: --with repertoire aligned to all of those things. Um, so, right now, at the end of first grade, we're in advanced practice of la. So three different contexts, um, combining rhythm and melody. And then, second grade does do, re, 4-meter, low la in that order. No, do re half note's in there somewhere, um, 4-meter, low la, and sincopa--
Q: Mm-hmm [affirmative].
A: -in that order. Last year, I got through low sol with second grade, but my second graders last year were an unusually adept sponge, and second grade this year is a little more challenging in terms of behavior, and so we've lost some instructional time.
Q: Uh-huh.
A: I'm also wondering if moving forward, I might just stick to doing low la in second grade--
Q: Yeah.
A: --because--I mean, I, I know my own tendency as a teacher is to want to cram more content in there--
Q: Yeah.
A: --and sometimes, that means sacrificing depth of understanding.
Q: Uh-huh.
A: So definitely next year. And you also have to see where students are at, right?
Q: You do, don't you?
A: Definitely next year I will probably do that exact same thing and just end with low la and sincopa--
Q: Mm-hmm [affirmative].
A: --in second grade. Um, third grade. So third grade this year was the first year I had taught any of that content.
Q: Mm-hmm [affirmative].
A: Um, for the first couple years I was doing some older beginner stuff and kind of getting everyone caught up.
Q: Right.
A: This year in third grade, they started with everything through sincopa and low sol. Um, I did high do--it's third grade, also, I'm not seeing them once a week so I cover less content. I had third grade this year. I did high do and 6/8 and fa and tiri-tiri, in that order. Next year, I'm not doing that, um, partly because they will need--next year, I think I'll do low sol and high do, and that'll be it for melodic elements in third grade. I also think I will push 6/8 back to fourth grade--
Q: Right.
A: --and do tiri-tiri first, because I found that teaching 6/8 and then going back to 4/4 to teach tiri-tiri was really confusing. Um--

Q: Oh.
A: And part of the reason I had done 6/8 was a lot of my fa repertoire was 6/8, but if I'm not doing fa until fourth grade anyway--
Q: Yeah.
A: I'm still figuring this out.
Q: It's very repertoire-driven, isn't it?
A: It's so repertoire-driven. I also think sincopa is really hard for second grade.
Q: Yeah.
A: Um, and if, in terms of just a rhythmic sequence--
Q: Right.
A: --I love talking about pedagogy, so, sorry, I'm going to be really excited about this.
Q: No, it's good because some--because the point--oh, my research is on how teachers use these, this technique that they learned. And my statistical, uh, survey results show that most, well not, well, over 80.00% blend it in some form--
A: Mm-hmm [affirmative].
Q: --but yet, some people don't, and you're one of the ones that doesn't.
A: I really don't think I do. I mean--
Q: And so, I'm very glad to have--so I have quantitative data, but now I'm doing the qualitative--
A: Yeah.
Q: --where I'm doing either three to four just individual case studies scenarios of--
A: Mm-hmm [affirmative].
Q: --you know, Lynn, the peer approach person--
A: Great.
Q: And, um, the other person was the, from the farm town who blended it--
A: Mm-hmm, mm-hmm [affirmative].
Q: --And stuff like that. But anyway.
A: Yeah. Um, so, I mean, I'm still kind of figuring this out. Um, next year third grade, we'll do low sol, high do, and tiri-tiri.
Q: [coughing] My apologies.
A: And probably teach tiri-tiri.
Q: Right.
A: Oh, we also play recorder in third grade. I always kind of go back and forth with recorder. I took a year off from recorder last year, just because I couldn't handle it. And my third graders last year were very challenging, and I didn't trust them with instruments. This year, I kind of changed the way I approach it, and it felt like it was a lot more successful. Um, kids really like it, and they get so excited, and they really feel accomplished.
Q: Yeah.
A: Um, we learned to play Hot Cross Buns and _____[0:23:46]--
Q: Mm-hmm [affirmative].
A: --and some of us started Frog in the Meadow.
Q: Okay.
A: Like, just like, three B-A-G songs.
Q: Yeah.

A: Um, and it's like, it's a lot of work for just a couple songs. So I am debating if I'll do recorder next year. They all so love it and get excited about it.
Q: I taught them Ode to Joy--
A: Oh.
Q: --and they about lost their minds.
A: [Humming Ode to Joy]
Q: I did it first with low--
A: Oh, my gosh. That's amazing.
Q: --And then the high. Like--
A: Yeah.
Q: What was that? C-C-D, starting on C.
A: [Continues humming Ode to Joy]
Q: B-B-C-D-D-C-B I can't sing right now.
A: [Humming] Re, do, do. Anyway.
Q: You can also start it on B-A-G-F, is it F? F.
A: [singing] Fa, so. I would start on B. B-B-C-D-D-C-B--
Q: That's it, yeah.
A: Cool
Q: Because then you can do part two, as well.
Both: [singing]
Q: And you can play--
A: We're not there yet. I--
Q: But they, because they love that sound, they, they really kind of find some inspiration to learn it.
A: Yeah. I also think next year I can get better about giving a few kids extensions who are ready, especially with recorder.
Q: Mm-hmm [affirmative].
A: Because some of us like, just like, you get the concept and it clicks and you don't need to keep playing Hot Cross Buns for another month. So I can push them farther.
Q: Yeah.
A: Anyway. So third grade, recorder. Fourth grade, so, the way I did fourth grade this year I will not continue, because like, for a variety of reasons.
Q: Oh, I'm supposed to restart this every 25 minutes.
A: Oh, okay.
[Start of 180513-0033]
A: This--the interview data.
Q: Record.
A: Great. Um, so next year fourth grade--
Q: Mm-hmm [affirmative].
A: --and this is like, as fourth graders next year I'm going to more or less stick to the sequence, they will do a lot of practice with fa--
Q: Mm-hmm [affirmative].
A: --um, because fa's hard. It's the first time I'd ever taught an element that was not Pentatonic.
Q: Mm-hmm [affirmative].
A: And they're having a really hard time singing in tune.

Q: The half-step?
A: The half-step's hard.
Q: Yeah. And it's going down a lot.
A: Yeah. They were more successful going down. They're really, really sharp with the ascending mi-fa-so. I think because they're so used to singing mi-so in the minor third. Anyway.
Q: Mm-hmm [affirmative].
A: So I'm going to do a lot of fa practice with them next year and ti-tiri and tiri-ti, which shouldn't be that hard, and ti.
Q: Mm-hmm [affirmative].
A: And that should about do it. And then just lots of practice. I feel like--
Q: Right.
A: --at this point, it's like less preparing and presenting new elements and just tons of practice on what we have.
Q: Mm-hmm [affirmative].
A: Um, I'm also going to try something new next year with fourth grade, in that I will, I think I'll treat my fourth-grade class slightly more like a choir--
Q: Oh.
A: And, I want to start a sequence of introducing them to reading Octavos.
Q: Mm-hmm [affirmative].
A: Um, so I think what I--I'll start with unison stuff, and like, literally cut and paste--I've done this, I, I've done this with middle school when I've had some middle school choir--
Q: Mm-hmm [affirmative].
A: Like, cut and paste the Octavo to cut out the piano part--
Q: Right.
A: Because that's really confusing to them, and just get used to like, seeing this on a page.
Q: Mm-hmm [affirmative].
A: And then, hopefully, by the end of the year, be able to do some two-part stuff with the piano part on the page.
Q: Right.
A: Um, but I'm thinking for fourth and fifth grade next year, of really treating it more like a choir in some ways.
Q: Right.
A: Um, and then fourth grade also, we'll introduce ukulele, which I started doing for the first time two years ago. It's really fun--
Q: Uh-huh.
A: --they really like it, um, and I don't spend that much time on it.
Q: Right.
A: Um, at the beginning of the year, in fourth grade, I just teach A Minor and C, which are both just one-finger chords.
Q: Yeah.
A: And so, anything you can do with a do-drone or a la-drone--
Q: Uh-huh.
A: --you can just accompany yourself.
Q: Right.

A: The A Minor's kind of low, but like, _____[0:01:53] can do it.
Q: Mm-hmm [affirmative].
A: At the end of the year of fourth grade, this year right now, they have A Minor, C, F, and G--
Q: Mm-hmm [affirmative].
A: --and like, fifth grade, we'll probably just keep working on combining those.
Q: Great.
A: And like, I see the--the recorder, and especially ukulele as just kind of a literally, as an accompaniment to a Kodály program.
Q: Uh-huh.
A: It's not point. It's just kind of one tool that we have.
Q: Yeah.
A: Um, and it gets them ready for middle school guitar.
Q: Right.
A: But I'd spend probably, in a 40-minute lesson, I'd say 10 minutes on ukulele probably two out of four lessons with them--
Q: Oh.
A: --maybe three out of four lessons.
Q: Mm-hmm [affirmative].
A: It's like, it's a little thing we do.
Q: Yeah.
A: And again, with recorder, I feel like they get so excited about it--
Q: Right.
A: --and it's like an incentive.
Q: And it helps to teach the absolute note names and all that.
A: Yes.
Q: And, it's--
A: _____[0:02:37, cross talk]
Q: --that's too abstract to just do it without--
A: There's no point on learning absolute notes unless you're playing an instrument, I don't think.
Q: Yeah.
A: The thing I always tell kids to shorthand is like, melody names are for singing and letter names are for instruments.
Q: Oh.
A: And like, that's not entirely true, and there's more you can do with that. But just to help them keep it straight.
Q: Yeah.
A: And then I have a few kids who like, who are taking piano lessons who are like, "Wait, why are we saying sol, mi, and I'm learning C in my piano lessons?"--
Q: Yeah.
A: --and I just say, "letter names are for instruments, melody names are for singing."
Q: Yeah.
A: And I can explain the nuance later once they're older--
Q: Kids don't have the _____[0:03:08]
A: --but that's the very broadest strokes of that concept.

Q: Right. Because I taught B-A-G, B-A-G, and they're like, "You can also go, mi-re-do."
A: Yes.
Q: And I'm all, "Well, now you're confused. Aren't you?"
A: Yes.
Q: Because I've got Mi, M-R-D B-A-G and they're like…
A: Yes, it's confusing.
Q: What?
A: Anyway.
Q: The music teacher is…
A: So.
Q: So then, um, how many kids are in each grade?
A: Okay, in each grades?
Q: Or like, class.
A: Sixty-six in a grade. So with about 65, 66 kids, at least that's our cap through grade, K through 3, we have three classes of 22--
Q: Uh-huh.
A: --and then four through eight are max--we have two classes max 32, often more like 30.
Q: Mm-hmm [affirmative].
A: Um, our older grades--our eighth grade, especially, is quite a bit smaller this year. Um, so the classes you are seeing tomorrow, you'll see first grade, which is 22, fourth grade is about 32, and second grade is 22.
Q: How many classes are you doing tomorrow?
A: Uh, seven.
Q: Oh, wow.
A: Yes.
Q: I wondered if you--would you mind if I watched more than just the three?
A: You can stay as long as you want.
Q: Because it's the oppor--I, I felt like it was valuable when I did that at, with another--
A: Mm-hmm [affirmative]. For sure.
Q: I just sat there and kind of watched.
A: Um, my sixth grade is a middle school. It's not Kodály.
Q: Mm-hmm [affirmative].
A: They're also being really annoying right now, so I wouldn't recommend coming to see them. But you can definitely come for these four classes in a row--
Q: Yeah.
A: --for third, first, fourth and second.
Q: Yeah.
A: Then I have a long gap. You can come after Kindergarten and fourth grade if you want to.
Q: Um, just after that second grade, the gap, then at the gap, if I could do the really quick--
A: Yeah, for sure.
Q: --chat.
A: That's a great time for it.

Q: It's, it's actually this. It's just like, so, what did you think? I mean, the questions are, are not as intense--
A: Mm-hmm [affirmative].
Q: --As they look, but I had to--
A: Yeah, yeah, yeah.
Q: --write them out.
A: It's a pretty standard debrief.
Q: Um, so, let's see here. So um, what about the demographics in here?
A: Mm-hmm [affirmative].
Q: That stuff is publicly posted online, right?
A: It is, yeah.
Q: So.
A: Our school is like, I want to say, like 45, more like 48.00% each African American and Latino and like the remaining five-ish percent, like, a few white kids, a few Asian kids.
Q: Mm-hmm [affirmative].
A: Asian kids are some Chinese, some Vietnamese, some Filipino.
Q: Mm-hmm [affirmative].
A: But, overall, basically, half and half Black and Latino with a few others.
Q: Did they have the Kodály program here before you?
A: Nope. There was not really a music program at all when I got here.
Q: Yeah. That's hard, isn't it?
A: It was really hard, um, but I'm really proud that I built it up over the last few years.
Q: Yeah, that's great. And then you'll--
A: A couple years before me there had been multiple music teachers, like probably three or four in three or four years and a couple of them had left before the year was up, so it was really kind of scattered. My sense is that most of them left because of student behavior.
Q: Mm-hmm [affirmative].
A: And my sense is that most of them were not necessarily trained as educators, but were kind of musicians who needed a day job.
Q: Yeah.
A: And then, surprisingly, found that that skill set didn't transfer.
Q: It doesn't. You have to be--
A: No. It's really different. Anyway.
Q: You have to be an educator.
A: Yes.
Q: Like, you have to be into the process part of it.
A: Yes. And you have to be an educator and also a good musician, and I find people often have one piece of the puzzle but not the other.
Q: Right.
A: You know?
Q: Like, I need to pay attention to my musicianship.
A: Mm-hmm [affirmative].
Q: I--being classroom. And um, music and classroom I start to go wait, I have to do, perform something.

A: Right.
Q: Um, okay. So uh, this question is, how does your teaching approach vary by grade level? But you don't--you do--would you say you do like 100.0% Kodály, pretty much?
A: I think so. I don't--I guess I'm not quite sure of an example of something non-Kodály would be.
Q: Um, like if you just taught, um, using different methodology--
A: Nope.
Q: --a different curricular strategy--
A: Nope.
Q: Um--
A: I do have, you'll observe, a large set of Orff instruments.
Q: Oh, yeah.
A: Because those were here when I got here.
Q: Oh, wow. Lucky.
A: It's so funny. I got here in 2013 into this school with no music program that was like actually really well-resourced. Like, we had xylophones and guitars and recorders--
Q: Mm-hmm [affirmative].
A: --Um, but no one to teach. So I use--I don't use the xylophone as much as I could.
Q: Yeah.
A: Um, I will have kids accompany themselves with an Ostinato.
Q: Right. I love those Orff things.
A: They're really--like, it sounds nice. I have never been super sold on Orff pedagogy--
Q: Mm-hmm [affirmative].
A: --probably because I've never really seen a good Orff teacher in action.
Q: Mm-hmm [affirmative].
A: I just also think from what I've seen, I feel like it doesn't--it doesn't build deeper--deep content knowledge as well.
Q: Uh-huh.
A: Um, like, I feel like--
Q: Yeah, deep--
A: --kids will go to an Orff program for four years and it's like, what can you do at the end of this? Like, what--
Q: Mm-hmm [affirmative].
A: --have you learned that you can apply something else? Um, so yeah. I use them some. I use them often for--for performance. I'll have kids accompany themselves.
Q: Right.
A: I don't use them that much.
Q: Yeah. I _____[0:07:51, cross talk].
A: They're a little dusty right now.
Q: I've never taken an Orff class, but I do love the sound of those glockenspiels.
A: They do sound nice.
Q: Like, ahhh. So.
A: And it's fun to have a look. The kids, again, really like it.
Q: Mm-hmm [affirmative].
A: I use them a lot for, like there's some repertoire that I feel like I need pedagogically, but is not that exciting, because it doesn't have a fun game that goes with it and like,

doesn't have a fun game that goes with it. Like, a bunch of the lullabies, a bunch of the half-note repertoire.
Q: Yeah.
A: Um, if it's not that exciting because it doesn't have a fun game that goes with it, then at least you can play--play a xylophone while you sing it, and that's more fun.
Q: Yeah. Um, so, one of the teachers that I, um, that I interviewed uses piano a lot.
A: Mm-hmm [affirmative].
Q: In fact, she has a big piano in her room and she uses it quite a lot. Do you--and that'll be like, another way of sort of changing it up. Do you do that?
A: I--
Q: Or do you just have one?
A: _____[0:08:39, cross talk] I don't know that I use it a lot. I occasionally will accompany kids. Like today, I accompanied third graders and they were playing recorders. But what I've come to do most often--I actually have used piano to transition.
Q: Uh-huh.
A: So [plays piano] we're singing Bye, Bye, Baby [singing] _____ [0:08:58].
Q: Oh, so for transition.
A: Kind of helps identify the next song from the piano before we sing it.
Q: Oh.
A: Um, I use it as a transition.
Q: Mm-hmm [affirmative].
A: I um--because like, also it's hard, because some folk songs don't really have an implied harmony--
Q: Yeah.
A: --and it's not really correct to add one to it--
Q: Mm-hmm [affirmative].
A: --so I try to stick to songs like Oats and Beans has a really clear tonic dominant structure.
Q: Yeah.
A: [singing and playing piano] _____ [0:09:28]. But something like Goodnight, Sleep Tight you could to [singing and playing piano] _____ .
Q: Yeah, you could.
A: But that's not really implied and it's just a so-mi song.
Q: Uh-huh.
A: Um, so I try to be careful with that. But yes, I use piano--
Q: So you use it for--
A: --or guitar as an accompaniment and as a transition.
Q: Oh. That's what I was hearing in the--and then, those were their guitars, right?
A: Yes.
Q: And then, this is--isn't that a quarter--the three-quarter guitar? Or--
A: Uh, a lot of them are three-quarter size. That's the one that I play when I'm teaching with kids.
Q: Oh, yeah. I do. I have one of those.
A: Yeah. I, yeah. I accompany occasionally. We mostly sing a cappella, because that's what's best for kids' voices--
Q: Yeah.

A: --but it's fun to mix it up every now and then.
Q: Yeah.
A: Um, my Kindergartners are learning a little song to sing at their Kindergarten graduation next week. It's a song from the Amadons and that has a guitar part, so, I'm playing with that.
Q: Okay. Yeah.
A: Um, yeah.
Q: So do you teach them guitar?
A: In middle school.
Q: In middle school?
A: Yeah.
Q: Okay. Yeah. Mostly, I'm just trying to make sure I ask everything.
A: Mm-hmm [affirmative].
Q: Basically, what I, the qualitative part of the study is just to find out what does your teaching look like?
A: Mm-hmm [affirmative].
Q: And after being trained in this approach. And then you get a job and then here you are, and then, you got your students and their, their own cultural background, and you have yours, and you have your training--
A: Mm-hmm [affirmative].
Q: --and they have their life experience. What is, how does it mesh? And that's the qualitative part.
A: Yeah.
Q: You know? So then, um, let's see. Learning. And then, this one is, how would the students be learning, or what would they be doing? And so, that would be just sort of a typical Kodály lesson then, because you're not really--
A: Yeah.
Q: --blending it with anything else?
A: Yeah.
Q: Um--
A: I can kind of preview what I'm doing tomorrow with kids, if this gives you an idea.
Q: Yeah.
A: What'd I do with my fourth-grade plan? Um, and yeah, that's all subject to change in the moment, because this is more or less what I'm doing tomorrow.
Q: Yeah.
A: Uh, uh, so third grade is starting with "Kokoleoko," which is a clapping game from Liberia. [singing, can't make out words]
Q: Mm-hmm [affirmative].
A: We're playing the game and then we're going to do a real quick fa practice, singing on melody names and then as a transition, it's the same rhythm as "Obwisana."
Q: Uh-huh.
A: They'll identify it. Today, I didn't play the game with them because we didn't have enough time.
Q: Mm-hmm [affirmative].
A: Depending on time, we might play the game. Then, _____[0:11:50] in the moment. Today, I felt like, because I taught third grade this morning--

Q: Third grade, yeah.
A: --after um, that transition, I felt like they were a little scrummy, so we just like, stood up and sang Tidio for a minute--
Q: Yeah.
A: --and then sat back down. Tidio is a real quick practice of tiri-tiri. I just presented tiri-tiri last week--
Q: Oh.
A: --so it's going to be super easy singing on rhythm names, and then I'll like, erase one measure at a time; we'll memorize it.
Q: Mm-hmm [affirmative].
A: Great. Recorders, we're just going to play through Hot Cross Buns--
Q: Mm-hmm [affirmative].
A: --and then we'll start, I'll start teaching Four White Horses at the end.
Q: Uh-huh.
A: Um, and then, for next week is our last week, and so--
Q: Mm-hmm [affirmative].
A: --I'm just going to have them, real quick, share out what are their favorite singing games from the year--
Q: Yeah.
A: --and then, next week will be like, greatest hits week.
Q: Okay.
A: Um, fourth grade. So fourth grade. Because of a bunch of weird things and the way we were scheduled in the past, my cohort of fourth graders, I saw them twice a week in K1 and then, only once in second and third grade--
Q: Mm-hmm [affirmative].
A: --so they're really behind in terms of sequence. So bizarrely--
Q: Right.
A: --third grade is practicing tiri-tiri and fa, fourth grade has low sol.
Q: Oh.
A: So they're behind, but whatever. So fourth grade is going to sing John Kinocka and then sing some melody names, then we'll practice low sol with the staff, and then, I'm going to teach them a little Ostinato with low sol and add text. And that an Ostinato that can accompany Rocky Mountain.
Q: Mm-hmm [affirmative].
A: Then, we'll sing that. Then, we'll do My Landlord, just as a little get up and wiggle around a little bit.
Q: Yeah.
A: And then, we'll practice G chord on ukulele, because that's the newest chord.
Q: Mm-hmm [affirmative].
A: And we'll sing Frere Jacques with it, because it's just a do-drone song.
Q: Oh, right.
A: Then, first, this is also out of order, but that's okay. First grade is _____[0:13:27] practice of la. We'll sing Sailing Around the Sun, just for fun. Um, for our practice of la, I have four phrases written on the board and we'll sight read each of those.
Q: Mm-hmm [affirmative].
A: They're eight beats, so-mi-la, and ta-ti-ti, rest--

Q: Mm-hmm [affirmative].
A: --and then, I'll have little pictures and some first graders can almost read that well, and we'll identify which song is each picture and then mix and match the phrase with the song.
Q: Oh, okay.
A: So if we have like, a picture--
Q: Like, the rhythms with--
A: We have [singing] sol, sol, la, sol, mi, sol, sol, la, sol, mi with a picture of a bluebird.
Q: Oh.
A: Because it sounds like a bluebird.
Q: That's first grade.
A: Yep, that's first grade.
Q: So they're _____[0:14:03, cross talk]
A: And then, as a transition, we'll pick one of those and turn it into rhythmic ostinato--
Q: Mm-hmm [affirmative].
A: --while I sing Bye, Baby Bunting. And then, do you know "Hunt the Cows?"
Q: Yeah.
A: We'll definitely do it. It's really fun. They're obsessed with it. And then, I'm teaching "Sasha"--
Q: Uh-huh.
A: --it's a folk dance.
Q: Oh, yeah.
A: And it's also in the New England Dancing Masters.
Q: Mm-hmm [affirmative].
A: Um, I've never--"Sasha" will be new to them. So I'm setting aside about 10 minutes to teach that. And then, at the end, we'll collect our favorite singing games.
Q: I shut all my doors and windows when we play that game.
A: Yeah, it's so fun. They love it. It's super fun. Um, and then, second grade is going to practice--so starting with, with Hilton Billy Rider, just sing through it.
Q: Mm-hmm [affirmative].
A: Um, and Chickahonka. [singing] Captain, go sidetrack your _____[0:14:43]. This is an early-ish sincopa practice.
Q: Mm-hmm [affirmative].
A: We're going to, um, just sing out rhythm names and memorize it.
Q: Mm-hmm [affirmative].
A: _____[0:14:51] the same as tiri-tiri in fourth grade, or first grade. That wasn't on purpose. Um, and then, we--that's also good practice of low la. So we'll sing that on melody names as a transition.
Q: Mm-hmm [affirmative].
A: And then, we're doing a kind of goofy low la practice where I have, you know those like, sit spots? Like, big plastic dots on the floor. And, I jump around--
Q: Yes.
A: --and it's really exciting. And then, they get to take turns jumping around and singing along. Um, and then, Una Le Fante is a singing game.
Q: Mm-hmm [affirmative].
A: It's one from Mexico. It's really fun.

Q: Mm-hmm [affirmative].
A: And, and then, as a worksheet, we are doing this in second grade.
Q: Oh, writing.
A: _____[0:15:24, cross talk]. We're doing this one.
Q: Mm-hmm [affirmative]. Oh, nice. I love how, I mean, there's so much rich content. This would be something you'd see in a classroom like, as far as the depth--
A: Yes.
Q: --and the cognitive stuff--
A: Yeah.
Q: --is so cool.
A: Yeah.
Q: I don't find that anywhere in any other kind of, you know, program.
A: Yeah, I mean, it's real--they're really learning a lot. They're learning real content.
Q: Mm-hmm [affirmative]. Okay.
A: Um, that's pretty much it for tomorrow. Kindergarten is doing kindergarten stuff.
Q: Right.
A: Um, sixth grade is doing some rock band stuff, so…
Q: The lesson plans, those would be great--
A: Okay.
Q: --if I could get copies of those.
A: Let me make a list of everything I'm going to send to you.
Q: Two weeks of um--
A: I'll just do the last two weeks. And you want just third, uh, first through fourth grade?
Q: Yeah. Um, so, if you have eight weeks of like, planning--
A: Yes. And let me show you what I have for that.
Q: That would be ideal, because I'm supposed to do a content analysis.
A: I am a big dork and I love planning, so here's what I have. Um, so, this is the master schedule for the whole school--
Q: Mm-hmm [affirmative].
A: --Which I also write, because I'm such a weirdo and I love scheduling. I also, so, part of the reason I'm able to have exactly like, which grades I wanted twice a week--
Q: Uh-huh.
A: --is because my first two years, I did not make the master schedule, but I complained so bitterly about the schedule that finally, our admin was like, you know what, Lynn? If you care about it. And I was like, yes, I will! Because no one cares if they see second grade twice a week versus fifth grade once a week, or whatever, right?
Q: Right, but you do.
A: So I actually asked Ann for advice, because I knew I only had time to see--at the time, two, and I have time to see three grades twice a week. And I was like, Ann, which are the highest impact grades that I should choose to see, see twice a week?
Q: Uh-huh.
A: And she said, for sure, first and second.
Q: Yeah.
A: And that's been a really good decision. This is my third year, no, my second year, of seeing second grade twice a week and that's been life changing, because what I realized is, that the more content you can get through earlier, the better.

Q: Oh.
A: Because, what I have found is like, kids in third or fourth grade, if they're doing like do pentatonic material, the material isn't that exciting to them.
Q: Uh-huh.
A: And it feels kind of too babyish.
Q: Uh-huh.
A: But, if I'm able to get low la or low sol and sincopa at the end of second grade--
Q: Yeah.
A: --then third graders are doing material that feels a little more sophisticated to them.
Q: Oh. Okay.
A: So anyway.
Q: Because they're doing la minor _____ [0:17:47, cross talk]
A: Yeah, because the minor stuff feels really good. They like that.
Q: Mm-hmm [affirmative].
A: It feels kind of grown up.
Q: Mm-hmm [affirmative].
A: So yeah. That's the schedule. That was--I'm very proud of that.
Q: _____[0:17:56, cross talk]
A: Um, so.
Q: I love Excel. I live in it.
A: Love a good color-coded spreadsheet. Um, here are my long-term plans. So--
Q: Wow.
A: Um, there's a tab for each grade, and I plan it by month.
Q: Okay.
A: So here--is this helpful to you?
Q: It would be incredible.
A: I will send you all of this.
Q: It's like, so generous. I mean, it took you hours, if years, to--
A: Yes. And I love it. It's so much fun. I am a weirdo.
Q: I will, when I'm done using it, I destroy my--
A: Okay. You can keep it or share it. I don't care.
Q: I'm not going to be giving it to people.
A: So like, here is my first-grade plan. So six lessons in August. Here's the content, here's the repertoire.
Q: Ann must love you.
A: Ann and I are very aligned in the freakishly organized department. Um, Ann also loves me, because the year I did pedagogy, there were only four of us in our class and everyone else was wildly annoying in one way or another, so I really feel like I like was the one person who wasn't a disaster.
Q: You're like, Ann, I'm not annoying.
A: Ann, I'm not crying every single week in practicum; Ann, I'm not talking about the music of the spheres. Anyway.
Q: Music of what?
A: Oh, God. It's some Greek thing with like, the overtone series, and it's in no way relevant to classroom pedagogy. Um, anyway. So this was my plan at the beginning of the year.

Q: Mm-hmm [affirmative].
A: Not all of this happened.
Q: Right.
A: First grade happened really pretty much like this.
Q: Right.
A: Um.
Q: But you have to plan it.
A: Yes. I have to plan and--
Q: And aim.
A: --I adjust in the moment. So yeah. There's this. B means it's a book. Um, the composition/improvisation tab I didn't do that this year. I just added that tab to remind me to write a sequence for the next term. But like, I have a movement and games sequence and a part work sequence.
Q: Right.
A: Um, and so, yeah. Fifth grade didn't happen this year.
Q: They're very--
A: And some if it like, hasn't been flushed in. Like, when it says book connections, they do novel studies in fourth grade--
Q: Mm-hmm [affirmative].
A: --and so, this is like a song from the culture. Like they read Navaho Long Walk.
Q: Oh.
A: So I added some Navajo songs there. But at the time I wrote this, I didn't know what those connections would be.
Q: Right.
A: Um. I probably--I might go through them, like annotate this before I send it to you, just so it makes sense. Um, you can see, so, third grade didn't get as far as I thought we would.
Q: Right.
A: We got the tiri-tiri. We did not get ti-tiri and tiri-ti.
Q: Mm-hmm [affirmative].
A: So then, some of the repertoire I actually cut out, like "Jim Along Josie" and "Drunken Sailor" and "Kookaburra." It was ti-tiri and tiri-ti reps, so I cut those.
Q: Mm-hmm [affirmative].
A: Um, but yeah. This is how I plan my whole year. Then, for each quarter--so our school year's organized really neatly into quarters that are like, eight or nine weeks.
Q: Yeah.
A: Because we have a fall break in October that's a week long.
Q: Uh-huh.
A: And so, the first quarter of the year is beginning of year to fall break, then, fall break to winter break, winter break to spring break, spring break to the end of the year. So I plan by quarter in terms of unit planned. And for unit planning, I basically just take this and break it down week by week instead of month by month.
Q: Right.
A: Um, so here's my quarter four unit plans. Um, so, here's day one and day two. So I see second grade twice a week.
Q: Right.

A: And since I see third grade once a week it's just one.
Q: Quarter. So then, a quarter is approximately eight weeks? Eight to ten weeks?
A: It's something like that, yeah.
Q: So that would be a perfect chunk, uh, because I'm asking for eight weeks--
A: Okay.
Q: --and a quarter would be--
A: Um, I'll send you my long-term plan and then my unit plan, probably for quarter one--
Q: Yeah.
A: --because it's, it's the most closely-aligned with what I actually planned, and then it--
Q: Yeah.
A: --just sort of goes off the rails there at the end. I'll send you my quarter one unit plan.
Q: Okay. And then, uh, lesson plans for the day would be great.
A: For…? Okay. For those eight weeks?
Q: Um, for like, just what--
A: Oh, for just, just for, for this week. Yeah, yeah, yeah.
Q: Yeah, exactly.
A: Um…
Q: I'm trying to think of--
A: Okay.
Q: --if I would need, because that would be a tremendous amount of--
A: Of course, yeah.
Q: --lesson plans. You don't need--
A: I have them all saved. I can send them to you if you want, but--
Q: But that would be like, 200 or so. That would be crazy.
A: Yeah.
Q: This is fine.
A: I'll send you that. Great.
Q: That's relevant. Um, okay. Time to do this.
[Start of 180513-0055]
Q: Let me go to the questions. Um, uh, so you use a pure form. Why--okay. Because, surprisingly, or not so surprisingly, people do blend it with other things. Like, mostly because of their background--
A: Mm-hmm [affirmative].
Q: --and what, what else they did, what worked for them.
A: Totally.
Q: But why do you feel so strongly about just using a pure form of the Kodály Approach?
A: Well, because it gets results. You know?
Q: Mm-hmm [affirmative].
A: It, it--my students' musicianship grows, their ability to perform part work, their ability to read and write and listen to music. I feel like Kodály, the Kodály Approach is the one that gives them the most concrete skills.
Q: Mm-hmm [affirmative].
A: Um, I think of my own experiences in elementary music, which I think is pretty common for a lot of people, probably, especially of my age or older, that you know, for

five years of elementary school music, we, you know, sang some songs, would sang patriotic songs or Thanksgiving songs or kind of seasonal stuff or do some movement activities. Um, but there was never any like, lasting content knowledge.
Q: Right.
A: And thinking back to my own experience, you know, five years of the same music teacher and I don't know what I learned from that.
Q: Mm-hmm [affirmative].
A: Um, and I want my students to leave my classroom with concrete skills.
Q: That they get transferred.
A: It can transfer. And even if they don't, even if they don't do any music after they leave my classroom, which I hope they do, like, they've learned something. Um, you think about kind of higher order thinking and all the things they need to be able to do to be a good musician. You know, you need to sing in tune and you need to move in time and you need to read from the staff, and you need to take dictation. And like, that's a lot for a little person's brain to do.
Q: Right.
A: And I really think that asking a lot of them is a good thing--
Q: Yeah.
A: --because it really, that's what helps them grow.
Q: Right.
A: So…
Q: To appreciate, even if they open a hymnal in church.
A: Yes.
Q: You still have to read from the staff, if it's an old church. But--
A: Yeah.
Q: --you still have to read, uh, the staff.
A: Yeah. I tell my kids--they're always asking me if they can sing pop songs, and I very occasionally do that with them--
Q: Mm-hmm [affirmative].
A: --only because I want them to make a connection between the music we do in my classroom and the music they hear on the radio.
Q: Right.
A: Um, there's this--this is the one way in which I tend to sort of deviate from Kodály pure, I guess. So there's this idea that like, only high-quality music is good for children--
Q: Right.
A: --and, and that popular music is, by nature, not high-quality. And I have a couple problems with that. Number one, I think quality's subjective, right?
Q: Right, mm-hmm [yes].
A: And very often, people who are deciding what is high-quality are people in positions of social power.
Q: Oh.
A: They're mostly white people, they're mostly high-earning people, they're mostly men.
Q: Mm-hmm [affirmative].
A: Um, and I don't want to tell my almost entirely Black and Latino students that the music they listen to and the music that they love is not high-quality--

Q: Yeah.
A: --because there's some really concerning racist and class implications with that.
Q: Yeah.
A: Um, and I also think that there's such a long history of music that was popular being thought of as like, low art and not really good music and that now is accepted things like the blues--
Q: Mm-hmm [affirmative].
A: --or jazz. Like, I think of jazz being so scandalous and like, this low art form. And now, of course, there's a jazz station on NPR all the time. Um, and I think, too, about music being used like, as a form of protest, right?
Q: Uh-huh.
A: Like, you look at hip hop from the '70s and '80s. It's like, people who don't have social power using music to make their voice heard.
Q: Like, we shall overcome.
A: Right. And there's protest songs, and I don't--I just like, as a, not white, but white-looking educator, I don't ever want to be in a position of telling my students that the music we do in my classroom, this like, Western-European folk music and art music written by dead, white man, that's good music--
Q: Yeah.
A: --and Drake is bad music.
Q: Right.
A: And I know you really like Drake, but that's bad.
Q: Yeah.
A: And I would never tell them that, even implicitly.
Q: It's subjective.
A: So I think we really need to fight against that message. Um--
Q: It's not even subjective anymore. It's just like, it's tolerant. It's a form of tolerance--
A: Yeah.
Q: Everybody's--
A: Yes.
Q: --like, what everyone--
A: And then like, my musical background is different from theirs. So that's part of it. I also think that I'm not doing my job as their teacher if I only let them listen to music that they already know.
Q: Yeah.
A: And it's, it's a question of, of access--
Q: Mm-hmm [affirmative].
A: --you know? You, you might decide that you'd rather listen to Drake than Brahms--
Q: Mm-hmm [affirmative].
A: --but you need to, you need to, you need to experience both before you decide. And you might, as I do, decide that you like both.
Q: Right.
A: And they both have a valuable place in your life.
Q: Mm-hmm [affirmative].

A: And it's not right that only students like in high-performing, high-income, public schools or students in private schools, who are mostly white, it's not right that only those students have access to Brahms and Beethoven and everything else.
Q: Yeah.
A: My students deserve access, too. They might decide it's not for them, and that's okay, but at least they've experienced it.
Q: Right. They want to, you want to be able to open them up to everything.
A: Exactly.
Q: It was incred--I think it's, it's really, um, moving or stirring to me, that all the kids loved the Ode to Joy melody.
A: Yes.
Q: And it's like, why? It's just a little--
A: It's a beautiful melody.
Q: And it--actually, it's B-A-G, and the only thing you have to learn is C and D.
A: Yeah.
Q: That's what I--that's my hook, to get them to go, "Oh, okay. Well, I can do that."
A: Yeah. Because they want to learn.
Q: They love the melody.
A: They're hungry for it.
Q: Yeah. And it was like, you know, this was written by this dude from the 1800s.
A: Yeah.
Q: It's incredible that they, they respond, not necessarily that that is the only thing that's good, but that they do respond to something that has a value. Like, they all responded to it. And I played Pavarotti one time, an opera.
A: Mm-hmm [affirmative].
Q: Um, he was in an outdoor venue in Italy and he ended in his high note, you know.
A: Yeah.
Q: And it was bilingual first graders, and they broke into applause.
A: Cool.
Q: And they go, "That was great."
A: Ohhh!
Q: And it would be a hard thing to identify with. It's this giant man whose face is turning beet red.
A: Right?
Q: And here, they're, they're moved by his willingness to put himself out there.
A: I want to show you. I don't know if I still have them, but I have videos. Oh, did I delete them? Rats.
Q: So for them to respond, at least they don't, at least they admit when something is good--
A: Yeah.
Q: Like, wow.
A: Yeah, and they know.
Q: Give it up to Pavarotti.
A: Yeah.
Q: It's funny.
A: Um, somewhere, and I have a video of my fourth graders listening--

Q: Oh.
A: --to Beethoven's Seventh Symphony, but I think I deleted it.
Q: You went to Yale?
A: I did.
Q: Wow, it's like you're so intelligent. I was like--
A: I'm a big nerd and I get really excited about academics in general. I, I think that's another reason I like Kodály so much, is there's a lot to kind of think about. And, you know, I, I really like the kind of details of the pedagogy and that's really interesting to me.
Q: Mm-hmm [affirmative].
A: And I can see another music teacher for whom that isn't the case--
Q: Mm-hmm [affirmative].
A: --might not like it as much, because it's very--I don't know. It's like it's a lot of details. But I'm very detail-oriented and I love that, and so, that's why it appeals to me so much.
Q: Yeah. It, it has a continuity.
A: It has structure. Yeah, it has continuity. Um, and yeah, the kind of predictive--not predictable, but like kind of a having one scheme of it you start with, and then just adapt for each element is really appealing to me. And I think, you know, my first two years in the classroom, I was just kind of starting from scratch. I had no idea what to teach.
Q: Mm-hmm [affirmative].
A: And doing this Teach for America program, no one really--there was so few music teachers that no one really knew what to do with us, so, I was kind of on my own as far as planning.
Q: I _____[0:07:07, cross talk]
A: So I remember looking at the Mississippi state standards and kind of trying to break them down by month. But I--
Q: Mm-hmm [affirmative].
A: --the, the standards, like, a lot of state standards, are not that specific; they're really broad, and so I didn't really--I was just kind of fumbling around in the dark. And I, what I wanted was something like Kodály--
Q: Oh.
A: --although, I didn't know it at the time. I wanted, like, here's what you teach in this order--
Q: Right.
A: --and here's the structure and here's the sequence. And once I started studying at anonymous training program I was like, this is what I wanted all along.
Q: Right.
A: You know?
Q: That's interesting. Everyone I talk to keeps saying after I took Kodály program, I said this is it.
A: Like, ahhh, this is what I was supposed to be doing. Yeah, yeah.
Q: So.
A: _____[0:07:43, whispering]. This is what happens to me at the end of the year. My classroom looks like this. Um.
Q: Let's see here. I'll keep myself moving.

A: Okay. I could talk about pedagogy for hours so, you probably shouldn't let me.
Q: [Muttering to self] Okay, that's the moot point, because you use it all the time. How you blend. See, if blended, describe how you blend. And when I say blended, I mean like, if you took Orff in your past--
A: Yeah.
Q: --experience and you swear by it, and now this Kodály brings it together--
A: Mm-hmm [affirmative].
Q: --perfectly, that's what I mean by blended versus pure.
A: Yeah.
Q: And so, that might be--no, I don't think. I think there was one more page, but it's small. Well, let's see here. Okay. Did I give you two pages stapled? Yeah.
A: Yes.
Q: Can I borrow it?
A: Here you go. Mm-hmm [yes].
Q: We covered some of this. [reading to self] So and this is a bit redundant, but like I said, some other people I talked to, they--this question is relevant. So besides Kodály, what other instructional approaches or instructional methods or curricular means do you use and you say no, you just don't. You just do this.
A: No, not in those grades. I do use a different approach in middle school. Um, I use a program called Little Kids Rock.
Q: Uh-huh.
A: Which is a rock band curriculum for middle school.
Q: Yeah.
A: It's fabulous and I love it. Um, and also is, I am actually really Kodály aligned--
Q: Mm-hmm [affirmative].
A: --um, in that it focuses on, you know, sound before symbol--
Q: Uh-huh.
A: --and music production first--
Q: Mm-hmm [affirmative].
A: --and a lot of kind of learning by ear at first, instead of by notation.
Q: And fifth grade, too, a little bit.
A: Fifth grade, well, let's just pretend that doesn't exist right now.
Q: I know. It's hard. I start all--
A: Next, next year's going to be fine. So my fourth graders this year are absolutely lovely and delightful--
Q: Mm-hmm [affirmative].
A: --and we are kind of readjusting some staffing.
Q: Mm-hmm [affirmative].
A: And one of our fifth-grade teachers is leaving.
Q: Mm-hmm [affirmative].
A: Um, and I think we're finally just recognizing that like, this wasn't a good fit anyway, so we're actually moving one of our fourth grade--we're switching our fourth and fifth grade teacher.
Q: Mm-hmm [affirmative].
A: So there's going to be one really strong teacher in each grade.
Q: Great.

A: And, the woman who's moving up to fifth grade is honestly the best teacher I've ever met.
Q: Wow.
A: She's incredible and she just like, she is such an example of, you know, creating a culture in your class that is there even when--
Q: Wow, that's--
A: --you're not there.
Q: That is the best.
A: Um, and her kids are just, they're nice to each other. They're really sweet, they're really curious, they're really kind to me, because that's what she's created with them.
Q: That's what she instills.
A: So having her in fifth grade next year is going to change my life.
Q: Oh, god.
A: So next year, I will have a regular K-5 Kodály music program instead of K-4 and then God knows what in fifth grade.
Q: Now, this would be maybe fun for you to answer. Why do you think music educators use Kodály-Approach in blended forms?
A: I think it probably depends on the teachers' backgrounds. I think if you were someone who has Orff training--because really, it's like, as much as I love Kodály and as much as I think it's the right approach for me, it's not necessarily right for everyone.
Q: Mm-hmm [affirmative].
A: Because I think as a music teacher, the best approach for you is the one that you feel good doing--
Q: Uh-huh.
A: --and is comfortable for you. Um, I think of one woman who was in my graduate program at anonymous training program with me who really always kind of struggled. I think because she's not necessarily a linear thinker, and she would like--she was so creative and she would have these beautiful lesson plans but then like, not prepare the element we were working on.
Q: Right.
A: And I think that like, for someone like her, an approach like Kodály that is so structured and so--like, I don't want to say it's rigid. It shouldn't be rigid, but it's just like, very systematic.
Q: It's methodical.
A: Methodical. It's not a good fit for everyone.
Q: Right.
A: I love it, personally, and it works for me.
Q: Mm-hmm [affirmative].
A: And I use it because it works for me, but not everyone's like that. So it might be that you like something a little bit more free flowing. It might be that, um, you have really strong Orff background. It might be you're a dancer and you want to use Dalcroze and more movement.
Q: Mm-hmm [affirmative].
A: Um, I think there are some things that every good music program should have. I think all children should be singing, and I think we should be singing in appropriate keys for their voices.

Q: Yeah.
A: Um, I think all children should be moving. I think they should be exposed to music of different cultures.
Q: Right.
A: Um, and I think they should develop some sort of skills.
Q: Uh-huh.
A: But other than that, I don't think it has to be Kodály.
Q: Right.
A: It is for me, because that's what works for me.
Q: Right.
A: That's why I think the blended thing, I think it's just what teachers are finding what works for them.
Q: Right.
A: And it depends on your school context, too.
Q: Mm-hmm [affirmative].
A: I do think it's really important to adapt what you're doing to your students' backgrounds.
Q: Right.
A: I use a lot of African-American materials and a lot of Spanish-language materials, because that's who my kids are.
Q: Mm-hmm [affirmative]. Right.
A: Um, and one of my big projects this summer is I'm revamping my sequence of art music--
Q: Right.
A: --and when I use which pieces, and I'm finding more Black and Latino composers and more women.
Q: Mm-hmm [affirmative].
A: Because I started to make like, a composer role for my classroom this year, and then I printed it out and looked at like 15 dead white man.
Q: Right.
A: And I was like, I am not putting that up. I'm not sending that message. So then, I realized, I need to do a lot more research, because even though I have six years of post-secondary education and an undergrad degree from one of the best universities in the world, I learned about a bunch of white men as composers.
Q: Right, right.
A: Right? Like, I think we maybe listened to Ruth Crawford Seeger's String Quartet once--
Q: Oh.
A: --In Music History 300, and that's it.
Q: I did a report on Ellen Taft's _____[0:13:16] and I was so grateful I did that. I mean, because I don't know what came over me, but I just thought, I'm going to--I don't know. I must have been encouraged by someone, because I didn't have kind of foresight back then.
A: Yeah.
Q: Um, it, it still stays with me--
A: Yeah.

Q: --that she is, she's one of the very few composers that--
A: Well, and _____[0:13:36] look for it, so.
Q: Right. And that probably changes your scope and sequence a lot too, doesn't it?
A: Yes.
Q: To do the repertoire changes?
A: So that's the other thing that's so interesting. My--I'm not right now changing my sequence. I think if I were doing older beginners again--so when I--my first two years I did older beginners sequence, and I did do, re, mi and then so and then la.
Q: Mm-hmm [affirmative].
A: If I were to do it again with this population of kids, I would do do, re, mi and then low la so I can do African-American materials.
Q: Mm-hmm [affirmative].
A: Okay, so, like, [singing] la, la, do, mi, mi, mi, da, da, da, da. Here we go _____[0:14:06] is la, do, mi, re. Uh, because I'm, I, I'm farther along in the sequence now, I'm not doing that.
Q: Right.
A: Um, I also, because I had almost entirely Latino students, I would do triple-meter much sooner, because a lot of Latin American music is in three.
Q: Yeah.
A: Like, an actual three, not 6/8. Um, with my fifth graders last year, they were, I was kind of funny catch up, catch all, because they had done some older beginner stuff and it was out of order and it was all weird. I ended up presenting 3/4 to them because we were um, we were singing "De Colores" for Mexico Independence Day and then, for performance, we sang A la, um, "A la Nanita Nana." It's beautiful.
Q: I love that.
A: Um, and it's in three, so.
Q: I try not to use it every single year, but I--
A: It's gorgeous.
Q: I have to put it.
A: And it's, and the Spanish text is really easy.
Q: Mm-hmm [affirmative].
A: Because of course, the other challenge is that over half my kids are not Spanish speakers--
Q: Mm-hmm [affirmative].
A: --so I have to make it accessible to them, too.
Q: Mm-hmm [affirmative].
A: Um, but I just did the [singing in Spanish] A la Nanita Nana, Nanita Nana, Nanita ella. Ni Jesus duerme sueno bendito, bendito sea. And then I think I did a translation for the rest of it or something. Um--
Q: Sometimes, I just leave out the part, the middle part and just repeat it.
A: Yeah. Because you can do--it's, yeah. It's really pretty for performance.
Q: With a ukulele is not quite the right instrument, but uh, any kind of drone would be nice.
A: Yeah. Right? Um--
Q: So there's a, a woman who did her dissertation back in like, probably 1980 or--
A: Mm-hmm [affirmative].

Q: --some, ’70, and it was typed, and it was at Stanford. And hers was on, um, African-American rhythms--
A: Mm-hmm [affirmative].
Q: --and the Kodály Approach and how their rhythms are not the, the sequence of--
A: They’re not, and they’re also like, not even necessarily something you should try to notate.
Q: Yeah.
A: Because if you listen to field recordings of a lot of African-American folk songs, like, the rhythm shifts and changes--
Q: Mm-hmm [affirmative].
A: --and it’s like, often, if I’m notating it, I’ll write it as a sincopa or as a pickup, but it’s not really quite that.
Q: Mm-hmm [affirmative].
A: And so, it almost-- I mean, this is an oral tradition. It almost feels kind of too prescriptivist to like, be notating it when you’re missing some of the nuance of the rhythm and writing it down.
Q: Right.
A: Um, so my solution for that--
Q: She--
A: --I use African American, I use a lot of African-American materials. I don’t often use them pedagogically--
Q: Mm-hmm [affirmative].
A: --Especially because of the rhythm. Like, I, I’d use it for, I use it melodically but without the rhythm, because rhythm is so hard.
Q: I love to do Just From the Kitchen _____[0:16:41].
A: Yeah. But it’s like, [singing] just from the kitchen shoo la yoo. How do you know-- because it’s like a pickup--
Q: Mm-hmm [affirmative]. It’s like a slide.
A: --but it’s like, not a slide. Yeah. The other thing I found is really important, actually, with African-American materials is telling my students that it’s African American. And like, that seems really obvious, but it’s like, that seems obvious to me because I have a Master’s Degree in Music Education and I studied folk music. And so, I’m like, well, it’s, it’s, it’s la pentatonic and it has off-beat claps and call and response, so, obviously, it’s African American. But I remember, it’s just like, it was so clear to me, my kids once sang to me, “Ms. Anonymous.” We had, we had just finished singing a song in Spanish. “Ms. Anonymous, how come we never do any Black people music?” And my first response was, “Are you kidding me? We just finished doing "Zudio" and “Green Fields, Roxy” and all these things.” I didn’t say that out loud, of course, but then I was sort of thinking, Oh. Like, I didn’t tell you that "Zudio" and “Green Fields, Roxy,” and “Just From the Kitchen” are African American.
Q: Uh-huh.
A: And it was really obvious to me, but not to you.
Q: Mm-hmm [affirmative].
A: So now, I make sure to tell my kids that--
Q: Right.

A: --and I tell them--like, we talk about, especially in third, fourth grade, talk about musical elements, too, to the point that when I intro--Oh, I also try to use field recordings--
Q: Oh, yeah. That's fine--
A: --I use the anonymous university website a lot--
Q: --different, different recording of the same thing.
A: Yes. And because honestly, a shite-ish lady shouldn't be the one introducing the African-American stuff, right?
Q: You're just representing. You're the, the conduit.
A: Yes.
Q: They're not trying to be like--
A: But, so I, when I introduced _____[0:18:06] um, they heard it [plays recording] and they noticed the call and response and they figured out it was African American.
Q: Oh, nice. [playing music continues] Is this from--
A: It's from _____[0:18:29].
Q: Oh, okay.
A: Yeah. It just occurred to me there's that really pretty harmony in there. Look at that. And I bet I can teach that to my kids.
Q: Oh, yeah. Like--
A: [singing] Mi, mi, re mi, mi, mi, re and do, do, re, mi. You know?. Hm. I might try to play that back. One of my friend's who's a fourth grader teacher, who's a fabulous teacher, posted a video of her kids--
Q: Mm-hmm [affirmative].
A: --cleaning up in their classroom and they just like, spontaneously started singing Steel Eyes of Jane.
Q: Really?
A: It was really cool.
Q: I love that.
A: _____[0:18:56].
Q: That's great. I just looked up, while you're doing, showing this and--do you--you said this is your technology.
A: Uh, yeah. That thing's a piece of junk.
Q: Is this, uh, the pull-down shade with a--
A: Yeah.
Q: Is this Elmo?
A: It's a, it's just a projector--
Q: Projector.
A: --attached to the computer. I don't normally use it for my Kodály classes.
Q: Yeah.
A: I use it for middle school.
Q: Mm-hmm [affirmative].
A: I very occasionally will show a video.
Q: Yeah.
A: I'm super analog, honestly. I write on the board. I can--here, I'll give you a tour over here of some stuff.

Q: Okay. We're pretty much, we're almost done with the questions. And then I want to take--well, I will take pictures later.
A: Yeah. So I write on the board, I use these.
Q: Yeah.
A: I have a lot of stuff that I made, honestly. I made this. Um, I made these when I was at anonymous training program. These may look familiar to you.
Q: Oh, yeah.
A: Um--
Q: I used, like, glue--what did I use? Ink. Something called material ink or--
A: Yeah.
Q: --I don't know what. Oh, those are cool.
A: Yeah, I write on the board most of the time.
Q: Okay. I--having a smart board, it doesn't change my life.
A: No.
Q: It's almost like a try to use it and I get annoyed.
A: Yeah.
Q: So I go back to this.
A: Yeah, I'm looking forward to next year. Um, we'll have fourth and fifth grade sitting in chairs and I'll use some projected stuff with them.
Q: Mm-hmm [affirmative].
A: Just because it's like, kind of longer materials but…
Q: What kind of recorders are these?
A: They are Angel _____[0:20:21] I think. They're fine. They're adequate.
Q: Uh-huh. Ours is, are, ours are very--well, I use either Lyons or Yamaha.
A: Mm-hmm [affirmative].
Q: But it's, it was just because I looked at the--I didn't know about these.
A: They're pretty good, honestly. I mean, yeah.
Q: Um, okay. So explain [reads to self] da, da, da. Wait. Class size. Okay, on average, what are--so you explained why educators might use a blended form from a student--
A: Yeah.
Q: --a student perspective, from a school setting perspective, and from a demographic perspective. So you answered all of that.
A: Yeah.
Q: Why do you think music educators use the Kodály--okay. This is the last one. Why do you think that music educators use the Kodály Approach differently from one setting to another? It seems like, a little bit like a "duh," but I'm supposed to be spelling it out, right?
A: Yeah. I mean, I think it depends on your school context, it depends on the demographics of your students.
Q: Mm-hmm [affirmative].
A: So like, we talk about changing one sequence and doing low la earlier with African-American students, for example.
Q: Mm-hmm [affirmative].
A: I think a lot of it should be repertoire-driven.
Q: Mm-hmm [affirmative].

A: And the repertoire should be often reflective of your students' background and their cultures. Um--
Q: Repertoire driving the scope and seq--
A: Mm-hmm [affirmative].
Q: --the, the melodic concepts--
A: Mm-hmm [affirmative].
Q: Lineup.
A: Yeah.
Q: Right?
A: Um, I also think, depending on your school's schedule, you might do things differently. Um, I have taught in schools where I only saw students once a week. I hate seeing kids once a week.
Q: Yeah.
A: It's not enough.
Q: I know.
A: But, one year, when I taught at another school in a west coast city part-time when I was at anonymous training program, um, with first grade I did ta ti-ti, sol, mi, and then rest--
Q: Mm-hmm [affirmative].
A: --because it was good for the end of the year, and then we didn't have time to prepare and present la, and rest is really easy.
Q: Mm-hmm [affirmative].
A: And sol, like, we had time for another rhythmic element _____[0:22:10].
Q: Right.
A: So I think the school schedule could also be a determinant.
Q: That's true.
A: Um, if I saw my kids more than twice a week, which ha, ha, then I don't think I would change the sequence; I would just go faster.
Q: Mm-hmm [affirmative].
A: Like, if I saw kids three days a week, I could get through definitely do and maybe re in the first grade.
Q: Right.
A: Which, I don't know if I would do that, though, because first graders are pretty little, and they just need lots of reinforcement.
Q: They do.
A: Um--
Q: They need to be doing the same thing over. Okay. Well, these are all of my questions--
A: Okay.
Q: --for the first initial intake interview. Then, tomorrow is all about watching everybody--
A: Yeah.
Q: --and I'll just sit wherever you'd like me to sit.
A: Okay. Um, somewhere back here should be fine.
Q: Okay.
A: I'll be on the rug.

Q: Oh, okay.
A: You can just like, grab one of these chairs _____[0:22:53] over here.
Q: Those are the smallest ukuleles.
A: They're regular sized ukuleles.
Q: Really? I guess I'm used to seeing a three-quarter guitar.
A: Yes, yes.
Q: And then, my own ukulele, I think it's just slightly bigger.
A: I think bass ukuleles and stuff--that might be what that is.
Q: Maybe I have an alto one or something.
A: Yeah, yeah.
Q: Oh, they're so cute.
A: Thank you.
Q: And I get to see you do them, right?
A: With fourth grade, yeah.
Q: Great. Wow, you must love working here.
A: I do. It's a lot of work. I, you know, I do wonder how sustainable it is long-term to teach K through 8 by myself, and I think ideally, there will be at least two people in this position, but we can't afford that. And so, in the meantime, here I am.
Q: How does the school get all of its support? Is it--
A: Um, so, so, it's a public charter school, and so, we get funding from the state per student. So like, however much the State of Anonymous state spends per student, we get that much, based on our enrollment.
Q: Uh-huh.
A: And then, we also have some external sources of funding; we're eligible for other grants and stuff. Um, but it's--
Q: And they, they had a music program but just didn't--they offered it, but it was never thriving really.
A: Yeah. Yeah, I would say it wasn't really happening. Um--
Q: That's just interesting, because you can tell this environment is cared for. Like, the--
A: Yeah.
Q: --school, it has like, people _____[0:24:09]
A: I love it. I love my student. So--
Q: And it's just--but then, it's the middle of the city and you wonder how--because I know my school is just so poor.
A: Yeah. I mean, we don't have a ton, right?
Q: Mm-hmm [affirmative].
A: I--for our production of Aladdin, we didn't have fancy sets or anything. We had a probably $500 budget, and I think other schools have a lot more than that. But I always think, you know, I mean, for better or for worse. Because we don't have a ton of money, the resources that we _____[0:24:36] is our people.
Q: Right.
A: We, we have really good people and they're smart, and dedicated and hard-working, and that counts for a lot.
Q: And the parent body, are they like, invested?
A: No, generally they're good. They are really invested. Not a lot of parents have the time to help out a lot, we find. Because, I mean, our school's 85.00% free and reduced

lunch, so we have a lot of families who are just working a lot, just trying to support their families.
Q: Right.
A: Um, they have multiple jobs, they live far away. Another thing we find, too, is that, because it's so expensive to live here--
Q: Right.
A: --s lot of families actually live really far away and commute in, and so, they're driving 45 minutes or an hour each way to drop off their kid and then get to work. And so, I think that makes it hard for families to be involved.
Q: That's so interesting.
A: Um, but our families are really lovely.
Q: Mm-hmm [affirmative].
A: Um, I don't--One thing I have not done a good job of is explaining to families what I'm doing. Like, I don't think a lot of parents know what Kodály is. But it's always like, I'm too busy doing my job to explain to someone else how I'm doing my job. So…
Q: You should do a website.
A: Right?
Q: You'd have an amazing website and it would be so self-explanatory.
A: I should. But in all of my spare time, you know?
Q: Right, I know.
A: It's like, that's not, that's never at the top of the priority list.
Q: My principal's telling me I should do that, or I could do that. I'm like, I hate writing activities.
A: Oh, Lord, that's a big pile of worksheets that I haven't--I, I, I--this may be helpful to you. My worksheets, I put them in a spreadsheet--
Q: Oh.
A: --to track it.
Q: Yeah. If you wouldn't mind shooting some of those off to me.
A: Mm-hmm [affirmative]. Let's see.
Q: One of the parts of qualitative research is a content analysis.
A: Great. So here's an example. Um, here's second grade.
Q: Mm-hmm [affirmative].
A: So here's the kid, here's what the worksheet was. There's like, three I haven't entered in here yet, because I'm really behind. But they get a score out of four, and then there's the average score per worksheet, and then average score per kid.
Q: Oh.
A: Um, so.
Q: Your principal must be thrilled with you.
A: I, I think so. I hope so. He--
Q: Because he's got to pick people who want to be here, and you're like, look at my spreadsheets, dude.
A: I'm loving it. He's really busy, as all admin are, and I think, in general, he like, doesn't know too much about the details, but he trusts me to let me run my own program.
Q: Right.
A: Which, goodness, I appreciate so much. And I--he is so good to work for in terms of like, his moral leadership.

Q: Oh, yeah.
A: Um, like, he's you know, a white man that is really dedicated to ending educational inequity and ensuring fair outcomes for all of our students.
Q: Yeah, he had a good energy when I was watching him.
A: He um, he's great. Um--
Q: So you have a writing activity in there?
A: Mm-hmm [yes]. Um, yeah. So like, um, I can look up this. I can see, ooh, they scored an average of 2.3 out of 4 on transposing, which, no kidding, it's really hard.
Q: That is hard.
A: Um. They--
Q: _____[0:27:27, cross talk]
A: --copying, filling in extra notes on the staff, average 3.8 out of 4. That's really easy. I can also see that like, oh, gosh, this friend has an average of 3.8. Like, he's fine. This friend has an average of a 2. So the next time we're doing work, I'm going to like, make sure I go check in on him.
Q: Mm-hmm [affirmative].
A: She has a 2.4, and I also know she has an IEP, so she needs extra support.
Q: Right.
A: So.
Q: Right. Nice.
A: Yeah.
Q: Well, if you have any, like, a hard copy and all, maybe stick--or, you're going to do a writing activity tomorrow, right?
A: Yes. Do you want me to just send you the data from that?
Q: Um, or, actually, just what it looks like.
A: Okay. Do you want a copy of it?
Q: Yeah. Just like, a copy--
A: Yep.
Q: --of maybe two different writing activities and stick them in there.
A: Oh. Let me, actually--The one I'm doing tomorrow is not actually--
[Start on 180513-0123]
Q: Writing on the _____ [0:00:01].
A: Mm-hmm [affirmative].
Q: Some of them, they're just--
A: It's hard.
Q: Some of them get it and some of them are like--I'm sorry.
A: Yeah.
Q: Super.
A: That's a good example. Um, I occasionally will have extension activities for kids who were really good. So like--
Q: Mm-hmm [affirmative].
A: --This is the same thing in the picture of this, but like, this is the same thing. But then, kids who finished early, I gave them this one. It's just transposing a different key.
Q: Right.
A: Um--
Q: But, you use anonymous author's writing activities?

A: Some of them, yeah. I--she's selling that whole book of them. I think I'm going to buy it, because--
Q: They're really good.
A: --it's all really good.
Q: And the kids grab them right away. They really are like, "Oh, yeah, I see."
A: Yeah.
Q: You know? It's somehow really--
A: But they're like, $50 or $60 for the packet, but it seems super worth it.
Q: Is she selling them?
A: Yeah. She's selling them at the Summer Program at anonymous training center.
Q: She should put them on Amazon.
A: Right?
Q: She's so like, _____[0:00:57, cross talk]
A: Um, this one I've done. This is really, pretty hard.
Q: Mm-hmm [affirmative].
A: And not all of my kids--that was the one that was an average of 2.3 out of 4.
Q: Yeah.
A: Um, but the kids who got it, really got it. So..
Q: Here, let me take a picture.
A: Yeah, take a picture of that one.
Q: _____[0:01:09]
A: That's all right.
Q: Okay.
A: Um, and then, let's see.
Q: Where are you going back to this summer?
A: Um, I'm not. I mean, I'll be hanging around.
Q: Mm-hmm [affirmative].
A: I'm the President of In Cake, the, the local Kodály chapter--
Q: Oh.
A: --um, and so, we are sort of, In Cake is sort of involved in the summer session. We bring lunch _____[0:01:30] at one point and--
Q: You're the president of the Northern Anonymous state one?
A: Yes. Well, as of July 1st, technically.
Q: Wow.
A: I'm President Elect right now.
Q: That's incredible.
A: Thanks.
Q: That's something like, people--I mean, that is really amazing.
A: Thanks.
Q: How did that--I mean, did you just--
A: Um, how'd it happen? My friend, Julie, because vice, because the President Elect and she talked me into being the President Elect when she became President.
Q: Mm-hmm [affirmative].
A: And I, I had honestly, like, I did involve _____[0:01:57] for a while and I thought--it was something I was planning on doing. I think it happened faster than I thought it would.

Q: Mm-hmm [affirmative].
A: But Julie talked me into it. The other thing, the timing actually worked out great, because I'll be President for two years and I will finish--
Q: Oh, that's--
A: --the presidency right about the time I'm planning on having children. And so, that timing actually works out great for my personal life. So…
Q: Wow.
A: Well, I mean, you also can't plan anything that closely, obviously, when it comes to kids, but like, who knows? Um, is there anything else in here that is helpful to you?
Q: Um, well, I took some pictures of the lesson plans.
A: You--
Q: You're going to give me the lesson--
A: Yep.
Q: --planning.
A: I'm also going to give you this binder to look at tomorrow when you're sitting around if you want to.
Q: Okay, okay. Yeah, that would be great. So then I'm supposed to describe the room, so, if you don't mind my--
A: Sure.
Q: --snapping away.
A: I am going to put together some um, unit plans and long-term plans to send to you.
Q: Okay, thank you.
A: Um--
Q: Okay. Ignore me, here. I'm just--that would make a good website front cover page with you sitting.
A: Yeah.
Q: When I first started at anonymous university, it was really good. I had this one administrator--I mean, I talked to her forever.
[Start of 180513-0130]
A: --Latino kids.
Q: Yeah.
A: We've done things like, we had training this year for what to do for students who aren't documented.
Q: Mm-hmm [affirmative].
A: Um, training for what to do if I see--if I see agents show up at school--
Q: Right.
A: --which, thank _____[0:00:12] have not [knocks on wood]--
Q: Right.
A: --but that, that's a real worry.
Q: Mm-hmm [affirmative].
A: And in the last couple of years, I mean, since the election, my students have been really scared.
Q: Yeah.
A: And it's something real that we think about. Um--
Q: We, we had a kid--
A: Yeah.

Q: --um, actually, rip the face of President Trump off of the poster of presidents.
A: Great. Go for it. Heartily endorsed.
Q: I'm like, wow, it's really palpable.
A: Well, I think we, so much that we are not being told is being trill in some way--
Q: Mm-hmm [affirmative].
A: --because I think it's a situation where--what's the saying? It's like, neutrality in the face of injustice is a society of the oppressor, the, the oppressor.
Q: Uh-huh.
A: Like, this is not a time to be neutral and--
[Start of 180513-0131]
A: --public school is the charter network and we have a central home office. There's 11 schools.
Q: Uh-huh.
A: But even, I mean, you have a lot of economy--
Q: Uh-huh.
A: --even among, there's like, a lot of differences, among the schools and principals kind of have a lot of final say.
Q: Oh.
A: And, which, I love.
Q: Yeah.
A: I really appreciate.
Q: I know.
A: So--
Q: Because there's no red tape to be able to do this.
A: Oh, no. And especially with observers, like, people--it was funny. I think when you were asking about having to sign up or sign in. I imagine that other schools are stricter about _____[0:00:31]. We just let anyone come in and observe all the time.
Q: Oh, my god.
A: I have observers from anonymous training program a lot, because that's part of the program, they have to go and--
Q: Yeah.
A: --observe in a classroom and people come here to see me.
Q: Mm-hmm [affirmative].
A: Um, it's really easy to observe. So and I, I like that we're open about it.
Q: Right.
A: Come in and see.
Q: I know. I can't wait to come back tomorrow.
A: Yeah. It should kind of _____[0:00:51] my kids behave themselves adequately; they might not.
Q: And that, it's like--
A: Because that's real life.
Q: That is so real life, trust me.
A: I was looking at my list of my classes tomorrow. My third graders, I have one friend in third grade; she has some pretty severe psychological challenges--
Q: Okay.
A: --so she might be having a bad day.

Q: Mm-hmm [affirmative].
A: Another friend, in third grade, who has an IEP and doesn't always do great. But my third graders are awesome. Um, I have a friend in first grade who has some family stuff going on, I suspect will be manifesting this week, so he might not be doing great. My fourth graders should be fine. My second-grade class, there are two kids that have, like, one kid with autism and then some other behavioral needs. So they actually, they'll have an aide with them.
Q: Yeah.
A: And she's wonderful.
Q: That's nice when they have that.
A: So yeah. Anyway, you'll see my kids in real life tomorrow.
Q: Are you, are you staying here now?
A: Yes.
Q: You are? Okay.
A: Just for _____[0:01:46]
Q: I had this kid--
[Start of 180513-0420]
A: _____ [0:00:00, off mic] part of me is happy because _____ and part of my is annoyed because I want to see some stuff happen. And now my plans for the week are all thrown off, and I just wish they would give me a head's up.
Q: I know.
A: That's so inconsiderate.
Q: Exactly.
A: I, I do think part of it is that the other specials teachers don't push back when someone doesn't show up. They're just like, cool, extra prep. And I'm like, "No, I had a plan and now we are messed up on the plan."
Q: Yeah.
A: And I was ready and excited to teach you guys and now I'm not. So…
Q: And my first year at the school I'm at, they had to say like, "No, no, no, no. You don't understand. She's a real music teacher."
A: Yeah.
Q: Because before, they were like, you don't want to come for the month of January? Okay, you know.
A: Right. All right. So um--
Q: How did you feel that your lessons went, just in general? Did they go in the way that you had expected?
A: Decently happy with them, yeah. Um, let's see. Third graders were like, kind of squirrely toward the end and then we didn't have time for Four White Horses, but that's okay. Um, the fa practice was good. The same thing happened with my third graders yesterday, which is that they figured out I was transitioning to "Obwisana" really quickly.
Q: I love that.
A: I was like, I'm glad you realize that, but we're not done transitioning yet, so, hold your horses. But I was pleased when they realized that "Obwisana" and Folk Oliokle have the same rhythm.
Q: Yeah.
A: Um, the fa was like, decently in tune.

Q: Mm-hmm [affirmative].
A: It's better than it has been. Um, Tidio--tiri-tiri was fine.
Q: Mm-hmm [affirmative].
A: I'm disappointed we're not going to get that much time to practice tiri-tiri before the end of the year because I just presented it last week. But it's also pretty easy.
Q: Mm-hmm [affirmative].
A: Um, a couple kids, both yesterday and today, with tiri-tiri have seemed confused and they're trying to--like, they hear that it's four sounds, so, then they try to say tiri-tiri four times. [mimicking kids] tiri-tiri, tiri-tiri, tiri-tiri--
Q: [laughs]
A: --like, guys, it's easy than you think it is. Settle down. Um, so yeah.
Q: They are engaged.
A: They got it. It's fine. Um, recorders don't sound half bad. It's fine.
Q: I know.
A: I mean, you know how a recorder can be.
Q: I think I'm impressed with that brand. It doesn't allow for crazy squeak--sell, they, practice time just--
A: That's, yeah.
Q: But then they did it so well.
A: Yeah.
Q: And they need that time.
A: This is the first year I've tried that practice time. Um, it's super loud and annoying.
Q: But they have to, right?
A: But they have to. And like, the alternative is saying like, "here's this super cool instrument. Hold it in your hands and don't touch it." And like, it sucks to say that all the time.
Q: Yeah.
A: Um--
Q: Anywhere I've ever watched it, it's always like that, yeah.
A: It's always loud and horrible. What I would like to do, ideally, is be able to do it in small groups. So if I have kids like from my data tracker who need extra support on music writing, I can have half the class doing a worksheet with me and half the class playing recorder and then switch.
Q: Yeah, yeah.
A: Um, I'm not there yet. Maybe someday I will be. Anyway, recorders were fine.
Q: Uh-huh, they were.
A: Four White Horses was fine. We didn't have enough time for it. But, in general--
Q: I was very impressed with that Hot Cross Buns. I'm all--like--
A: Yeah.
Q: --they should do that in a concert.
A: Sounds like the real thing. It's recognizable melody, which is pleasing to me. Uh, first grade was quite good, I thought.
Q: Mm-hmm [affirmative].
A: Um, they read those different contexts of la very nicely. Um, they did not make the mistake I've seen kids seeing in the past, which is [singing] sol, mi, sol, like just disconnecting the melody name from the actual pitch.

Q: Yeah.
A: Um, they did a great job. I was proud of that. Um, I liked the Ostinato transition. I like to do that.
Q: That was really nice--
A: I love "Hunt the Cows." "Sasha" went great.
Q: _____ [0:03:21, cross talk]
A: Um, yeah. I'm pleased with first grade, in general. The big thing with that class is there's several kids who are just not participating--
Q: Uh-huh.
A: --who are just like, bump on a log. Uh, and it's like, it's not disruptive so it's not immediately obvious, but you're doing nothing.
Q: Yeah, I did see one boy alone just sort of alone.
A: Yeah. He's kind of chubby little cheeks?
Q: Yeah.
A: Yeah, he has--well, so, I wrote him a bench slip, which is--that's what we use--
Q: Yeah.
A: --you just get to miss some recess time.
Q: Yeah.
A: Um, because I said, you know what? If you're not going to do anything during class, you don't need to have recess.
Q: Yeah, really.
A: Um, and I'm going to try to find time to check in with him before class next time, because that's been happening more and more with that one.
Q: I'm so struck with how well they sang. It sounded like one of those cotti four-eye things.
A: Oh, my gosh!
Q: Because they were like, I can't sing now with my asthma, but they were like, totally popping--
A: Oh, I'm so glad!
Q: --those high notes.
A: That's really nice to hear! I mean, I feel like I hammered on them a lot.
Q: Oh, do you?
A: Um--
Q: What do you say to them to get them to sing well?
A: Singing voice. Use your singing voice.
Q: Yeah.
A: Um, I do a lot of vocal exploration. So whoo! Follow the ball with your voice.
Q: Mm-hmm, yeah.
A: Um, when they're little in kindergarten, we do some puppets and use our small bird voice, and then your elephant voice, and things like that. But I really think it's just like, I'm a good vocal model for them, I'm in the right key, which makes a huge difference.
Q: Oh.
A: Um, that's a big thing I took from anonymous training program is that I think so many teachers pitch things too low.
Q: Uh-huh.
A: Um, because kids can't really sing lower than a D or a C.

Q: Right.
A: And then, if it's like, super low, then they're just real shouty. And so many adults pitch things low because that's comfortable for them--
Q: Uh-huh.
A: --but kids can't hit those notes. So I try to keep things mostly in D, sometimes in F, depending. Like, once I get into low la and low sol, I pitch a lot of things in F.
Q: Mm-hmm [affirmative].
A: That's also really good for ukulele.
Q: Mm-hmm [affirmative].
A: Um, if I'm playing the xylophone, sometimes I do things in C or F, um, but most things in D.
Q: We just did Over in the Meadow and it worked in C.
A: Yeah?
Q: Really E.
A: [singing] sol, sol, sol, la, sol, fa, mi fa, sol. Ah! I just realized. I could use Over in the Meadow for fa because they know it, because I sang it all the time with a book in kindergarten and first grade!
Q: They love it. They just love it.
A: I have done that before, with Por Qua--[singing] Oh, said the blackbird, sitting on a tree. It's a really good context of high do. Um, I, we did high do in the beginning of third grade, and I brought back Por Qua, which we hadn't done at all for two years, but they knew it really well from kindergarten.
Q: Right. You know what I can never find anywhere online?
A: Por Qua?
Q: Yeah. You would think it would be…
A: Let me check and see what my source for it is. I made a little book. Like, I literally just printed out pictures of birds of different colors and put it in a book.
Q: Oh, I did that once.
A: Oh, what am I doing? I'm looking at my flip phone collection.
Q: Oh, and then the Over in the Meadow song, we did it for a concert and I did, um, the first like, number one, number three, number five, and number ten. Or, like, I skipped--
A: Yeah.
Q: And then, do you have dual language?
A: Ish. I'm not a native Spanish speaker, unfortunately.
Q: Oh.
A: Uh, my Spanish is decent.
Q: Yeah.
A: It could always be better. It's, it does mean that like, my Spanish is good enough so that like, a lot of Spanish--I didn't do any Spanish material today. But a lot of Spanish-language materials are easy for me to access and easy to pronounce.
Q: Right.
A: Um, and like, because I grew up--my parents spoke mostly English but like some Spanish and like, would go to like, things that family friends or cousins and everyone was speaking Spanish.
Q: Oh.

A: Um, and like I grew up hearing a lot of Spanish. So even if like my vocabulary and grammar isn't great, accent's pretty good--
Q: Mm-hmm [affirmative].
A: --And like, I can fake it decently well. So--
Q: You've been around it a lot.
A: Yeah.
Q: I just was struck by that comment and I was like, I wonder what she meant by that?
A: Well, and that's important to consider. I think that, you know, in some ways, the way we identify is not as important as the way we're perceived.
Q: Oh, yeah.
A: You know? That like, for all intents and purposes, I am a white teacher teaching grandchildren. I don't think of myself as white, but that doesn't matter if that's how I look and that's how I speak.
Q: Yeah.
A: And again, I have an Anglo-sounding name. So--
Q: I mean, it's just an interesting--I mean, I choose to be here because I need the diversity.
A: Yes.
Q: Even if not for my own lessons, but just to be aware. Like, it's important.
A: Yeah, yeah.
Q: I mean--
A: For sure. Here's Por Qua in 115 _____[0:08:26].
Q: Oh, yeah. That one, I definitely have this book and stuff.
A: Yep. You see my beaten up old copy?
Q: [whispers] I love these books so much.
A: I use them so much.
Q: I mean, and then, I mean like, no one sings it online. You know what I mean? How you can find choral versions and stuff?
A: Mm-hmm [affirmative]. That's interesting. I wonder if it's--Is it under Poor Qua or under a different title?
Q: I looked and looked all around for anything.
A: Yeah. I'm really curious. Yep. I'm wondering if it really was French originally, or no.
Q: You know, the anonymous university has this, because speaking of the Contra dancing you were doing--
A: Yeah. [music playing]
Q: --they have an incredible--they're really into--
A: That is not the same song. [music stops]
Q: Can you imagine?
A: No.
Q: Um, they, they have amazing Contra program. Like, uh, their summer program by Sandy Knutson and--
A: Yes. I, I took up folk dancing, worked up with her up at National Conference once. It was really good.
Q: She is just like, a marvel.
A: Yeah. And I just started doing folk dance a couple years ago. It's so fun, and the kids love it.

Q: Yeah.
A: I need to add more to my collection.
Q: Do you do heel and toe polka?
A: Yes.
Q: I love that.
A: I did it in second grade. They like it. Um--
Q: So let's see here. Were there--was there any part of the lesson--you already told me this--that didn't go as planned?
A: Not really. Um, I didn't have time for the "Obwisana" game, but I was pretty sure I wouldn't.
Q: I was struck that you didn't get behind. I mean--
A: No.
Q: --And first of all, how much you got done and it was only 20 minutes in. I'm like, wow. And then, or 17, 18 minutes in. And then, you just didn't miss out on anything. The only thing, one thing, the--you had to hold a game because they, you know, you were choosing to say you're going to earn it later--
A: Yeah.
Q: --instead of like, I'm not going to reward you with a game right now. Um, was there any part of the lessons between those two classes that you would have changed, uh reflecting back?
A: I don't think so.
Q: Okay.
A: Um, nope. I maybe would have done a little longer practice of fa in third grade, but really, no. I'm really pretty happy with these.
Q: Yeah. The way my notes--I felt the same.
A: Yeah.
Q: How you feel the--so um, how, describe how you felt the Kodály portion of the lesson went. You do it entirely Kodály--
A: Yeah.
Q: You know it very well.
A: Yeah.
Q: And so that's--
A: Great.
Q: Um, and then, this one is a non for you, because the non-Kodály portion.
A: Mm-hmm [affirmative].
Q: And do you have any additional questions or thoughts you want to express about those two classes or anything, uh, about those? Nope?
A: Not really.
Q: Yeah. Do you have any additional questions for me? Like--
A: I don't think so.
Q: And that's--this part is really short. Um, oh, this part--describe how the two teaching segments compared with one another. Do you feel like, um, any comparisons can be drawn? Like--
A: Between those two classes?
Q: Yeah. Or, like, those two grade levels and the content you use, um--

A: You know, actually, I am noticing, looking at both of those now, there was no Spanish-language repertoire in either one and there was, I mean those are African but not African American--
Q: Uh-huh.
A: --which is not the same thing.
Q: Uh-huh.
A: Um, it would have been good to have some more diverse repertoire in there.
Q: Mm-hmm [affirmative].
A: And that's something I need to like, really hold myself to checking for that.
Q: Mm-hmm [affirmative].
A: Um, part of that is repertoire-driven, and it is like, content-driven, like in practicing fa--
Q: Right.
A: --and I don't have much, if any, African-American repertoire with fa. So "Kokoleoko" both have it, and I don't have much with tiri-tiri. Like, it really depends on the element. But that means, I should--Actually, you know what? Just kidding. Four White Horses is Caribbean.
Q: I love that one.
A: That's still not African American. But I also am doing my Four White Horses game wrong, but I learned it wrong and now I can't unlearn it.
Q: But how is that wrong?
A: It's supposed, it's supposed to be--well, it starts with [singing] four white horses, four claps at the beginning--
Q: Yeah.
A: But then it's, it's like a set of six, because it's a hemiola. It's a six-beat clapping pattern with a duple meter song. But I messed that up and it's too late now.
Q: But we always, in the workshop it was, da, da, da, da.
A: Yeah. So you skipped one of the out ones. So it's a set of three. Anyway. I learned it wrong and I can't unlearn that. Sorry kids. They'll never know.
Q: Especially once you teach it, right?
A: Right.
Q: I was amazed that they learned it so fast.
A: We started to learn it last week. We just learned the song last week.
Q: Okay.
A: Uh, it's hard.
Q: "Sasha," too. They just picked it right up.
A: Yeah. Oh, and the other thing I did with "Sasha," I--because what they're supposed to do is promenade instead of just walking around in a circle, they cannot promenade. They get really confused and they just fall over.
Q: Mm-hmm [affirmative].
A: So I decided, this is the first day I've done it and I'm really pleased with this, to just have them literally hold hands and walk around with your partner.
Q: Yeah.
A: And then once we can all get moving in the same direction, probably next week, then we can learn to promenade.
Q: Yeah.

A: But in the meantime, just understanding that you move with your partner around the circle is plenty. So--
Q: Yeah. The first time I did it, I had them just stand still.
A: Mm-hmm [affirmative].
Q: And they would just kind of groove to the music.
A: Yeah.
Q: And then, oh, look, we're going to have to do it again.
A: Yeah. And it's something I've gotten better at, is sequencing--
Q: Oh.
A: --those movement activities. So--
Q: Well, um, that's all for that.
A: Okay.
Q: I kind of want to keep this running, because you say interesting things and I'm all, wait, wait.
A: Yeah. Keep it running.
Q: Well, um, I don't really have--so then I'll watch another one and then, um, the follow up or the final interview is just--
A: Mm-hmm [affirmative].
Q: --super short, even shorter than that.
A: Cool.
Q: --just kind of anything I didn't get, and then I want to follow up and ask and anything that you want to add.
A: Okay.
Q: And then, when I do your, your portrait or your um, your abound case--
A: Mm-hmm [affirmative].
Q: --and I just describe your experience and your location and all that. And I don't talk about the students--
A: Mm-hmm [affirmative].
Q: --other than if I might be able to get anything for free online about the demographic or the um--
A: Yeah. Let me show you. Um--
Q: I, I, actually the IRB said--I didn't get that approved yet, so I may not want--
A: Okay.
Q: --to talk about that. But--
A: I'll send it to you just for informational purposes.
Q: Yeah. I think that helps.
A: So here's the school's website, and somewhere in here there's a link to yeah, individual schools.
Q: Everyone looks really happy in those pictures.
A: I know. Oh, look at these little friends! They're probably in Kindergarten or first grade there and they're in fourth grade now. Oh, for crying out loud. They're so cute.
Q: Isn't it funny? Like, they're the same face but they're like, five feet tall and _____[0:15:22, cross talk]
A: This says 39.00% Hispanic, 45.00% African American, and then 0.0% everything else. Clearly that doesn't add up.
Q: Yeah.

A: Um--
Q: I could say primarily--
A: Yeah.
Q: --or majority.
A: It's yeah. It's totally fine to describe as essentially half and half Black and Latino with a few others. So I'm just going to e-mail you that link.
Q: That's great. Thank you. Oh, you mentioned, um, your resource books. If I could look through those?
A: Oh, yeah. Um, what are you looking for?
Q: The one, the two that you showed me; the one has folk songs and the one with the, the, um, your, um, sequences.
A: Yes. You can look at this one.
Q: I think _____[0:16:00].
A: Hi Mrs. Jordan. They never showed up today and I don't know where they are.
MJ: You know, I remember before leaving yesterday she said something about um--
A: Was this Shakespeare related?
MJ: Uh, yes.
A: That's what I thought.
MJ: So where would they be?
A: I have no idea. I went to the classroom and they're not there.
MJ: Okay. I went to tech.
A: Yep.
MJ: Yesterday _____[0:16:25, off mic]
A: Yeah. And I don't think they're off campus. I don't think they went on a field trip or anything, but I have no idea where they are.
MJ: No, no, no, the room is like, they're, they're present. Somewhere, they're in the building.
A: Oh. Huh. Well, very mysterious, but good luck. You'll find them.
MJ: I will. I'll put my antennae on.
[Start of 180513-0439]
A: --were complaining, as one likes to do. Why don't we just sing pop songs that we know? And so, I'm saying, well, guys, we can do some of that, but then it's all about expanding our horizons--
Q: Yeah.
A: --and broadening our repertoire and [makes nagging noises]
Q: And what--you found that, or…?
A: I knew it. I had like, heard it on the radio and found a good arrangement of it. It's in a fine key, actually. It's in F, which is good for them.
Q: They love it.
A: Because most pop arrangements are too low.
Q: They sound, those two girls singing the solos sound gorgeous. She was like, in her world--
A: Yeah.
Q: --just singing it, like--
A: And they love them.

Q: And forgot that she was in a group. It was cool to watch her just--I'm like well, you're going to be maybe a soloist one day.
A: Right. They're really, really good.
Q: Okay, well. I can let you do some work.
A: I'm hoping I'm not doing any work now. _____[0:00:42]
Q: Oh. My little hiding place here.
[Start of 180513-0528]
Q: Wow, we're in low la.
A: And like, that's why I think it's so important to get there by the end of second grade, because for third grade that's really appropriate, and it feels--because they like the bigger field, it feels darker. I have had to do some research. I still need to find more _____[0:00:14, off mic] songs--
Q: Yeah.
A: It's the early low la guitar is things like Sioux Lullaby or Phoebe that's do based that happens to have low la. But then Who Has Seen the Wind, Land of the Silver Birch, and Who _____[0:00:29] really are la based--
Q: Yeah.
A: --and that is, that's a little more sophisticated. It just feels really good.
Q: A lot of them have low sol in addition, and that doesn't help.
A: Yes. That's hard to find. _____[0:00:41, off mic] [Speaking to kids in background] Did you guys forget some jackets there?
Kids: Yeah.
A: I'm glad you remembered now.
Q: They were really grappling with that writing assignment. Oh, did, did I take a picture of that writing assignment?
A: Um, I think so. I can also give you an extra blank one if you want.
Q: Yeah, because I'd like to describe it.
A: You'd like to what?
Q: I would like to just be able to describe it, you know.
A: Yeah.
Q: Thanks.
A: Um, the one thing I did as an extension with some kids who finished early--
Q: Uh-huh.
A: --so Land of the Silver Birch is the decoy. I had them figure out the melody names and rhythm name for that one--
Q: Mm-hmm [affirmative].
A: --because a few kids finished really early. They were not successful, but that's really hard. So--
Q: Yeah, because that's ultimate decoding or...
A: Yes.
Q: Yeah, decoding, I guess.
A: Now, the problem, of course, is when I ask those _____[0:01:33, off mic] songs and games from the whole year, but this isn't just for _____ songs that were on this worksheet, and I don't think Phoebe is actually their favorite. I think that's the one they thought of, but _____[0:01:47, cross noise].

Q: I love how you're already so high--like, you are high-end in your mind, so you're able to help those kids that are done.
A: Yeah.
Q: You know, what do I do when I'm done? It's like, oh, what a great idea. Just turn this paper over and think. It's basically you give them a way to think.
A: Yeah. And often, I have them draw on the back when they're done, or I will have like, I showed you a good transposition worksheet, something extra.
Q: Yeah.
A: Um, but it depends on the person.
Q: Yeah.
A: It depends on the writing assignment. Some lend themselves more easily.
Q: You have some--you have that one little one that was so like, outly--he just would not stop. He's the comment, commentary guy. And like, I have students who do that and it's like--
A: Yeah.
Q: --oh, it's so hard.
A: It's so funny how they spell things. Alabama Gone. I knew what you mean.
Q: It starts with Alabama and we have one popular--
A: Yeah.
Q: Pizza, pizza.
A: Yep. This is really fun to see.
Q: I'm leaving this running.
A: Okay. Yeah.
Q: _____[0:02:51] I love, _____ my paddles. They love that.
A: Um, have you done Hi Ho the Raglan Bog? They love it.
Q: We just did that for a concert.
A: Oh, fun. I guess a couple cool arrangements of it, I've seen.
Q: _____ [0:03:04, cross talk] just teach it out of--out of the folk song book--
A: Mm-hmm [affirmative].
Q: --and then play some accompaniment.
A: Yeah. And that'll do it.
Q: Or, even just those slight chords--
A: Oh, my gosh.
Q: --just to get them.
A: Sailor, sailor. That's a totally sensible spelling for that.
Q: Sailor, yeah. My name's Ms. Taylor and they always go, "hi Ms. Tayyyylor."
A: Huh? Funny.
Q: Like, did I get it? Did I get the a in there? Yes, yes you did. Thanks, guys. That was so funny. That was really good.
A: Thanks.
Q: That's a great um--
A: This is good. I think it's a pretty good advanced practice when they have--
Q: Yeah.
A: --lots of context. I do think, for most of them, they're making identification based on their rhythm.
Q: Oh, yeah.

A: And when I go up to them, they're not necessarily singing in tune at all.
Q: Can I just keep their name off of it and just--
A: Yep.
Q: --take a picture of what they did?
A: Hang on. Let me make sure she got it right.
Q: Oh.
A: Uh, yes, she did. Okay. Here. I'll just go like this.
Q: You know--you know how like little kids or well, my niece, she used to explore with her voice--
A: Mm-hmm [affirmative].
Q: --and I feel like it's kind of what they're doing in our classes, because they're singing and then they're like, wow, my voice can do that.
A: Yeah.
Q: Maybe it can do this. And you're just like--and, but that's similar to a toddler, right?
A: Yeah.
Q: The way they just explore.
A: They're just playing, yeah.
Q: Anyway…
A: _____[0:04:24, off mic]
Q: That was really good. That was--it was notably right. You were out of first grade land--
A: Mm-hmm [affirmative].
Q: --and you were into second grade land and you really let them--because it'd be real easy to stick with sol, mi, sol, mi, sol, mi and--
A: Yeah.
Q: --tas and ti and then--
A: But that doesn't feel good once you're at that age.
Q: Yeah.
A: And you know, in the past, when I taught second grade only once a week, I barely got through re at the end of second grade.
Q: Oh.
A: So you're still in do pentatonic, and that's not as exciting, being able to low la.
Q: Mm-hmm [affirmative].
A: It's just, everything feels more sophisticated.
Q: Right.
A: You know?
Q: And they can handle it.
A: Yeah. They're doing great.
Q: They're very naturally like, well, I don't know if it's naturally or you're training them or the combination, but they're not afraid to sing.
A: Yeah.
Q: They're just not afraid to just be like--
A: They're singing beautifully. And you know, plus, I've always done that, since their first day of kindergarten.
Q: That's really cool.

A: Almost all of these guys, there's three kids in here who were new to our school this year. One of them was another school that had a Kodály-trained teacher.
Q: Yeah.
A: So he got here at the beginning of the year and was like, oh, yeah, ta ti-ti, sol, mi, la, I know all of those. So that was really nice. And like, he is kind of, totally all over here. He's kind of a shy little friend, and so, I think getting to a new school but music feeling really familiar was really positive for him.
Q: What is um, Kevin's last name? Maybe I know him.
A: Diggins.
Q: Wow, it's like, embarrassing that I don't know who that is.
A: I think he's in Anonymous city. I'm almost sure.
Q: Well, I'm sure. Next meeting I'll be like--
A: Yeah.
Q: --Kevin Diggins. Because I spent half my time classroom teaching and half my time music teaching.
A: Mm-hmm [affirmative].
Q: But the last five years have been music teaching there and then four years in the East Coast.
A: Mm-hmm [affirmative].
Q: So I had just a couple--do you want to--
A: Sure, that's perfect.
Q: --go to your seat? Thanks for letting me see your uh, your book.
A: Oh, of course, yeah.
Q: It was really neat. What is the matter with my voice?
A: Oh, that must be so frustrating.
Q: We have olive trees all over the place.
A: Yeah.
Q: And I never knew I was allergic, and I Googled it and respiratory allergies.
A: Yeah. Oh, it's rough.
Q: I was going to ask you a couple other things. Do you have any like vocal concert, a link you could share to see how you do that or, your style?
A: Like a, for a performance?
Q: Yeah. Just like--
A: Let me send you a list with the program from our winter performance.
Q: Uh-huh.
A: And I will just tell you an idea of what like, what we did.
Q: Oh, I mean, did you record any of it?
A: I did not.
Q: Oh, okay.
A: I'm so sorry.
Q: Okay. And then, the other thing is that I notice your--oh, I just am struck. Okay. What instruments did you study in college?
A: Clarinet.
Q: And so, I find that so interesting that you really embrace this vocal approach--
A: Yeah.

Q: --and you don't feel the need to whip out the instruments and stuff. And so, what do you--what is your--what do you--what can you tell me about that?
A: Um, well, you know, it's really kind of a Kodály-aligned idea, but our voice is a natural instrument--
Q: Mm-hmm [affirmative].
A: --and it's one that we carry with us wherever we go, and I think young children are able to be successful as musicians more readily when they're singing, especially in a classroom setting. I think, you know, if they're playing instruments, if they're taking Suzuki violin lessons starting when they're 4 or 5, that's different because they have one-on-one instruction.
Q: Mm-hmm [affirmative].
A: But I think teaching to a whole class of students, I think for young children often, like, the motor skills challenges kind of get in the way, or there's just like, a lot more mechanical stuff that needs to happen--
Q: Yeah.
A: --before you're able to really make music. But I think singing is a natural thing that everyone has, and we can access it more easily. Um, I also really find that as an instrumentalist myself, since being trained in the Kodály Approach, I find myself thinking differently about kind of tonality and intonation when I'm playing my clarinet.
Q: Oh.
A: Like, I find myself really aware that like, this is a mi; it's the third of the chord and I--I imagine that effects my intonation.
Q: Uh-huh.
A: Um, and I think, you know, the way I learned to read music as an instrumentalist was very kind of learning by rote, and you just memorized the like, Every Good Boy Does Fine, and that dot means press these fingers down.
Q: Oh.
A: And you're not actually thinking about kind of any deeper concepts but using this approach in singing as we do it, means that we're always kind of aware of what we're doing, and we're forced to listen more.
Q: Right.
A: Um, and that's not at all to say that instrumentalists kind of play mechanically without thinking about intonation or function or anything else; but I think singing forces you to think about that in a way that it's hard to avoid.
Q: Yeah.
A: As far, and--and rather than playing instruments where, especially as a beginner, you might not be aware of kind of melodic or harmonic concepts.
Q: Right. Wow.
A: So--
Q: So you don't--and--so you find that this vocal music program is completely fulfilling to you as a primary or initially instrumental person?
A: Yeah. I mean, I do play--they add instruments when they're older.
Q: Mm-hmm [affirmative].
A: I really like teaching middle school rock band.
Q: Uh-huh.
A: Um, so I kind of meet my needs that way.

Q: Yeah. And I'm asking because it's such a pressure that public schools, private schools, kids should be playing instruments, and can you just get instruments in here? And do you play an instrument? And there's such a push, and it comes from classroom teacher--
A: Mm-hmm [affirmative].
Q: --or just the, just kind of the, um, just the comments from people that aren't the music teacher.
A: Yeah.
Q: And then--and then often, when we have our meetings, it's like the vocal department and then instrumental department, and they don't tend to overlap.
A: Yeah.
Q: You really don't find an instrumental teacher who also does vocal or even likes it.
A: I do think, and it's kind of two sides. You're really right that I think a lot of people don't give vocal music the value that they should, because it's not shiny, it's not flashy. I think some schools like to say like, look at our big set of shiny, beautiful instruments--
Q: Yeah.
A: --or, we have keyboards, or we have guitars for everyone. Um, and so, we don't--because the voice is an instrument that everyone has because it's free, it sometimes seems like not as valuable.
Q: Yeah.
A: But that, that's wrong. The other thing is, I think there are plenty of instrumental musicians who are really afraid of singing.
Q: Oh.
A: Um, I definitely was for a long time until I started teaching. I had this mindset that like, I'm an instrumental musician; I don't sing. Um, because singing is really scary if you haven't done it starting when you were young. You know, it's really personal, you feel really exposed.
Q: Yeah.
A: Um, and if, yeah, it's kind of a hurdle to overcome. I think for some teachers who began as instrumentalists, um, sometimes it can feel easier to sort of hide behind your instrument rather than making yourself vulnerable by singing, even for students.
Q: Right. For students, too. [coughing] Excuse me.
A: Oh, dear.
Q: Sorry, it's totally allergies.
A: Yeah.
Q: Um, I, yeah, because I started as a vocal major--
A: Mm-hmm [affirmative].
Q: --and I, it was normal to me, but like, all the singers were la la la'ing all around--
A: Yeah.
Q: --and we didn't have our hesitation in instrumental. But my, my reason for asking was, you really embrace the vocal program and um, that's inspiring, because you get a lot of what about instruments--
A: Mm-hmm [affirmative].
Q: --and--or even talking to instrumental teachers sometimes, they just don't go there. And the--the cool thing that you do and that you embrace it, it's really neat. So I

wondered how--how much you get out of doing this and do you feel, I guess back to my research question, do you feel the need to add anything? And you don't.
A: [knock on door] Come in.
Q: You don't feel the need to add anything. So I--
A: No, I really don't. Hiya.
UF: Hi.
A: So this is Kathleen Taylor. She's a Ph.D. student in Music Ed who's doing some observations.
[Start on 180513-0540]
Q: --question is--
A: Mm-hmm [affirmative].
Q: --well, it's part of it. My research question is, all of us go, we get trained, we come from our backgrounds, we get this amazing program, and then we roll up to our jobs. And then it's like, I call it like the rubber hitting the road or whatever.
A: Yeah.
Q: Like, really? How am I supposed to do this?
A: Yeah.
Q: And, it takes time, and then you have to tweak things--
A: Yeah.
Q: --snd you're like, oh, my God. Um, and so, that was what does it look like in different settings. And then, the second part was, your own personal background--
A: Mm-hmm [affirmative].
Q: --and how does that effect how you use it? And so for--do you blend it in that way? Do you--because of like your background, does it encourage you to want to get out instruments and things like that? So when you were asking what do you mean blend it, or what do you mean--
A: Mm-hmm [affirmative].
Q: --that's what I mean. I just mean add, add something.
A: Mm-hmm [affirmative].
Q: And so, I just--I really am so glad I got to pick a teacher who uses a pure form--
A: Mm-hmm [affirmative].
Q: --because my responses all showed, or not all, but about 80.00% really mix it with something else--
A: Mm-hmm [affirmative].
Q: --whether that be Orff or um, I don't know what else, really--
A: Yeah.
Q: --because I haven't, I only did four qualitative people.
A: Mm-hmm [affirmative].
Q: But um, and I'm also supposed to not divulge what they all said.
A: Mm-hmm [affirmative].
Q: But just a bit. They don't do a lot, but they add whether it might be repertoire or pop music or whatever--
A: Mm-hmm [affirmative].
Q: --rap music, or they just feel the need to do certain things. And um, I just wanted to know why, because our program says it's comprehensive, and you don't need anything else.

A: Yeah.
Q: And it's actually the most like, keenly, just--it's just uh, to listen to the a Capella singing alone--
A: Mm-hmm [affirmative].
Q: --and be in awe of that, that's just really amazing. And so, we don't need anything else. But yet, everyone uses other things.
A: Yeah.
Q: And so, I wondered why. Why do we do that?
A: Yeah.
Q: And so, that was my why.
A: We're going to do a pop song in a couple of weeks--
Q: Yeah.
A: You know, one I can make a melodic connection to it or use it.
Q: And I try to avoid the repertoire question--
A: Mm-hmm [affirmative].
Q: --because that's, like you said, it's very subjective.
A: Yeah, and it really depends on your context.
Q: Yeah. And it's whatever you think anyone finds valuable, I suppose, and has a reason to find valuable as valuable because that's their perception or opinion. But, I meant other, you know, like if you were to bring all that into your second grade Kodály class and now it's time for rock band, that's what I mean.
A: Right.
Q: Is like, oh, why do you do that? Or whatever. But, anyways. I hope that was clear.
[end]

Appendix N: Teacher Observations

Teaching Observations Mary

DATE: Friday, May 18, 2018

TIME: 12:15pm

PLACE: music educator classroom; 1st grade (bilingual Spanish?)

(start of teaching observation)

Mary started outside – I put it on the recorder.

Coming in she used the overhead to put the roll roster of names

"whose name is Brian?" with s m l s m?

Kid answers "my name is Brian." Then all sing "his name is Brian."

She has them trained well to respond. Strong singers

So much physical response and echo response or repeating sentences and phrases to own the learning.

Uses a speaker and a microphone – it is so affective. I want to use this.

The kids sing very well in tune and very strongly singing. I want to ask about this.

She lets the echo-response activity go on through the roster.

All students strongly participate even if they are not yet in tune.

12:33pm

Next

Uses a tennis ball with an open slit to get students to sing like the ball (tennis ball).

They sing back with loo loo with melody names and hand signs. S-m s-m ss-mm ss-m

The tennis mouth opens as they sing. Mary is kind and gentle with her voice. She mentioned in the interview that she tries to use pictures images and objects to support her many English language learners especially since this is a 1st grade bilingual class.

Identify the song – the girl identifies it as good night sleep tight friends will come tomorrow night. All sing the song with words. This is a practice of identifying a song with so and mi. She used a card and hand signs to get students to identify.

All sing with hand signs and words "good night" song

She says "yes!" dancing around in a circle like a ballerina "you are the next teacher!" she says.

She then plays on the piano a song “cobbler cobbler”
Then she claps the rhythm of the song. Students clap it back
All students derive the rhythm of cobbler by clapping the pattern and singing rhythm names with teacher.
She has a way of getting students to do what she asks
They sing the song with rhythm names clapping the rhythm while she plays the piano melody on piano.
The piano does support their singing.
Students pat legs to the rhythm and sing with rhythm names while Mary plays melody on piano.
Students sit in seats three very long rows in the long skinny portable facing Mary. Good behavior. Students are engaged and enthusiastic.
She gives out reward certificates when students are on task or get the right answer.
Then she gets out the song using an image on the overhead. Music staff, notes, rhythms, and words, with a picture, and words at the bottom, she found this online and uses it on the large overhead she uses.
She does everything total physical responses.
The speaker and the mic are great
She never has to raise her voice
She has the feeling of a kid, what a kid would want to do
All singing “hickory dickory dock.” Using hands and feet then clap the song 1 2 3 4 5 !
Hickory dickory dock.
She has students always engaged.
“Simon says” to stay calm and focused.

12:50pm
Teacher gets out a box empty box of BUTTER says BUTTER so all can see the box of butter
The older kids in the background are laughing but staying quiet.

Mary talks about “long time ago can I go to the store and get butter?” No, okay then here is the song about butter, listen.
Teacher sings “Come Butter Come.” S – m – m – s (repeat). ta ti-tit ah rest (repeat)
Teacher plays a note on the piano to get them in tune.
Next – spring concert song practice
Mary plays are you sleeping, students come in and sing canon then Mary sings canon. This is a concert song.
Mary’s musicianship shines through and is the pinnacle for why she can command the room in this way.
“thumbs up if you can hear your teacher.”
Half stand and half sit – standing group sings, sitting group comes in later, Mary supports first group with piano while looking at the sitting group and singing with them. She is such a musician.
Spring concert practice again –
Students count until the overhead opens up – they count to 20 seconds.
She makes use of every second of class.
Now they sing bought me a cat. She has a beautiful in tune singing voice model for the students
Now they sing miss Mary mac, mac, mac,
She uses the over head with images on the screen. She makes use of a big wall to make an overhead instead of a small pull-down screen
Students do the hand pat game now. She is doing Kodály in every aspect of her teaching.
These are 1st grade bilingual students. I am surprised they can do this. I can only do this with my third grades.
She uses a model with a student pair who know how to do the hand signs and they sing well so uses them as an in tune singing model.
The kids squeal when they see “little bird on my window” song. She plays the piano for this one. A giant picture with text on the overhead she sings with them. The students love this song. Her piano is very nice. The kids love it. She modulates. Sounds brighter this time through in the higher key. She modulates again. This song is so nice. they are kind

of singing in tune, but it is hard for them. They kind of call and shout a little. But first grade so they are learning.

She shows a picture of a group of adults doing a dum dum dah dah activity, students learn it. They do hand motions and pats and stomps with the overhead. They listen to her. They really like this overhead with people doing the physical activity. It's just a Pinterest image. But it is just so visual. It's like doing the wi-dance.

Student end walking out spontaneously singing "little bird on my window." They love it. They are happy and half self-esteem.

She then has them run to the xmas tree before going to her teacher.

They count the seconds until the overhead comes on. She does not waste one second of time.

(end of observation)

Teaching Observation 2 - D

DATE: Friday, May 18, 2018

TIME: 1:05pm

PLACE: music educator classroom; 3rd grade bilingual Spanish class

(start of teaching observation)

Starts with diatonic scale hand signs melody names using the overhead and the hand signs. This is a great idea – a huge visual.

Behavior is a little harder. Laughing boys. I think they feel self-conscious and that makes them giggle/play.

They cut her off when she is talking.

The speaker works well with the mic. I want to try this idea.

Now they sing "doh a deer." Song using mn and hs and she puts on the overhead a large white poster paper.

Concert practice

Sing doh a deer with hand signs and melody names

She uses piano to play the melody.

She tells them to practice over the weekend.

Next song is "De Colores." They start in Spanish with Mary playing piano melody softly.

“please don’t shout, this is our concert. “ “gentle”
She always gives them a motivation to work toward.
They like to bellow this song because it is culturally responsive way to sing the song.
Then they sing it in English. This song sits in the high half of the diatonic scale. Hard to sing. But culturally relevant.
piano in the corner.
She uses a colorful overhead with hand signs and has them sing “this old man” song with hand signs and melody names.
She tells them “I like the way this side is learning.”
Kids are here on an off day. She gave one a time out seat. “I like your singing but not your taking our time away.” When you single them out it makes it worse. The kid is defensive and his peers are defensive too.
Next –
She gets out the cobbler cobbler poster – “where is my note?” they respond line 2, line 1, etc…
They then singing the rhythm of the song with her piano support. This piano really does support the singing in my perception.
The door is wide open and a motorcycle speeds by. Fresh air but right on harder road. A house across the road too.
They then sing melody names practice. They derive the melody names from the song she sings “loo” they sing “mi” etc… to the whole song of Cobbler. She points to the notes with a very long stick. The students really stay engaged.
We are not reading, or talking, we are singing.
“testing who can sign the entire song with melody names and hand signs.”
Melody seems harder than rhythm.
Students still sing using melody names and hand signs while teacher points the stick to the notes on the overhead. (the cobbler cobbler slide)
“voice in your head” she says to talkers
Mary shows the students the donors choose recorders (70) that she received. S
She plays song using recorder. She tells them next year in 4th grade they can use recorders.

Next –

She has them practice concert songs.

She flips through the slides. She has a desk area, and an overhead front Elmo area. She uses her computer and Elmo to project onto the overhead.

First practice song “This Land is Your Land”

The overhead has the words with 4 verses and picture of Woody Guthrie

They sing it at a rapid tempo

She modulates on the piano 3 times – one modulation with each verse. Good singing engaged singers.

Next song

I hear the mill wheel tikka tikka tacka

They like this song.

Another slide on the overhead

They really stay engaged by seeing the words

Now they stand and do the movements step , step, march-march-march (ta, ta, ti-ti ta

Then they turn in a circle on the middle section of the song.

She says “check your seat before you sit down” so they don’t fall or trip. She never skips a beat or misses a trick. Fast mind, clever, engaged, always thinking, connecting concepts and ideas and how to bring kids into the learning.

Now she gets the first phrase on the over head (first phrase of music). Then she points to the rhythms which one is this? (class says ti-ti). Teacher points to different rhythms on this musical phrase and asks which note is this? What note is this? Etc… (ti-ti, ta).

She pulls up a rhythm chart – a grid with rhythm – what rhythm is this? They say in choral response – “quarter note, quarter rest, 16th note, 16th rest, four sounds on one beat, four sounds on one beat.

Next –

Teacher pulls up next song on over head “hello to all the children of the world”

This is a really musical, engaging song to sing.

The kids really like it – diatonic. They can do dynamics also ending on softer tones.

Mary has a musical sing voice.

Next

Mary pulls up “little birch tree.” All students cheer. They like this one.
Mary uses a lot of kind words “I’m sorry, I made a mistake, I’m sorry.” She is humble. “I know that this is bilingual class and learning and speaking English is hard, me too, it is for me too.” She relates and is humble to them.
The songs are sung quickly and called out a little bit. The kids really sing strongly. I don’t know if it is because of her modeling voice, the piano, or the speaker causing her voice to be strong. But they sing very powerfully, confidently strong. All of them. I want to ask her about this.
She now plays piano the full piano version while they sing.
They sing from their hearts. They love to sing in this class all of them do.
She now slows the pace in half. They now sing softer and still strongly. All of them really put it out there. She provides the overhead with words and music staff with notes.
She provides whole physical sensory experience – visual, vocal, physical
She ends with the card they made for their teacher
Class ends by going outside and doing “shake the papaya down.” Using the numbers and lines.
(end of teaching observation)

Teacher observations – Karen
DATE: Monday, May 22nd, 2018
TIME: 8:30am CT
PLACE: - music educator classroom
GRADE: 2nd
(start of teaching observation)
Uses both hands to do hand signs
Opens with echo/response Frog in the Mill Pond mmmrd
“thank you avery” “thank you avery” (teacher then student, very polite manners at this school with this environment)
Students come in and stand on sitspots (sitspots.com)
Uses them for the game – Velcro
This is her new job – been here 1 year

7623 She uses a microphone and speaker (voice saver)
7624 Uses a gentle soft voice, soft singing voice
7625 Uses a very gentle voice
7626 Frog in the meadow ends
7627 “students move to black spots please”
7628 Hello student mrdd w/hs
7629 First whole group then individual
7630 She has a great rapport with students
7631 Says “nicely done, good singing m-d, mrd
7632 Moves into hand signs and melody names, students echo back
7633 I hid a song in my hand signs, what song? Hot Cross Buns
7634 Musical memory game
7635 Large circle on sit spots, teacher in middle
7636 She does a lot of repeat after me
7637 Read and practice re using melody name
7638 Team strawberry vs team watermelon
7639 Lots of assigned gimmicks for all things.
7640 If do is on a line, then mi is on a line, then so is on a line – everything is fine. Ddddddd
7641 mmmmmm ssssss ssss d. also sings “if do is on a space, then mi is on a space, then so is
7642 on a space – everything is in it’s place. Seems like a lot to remember with the little
7643 gimmicks but she has the kids’ attention
7644 Students on stomachs lying down for musical memory game
7645 Teacher directs it
7646 They are reading the melody without the teacher using melody names – amazing.
7647 They are allowed to be excited but not to brag, right?
7648 She uses a really soft voice
7649 The support mic helps
7650 She has a sweet singing voice for the students.
7651 Musical memory game is good but kind of hard. I would let them try to find the matches
7652 on their own or in pairs
7653 Population is 100% Caucasian.

Short class
They do a high five to a neighbor or buddy
Teacher counts down
Closet key song – game
I need a hider for my closet key and I need a finder – she uses the roster to choose names – uses a clip board. Students follow the rules
She counts down 10 to 1 for the hider – she follows the rules and finds a good place.
Students sing very loudly at the point where she hid it. This game worked very well – students increased volume, and followed rules. Does not work in my class
She said – that's all the time we have for closet key, we will start next time with closet key
(students) that's a clip down, I have been waiting. All are quiet in line – it is silent –
Good by second grade, good by ms. Vaughan – m-r-ddd, m-r-ddd
She leaves to meet/retrieve next class – another second grade
(end of teaching observation)

DATE: Monday, May 22nd, 2018
TIME: 8:55am CT
PLACE: - music educator classroom
GRADE: 2nd
(start of teaching observation)
Teacher meets students outside the door until they are ready
[*this school was built in 1989 by the way but they repainted and recarpeted so it looks fairly new and extremely well maintained.]
Stations – five groups
These kids are well mannered – they follow rules
There are no fights or arguments – so interesting
Students are doing stations – totally engaged, while teacher assesses individually for understanding
Stations are 1) Kaboom, 2) blue card match 3) I have who has snake 4) reading station using xylophone

5) Composing station using xylophone
[She said she wants to retire from this school. I hope she can. I hope it works out for her to raise her kids through this school and retire here. She seems like a planner. I feel bad for her husband and their struggle with his sickness.]
She is individually assessing students while the other groups are very engaged at their stations. I think they should switch stations. I wonder why they are not switching stations [the principal seemed hesitant with my process here. I feel like this is always the vibe toward music teachers and music department.]
The teacher stayed today to help the groups. I think she I the teacher but not sure.
She has the student sitting on a sitspot while he waits to be assessed.
Even though she has all these activities for the students, they don't quite know what to do with anything.
[kids are staring at me]. [polite, they don't call out, or shout out].
This seems like possibly an ill-behaved class, yet they are so well-behaved compared to my classes.
One wants to play the wife game
We don't have enough time to play choice time, but we do have enough time to play closet key
With closet key remember to use piano voice and FORTE VOICE.
They must always hide the key somewhere by the floor mat with lines and spaces
She sings "everybody at the door, everybody door please…" to the tune closet key
She sings "good bye second grade" "good bye ms. Anonymous" m r ddd
They sing – our hands are by our sides….we're ready for the hall song (I need this song!)
(end of teaching observation)

DATE: Monday, May 22nd, 2018
TIME: 9:20am CT
PLACE: - music educator classroom
GRADE: 3rd
(start of teaching observation)

Starting with meeting outside in the hall. Getting them ready as they stand along the wall. They come in and sit on their sitspots

Buddys are helpers who “get it”

“Ryan has an awesome song here, but he just needs help getting the notes on the staff, can you help him do that please? (says to a buddy)

She has a very easy non-threatening way with the students.

The composition project is like writing an essay – brainstorm, draft, individual editing with teacher, then students go do a final copy as a final draft, then they check in with the teacher, then she okays them to play on xylophone when you are ready. If they are not ready yet, she assigns a “buddy” to help them.

These kids have very good behavior

She has such an easy way with the students “this purple pen is to help you, don’t be afraid of the purple pen. I use it to help you.” She really cares. She wants them to succeed. She cares about the kids. She is not tired or burned out.

She ends the class with “good bye third grade” s – d – s – s they answer “good by mrs. Anonymous.” Using the same melody.

She is okay with their noise. She lets them be themselves.

Another teacher loudly blows a whistle angrily. That is the difference between Karen’s energy and the burnt out teacher’s energy.

(end of teaching observation)

DATE: Monday, May 22nd, 2018

TIME: 9:45am CT

PLACE: - music educator classroom

GRADE: 4th

(start of teaching observation)

She has them sit on their sitspots and listen to the instruction for composition project. She talks about final drafts of their compositions. She lets them know she will be giving them a grade for their final project. She let’s them work in groups and then assigns buddies and also says that she will be working with students individually.

I feel like she is bringing really high standards to them, and yet they are brand new to this Kodály experience.
She calls the first group to sit and work on their project. She calls the next group which are helpers. she encourages them that they do not need to feel bad about needing a helper. "we just all want to be successful."
This process was really successful. Very well behaved class. Nine finished groups practicing their songs.
Buddies helping other buddies
9 – 10 stations seems like enough
She said she likes anonymous state the way they support schools and learning.
She gives a 3 minute warning.
She lets them lie on the carpet
She has them playing the xylophone with a music stand and the composition with the mallets
No fighting, no arguing
She works individually one on one with those who need it.
She is differentiating instruction
I need glockenspiels! The small ones are great.
She removes the keys that are not of the pentatonic scale and she lables them with the melody names using black marker.
She talks about music hill and the story of music hill (I want to do this)
Next she says "good by 3rd grade" "good by ms. Anonymous." s d s s and s d s s
She does "sh sh sh sh sh" to the rhythm of ta ta ti-ti ta. She also uses tiri ta, not ti-ti ta
The teachers pick them up which I like – I should try this
(end of teaching observation)

DATE: Monday, May 22nd, 2018
TIME: 9:50am CT
PLACE: - music educator classroom
GRADE: 5th
(start of teaching observation)

5th grade – is very well behaved, happy group
Big classes and yet well behaved – 23 in a class
She has a jump rope line and they jump one by one singing “big fat biscuit song”
She likes to play games with them.
I think this is just a singing game.
She never corrects their singing or criticizes them. She just lets them be themselves.
She likes the kids, she is not irritated by the kids
The class willingly plays the game
She calls them “ladies and gentlemen”
She plays the game with them – it’s a jumping and singing game
Then she goes into the hello song “hello fifth grade” do ti, re do.
Then she goes into echo back patterns using diatonic scale including low sol.
They have done keyboard class in the past
Today they are doing rhythm pizza. In baggies
She teaches them the math of the rhythm
She really relates to the fifth grade
She really doesn’t mind the noise and the individual talking
the speaker voice support really helps although she is not using it right now. She has a
naturally loud voice – carries easily
she is breaking this pizza down into fractions – “music and math have a lot in common”
she is really ok with the noise – a big difference between she and I
“so these are all fractions, they are named after fractions.” (regarding the rhythm pizza)
Dissemble it but eat it first
She is big on assessment, she assesses for understanding with all activities
The 25 minute classes are great. So much better than 50 minutes once a week
She ends by asking them to put the pizzas away, then they review the rubric on the white
board of notes and rests. She assesses for understanding.
They leave singing “good by 5th grade” “good bye ms. Anonymous” (d t, r d and d t, r d)
with mn and hs
They drop of them to PE then PE gives her the next fifth grade music group.
Fifth observation – 5th grade (second group of 5th graders)

Play the standing long jump game while singing “big fat biscuit”
She seems to be a fifth grader in spirit
She has them assigned on the sitspots – assigned sitspots
They really like this game
She speaks fifth grade speak very well
Great strong singers in this class
Sitting on assigned sit spots is key
She says “check your elbows are they happy and ready” “Hello fifth grade, Hello Mrs. Anonymous.” d t, r d
Her drama voice really help. I keep thinking that her mic support is on but it is not on – just her natural carrying voice
She talks about piano connection keyboard connection – then mentions that they need reinforcement help with rhythms. Then introduces the rhythm pizza game
Has them take out only the crust, then the “whole note sauce” then the two half note cheese, then four quarter note pepperoni slices, etc…. explains the dotted notes, explains the combinations you can make (tai-ti tiri ta) for example. They are verbally processing it but she doesn’t mind the noise
Actually she does have the mic on she has had it on the whole time. It really helps.
You can tell the planning helps a lot
I think her way is to be more free about the scripted question-answer. So the structure is still there but the specific teacher-question-student-answer responses are loosened and she is more just enforcing the concepts needed to learn through the process of lots of game-oriented practice activities.
Traditional Kodály settings have little to no free talking. It is all very scripted. Her class allows for freedom of student voice. She mentioned also that she teaches with the “modern student” in mind.
She ends with “good by fifth grade” “good bye ms. Anonymous” d t, r d d t, r d
Now she goes to get fourth graders
(end of observation)

DATE: Monday, May 22nd, 2018

TIME: 11:00am CT

PLACE: - music educator classroom

GRADE: 4th

(start of teaching observation)

Sixth observation is 4th grade (first group)

They are having a recorder lesson

They are warming up on their recorders. They play softly and well. She is giving them their belts for recorder karate. Only 13 kids in this class

She is doing individual assessments in her instrument room while the rest practice and play. She is giving out the karate belts as they play for her.

The kids are very well behaved

She has them individually playing recorder songs for recorder karate (the yarn goes on the bottom of their recorder to show what level they are at)

They use ipads on “schoology” software? Karen will tell me about it later.

She is all about assessing and assessments

These are well behaved fourth graders

She lets them buy the recorders and take them home. They use the ipads and the software is on schoology on the ipads.

These kids are self-regulating. When they don’t want to play any more they just sit and wait.

Karen said 60% of the 5th graders are in the school band.

This school is K – 5 (elementary school). Then is middle school 6-8 in a separate building. Then is 9-12 high school in a separate building.

Where do these students live? Cannon falls? Other?

The other half of the kids were waiting in the hall with recorders. Amazing behavior. So there were about 11 or so in the hallway too. Very well behaved

How long does recorder karate last?

They use ipads that have recorder karate songs on them

They line up when it ends

“good bye fourth grade” “good bye ms. Anonymous” d l, s, s, and d l, s, s,

(end of teaching observation)

DATE: Monday, May 22nd, 2018
TIME: 11:30am CT
PLACE: - music educator classroom
GRADE: 4th
(start of teaching observation)
Seventh observation – 4th grade (second group of fourth graders)
Same lesson as last group.
She does a lot of small group work with the students
Assessing and practicing individually and in small group work formats

Monday at 12:45pm kindergarten – May 21, 2018
All chant “Apples Peaches Pears and Plums, tell me when your birthday comes.”
First around a circle, then using the parachute shake it like popcorn
She uses the voice speaker to help. Her voice is soft and high
Pass a microphone around the room. “Hello lilly” “hello mrs. Anonymous” using s-m-ss-m and s-m-ss-m
Ms. Anonymous has them do this game individually also ending with “yoo-hoo” and copy with “yoo-hoo”
They do body signs for so mi instead of hand signs.
She uses her magical musical apron with stuff in it. She pulls out a drum
Cool flat drums with sticks – have to ask her where she got those
Students play the drums until she turns the light off
Then come to the front and look at the white board
Tap the patterns on the white board
“be my echo” “be my echo”
(end of teaching observation)

DATE: Monday, May 22nd, 2018
TIME: 1:10pm CT
PLACE: - music educator classroom

GRADE: kindergarten
(start of teaching observation)
Apples peaches pears and plums game
Same game with parachute
Now all sit and say the different voices “this is my whisper voice, speaking, singing, loud, soft, fast, and slow voice” students echo back
Now pull out the mic from apron do the game “hello Katy, Hello Mrs. Anonymous, Yoo hoo, yoo hoo.”
Same lesson as earlier.
“kindergarten friends”
She is very positive
This class is must better behaved and generally seem more focused than the last group
Our hands are by our sides, we’re standing in a row, our lips are quiet and we are, we’re ready for the hall. (goes to the song a hunting we must go).
(end of teaching observation)

DATE: Monday, May 22nd, 2018
TIME: 12:00pm CT
PLACE: - music educator classroom
GRADE: 1st
(start of teaching observation)
Come in standing on the sitspots
Plays recorder – what is the mystery song
Students guess – no robbers out today.
All sing the song with hand signs but not melody names
All sit down on sit spots
Play the game no robbers out today (circle sit chase game)
Now stay sitting
She says “hello first grade, hello mrs Anonymous” sol – la – sol – mi and sol – la – sol – sol – mi – they sing with words and hand signs

Now passing the mic around with same song and ending with yoo-hoo s – m echo response

Individual assessment for voice matching and singing in tune.

They like to do the yoo hoo part

I don't know how she keeps her strength

Clever this part – she has them echo back which goal/standard they are doing

I can – I can – sing la – sing la

I can – I can – read la – read la

I can – I can – identify la – identify la

I can – I can – write la – write la

She does a lot with echoing

I notice she doesn't ask the questions and she did not prepare or present anything. She only practiced and assessed everything

Gets messenger, and teacher helpers to pass out the music staff and notes/stems

Now they are using large poker chips and popcycle sticks to make music notation on a large paper music staff She passed out the notation card placing it in front of the students, then gives them a large paper music staff with popcycle sticks and large poker chips.

But they did not learn a concept from this activity. They did not read the music they are writing. You have to first read it to know intervallically what to do with the popcycle sticks and poker chips

They put all things away and went to the door to line. Then "sh sh sh sh sh" echo back to line up and leave. 2 more classes. I don't know how she is doing this.

(end of teaching observation)

DATE: Monday, May 22nd, 2018

TIME: 2:00pm CT

PLACE: - music educator classroom

GRADE: 1st

(start of teaching observation)

Same lesson as before

She stays positive
Very good singing in tune
Playing the no robbers out today game
Students pat the beat while playing the game
I don't think "be my echo" is necessarily a good technique – they should just sing the song straight out.
Now the musical apron and pull out the mic and star student starts and "Hello 1st grade" "hello mrs. Anonymous." Using s – l – s – m pattern
Now she changes it with mn and hs
I can – I can – sing – la – sing – la (and others same as previously)
Students read the note cards m – s – s – l
She's doing all practice activities
She is not doing the Kodály question/response format
Now passing out the card reading and writing game
They are making the flash cards, making it look the same as it looks on the flash cards
I just feel like they are not deriving anything right now.
They are just copying what they see on the flash card
"our hands are by our sides, we're standing straight and tall, our lips are very quiet and we're ready for the hall."
(end of teaching observation)
Teaching Observation 3 - D
DATE: Friday, May 18, 2018
TIME: 1:55pm
PLACE: music educator classroom; 3 – 4th grade bilingual class
(start of teaching observation)
Teacher stands on chair
Students all get their recorders from plastic bags on their chairs
Students first sing the song using letter names
Students then play the song
Mary stands on the chair so that they can see her.
They all listen

They don’t play when she is playing
She has the overhead up for them to see hot cross buns
Points to the notes. The song has staff, notes, rhythms.
Point of lesson is to transpose down hot cross buns in a lower key
Now they will read old macdonald using staff with notes and letters
This class has more difficult behavior, she manages it well.
Some talking during class
She has them read the letter names from the notes on the staff – the notes have letter names on them.
“take the recorder out of your mouth, it is not candy.”
Read only and do fingering. She stands on the chair holding the recorder up an doing finger positioning so they can see it.
Now after they sing with letter names and do fingering of recorders, now they can play it.
Now students put recorders into plastic bags.
This is not their normal time. They have come for just a demonstration for me.
Even if the behavior is difficult, she does not react to it.
Next –
Do a writing activity – she passes out a paper writing activity
She walks by with a bucket of clipboards. I forgot about clipboards. I am going to get some.
She has a student walk around with a canaster of pencils.
Everything is home made in this class for this teacher
Students are copying the notes on the music staff and saying “why I like music.”
They put their name and write their room number
This is for the intermediate spring concert
It is the program flyer which they will write about why they write music
On the back of the program (she has passed out copies of the program)
The students write why they like music on the back.
I think she will leave these comments on the programs for that student connection even in the programs.
(end teaching observation)

Teacher observations – Participant Lynn

8:30am – (started at 8 – 8:40)

Came in early – 6E just ending in 10 minutes

Shouldn't have come in early. Students are reacting to my presence

Floating voice – even higher even lighter

She picks really nice music for 6th grade – they sound like a choir

She uses a Yamaha electric piano with speaker? Maybe just the keyboard on a stand

They sound great – they sing so well – beautiful and with heart – where did she get this song? "I'm only one"

The song is called "Superman"

She is wearing a bright yellow dress with a black cardigan. Hair pulled back. She is presented.

"Superman got nothing on me"

She has good piano music skills. It supports them. They love to sing.

Next lesson – 3rd grade 8:45 – 9:25am

QC Quian (teacher)

She is going out to greet them outside. She seems like a strong teacher. Young.

"Good morning third grade (speaks).

Starts coming in sitting down with out talking.

They sing "cocomeeo" learning a new game

Clap cross, clap down, etc…

Some kids are talking

"we're not talking" "we're not talking"

She does give verbal instructions which is different than the Kodály suggested approach

It is hard to not talk – just do with the Kodály Approach

Kids know this it seems

They are practicing the game movements – clap cross, clap pat

She is walking around facilitating

She dresses professionally or at least joyously for the kids

1 2 3 eyes on me 1 2 eyes on you
Some kids just have to talk instead of sing
They like this song
She writes down names on the board – I don't know why
She should use a voice supporter
She has a good way of keeping their focus even though they try her a lot especially the boys
They do follow her directions but they resist a little and then eventually do it. But it doesn't take long
One white student – the rest are latino and African American
Students are huming and hand signing while seeing stick notation and melody names
Then all sign melody names and hand signs mmm d r m ffff m
"so we're totally silent right now" (says it twice)
She changed the melody names to a new song – sing with melody names and hand signs – guess the new song – "we know this song" one of them shouts
"I was really clear, when I said that we are not talking now, that's a clip down"
All sing melody names rhythm signs and hand signs – one student guesses it is Obwisana.
It's amazing that they reach her standard. This is her fifth year. She is making progress with them. It's a program with such high standards but they do it.
They go right into Tideo after finishing Obwisana because it is the same tone set. They move around the rug with squares on it
She said sit down at your seat and tideo (as a musical transition)
She sings – all clap rhythm and sing words
Now look at the white board – read rhythm and words on white board –
I need a leader today. What is our newest rhythm? tiri tiri
She is like me in that she doesn't like all the extra sounds
She points to the beat sounds and all students sing rhythm names without clapping I think they might have patted the beat.
"What's the first rhythm?" "ti-ti" a student says
She corrects erin on pointing to the beat of last phrase while all sing.
"rhythm names with out my help" she sings with a student pointer.

I am amazed that it is only 9:04am. This class started at 8:45am
She preps them on how to treat each other when students sing in pairs
Kids openly do it. Stand up and sing in rhythm names by groups of two.
She plays recorder to the end of the song Tideo while all are singing in rhythm names
She changes it now on recorder to Hot Cross Buns and students start spontaneously singing hot cross buns. Teacher starts singing in letter names or asks them to singing in letter names.
She preps them on recorder behavior/protocol
She lets all play recorder “hot cross buns”
They are doing it
But recorder is tough – loud squeaky
“two bells means we are done”
Resting position
Now all play hot cross buns together very well
“resting position, playing position, (she directs groups accordingly so that they can demonstrate hot cross buns)
Only 19 in this class. That is why it seems easier than when I teach my 28 kids at a time
I am amazed how much they accomplish and it is only 9:13am
She adds piano to them playing hot cross buns. Some of them come alive with it.
She takes away recorder of someone who cannot control himself. “Get it together” she says
She changes it to “Four White Horses” – they learn four white horses
She is exactly on time – it is a new game
They react to everything.
She wrote down 12 names on the board in two columns – I guess that is a management thing
They learn the games quickly.
“go sit in the chair, you are done for the day”
She does a demonstration with her and 3 other kids
Now all students are listening because she is sitting with them.
She has all kids still sitting on the rug. – it’s also the last week.

She forgoes the game because of behavior issues
She has them pick games for next week
Requested “Chimes of Dunkirk,” “Sadoka, “Chicken on the Fence Post,” “Alabama Gal”
Homeroom teacher picks them up
She keeps one back and talks to him. She reasons with him. Asks him what is an
appropriate consequence for wasting class time? “miss recess” she resolves it

Next class – 1B (first grade) Ormonde 9:30am – 11:20am
“Sally Go Round the Sun”
They are doing a double circle dance “Sally Go Round the Sun”
She has her clip on a stick with clothes pins
They sing really well
This is a bigger class – about 22
They sing so well. Wow. She does a lot of direct instruction – that is hard for students
“I wrote 4 phrases on the board” “guess which song goes with which phrase line written
in stick notation. Let’s sing it in your head using rhythm names and melody names. Then
out loud
Then in your head using melody names, now out loud
She does not stop instruction.
All sing first in head, then out loud, first rhythm names, then melody names.
She is very corrective.
She has them guessing the songs that go with each line.
What song goes with which picture
They are not really getting it. It’s hard.
She points to phrases while they guess which song matches with which picture
Each phrase has a line in stick notation and melody names
The kids really listen
She has them move all the way to the left to do board work
This is a really long passage it’s now 9:47 and they started at 9:30 – more than 15
minutes – a lot for one segment
All sing words and clap rhythm “naughty kitty cat”

"Sing the words inside your head"
She does a lot of musical transitions
"put the words inside your head" "now let's sing in rhythm names" (sfmrddd)
Corrective language "how can you solve that problem" about 50% corrective and 50% content teaching.
She has them move into the song "bye baby bunting" while clapping the rhythmic ostinato ti-ti ta rest from naughty kitty cat – cool transition
Now a verbal transition using a story "oh that bunting lullabye put me to sleep and when I woke up my cows were gone!" "the kids say "oh I love that one"
They love the song. They sing well. She does a good job of doing the activities with them. She sings the song overpowers them a little. She could back off the singing and let them take over the singing. They would do it. A lot of musically confident students.
There is an ending to this song. "wake up you lazy bones we finally found the cattle….we finally found the cows. She transitions them back to the carpet.
She gets their attention best when they are on the rug and she is sitting facing them
She does a demonstration with one student in the middle – the game is "Sasha"
She does "turn turn turn, (rest) turn turn turn "hey" – more musical than counting to 7 plus "hey"
Now that the demo is finished, she assigns students face one another to try the game.
They learn it without the music. "right right right" "left left left"
Then they hold hands and walk around the circle of the rug. They keep their partners and do the same again. "rrr, lll, bbb, knees knees knees"
Now she plays the song
This class is better behaved or just smaller voices – smaller everything so they are just quieter in general
This works well with first grade – I would not have thought. I use it for 2nd and up
They really like this game "Sasha"
She facilitates during this game. – it's pretty amazing that they picked it up and just got it without her having to help.
"do what I do" using 4 beat patterns but two motions in the four beats
"we are about to line up and go"

Hard for the kids to attain the standards
She asked them to find what they liked.
This rug is very efficient – narrow and long instead of square and space consuming.
She also uses sit spots but I don't see them in the room. She just mentioned it.
Pulling out our greatest hits of games or things we did –
Kids respond for next week – called "greatest hits"
"Stirring and Stirring the Brew," "Doggie Doggie," "Little Robin Red Breast," "Hunt the Cows," "One Two Three," "7 Jumps,"
"Why are we talking?" "Everyone doing the right thing all the time." Hold up fingers to show if you were that person. Now line up. Sings "good bye 1st grade s – m s – m
Next class 4S (fourth grade teacher is Settle) – they did not show

Last class is 2C (teacher is smith, 2nd grade class)
This is a second grade class
Well behaved group
Melody names and hand signs to a known song without using a board visual
I see the list of names now is for students who are doing well, then the other side is for students off task
2nd grade is using low la
They are working on low la – she is hopping on spots hopping from one spot to another and kids are singing back using melody names while she hops – this is a practice of low la – really engaging.
100% on task. Now individual kids hopping and all are singing back what he hopped on.
She is using low la, do re mi so
One girl jumped from low la to re to sol
This school calls their students rockstars, musicians, and scholars – she has pictures of kids on them
[she teachers guitar, rock band, and ukulele]
One students says "you shouldn't sing out until you know which note it is." Funny!
This group sings well too
She is a good vocal model for them

The kids bug her in the same way they bug me – the constantly interrupt! I totally hate that too. Wish I knew how to navigate around that or to enjoy that.
The students sing so musically. Not afraid of the high notes. Why do some just screw around. Bad focus. Reason? Who knows. Diet, parents, classroom teacher influence? Who knows.
They are continuing un elefante game – large outer circle, plus an inner circle, she likes this game – she is letting them have silly joy in this game. When the spiders web breaks the game ends.
She has them sit on the carpet and she is in the front.
She does a musical transition – melody names and hand signs 4 beat patterns with echo/response from students
First sing the first verse of each line of words with a question mark
Then she opens the first line in stick and staff notation – she connects the verse with the stick and melody name notation of the song.
Now lines 2 3 and 4 are blank – she says that a writing activity they do has 3 lines of music and they have to match the song verse with the musical notation (stick and melody names) provided. *there is an extra word verse for extra credit. – students grab clip boards – great idea! – I forgot about clip boards
Students are sitting on carpet with clip boards and pencils doing the writing activity.
She gives off the quintessential "teacher" vibe when interacting with the kids
She is very corrective
I don't know that all the correction is necessary because she gets a lot out of them "what do I do next Ms. Anonymous" "you can write your favorite songs on the back."
Good last minute thought! Because she is bright and quick, she is able to sustain the high end students' engagement. She is naturally good at that.
It's important to let them have joy and to let them be kids
This is how she seems to be ending the class.
The kids are engaged. She acts as a facilitator. She is always thinking about how they can know how to be young musicians. She is really teaching them how to know what she knows.
"pencils down in 3 2 1"

Oh, one more – “Who Killed Cock Robin”

All sing with words

Now all melody names and hand signs

Kids are engaged in this – they are looking at their clip boards

Some of the kids are acting out. I don’t really know why. There’s also a woman in here – I don’t know who that is.

“put the clip boards away and line up.” – this is after 5 years of building this program.

All are lined up with their own teacher now. [end of observation]