Section 7:

AOSA Teacher Education Curriculum Standards

Basic Standards: Levels I, II and III   Recorder: Level I, II and III   Movement: Level I, II and III

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INTRODUCTION

This document outlines the learning objectives for all three levels of Orff Schulwerk teacher education.

The matrices' layout enables the reader to compare objectives at all three levels and clearly see the progression of learning from level to level within specific subject areas.

To see all objectives for a specific level of learning, see the documents for Basic Levels I, II and III and Recorder I, II and III.

Introduction Basic Levels I, II and III Matrix

This section of the document outlines the learning objectives for Basic Level III of Orff Schulwerk teacher education. Each concept area is listed with the associated media.

Notes

Improvisation: Improvisation permeates all skill areas in the Orff Schulwerk teacher education curriculum. As Margaret Murray has stated, "you are helping teachers to discover and practice their own melodic and rhythmic creative potential so that they can help the children they teach to discover theirs." Exploration, improvisation and performance skills develop in tandem and overlap, allowing participants to make musical choices based on ever-developing knowledge and skills sets.

Speech: Speech materials used in all levels should include a variety in form and literary mood, with ample potential for creative experimentation.

Performing body percussion and playing un-pitched percussion instruments: The Orff Approach specifically integrates instrumental play into the learning process, using body percussion, un-pitched and pitched percussion instruments, and recorder. Other instruments, including authentic instruments from world cultures, may also be used along with Orff instruments, though sensitivity to their timbres in relation to the Orff instruments must be carefully considered.

Participants in all levels should demonstrate competence in performing parts learned through imitation and from notation, and in improvising rhythms using body percussion and un-pitched percussion instruments. The ability to use many different instruments offers teachers a variety of teaching tools for the classroom. Performing body percussion and playing un-pitched percussion instruments reinforces rhythmic and melodic concepts and skills and develops sensitive ensemble musicianship.

Singing: In the Orff approach, singing is recognized as fundamental—an invaluable means for individual and group musical expression. Singing requires and develops the highest degree of pitch sensitivity and security, thus being essential in the development of total musicality. Songs should be carefully chosen to expand musical repertoire and vocabulary. They should be pedagogically useful and of exemplary musical quality. The instructor should model appropriate vocal range and quality, healthy posture, and breathing necessary for well-supported singing.

Playing pitched instruments: Pitched barred instruments provide excellent teaching tools for developing melodic and harmonic concepts, as well as timbre awareness. Requiring little formal playing technique, they provide accessibility for exploration and creating improvisations and compositions, as well instrumental

performance. Barred instrument accompaniment for vocal or recorder melodies should be supportive and performed in balance with the melodic line. The recorder is an accessible wind instrument for both instructors and their students and compatible with other Orff media. Aligned closely with the singing voice, the recorder provides an effective means for emerging musicians to develop melodic skills. It is also an excellent teaching tool for instructors to guide and accompany musical and movement activities.

Movement: Movement is one of the pillars of Orff Schulwerk. Movement, music, and speech share roots in the elements of time and rhythm, permeating all the aspects of the Schulwerk. Level III lessons and materials should inspire expressive movement as it relates to music and speech.

Composition, Orchestration: Rhythmic and melodic exploration, improvisation and composition, can lead to orchestration of the rhythms and melodies invented. Composition and arrangement of simple forms are necessary component in the Orff Schulwerk teacher-education curriculum.

In the development of Orff and Keetman's prototype materials, the elemental concept resulted in music constructed simply from basic materials. Acquaintance with these materials provides an essential basis for individual and group efforts in composing and arranging. Certain conventions and guidelines are useful in defining the elemental style. Essential to the Orff Schulwerk approach, however, is the freedom to experiment and explore various options. Students should demonstrate in composition and arrangement assignments that they understand and have control of the musical material.

Pedagogy: While the development of the participant's own musicianship and creative potential is at the heart of Orff Schulwerk Teacher Education, the ultimate goal of this personal growth is to make the individual a better teacher of students of all ages. The role of pedagogy must go beyond the teaching of a piece in the elemental style—the piece is not an end in itself but a means to musical understanding, opening doors to greater sensitivity, imagination and inspiration for the student.

Lessons developed by participants at all levels should be designed to bring their students to an understanding of musical elements and develop musical skills in the active and creative atmosphere that characterizes the Orff approach. In this process, the participant must always be a model of expressive musicianship and artistry while teaching.

Elemental Forms will include:

- Words patterns, including model words to create building bricks
- Elemental structures: aaab, abab, aabb, abba, abac, etc.
- Small forms: AA, AB, ABA
- Conversational structures: Question/Answer, Antiphonal, Call and Response
- Canon
- Rondo
  Identified meters will include: from Level I - 2/4/, 4/4, 3/4, 6/8, un-metered; Introduced in Level II - meter in 5, 7 changing combinations, mixed meter.

In this document, only concepts new to each Level are presented through the following objectives. It is assumed that the instructor will review material from previous levels to prepare the participant for the acquisition of new skills and concepts.

BASIC TEACHER EDUCATION CURRICULUM MATRIX: LEARNING OBJECTIVES

Time, Rhythm, and Meter:

Time, Rhythm, And Meter	Level I Participants at this level will:	Level II Participants at this level will:	Level III Participants at this level will:
Speech **Unpitched and Body Percussion**	• Perform and improvise using the identified meters: 2/4, 4/4, 3/4, 6/8, un-metered *The following objectives apply to the areas of speech, un-pitched and body percussion, singing and pitched instruments, except when noted.* • Perform and/or improvise using natural speech patterns including model words for rhythmic building bricks/blocks • Perform rhythmic and non-rhythmic texts in identified meters • Perform and/or improvise in identified meters using 2, 3, 4-levels of <u>body percussion</u> • Perform a rhythmic text while performing a body percussion ostinato accompaniment • Perform and/or improvise in	• Perform and improvise using the Identified meters: 5, 7, changing meter *The following objectives apply to the areas of speech, un-pitched and body percussion, singing and pitched instruments* • Perform and improvise in identified meters of 5, 7 and changing combinations, and without meter • Perform and improvise using hemiola • Perform and improvise using syncopation	• Identified meters: polymeter, rhythmically free structures *The following objectives apply to the areas of speech, un-pitched and body percussion, singing and pitched instruments* • Continue development of performance and improvisation skills in all meters, changing combinations and in un-metered settings • Combine rhythmic patterns utilizing identified rhythmic meters in polymetric layering • Perform and improvise rhythmically free structures

Time, Rhythm, And Meter	Level I Participants at this level will:	Level II Participants at this level will:	Level III Participants at this level will:
Singing **Pitched Percussion and Recorder**	identified meters to include: beat, rhythmic patterns, rhythmic imitation, question/answer • Perform and/or improvise in identified meters to include ostinato patterns • Perform rhythmic patterns transferred from speech • Perform and/or improvise melodies in identified meters		
Movement	• Demonstrate identified meters through movement elements (e.g. locomotor, non-locomotor, pathways, levels) • Demonstrate tempo changes and contrasting tempi		

Time, Rhythm, And Meter	Level I Participants at this level will:	Level II Participants at this level will:	Level III Participants at this level will:
Composition Orchestration	• Notate the rhythm of poems in identified meters • Notate rhythmic text that begin with anacrusis • Compose complementary ostinato for a primary part	• Compose rhythmic pieces in identified meters	• Create compositions using rhythmic elements for this level (e.g. metered/polymeter, changing combinations and un-metered)
Pedagogy	• Analyze and compare/contrast Level I teaching procedures modeled by the instructor • Teach a speech piece with ostinato accompaniment to a small group	• Analyze and discuss Level II teaching procedures regarding irregular and changing meters, syncopation and hemiola as modeled by the instructor	• Analyze and discuss Level III teaching procedures modeled by the instructor regarding identified meters, changing combinations, un-metered and polymeter

Melody

Melody	Level I	Level II	Level III
	The participants at this level will:	The participants at this level will:	The participants at this level will:
Speech	• Perform with expressive vocal inflection		
Unpitched and Body Percussion	• Perform and improvise, demonstrating the relationship between melody and the melodic aspects of BP and UPP	• Perform and improvise body percussion beyond standard 4 levels (snap, clap, patschen, stamp)	

Melody	Level I	Level II	Level III
Singing	• Perform and improvise demonstrating the progression from speech inflection to singing • Improvise using pitch sets in do and la pentatonic using a clear vocal tone • Perform a simple melody while performing an instrumental or body percussion accompaniment	• Perform and improvise melodies in *re, mi and sol* pentatonic scales • Perform and improvise hexatonic melodies: Major (*do-re-mi-fa-sol-la*); Minor (*la-ti-do-re-mi-sol*) • Perform and improvise melodies in diatonic modes: Major: Ionian, Lydian, Mixolydian; Minor: Aeolian, Dorian, Phrygian	• Perform and improvise recitative using a selected text (singing) • Perform and improvise over chord changes in major and minor diatonic modes: tonic-dominant, tonic- subdominant-dominant; and/or other chord changes
Pitched Percussion and Recorder	• Perform and improvise simple melodies in do pentatonic scales C, F, G and la pentatonic scales, a, d, e using clear vocal tone and correct technique for barred instruments and recorders ne • Perform and/or improvise a melodic ostinato accompaniment to given melody using pitches from the pentatonic scale • Perform and improvise bi-tonic (call), tri-tonic (chant), tetratonic and pentatonic melodies	• Improvise over shifting accompaniments (e.g. tonic-supertonic, tonic-subtonic, etc.)	

Melody	Level I	Level II	Level III
Movement	• Express simple melodic ideas through dance elements (e.g. pathways, levels) and movement qualities (e.g. heavy/light)	• Perform and improvise physical response to modal material using elements of dance and movement qualities	• Create and develop movement themes in response to melodic material • Respond to modal, major and minor musical material through the elements of movement
Composition Orchestration	• Compose simple melodies with limited and full pitch sets in *do* and *la* pentatonic	• Compose a modal melody over a given ostinato or shifting accompaniment	• Compose a countermelody or descant for a diatonic melody or folk song involving paraphony, diaphony, oblique motion • Compose a melodic canon
Pedagogy	• Analyze and discuss procedures for teaching a song modeled by the instructor (e.g. melodic skeleton, rhythmic patterns, solfege, melodic motives, etc.)	• Teach melodies using a variety of approaches and Orff media (e.g. imitation, exploration, melodic reduction/skeleton, solfege) • Analyze and discuss teaching procedures for melodic improvisation in pentatonic, hexatonic and diatonic scales over drones/borduns and shifting accompaniments.	• Analyze and discuss Level III teaching procedures modeled by the instructor regarding melodic elements (e.g. recitative, melodies over chord changes in major/minor diatonic modes, countermelodies, descant and melodic canon)

Accompaniment Texture	Level I	Level II	Level III
	The participants at this level will:	The participants at this level will:	The participants at this level will:
Speech	• Perform improvise, create: ○ Conversational structures (e.g. solo and chorus, call and response, antiphonal speech, echo) ○ Speech ostinato to complement a primary text, and in combination with other ostinato (e.g. layered speech)	• Perform and improvise layers of speech in varying textures (e.g. antiphonal/ echo, ostinato, canon)	• Perform more complex layered speech pieces • Perform choral speech (e.g. poems for several voices or Greek drama)
Unpitched and Body Percussion	• Perform, improvise, create: ○ Color sounds for a primary part ○ Rhythmic ostinato to complement a primary part and/or ostinato	• Perform and improvise accompaniment patterns in identified meters • Create soundscapes, textures and sound effects • Perform and improvise layers of varying textures (e.g. antiphonal/ echo, ostinato, canon)	• Perform and improvise using more advanced playing techniques for body percussion and un-pitched percussion.

Accompaniment Texture	Level I	Level II	Level III
Singing	Perform, improvise, create: • Simple vocal melodic ostinato as layered melodic ostinato or as accompaniment for a pentatonic melody	• Perform and improvise textural techniques - paraphony, diaphony oblique motion- to accompany melodies (e.g. choral arrangements in elemental style)	• Perform chord root accompaniments for a melody requiring chord changes: tonic-dominant, tonic-subdominant-dominant and/or other chord changes • Perform choral arrangements with several parts in elemental style

Pitched Percussion and Recorder	Perform, improvise, create: • Pedal tone/simple tonic accompaniment • Bordun/drone accompaniments: chord, broken, arpeggiated/crossover, level and other variations • Melodic ostinato as layered melodic ostinato or as accompaniment for a pentatonic melody • Color parts for a primary part	• Perform and improvise simple and moving borduns/drones, ostinati, shifting triads: (e.g. tonic-supertonic, tonic – subtonic) for melodic structures not requiring harmonic accommodation • Perform and improvise textural techniques (paraphony and diaphony, oblique motion) to accompany melodies • Create soundscapes, textures and sound effects	• Perform and improvise accompaniment patterns for melodies requiring chord changes in major and minor diatonic modes: tonic-dominant, tonic-subdominant-dominant, and/or other chord changes

Movement	• Perform and/or improvise:
	
	  o Mirroring/shadowing
	  o Solo, small group, and large group formations
	
	• Perform, improvise and develop movement accompaniment including ostinato patterns for melodic and rhythmic pieces
		• Improvise, develop and perform simple choreographic strategies to accompany sound, music (e.g. formations, groups/solos, etc.)
		
		• Improvise/create movement to be accompanied by sound, utilizing dance vocabulary and simple choreographic strategies
			• Respond to chord changes through movement elements
			
			• Continue development of improvisations and performances with simple choreographic strategies

Composition Orchestration	• Create pedal/tonic accompaniments for simple melodies • Create simple bordun/drone accompaniments for melodies (e.g. chord, broken, arpeggiated/crossover, level and other variations) • Arrange or compose a pentatonic melody with simple bordun/drone accompaniment • Create accompaniments for pentatonic melodies which may include: rhythmic ostinato, layered ostinato, color parts • Use conventional Orff Schulwerk score order in notating instrumental accompaniments	• Arrange a pentatonic and/or hexatonic melody with bordun/drone and/or ostinato accompaniment • Arrange a modal melody with bordun/drone and ostinato accompaniment • Compose a modal melody and arrange with shifting triad accompaniment: tonic-supertonic, tonic- subtonic, etc.	• Arrange a major or minor melody requiring tonic-dominant chord change accompaniment • Arrange a major or minor melody requiring tonic-subdominant-dominant chord change accompaniment.
Pedagogy	• Use speech and/or body percussion, movement to prepare instrumental parts • Teach a simple bordun/drone accompaniment to a small group modeling effective sequence	• Analyze and discuss how to teach instrumental accompaniments using a variety of approaches and Orff media (e.g. imitation, exploration, mirroring, body percussion, melodic skeleton, etc.)	• Analyze and discuss strategies for teaching chord changes.

	• Lead an activity in question/answer form using improvisation • Provide improvised and/or composed complementary ostinato to a given main part		

Form	Level I	Level II	Level III
	The participants at this level will:	The participants at this level will:	The participants at this level will:
Participants at all Levels will perform and improvise using the following <u>Elemental Forms</u>: **Word Patterns; Phrase; Elemental Structures (e.g. aaab, abab, abba, abac); Small Forms (AA, AB, ABA), Echo/Antiphonal; Question/Answer; Canon, Rondo; Verse/Chorus**			
Speech **Unpitched and Body Percussion**	• Perform and improvise using elemental forms. • Perform and improvise introduction, interlude and coda	• Demonstrate form through performance and improvisation, using elements of contrast (e.g. changes in ostinato pattern, harmony, key, range, timbre, texture and/or dynamics level)	

Form	Level I	Level II	Level III
Singing **Pitched Percussion and Recorder**			• Perform and/or improvise and analyze using chord structures (e.g. chaconne/passacaglia, decoration of the third, theme and variations,12-bar blues structure)
Movement	• Perform and improvise form through elements of dance	• Demonstrate knowledge of elemental musical forms through dance elements.	• Perform and/or improvise rhythmically free structures using advanced musical vocabulary and choreographic strategies
Composition Orchestration	• Create contrasting sections in a rhythmic or melodic rondo	• Create contrasting sections for existing repertoire	• Analyze and discuss compositional strategies emphasizing form • Create using any of the following structures: chaconne/passacaglia, decoration of the third, theme and variations, 12-bar blues structure

Form	Level I	Level II	Level III
Pedagogy	• Identify and analyze procedures for teaching form as modeled by the instructor	• Analyze and discuss instructional strategies emphasizing form (e.g. use of various media) • Analyze and discuss how to create contrasting sections for existing repertoire	• Analyze and discuss instructional strategies emphasizing form • Analyze and discuss approaches for teaching advanced forms (e.g. theme and variations, decoration of the third, chaconne, 12-bar blues structure)

Timbre	Level I	Level II	Level III
	The participants at this level will:	The participants at this level will:	The participants at this level will:
Speech	• Employ a variety of vocal timbres		
Unpitched and Body Percussion	• Perform and improvise various timbres using body percussion • Explore, improvise and perform techniques for producing various timbres, and define families of un-pitched percussion instruments (metals, shakers, woods, skins) • Perform and improvise using correct playing technique for hand drum and other UPP	• Use a variety of timbres appropriate to style and mood of the music source	• Continue development of timbre possibilities with un-pitched and body percussion as well as found sounds
Singing	• Perform using appropriate heavy and light vocal mechanism		

Timbre	Level I	Level II	Level III
Pitched Percussion and Recorder	• Explore, improvise and perform different playing techniques and define all families of barred instruments • Employ different recorder playing techniques and ranges to produce different timbres (whistles, bird calls)	• Perform and improvise using advanced playing techniques (e.g. use of 3 mallets, tremolo etc.) • Use a variety of timbres appropriate to style, mood of the musical source	• Continue development of timbre possibilities including advanced use of mallet technique, recorder range and use of recorder voices
Movement	• Improvise and perform demonstrating body response to timbre stimulus		• Move in response to timbre stimuli, using advanced movement vocabulary, qualities of movement and relationship
Composition Orchestration	• Choose instrumental timbres appropriate to the style, text and mood of the song being orchestrated	Compose/arrange using a variety of timbres appropriate to style and mood of the musical source	• Demonstrate artistic choices for instrumentation

Pedagogy	• Articulate the most effective use of pitched and un-pitched instruments • Model a clear vocal tone (pitch accuracy, intonation, lack of excessive vibrato) in an appropriate manner for classroom presentation		• Discuss and analyze how to convey an awareness of instrumental and vocal colors • Model accurate pitch and a clear vocal tone without excessive vibrato while teaching • Model correct body percussion and instrumental technique while teaching

Expression	Level I	Level II	Level III
	The participants at this level will:	The participants at this level will:	The participants at this level will:
Speech	• Perform using speech as an expressive musical event in composed and improvised contexts		
Unpitched and Body Percussion	• Perform and improvise with expressive quality • Perform and improvise using the body as a musical instrument • Demonstrate correct technique, musicality and body awareness	• Continue development in moving expressively, using the body as a musical instrument	
Singing	• Perform and improvise with expression and varying dynamics		• Make artistic choices in solo and ensemble contexts
Pitched Percussion and Recorder	• Develop techniques to facilitate expressive playing		• Make artistic choices in solo and ensemble playing

Expression	Level I	Level II	Level III
Movement	• Define and articulate qualities of movement • Demonstrate an understanding of movement vocabulary through exploration, improvisation, performance	• Improvise and perform using movement as an impetus for sound and sound as an impetus for movement	• Shape movement for performance by employing choreographic strategies
Composition Orchestration	• Create arrangements including expressive elements (e.g. dynamic, tempo, articulation)		• Make artistic choices in instrumentation and arranging
Pedagogy			

AOSA TEACHER EDUCATION RECORDER CURRICULUM STANDARDS
RECORDER PHILOSOPHY

When Carl Orff and his associates, notably Gunild Keetman, were waiting for Karl Maendler to build the first set of barred instruments, ethnomusicologist Curt Sachs suggested the use of recorders: "Then you will have what you most need, a melody instrument to your percussion, the pipe to the drum."[1]

When a set of recorders arrived at the Güntherschule, none of the musicians was familiar with them, but Keetman reportedly said, "Give me a recorder, and I will find out how it works."[2] In doing so, she made the instrument her own. Thus, the recorder's melodic voice came to be an integral part of the Orff Schulwerk philosophy and process. As such, it must occupy a prominent place in all levels of teacher education courses.

Recorder class supports concepts and skills presented in the Orff Basic class with special emphasis on recorder-specific learning targets. The principles and pedagogical techniques mirror those taught in Basic and Movement. Recorder, Basic and Movement teachers should coordinate regarding specific materials and elemental music concepts covered in each of the three classes. In that way, teachers model a holistic Orff-based music program through collaboration in process and content, and by incorporating recorder organically into the broader teacher education curriculum.

However, the recorder poses a unique challenge in teacher education courses. Like any other musical instrument, the recorder demands the discipline of practice and assimilation to develop the cumulative skills necessary for proficient playing thus allowing a full engagement with all facets of Orff Schulwerk. It is unrealistic to expect an accomplished recorder player and pedagogue to emerge from a two-week course—or even three two-week courses. Nevertheless, goals and expectations must be set high enough to challenge students to develop skills, musical excellence and a desire to engage with the recorder as a teacher and player.

Essential elements in the recorder curriculum are:

- achieving playing skill (technique)
- ability to use the recorder in an Orff Schulwerk context (improvisation)
- being part of a group with attendant skills and understanding (ensemble)
- an understanding of how to use recorder as a teaching tool in the general music classroom (pedagogy)

To do this work, the recorder teacher must have an understanding of process, sequence, repertoire, and improvisation in the elemental style with a range of students.

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[1] Carl Orff, *The Schulwerk,* trans. Margaret Murray (New York: Schott Music Corp., 1978), 96.
[2] Ibid., 109.

CONTENT AND GOALS:

The recorder content of the teacher education program proceeds developmentally and is reinforced and expanded at each level. Below are the main goals for each level of teacher education in recorder:

- Level 1 - Students will:
    - Learn to play soprano recorder from C1 to E2 for beginning players and from C1 to A2 for intermediate players with attention to breathing, tonguing and fingering.
    - Use the recorder as an improvisational instrument.
    - Explore small ensemble participation to increase quality playing and gain experience with the basics of conducting from within the ensemble.
    - Learn to use the recorder as a teaching tool in a variety of contexts thus establishing the instrument as a fundamental and natural component of music class, long before children begin to play.
    - Prepare to teach recorder as an integrated instrument in an Orff-based classroom.

- Level II – Students will:
    - Learn to play alto recorder from F1 to D2 including accidentals appropriate to the mode or scale.
    - Switch between alto and soprano recorders with increasing fluency.
    - Demonstrate understanding of modal tonalities through recorder improvisation.
    - Play recorder in combination with other Orff media (singing, movement, body percussion, pitched and unpitched percussion, and other recorders) and further develop skill in ensemble playing.
    - Develop pedagogical understanding of beginning alto recorder as appropriate for upper elementary and middle school-age students.
- Level III – Students will:
    - Play soprano and alto recorders comfortably in two octaves, adding other voices as available.
    - Play melodies and improvisations in diatonic modes.
    - Play and improvise in a variety of meters.
    - Play melodies and improvisations incorporating major and minor harmony changes (I-V, I-IV-V, i-v, i-V, I-vii, i-VII).
    - Play and lead ensemble music.
    - Make artistic choices in solo and ensemble instrument playing.
    - Review the pedagogical model for recorder teaching with expanded emphasis on upper level concepts (e.g., incorporating Bb, B – D2 switching, etc).

    In cooperation with Teachers of Basic and Movement, Recorder Teachers will help students experience opportunities to improvise melodically using techniques drawn from Orff Schulwerk models.

At each level:
1. Recorder teaching amplifies and confirms what is covered in Orff Basic classes.
2. Lessons are based on elemental pedagogical principles, with the instructor's teaching process serving as a model.
3. Improvisation is a constant component of the learning.

RECORDER TEACHER EDUCATION CURRICULUM MATRIX: LEARNING OBJECTIVES

Technique:	Level I	Level II	Level III
	The participants at this level will:	The participants at this level will:	The participants at this level will:
Breathing, Tonguing, and Fingering	• Demonstrate and define an optimal playing posture • Demonstrate effective use of breath in producing good tone • Demonstrate correct finger technique from C to E2 for beginning players and from C to A2 for intermediate players • Demonstrate ability to adjust pitch with breath and/or fingers for in-tune playing • Play expressively by varying breath, articulation, and fingering as appropriate	• Demonstrate skill with F fingering learned at pitch, rather than transposed up or down from C fingering • Demonstrate skill in switching between F and C fingerings • Demonstrate correct finger technique for playing two diatonic octaves on alto recorder, including accidentals appropriate to the mode or scale • Play expressively on both soprano and alto recorders varying breath, articulation, and fingering as appropriate • Demonstrate proficient high register thumb position, making a quick and accurate thumb adjustment for the upper register	• Demonstrate enhanced articulation skills (e.g., initial consonants t, d, and r, double and triple tonguing) to highlight metric accents and support expressive playing • Demonstrate the ability to add ornaments (e.g., trills, grace notes, upper/lower neighbors, etc.) to highlight melody and vary form • Demonstrate the ability to use common alternate fingerings • Demonstrate the ability to read a notated line for alto recorder and play one octave higher • Identify and/or explain media resources and published resources to expand technique (YouTube, ARS, ARS chapter, online resources, etc.)

Technique:	Level I	Level II	Level III
		• Demonstrate ability to play expressively using varied dynamics as appropriate to the recorder	

Improvisation:	Level I	Level II	Level III
	The participants at this level will:	The participants at this level will:	The participants at this level will:
	Focus on soprano recorder • Improvise simple melodies using: limited pitch sets, *do* pentatonic scales C, F, G and *la* pentatonic scales a, d, e • Improvise in elemental forms. These may include: word patterns, phrase, elemental structures (abab, aabb, abba, etc), small forms (AA, AB, ABA), echo, question/answer, rondo • Improvise simple melodies to accompany movement and/or body percussion	***Focus on alto recorder*** • Improvise melodic motives and phrases appropriate for imitative activities • Improvise melodies using elemental forms (abab, aabb, abba, etc.), • Improvise melodies in pentatonic modes over bordun/drone accompaniments • Improvise hexatonic melodies on alto recorder over bordun/drone accompaniments • Improvise modal melodies over bordun/drone and/or shifting triad accompaniments • Improvise on recorder to accompany movement	***Focus on both soprano and alto recorder*** • Improvise melodically using techniques drawn from Orff Schulwerk models (e.g., decoration of the third, divisions, ornaments, etc.) • Improvise melodies, descants and accompaniment figures over functional harmony (I-V, I-IV-V) • Improvise melodies and accompaniment in various modes (e.g., Dorian, Mixolydian) and styles (e.g., Renaissance, jazz)

Ensemble:	Level I	Level II	Level III
	The participants at this level will:	The participants at this level will:	The participants at this level will:
	• Combine recorder playing with other elemental media including: pitched and unpitched percussion, singing, speech, and movement • Play recorder as an accompaniment (e.g., rhythmic and/or melodic ostinato, playing part or all of a drone, etc.) • Play a variety of repertoire relating to elemental forms as well as repertoire that illustrates the interdependence of pipe and drum • Demonstrate an understanding of how to lead/conduct from within the ensemble (e.g., using breath to start a phrase, signaling cut-offs while playing, etc.) • Identify specific challenges to ensemble playing and describe strategies for addressing issues	• Demonstrate an understanding of how to create and perform melodies with paraphony • Demonstrate breathing and articulation techniques appropriate for ensemble playing • Discuss and analyze balancing ensembles with appropriate instrumentation • Combine recorder playing with other elemental media including: pitched and unpitched percussion, singing, speech, and movement • Demonstrate understanding of ranges of recorders when determining orchestrations for printed music and/or creating music • Perform repertoire highlighting different historical or cultural performance practices (e.g., pipe and drum, whole or broken consort, etc.)	• Demonstrate ability to switch parts in ensemble playing using both C and F fingerings to demonstrate how different musical lines interrelate • Describe how to create different ensemble possibilities for melody and accompaniment by varying register, timbre, texture and instrumentation • Demonstrate ability to balance and tune an ensemble • Create a simple accompaniment for recorder ensemble based on aural identification of chord changes implied in a melody • Integrate movement and dance with recorder performance

Pedagogy:	Level I	Level II	Level III
Teaching Strategies	The participants at this level will: • Participate in and analyze lessons emphasizing "sound before symbol" and learning/playing with or without written notation as relate to recorder pedagogy • Demonstrate how to use the recorder as a pedagogical tool in an Orff Schulwerk classroom • Describe the connection between the sequence of note introductions and Level I Basic curriculum (e.g., begin with limited pitch sets before progressing to the entire pentatonic scale) • Analyze pedagogical process and teaching strategies that address a variety of learning styles, contexts, and student needs • Describe the use of traditional and on-traditional notation (e.g., graphic and/or invented notation) in recorder pedagogy	The participants at this level will: • Develop instructional strategies appropriate for use with a variety of learners • Evaluate age-appropriateness of music for advanced elementary and middle school students according to specific criteria (e.g., quality, potential for differentiation, interest of the student, etc.) • Analyze and discuss teaching procedures for alto recorder that emphasize learning/playing with or without written notation and other teaching procedures as modeled by instructor • Develop and demonstrate effective practice strategies for use in the classroom • Analyze pedagogical examples that integrate movement, singing, and other instruments into teaching recorder	The participants at this level will: • Identify a variety of resources (e.g., instructors, notes, glossary, links, colleagues) for teaching recorder in an Orff Schulwerk context • Identify suitable recorder pieces to increase children's skills in playing recorder with focus on intermediate skills development (SR = F#, Bb, E2, B to D2, etc.) • Demonstrate ability to use literature/poetry, song and visual stimuli as inspiration for student recorder improvisation

AOSA TEACHER EDUCATION MOVEMENT CURRICULUM STANDARDS

Philosophy and Goals

Movement is one of the pillars of Orff Schulwerk. To Carl Orff and his collaborators, Gunild Keetman and Maja Lex, the unity of music, dance, and speech (Musiké) was understood as a trinity of creative expression. Movement, music, and speech share roots in the elements of time and rhythm that permeate all aspects of the Schulwerk. Though it shares these roots, movement/dance in levels courses must be treated as an artistic medium with its own set of skills and concepts.

The goals of the movement curriculum are to:
- awaken the kinesthetic consciousness of the participant to realize the artistic possibilities of the body
- utilize the dance elements in the practice of teaching and in the creation of dance, music, and speech
- demonstrate the artistic relationship of movement to music making
- broaden the appreciation of movement
- incorporate dances from historical and cultural traditions with an emphasis on elemental movement and music
- provide a safe space to improvise and create movement/dance
- facilitate the creation of original movement
- present a widening range of dance possibilities
- explore ways to motivate participants from a variety of backgrounds (social-economic, cultural and physical) to move and dance
- use movement to develop an understanding of musical concepts, forms and structures

Although movement/dance is basic to the Schulwerk, it can be the most challenging aspect of the teacher education curriculum. Children respond spontaneously with movement. However, many adults are not familiar with the body as a creative instrument, the range of movement possibilities, or the pedagogy of movement/dance. Therefore, it is necessary to 1) help participants feel comfortable their bodies, 2) offer a strong and usable vocabulary of movement and dance for educational purposes, 3) demonstrate how movement and dance can be used in the classroom, and 4) expand the awareness of dance possibilities and aesthetic considerations.

The core of the movement content is developmental and creative. Movement/dance in Orff Schulwerk courses utilizes both creative/intuitive dance *as well as* traditional and historical dance. Creative/intuitive dance emerges from teacher-guided exploration, problem-solving tasks, individual and group improvisation, and composition using dance skills and concepts with impulses from songs, instrumental pieces, and speech. Traditional/historical dance also incorporates exploration, improvisation and problem solving tasks as well as artistically directed teaching, utilizing relationships with music from the past and present.

- Creative/intuitive dance helps to develop an accessible movement vocabulary for the participant to both create and evaluate movement/dance. It offers an engaging and meaningful way to teach children by extending and enriching connections to music and transforming creative expression into performing artistry.

- Traditional/historical dance illustrates important social and historical aspects of dance, choreographic patterns and skills, and musical concepts as well as the relationship of dance to music.

The emphasis at each level depends on the movement instructor and his or her experiences. We honor the holistic concept in which the expression of movement/dance is an equal partner with music making and speech. Each of the elements can provide an impulse for the others.

Additional Considerations

To more fully realize the importance of the movement/dance aspects of the curriculum, it is highly recommend that the basic/ensemble/pedagogy teacher work with the movement teacher to coordinate and integrate lessons of movement and music.

Movement/dance instruction throughout each of the levels courses should include various approaches to moving, time for reflection and analysis of lessons, as well as discussion around the possibilities for classroom application. Some lessons should be specifically designed to educate participants to be better movers; others should be lessons that have been successful with children; and still others can be experimental, created for the specific group of participants in the course.

It is crucial that movement instructors act as role models for the participants to learn about music and movement, and be musicians and movers in their own classrooms. Movement instructors must endeavor to establish a classroom atmosphere that

enables participants to feel secure exploring creative movement, building an educational approach for teaching creative movement with children, and teaching traditional/historical dances with musicality and artistry.

Movement instruction in teacher education courses must recognize and allow for the wide range of movement experiences among participants. Modifications may need to be made in special circumstances. The ability to model alternative approaches to movement assignments illustrates the carry-over to work with children in the classroom.

Consider differences due to physical condition, capability of participants, and cultural or religious beliefs in planning activities. All students must be made aware of safety with regard to movement activities. Warm-up activities and lessons on alignment will help participants move better and protect themselves from injury.

It is highly recommend that classes be held in a large room with a sprung, wooden dance floor. Students should work in bare feet. If such a space is not available, ensure the available room is clean (for lying on the floor and working in bare feet), warm enough to allow muscles to stretch, and large enough for all participants to have big personal space.

While it is helpful for participants to have some movement experience from local chapter workshops or introductory courses to Orff Schulwerk before beginning Orff Schulwerk courses, many participants experience movement and dance for the first time in Level I. Orff Schulwerk movement instructors should continually introduce enrichment experiences at every level of the course, and encourage lifelong learning in movement. Above all, movement instruction must convey to participants that teaching movement to children does not require performance skill. Enthusiasm and a willingness to play, create, and learn are sufficient.

INTRODUCTION TO THE CURRICULUM
The basic content of the Movement Curriculum is introduced in Level I, then reinforced and expanded throughout Levels II and III.
This document outlines the learning objectives for all three levels of Orff Schulwerk Teacher Education in Movement
The matrix layout enables the reader to compare objectives at all three levels, to clearly see the progression of learning from level to level within the area of Movement.

MOVEMENT TEACHER EDUCATION CURRICULUM MATRIX: LEARNING OBJECTIVES
Elements of Dance and Movement

Body Awareness:

Body Awareness	Level I	Level II	Level III
	- Demonstrate basic comfort in moving individually and within a group - Demonstrate basic awareness of alignment and the importance and sequencing of a warm-up process - Demonstrate the connection of breath to movement - Describe, analyze and evaluate movement of self and others	- Demonstrate comfort in moving individually and within a group (e.g. timing, energy, spacing) - Demonstrate alignment and understanding of warm-ups. - Demonstrate ability to use the breath to initiate limited improvisatory episodes	- Demonstrate an awareness of correct body alignment in more complex individual and group movement and dances involving elements of dance (e.g. timing, spacing, energy) - Demonstrate sequencing of warm-up process

Movement Vocabulary and Dance Elements:

Movement Vocabulary and Dance Elements	Level I	Level II	Level III
	Demonstrate through movement, creative dance, and traditional dance, a knowledge of basic dance elements and vocabulary, both in isolation and in combination. ● Terminology related to the body ● Locomotor and non-locomotor ● Space o levels o direction, facing o pathways o range o body shape/ design o relationship (e.g. negative/positive,complementary) o group	Demonstrate through movement, creative dance, and traditional dance, increased knowledge of dance elements and vocabulary, both in isolation and in combination: ● Terminology related to the body (e.g. musculature) ● Locomotor and non-locomotor including steps involving: weight bearing, non-weight bearing, even, uneven ● Space - increased use of: range, pathways, levels, and group formations (e.g complex use of mirror/shadow, the Hay pattern,	Demonstrate through movement, creative dance, traditional and historical dance, advanced knowledge of dance elements and vocabulary, both in isolation and in combination: ● Extend locomotor and non--locomotor movement toward abstraction ● Space - more complex use of: range, pathways, levels, group formations o Focus (e.g. perspective regarding: mover(s) within group, from

	formation	changing formations) (LINK) ○ Focus (e.g. single, multi-focus) (LINK)	audience perspective, from the perspective of performer(s)
	● Time 　o beat, no beat 　o Identified meters 2/4, 4/4, 3/4, 6/8 　o un-metered 　o tempo	● Time Perform and improvise using identified meters as well as: asymmetric meters - 5, 7, changing combinations	● Time Perform and improvise using polymeter and without meter
	● Energy 　o weight 　o force ● Introduce Movement Analysis Vocabulary	○ Energy flow ● Movement Analysis Vocabulary (e.g. Laban, Bartinieff etc.)	

Music, Movement and Speech Relationship	Level I	Level II	Level III

	Demonstrate through movement, a basic understanding of:
	● <u>Elemental forms</u>:
	  o Word patterns
	  o Phrase
	  o Echo
	  o Question/Answer
	  o Elemental Structures (e.g. aabb, abab,etc.)
	  o Small Forms: AA, AB, ABA
	  o Rondo
	  o Canon
	● Pitch, tempo, timbre and dynamics (e.g.reaction exercises)
	● The relationship between metric speech and movement
	● The relationship
		Demonstrate through improvisation and performance:
		
		● <u>Elemental forms</u>
		
		● The influence/impact of modal music on dance/ movement and vice versa (e.g. compare movement choices based on the qualities of two or more modes; compare how movement impacts /influences the choice of mode)
		
		● The influence/impact of asymmetrical meters and changing meter(s) on dance/
			Demonstrate through improvisation and performance:
			
			● <u>Elemental forms</u>
			  o Theme and Variations (e.g. chaconne)
			
			● The influence/impact of music employing diatonic scales and/or functional harmony on movement and vice versa
			
			● The influence of polymeter and rhythmically free structures on

	between unmetered speech and movement ● The relationship between speech, music and folk/traditional dance ● Body percussion with attention to quality of movement ● Movement ostinato accompaniment for speech and movement	movement, and vice versa ● The influence/impact of movement analysis vocabulary	movement and vice versa ● The ability to participate in the simultaneous creation of music and movement
	● The influence/impact of sound on movement and movement on sound	● A developed response to the influence/impact of sound on movement and movement on sound to include recorded, as well as live vocal and instrumental music (e.g. <u>Conducting à la Keetman,</u>	(carry over to Level III) (carry over to Level III)

		• Extensions of body percussion (e.g. à la Keith Terry) • The ability to guide/accompany basic movement using instruments (e.g. un-pitched/pitched percussion, recorders) • The ability to guide simple steps and dances using speech and vocal sounds	(carry over to Level III)

Exploration, Improvisation, Choreography:

Exploration, Improvisation, Choreography	Level I	Level II	Level III
	• Apply basic dance elements and movement vocabulary: o In creative dance through a variety of approaches (e.g. guided exploration, mirror/shadowing, use of contrast, use of space or relationship, solo and group work, movement sentences, movement ostinato) o In folk dance and singing games through a variety of approaches <u>including creative</u> (as above), <u>and directive (e.g.</u>	• Apply more advanced dance elements and movement vocabulary: o In creative, traditional and historical dance (e.g. use of modes, asymmetric and changing meters, variations of basic dance steps, handholds and formations) o In creative projects influenced by other art forms and/or stimuli o In movement improvisations	• Apply advanced dance elements and movement vocabulary: o In creative, traditional and historical dance (e.g. use melodies employing diatonic scales, polymeter, rhythmically free structures, more complex dance steps and formations)

	<u>dance steps, hand holds, formations)</u> o in creative projects inspired by other art forms and/or stimuli (e.g. literature, poetry, visual art, props) ● Improvise movement using the elements of dance ● While moving with instruments (e.g. using as a prop or playing) ● Create choreography through improvisation, reflection, analysis and evaluation	● By demonstrating and discussing the relationship between cultural, ethnic and historical considerations and dance ● Create extended choreographies through improvisation, reflection, analysis and evaluation	● Create advanced choreographies through improvisation, reflection, analysis and evaluation, employing: o Use of texture o Use of breath and phrasing, emotion/mood o Use of movement analysis vocabulary o A variety of forms of choreography

			(e.g. narrative, ground bass, tableau)
			● Shape choreographies for staging

Pedagogy:

Pedagogy	Level I	Level II	Level III

	Consider the following in the application, discussion and analysis of Movement Pedagogy:
	
	• Analyze and discuss/reflect upon:
	  o Level I Movement teaching procedures as modeled by the instructor (e.g. warm-ups, guided exploration, simple movement projects/ problem-solving, strategies for improvisation)
	
	  o The role of movement in the Orff Schulwerk classroom (e.g. moving to music, to introduce/experience musical
		Consider the following in the application, discussion and analysis of Movement Pedagogy:
		
		• Analyze and discuss/reflect upon:
		  o Level II Movement teaching procedures as modeled by the instructor (e.g. increased level of warm-ups, guided exploration, more advanced movement projects, problem-solving/ strategies for improvisation)
		
		  o The facilitating of peer evaluation following creative projects and choreographies (carry over to Level
			Consider the following in the application, discussion and analysis of Movement Pedagogy:
			
			• Analyze and discuss/reflect upon:
			  o Level III Movement teaching procedures as modeled by the instructor (e.g. increased level of technique, strategies for improvisation, advanced movement projects, group and individual choreographies)
			
			  o The process for presenting steps/gestures sequentially, and layering skills in

	concepts, movement for movement's sake)	III)	teaching traditional and historical dance o The historic role of movement in the development of Orff Schulwerk
	● Written assignments - completed individually or in groups (the following are examples) o Short movement ideas to include in existing lessons (e.g. exploration, reaction games) o Short responses to selected articles on movement, movement in the music classroom	● Written assignments - completed individually or in groups - (the following are examples) o Create an outline for a short movement lesson with attention to effective sequencing o Notate a given choreography using created symbols and/or language o Respond to movement-related articles on	● Written assignments - completed individually or in groups (the following are examples) o Respond to movement-related articles on pedagogy, history, choreography ● Develop a movement curriculum outline to use during the coming school year ● The participant teaches a lesson with movement at the center that he/she plans to present in the coming year

	● Discuss and analyze the process of structuring improvisation including the use of guided exploration and evaluation	pedagogy, history, choreography : ● Discuss analyze and compare Level II structuring of improvisation as modeled by the instructor, including the use of guided exploration and evaluation	● Discuss analyze and compare Level III structuring of improvisation as modeled by the instructor, including the use of guided exploration and evaluation ● Demonstrate ability to lead a short warm-up
● Pedagogical process and teaching strategies that address a variety of learning styles, contexts and student needs			