

**Section 10:
AOSA Teacher Education Curriculum Standards
Basic Standards: Level III**

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Introduction

This document outlines the learning objectives for Basic Level III of Orff Schulwerk teacher education. Each concept area is listed with the associated media. Resource links are imbedded within the Curriculum allowing the instructor access to resources for selected objectives. A composite of current resources is located in the Level III Resources Pages at the end of the Curriculum document. Terms that are underscored can be found in the AOSA Glossary.

To compare and contrast objectives for all three levels, see Section 7: Curriculum Standards Matrix.

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 using ever-developing knowledge and skill sets.

Speech: Speech materials used in all levels should include a variety in form and literary mood, with ample potential for creative experimentation. At this level, more complex forms may be introduced for broader and deeper poetic exploration and 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 provides 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 as 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 through 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 components 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. Participants should demonstrate in composition and arrangement assignments that they understand and have control of the musical material.

Pedagogy: While the development of the teacher'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 students to an understanding of musical elements and develop their 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 through the Orff media.

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
- Introduced at Level III: chaconne, decoration of the third, and improvisation over a 12-bar blues structure

Identified meters will include: from Level I - 2/4/, 4/4, 3/4, 6/8, un-metered; from Level II - meter in 5, 7, changing meter. Introduced at Level III – polymeter, rhythmically-free structures.

In this document, only concepts new to this 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.

Teacher Education Curriculum Standards Basic Level III: Learning Objectives

During classes at this level of education, participants will:

<u>Time Rhythm and Meter</u>	
At this Level participants will perform and improvise using all identified meters: (From Level I - 2/4, 3/4, 6/8; From Level II – meters in 5 and 7, changing meter) polymeter and in rhythmically-free structures	
Speech	<p><i>The following bullets apply to the areas of Speech, Un-pitched and <u>Body Percussion</u>, Singing, Pitched Percussion/Recorder, Movement</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Continue development of performance and <u>improvisation</u> in all meters, changing meters and in un-metered settings <input type="checkbox"/> Combine rhythmic patterns in <u>polymetric layering</u> <input type="checkbox"/> Perform <u>rhythmically free structures</u>
Unpitched and Body Percussion	
Singing	
Pitched Percussion and Recorder	
Movement	
Orchestration and Composition	
Pedagogy	<ul style="list-style-type: none"> <input type="checkbox"/> Analyze and discuss Level III teaching procedures modeled by the instructor regarding all meters, changing meters, un-metered and polymeter

MELODY

Speech	
Unpitched and Body Percussion	
Singing	<ul style="list-style-type: none"> <input type="checkbox"/> Perform and improvise recitative using a selected text <input type="checkbox"/> Perform and improvise over chord changes in major and minor diatonic <u>modes</u>: tonic-dominant, tonic-subdominant-dominant; and/or other chord changes
Pitched Percussion and Recorder	<ul style="list-style-type: none"> <input type="checkbox"/> Perform and improvise over chord changes in major and minor diatonic <u>modes</u>: tonic-dominant, tonic-sub-dominant-dominant, and/or other chord changes
Movement	<ul style="list-style-type: none"> <input type="checkbox"/> Create and develop movement themes in response to melodic material <input type="checkbox"/> Respond to modal, major and minor musical material through the elements of movement
Orchestration and Composition	<ul style="list-style-type: none"> <input type="checkbox"/> Compose a countermelody or descant for a diatonic melody or folk song involving paraphony, diaphony, oblique motion <input type="checkbox"/> Compose a melodic canon
Pedagogy	<ul style="list-style-type: none"> <input type="checkbox"/> Analyze and discuss Level III teaching procedures modeled by the instructor regarding melodic elements (e.g. recitative, melodies over chord changes in major and minor diatonic <u>modes</u>, counter-melody, descant and melodic canon)

ACCOMPANIMENT and TEXTURE

Speech	<ul style="list-style-type: none"> □ Perform more complex layered speech pieces □ Perform choral speech (e.g. poems for several voices or Greek drama)
Unpitched and Body Percussion	<ul style="list-style-type: none"> □ Perform and improvise using more advanced playing techniques for body percussion and un-pitched percussion
Singing	<ul style="list-style-type: none"> □ Perform chord root accompaniment for a melody requiring chord changes: tonic dominant, tonic subdominant-dominant, and/or other chord changes
Pitched Percussion and Recorder	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ Respond to chord changes through movement elements □ Continue development of improvisation and performances with simple choreographic strategies
Orchestration and Composition	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ Analyze and discuss strategies for teaching harmonic elements with a focus on chord changes

FORM

Participants will perform and improvise in the following Elemental Forms: Word Patterns, Phrase, Elemental Structures (aaab, aabb, abba, abac), Small Forms (AA, AB, ABA), Echo/Antiphonal, Question/Answer, Canon, Rondo, Verse/Chorus

Speech	
Unpitched and Body Percussion	
Singing	<ul style="list-style-type: none"> □ The participant will perform and/or improvise and analyze using chord structures (e.g., chaconne/passacaglia, decoration of the third, theme and variations, 12-bar blues structure)
Pitched Percussion and Recorder	
Movement	<ul style="list-style-type: none"> □ Perform and/or improvise rhythmically free structures through use of advanced musical vocabulary and choreographic strategies
Orchestration and Composition	<ul style="list-style-type: none"> □ Analyze and discuss compositional strategies emphasizing form □ Create using any of the following structures: chaconne/passacaglia, decoration of the third, theme and <u>variations</u>, 12-bar blues structure
Pedagogy	<ul style="list-style-type: none"> □ Analyze and discuss instructional strategies emphasizing form. □ Analyze and discuss approaches for teaching advanced forms (e.g. theme and <u>variations</u>, decoration of the third, chaconne, 12-bar blues structure.)

TIMBRE	
Speech	
Unpitched and Body Percussion	<ul style="list-style-type: none"> □ Continue development of <u>timbre</u> possibilities with un-pitched and <u>body percussion</u> as well as found sounds
Singing	
Pitched Percussion and Recorder	<ul style="list-style-type: none"> □ Continue development of <u>timbre</u> possibilities including advanced use of mallet technique, recorder range and use of recorder voices.
Movement	<ul style="list-style-type: none"> □ Move in response to <u>timbre</u> stimuli, using advanced movement vocabulary, qualities of movement and relationship
Orchestration and Composition	<ul style="list-style-type: none"> □ Demonstrate artistic choices for instrumentation
Pedagogy	<ul style="list-style-type: none"> □ 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 <u>body percussion</u> and instrumental technique while teaching

EXPRESSION	
Speech	
Un-pitched and Body Percussion	
Singing	<input type="checkbox"/> Make artistic choices in solo and ensemble contexts
Pitched Percussion and Recorder	<input type="checkbox"/> Make artistic choices in solo and ensemble playing
Movement	<input type="checkbox"/> Shape movement for performance by employing choreographic strategies
Orchestration and Composition	<input type="checkbox"/> Make artistic choices in instrumentation and arranging
Pedagogy	

Teacher Education Curriculum Standards Basic Level III: Curriculum Resources

The following resources represent the on-going effort to enhance the AOSA Curriculum by identifying examples and sources to amplify or illustrate objectives. The CORS Task Force teams representing Level III Basic, Recorder and Movement Orff Schulwerk Teacher Education instructors made contributions to this document. At this time, resources are provided for selected objectives, with additional resources planned for the future.

Instructors are encouraged to utilize the resources found here as well as in the AOSA Glossary, and to provide additional suggestions for resources for Course Instructors.

The CORS team can be contacted through the AOSA Professional Development Director at education@aosa.org. Comments, questions and suggestions are welcome in an effort to make the AOSA Curriculum a 'living document'

Resources are organized with their media-related objectives: (Speech; Singing; Body Percussion/Un-pitched Percussion; Pitched Percussion/Recorder; Movement; Composing/Arranging; Pedagogy)

All resources for the objectives are located under the following curriculum concepts.

Time, Rhythm and Meter Objectives
Melody Objectives
Accompaniment, Texture Objectives
Form Objectives
Timbre Objectives
Expression Objectives

Time Rhythm and Meter

Un-Pitched and Body Percussion, Singing, Pitched Percussion, Recorder, Movement

Combine rhythmic patterns in polymetric layering

1. Orff, C. & Keetman, G. (1952) *Orff-Schulwerk: Music for Children*, Volume II. (M. Murray, Ed. & Trans.) London: Schott, p. 90
2. Orff, C. & Keetman, G. (1952) *Orff-Schulwerk: Music for Children*, Volume V. (M. Murray, Ed. & Trans.) London: Schott, p. 89, #104
3. *Orff Schulwerk: African Songs and Rhythms for Children, A Selection from Ghana* (1971), (W.K. Amoaku, Ed.), "Asadua." Mainz: B. Schott's Sohne, p.28.
4. *Music for Children*, American Ed. Vol.3 (1980) "Vamos Pastorcitas," arr. I.M. Carley. New York: Schott Music Corp, p. 279.
5. Gagne, D. & Thomas, J. (2004) *The Raccoon Philosopher*; London: Schott and Co, Ltd.
6. Orff, C. & Keetman, G. (1977) *Fruhling und Sommerbeginn*. (Ed. #4893). Mainz, B. Schott's Söhne. (score with English text from S. Calantropio*)

Unpitched and Body Percussion, Singing, Pitched Percussion, Recorder, Movement	Perform rhythmically free structures
	<ol style="list-style-type: none"> 1. Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children</i>, Volume IV. (M. Murray, Ed. & Trans.) London: Schott and Co, Ltd., p. 60.

Melody

Singing:

Perform and improvise recitative using a selected text

1. Orff, C. & Keetman, G. (1952) *Orff-Schulwerk: Music for Children*, Volume IV. #27, #28. (M. Murray, Ed. & Trans.) London: Schott and Co, Ltd., p. 60
2. Orff, C. & Keetman, G. (1952) *Orff-Schulwerk: Music for Children*, Volume V. "And There Were Shepherds." (M. Murray, Ed. & Trans.) London: Schott, p. 120.

<p>Singing, Pitched Percussion and Recorder:</p>	<p>Perform and improvise over chord changes in major and minor diatonic modes: tonic-dominant</p>
	<p><i>*Note: It is essential that modal melodies with unchanging <u>tonal centers</u> be thoroughly explored before proceeding to examples implying harmonic change.)</i></p> <p><i>The following examples use tonic-dominant harmonization</i></p> <p><u>Major:</u></p> <ol style="list-style-type: none"> 1. Orff, C. & Keetman, G. (1952). <i>Orff-Schulwerk: Music for Children</i>, Volume III. (M. Murray, Ed. & Trans.) London: Schott and Co, Ltd., pg. 6, "If All the World were Paper" p. 36, "Sur le Pont"; p.16-21, "Ten short pieces for dancing" 2. Aaron, T. (1980) <i>Music for Children, American Ed. III</i>; New York: Schott Music Corp., p.131, "Fod" <p><u>Minor:</u></p> <ol style="list-style-type: none"> 1. Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children</i>, Volume V. (M. Murray, Ed. & Trans.) London: Schott and Co, Ltd., p.2 #3 "By the Moon We Sport and Play" p. 3-6, "Ten short pieces for xylophones, #1-8" 2. Slagel, D. (1980) <i>Music for Children, American Ed. III</i>; New York: Schott Music Corp., pp. 289-290, "St. Ives"

<p>Singing, Pitched Percussion and Recorder:</p>	<p>Perform and improvise over chord changes in major and minor diatonic modes: tonic-subdominant-dominant</p>
	<p><i>The following examples use tonic-subdominant-dominant harmonization</i></p> <p><u>Major:</u></p> <p>Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children</i>, Volume III. (M. Murray, Ed. & Trans.) London: Schott and Co, Ltd., p. 48, "Street Song" p. 69 "Dance Song" p. 70 "Festive Procession</p> <p><u>Minor:</u></p> <ol style="list-style-type: none"> 1. Orff, C. & Keetman, G. (1952). <i>Orff-Schulwerk: Music for Children</i>, Volume V. "Short Pieces for Xylophone," #23 (part 1) (M. Murray, Ed. & Trans.) London; Schott, pp 44. 2. Orff, C. & Keetman, G. (1952). <i>Orff-Schulwerk: Music for Children</i>, Volume V. "Melodies to be sung or played on a recorder" (M. Murray, Ed. & Trans.) London: Schott, pp 48-49.

Pitched Percussion and Recorder:	Perform and improvise over chord changes in major and minor diatonic modes using other chord changes

Orchestration and Composition:	Compose a counter-melody for a diatonic melody or folk song involving paraphony, diaphony, oblique motion.
	<p style="text-align: center;"><i>Examples of <u>countermelody</u> and <u>descant</u>:</i></p> <p style="text-align: center;">Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children, Volume V.</i> (M. Murray, Ed. & Trans.) London: Schott and Co, Ltd. pp. 132-133.</p>

Accompaniment and Texture

Speech:

Perform more complex layered speech pieces

1. Orff, C. & Keetman, G. (1952) *Orff-Schulwerk: Music for Children*, Volume V. (M. Murray, Ed. & Trans.) London: Schott,

p 114, "Chorus from Antigone";
pp 111-113, "Three Pieces from Faust"

Speech:	Perform choral speech (e.g. poem from several voices or Greek drama)
	<p>1. Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children, Vol. V.</i> "Three Pieces from Faust." (M. Murray, Ed. & Trans.) London: Schott and Co, Ltd. pp. 111-113.</p>

Un-Pitched and Body Percussion:	Perform an improvise using more advanced playing techniques for body percussion.
	<ol style="list-style-type: none"><li data-bbox="548 261 1499 293">1. Keetman, G. (1970) <i>Rhythmische Ubung</i>, London: Schott. pp. 20 – 23.<li data-bbox="548 326 991 358">2. Terry, Keith; Body Music DVDs

Un-Pitched and Body Percussion:	Perform and improvise using more advanced playing techniques for un-pitched percussion
	<p>1. Examples of distributed rhythms:</p> <p>Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children</i>, Volume V. (M. Murray, Ed. & Trans.) London: Schott. pp. 135-136.</p>

Orchestration and Composition:	Compose a counter-melody for a diatonic melody or folk song involving paraphony, diaphony, oblique motion
	<p>1. Examples of <u>countermelody</u> and descant</p> <p>Orff, C. & Keetman, G. (1952). <i>Orff-Schulwerk: Music for Children</i>, Volume V (M. Murray, Ed. & Trans.) London: Schott and co, Ltd, pp 132-133.</p>

<p>Orchestration and Composition:</p>	<p>Arrange a major or minor melody requiring tonic-dominant chord change accompaniment</p> <p>Arrange a major or minor melody requiring tonic-subdominant-dominant chord change accompaniment</p>
	<p><i>Guidelines for arranging pieces requiring functional harmony:</i></p> <ol style="list-style-type: none"> 1. Keller, W (1952) <i>Orff-Schulwerk: Introduction to Music for Children</i>, (M. Murray, Ed. & Trans.) London: Schott, p. 63. 2. Examples of ways a melody can be completed by a bass Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children</i>, Volume III, #3.(M. Murray, Ed. & Trans.) London: Schott, p 109. 3. Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children</i>, Volume V. (M. Murray, Ed. & Trans.) London: Schott, p.3 & p.126, (Melodies and Basses) 4. <i>Music for Children</i>, American Ed. III. (H. Regner, Ed.) New York, Schott Music Corp, pp. 129-130, “Developing Chord Changes (I-V-I); p. 165 “Developing Chord Changes (I-IV-V-I); p. 189, “Developing Chord Changes (i-iv-v-IV-i)

Pedagogy:	Analyze and discuss strategies for teaching chord changes
	<p>Ideas and pedagogy for teaching parts in cadencing contexts</p> <p>Keller, W (1952) <i>Orff-Schulwerk: Introduction to Music for Children</i> (M. Murray, Ed. & Trans.) London: Schott and Co, Ltd., p. 63.</p>

Form

Pitched Percussion and Recorder:	Perform/ analyze theme and variations
	Samuelson, M. & Campbell, C. (contributors) (1980). <i>Music for Children</i> , American Ed. III, "Dundai" (H. Regner, Coordinator) New York: Schott Music Co, Ltd; p 111.

Pitched Percussion and Recorder:	Perform/analyze decoration of the third
	<ol style="list-style-type: none"> <li data-bbox="646 305 1927 365">1. Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children, Volume IV.</i> (M. Murray, Ed. & Trans.) London: Schott, p 118. <li data-bbox="646 402 1927 462">2. Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children, Volume V</i> (M. Murray, Ed. & Trans.) London: Schott, p 33.

Pitched Percussion and Recorder:	Perform/analyze chaconne
	<ol style="list-style-type: none"> 1.Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children</i>, Volume IV. (M. Murray, Ed. & Trans.) London: Schott, p 124. 2.Orff, C. & Keetman, G. (1952) <i>Orff-Schulwerk: Music for Children</i>, Volume V. (M. Murray, Ed. & Trans.) London: Schott, p 61.

Pitched Percussion and Recorder:	Perform and improvise using a 12-bar blues structure
	<p style="text-align: center;"><i>Jazz in the Orff classroom</i></p> <ol style="list-style-type: none"> 1. Goodkin, D. (2004) <i>Now's the Time</i>, San Francisco: Pentatonic Press 2. Goodkin, D. (2013) <i>All Blues</i>, San Francisco: Pentatonic Press

Pedagogy:	Analyze and discuss approaches for teaching 12 bar blues structure
	<p data-bbox="772 228 1108 256" style="text-align: center;"><i>Jazz in the Orff classroom</i></p> <ol data-bbox="600 293 1545 354" style="list-style-type: none"> 1. Goodkin, D. (2004) <i>Now's the Time</i>, San Francisco: Pentatonic Press 2. Goodkin, D. (2013) <i>All Blues</i>, San Francisco: Pentatonic Press