

Section 9:

AOSA Teacher Education Curriculum Standards

Basic Standards: Level II

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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 II 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 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 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 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 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.

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 meter, mixed meter.

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 II: Learning Objectives

During classes at this level of education, participants will:

	<u>Time / Rhythm / Meter</u>
At this Level participants will perform and improvise using all identified meters (from Level I 2/4, 3/4, 4/4, 6/8) in 5 and 7, changing combinations, and without meter	
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"/> At this Level, participants will perform and improvise in the <u>identified meters</u> of 5, 7 and changing meter, and without meter <input type="checkbox"/> Perform and improvise using hemiola <input type="checkbox"/> Perform and improvise using syncopation
Un-pitched Percussion	
Singing	
Pitched Percussion and Recorder	
Movement	
Orchestration and Composition	<ul style="list-style-type: none"> <input type="checkbox"/> Compose rhythmic and melodic pieces in identified meters
Pedagogy	<ul style="list-style-type: none"> <input type="checkbox"/> Analyze and discuss Level II teaching procedures regarding irregular and <u>changing meters</u>, <u>syncopation</u> and <u>hemiola</u> as modeled by the instructor

Melody

Speech	
Un-pitched and Body Percussion	<ul style="list-style-type: none"> □ Perform and improvise <u>body percussion</u> beyond the standard 4 levels (snap, clap, patschen and stamp)
Singing Pitched Percussion and Recorder	<ul style="list-style-type: none"> □ Perform and improvise melodies in <u>re, mi</u> and <u>sol</u> <u>pentatonic</u> scales □ Perform and improvise <u>hexatonic</u> melodies: Major (<i>do-re-mi-fa-sol-la</i>), Minor (<i>la-ti-do-re-mi-sol</i>) □ Perform and improvise modal melodies in <u>diatonic</u> scales: Major: <u>Ionian</u>, <u>Lydian</u>, <u>Mixolydian</u>; Minor: <u>Aeolian</u>, <u>Dorian</u>, <u>Phrygian</u> □ Improvise over shifting <u>accompaniments</u> (e.g. tonic-supertonic, tonic-subtonic, etc.)
Movement	<ul style="list-style-type: none"> □ Perform and improvise physical response to modal material using elements of dance and movement qualities
Orchestration and Composition	<ul style="list-style-type: none"> □ Compose a modal melody over a given <u>ostinato</u> or shifting <u>accompaniment</u>
Pedagogy	<ul style="list-style-type: none"> □ Teach melodies using a variety of approaches and Orff media (e.g. imitation, exploration, melodic reduction, melodic skeleton, <i>solfege</i>) □ Analyze and discuss teaching procedures for melodic improvisation in <u>pentatonic</u>, <u>hexatonic</u> and <u>diatonic</u> scales over <u>borduns/drones</u> and shifting <u>accompaniments</u>

Accompaniment/Texture	
Speech	<ul style="list-style-type: none"> □ Perform and improvise layers of speech in varying textures (e.g. <u>antiphonal/echo</u>, <u>ostinato</u>, <u>canon</u>)
Un-pitched and Body Percussion	<ul style="list-style-type: none"> □ Perform and improvise <u>accompaniment</u> patterns in identified meters □ Create soundscapes, <u>textures</u> and sound effects □ Perform and improvise layers of varying <u>textures</u> (e.g. <u>antiphonal/echo</u>, <u>ostinato</u>, <u>canon</u>)
Singing	<ul style="list-style-type: none"> □ Perform and improvise textural techniques (<u>paraphony</u> and <u>diaphony</u>) to accompany melodies (e.g. choral arrangements in <u>elemental</u> style)
Pitched Percussion and Recorder	<ul style="list-style-type: none"> □ Perform and improvise simple and moving <u>borduns/drones</u>, <u>ostinato</u>, shifting triads (e.g. tonic-supertonic, tonic-subtonic) for melodic structures not requiring harmonic accommodation □ Perform and improvise textural techniques (<u>paraphony</u>, <u>diaphony</u>, oblique motion) to accompany melodies. □ Create soundscapes, <u>textures</u> and sound effects
Movement	<ul style="list-style-type: none"> □ Improvise, develop and perform 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
Orchestration and Composition	<ul style="list-style-type: none"> □ Arrange a <u>pentatonic</u> and/or <u>hexatonic</u> melody with <u>bordun/drone</u> and/or <u>ostinato accompaniment</u> □ Arrange a modal melody with <u>bordun/drone</u> and <u>ostinato accompaniment</u> □ Compose a modal melody and arrange with shifting triad <u>accompaniment</u>: tonic-supertonic, tonic-subtonic, etc.
Pedagogy	<ul style="list-style-type: none"> □ Analyze and discuss how to teach instrumental <u>accompaniments</u> using a variety of approaches and Orff media (e.g. <u>echo</u>, imitation, mirroring, <u>body percussion</u>, melodic skeleton, etc.)

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	<input type="checkbox"/> Demonstrate form through performance and improvisation, using elements of contrast (e.g. changes in <u>ostinato</u> pattern, range, harmony, key, <u>timbre</u> , texture and/or dynamic level)
Un-pitched and Body Percussion	
Singing	
Pitched Percussion and Recorder	
Movement	<input type="checkbox"/> Demonstrate <u>elemental</u> musical form through dance elements
Orchestration and Composition	<input type="checkbox"/> Create contrasting sections for existing repertoire
Pedagogy	<input type="checkbox"/> Analyze and discuss instructional strategies emphasizing form (e.g. use of various media) <input type="checkbox"/> Analyze and discuss how to create contrasting sections for existing repertoire

Timbre

Speech	<ul style="list-style-type: none">□ Employ a variety of vocal <u>timbres</u>
Un-pitched and Body Percussion	<ul style="list-style-type: none">□ Use a variety of <u>timbres</u> appropriate to style and mood of the musical source
Singing	
Pitched Percussion and Recorder	<ul style="list-style-type: none">□ Perform and improvise using advanced playing techniques (e.g. use of 3 mallets, tremolo, etc.)□ Use a variety of <u>timbres</u> appropriate to the style, mood of the musical source
Movement	
Orchestration and Composition	<ul style="list-style-type: none">□ Compose/arrange using a variety of <u>timbres</u> appropriate to style and mood of the musical source
Pedagogy	

Expression	
Speech	
Un-pitched and Body Percussion	
Singing	
Pitched Percussion and Recorder	
Movement	<ul style="list-style-type: none"> □ Improvise and perform using movement as an impetus for sound and sound as an impetus for movement.
Orchestration and Composition	
Pedagogy	

Teacher Education Curriculum Standards Basic Level II: 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 II 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 / Meter

At this level, participants will perform and improvise using all identified meters in 5 and 7, changing combinations, and without meter

Speech	<p>Meters of 5 & 7 Traditional Rhymes and Poetry (adapted from duple, triple, and compound duple meters)</p>
Un-Pitched, Body Percussion	<p>Changing Meter Keetman, G. (1970). #43. <i>Rhythmische Übung</i>. London: Schott.</p>
Singing	<p>Meter of 5 Beth, K. (1986). Full Moonlight Dance. <i>A Circle is Cast</i>. Durham, NC: <i>Ladyslipper</i>.</p> <p>Changing Meter Choksy, L., & Brummitt, D. (1987). Little Swallow. <i>120 Singing Games and Dances for Elementary School</i>. Englewood Cliffs, NJ: Prentice-Hall.</p>
Pitched Percussion and Recorders	<p>Meter of 5 Keetman, G. (1966). #26. <i>Spielbuch für Xylophon:2</i>. London: Schott.</p> <p>Samuelson, M. (1993). Canon. In T. Aaron (Ed.), <i>Music for Children, American Edition</i> (Vol. 3, Upper Elementary). New York: Schott.</p> <p>Meter of 7 Calantropio, S. (2005). 7/8 Dance. <i>Pieces and Processes</i>. New York: Schott.</p> <p>Samuelson, M. (1993). Lydian Dance. In T. Aaron (Ed.), <i>Music for Children, American Edition</i> (Vol. 3, Upper Elementary). New York: Schott.</p>

	<p>Changing Meter Orff, C., & Keetman, G. (1952). #9. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. IV, p. 6). London: Schott.</p> <p>Hemiola Keetman, G. (1969). #38. <i>Erstes Spiel am Xylophon</i>. London: Schott.</p>
<p>Movement</p>	

Melody

Singing/ Pitched Percussion and Recorder:

Perform and improvise melodies in *re, mi, and sol* pentatonic scales

Re Pentatonic

Choksy, L., & Brummitt, D. (1987). Old Betty Larkin. *120 Singing Games and Dances for Elementary School*. Englewood Cliffs, NJ: Prentice-Hall.

Choksy, L., & Brummitt, D. (1987). I Wonder Where Maria's Gone. *120 Singing Games and Dances for Elementary School*. Englewood Cliffs, NJ: Prentice-Hall.

Keetman, G. (1965). #12. *Spielbuch für Xylophon: 1* (p.7). London: Schott.

Libana (1990). Hotaru Koi. *Fire Within: Magical and Contemplative Rounds and Songs from around the World*. Durham, NC: Ladyslipper.

Sol Pentatonic

Frazee, J., & Keetman, G. (1998). #38. In J. Frazee (Ed.), *Discovering Keetman: Rhythmic Exercises and Pieces for Xylophones* (p. 39). London: Schott.

Keetman, G. (1969). #35. *Erstes Spiel am Xylophon*. New York: Schott

Additional Repertoire and Reference Materials

Frazee, J., & Keetman, G. (1998) *Discovering Keetman: Rhythmic Exercises and Pieces for Xylophones*. London: Schott.

Keetman, G. (1965). *Spielbuch für Xylophon: 1*. London: Schott.

Keetman, G. (1966). *Spielbuch für Xylophon: 2*. London: Schott.

Keetman, G. (1966). *Spielbuch für Xylophon: 3*. London: Schott.

Keetman, G. (1969). *Erstes Spiel am Xylophon*. London: Schott.

MacNeill Carley, I. (2011). The realm of the pentatonic. *Making It Up as You Go*. Brasstown, NC: Brasstown Press.

Warner, B. (1991). *Orff-Schulwerk: Applications for the Classroom*. Englewood Cliffs, NJ: Prentice Hall.

Wild, N. (2011). Understanding the pentatonic modes. Boston, MA: Author.

<p>Singing/ Pitched Percussion and Recorder:</p>	<p>Perform and improvise hexatonic melodies: Major (<i>do-re-mi-fa-sol-la</i>) and Minor (<i>la-ti-do-re-mi-sol</i>)</p>
	<p>Major Hexatonic Orff, C., & Keetman, G. (1952). #2. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. II, p. 6). London: Schott.</p> <p>Orff, C., & Keetman, G. (1952). #1. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. II, p. 9). London: Schott.</p> <p>Orff, C., & Keetman, G. (1952). #4. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. II, p. 15). London: Schott.</p> <p>Orff, C., & Keetman, G. (1952). #8. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. II, p. 30). London: Schott.</p> <p>Minor Hexatonic Beth, K. (1986). Full Moonlight Dance. <i>A Circle is Cast. Durham, NC: Ladyslipper.</i></p> <p>McCoy, M. (2011). The Blooming Bright Star of Belle Isle. <i>I've Got a Song in Baltimore.</i> New York: Schott.</p> <p>Orff, C., & Keetman, G. (1952). #9. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. IV, p. 6). London: Schott.</p> <p>Regner, H. (1977). Fast Dance. <i>Music for Children: Orff Schulwerk American Edition</i> (Vol. 2, Primary Edition). New York: Schott.</p>

Singing/ Pitched Percussion and Recorder:	Perform and improvise modal melodies in diatonic modes: Major: Ionian, Lydian, Mixolydian; Minor: Aeolian, Dorian, Phrygian
	<p>Ionian Bolkovac, E., & Johnson, J. (1996). <i>Sweetly the Swan. 150 Rounds for Singing and Teaching.</i> New York: Boosey & Hawkes.</p> <p>Bolkovac, E., & Johnson, J. (1996). <i>Come Follow. 150 Rounds for Singing and Teaching.</i> New York: Boosey & Hawkes.</p> <p>Orff, C., & Keetman, G. (1952). Simple Simon. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. II, p. 42). London: Schott.</p> <p>Orff, C., & Keetman, G. (1952). Sumer is Icumen In. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. II). London: Schott.</p> <p>Lydian Samuelson, M. (1993). Lydian Dance. In T. Aaron (Ed.), <i>Music for Children, American Edition</i> (Vol. 3, Upper Elementary). New York: Schott.</p> <p>Mixolydian Caputo, V. M. (n.d.). <i>Earth Dance.</i></p> <p>Samuelson, M. (1993). Canon. In T. Aaron (Ed.), <i>Music for Children, American Edition</i> (Vol. 3, Upper Elementary). New York: Schott.</p> <p>Aeolian Orff, C., & Keetman, G. (1952). #6. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. IV, p. 6). London: Schott.</p> <p>Orff, C., & Keetman, G. (1952). #2: Vivo. In M. Murray (Ed. & Trans.), <i>Orff-Schulwerk: Music for Children</i> (Vol. IV, p. 32). London: Schott.</p>

Dorian

Orff, C., & Keetman, G. (1952). #3. In M. Murray (Ed. & Trans.), *Orff-Schulwerk: Music for Children* (Vol. IV, p. 46). London: Schott.

Orff, C., & Keetman, G. (1952). Dance. In M. Murray (Ed. & Trans.), *Orff-Schulwerk: Music for Children* (Vol. IV, p. 68). London: Schott.

Orff, C., & Keetman, G. (1952). The Virgin Unspotted. In M. Murray (Ed. & Trans.), *Orff-Schulwerk: Music for Children* (Vol. IV, p. 72). London: Schott.

Phrygian

Calantropio, S. (2005). Phrygian Melody. *Pieces and Processes*. New York: Schott.

Orff, C., & Keetman, G. (1952). #1. In M. Murray (Ed. & Trans.), *Orff-Schulwerk: Music for Children* (Vol. IV, p. 77). London: Schott.

Orff, C., & Keetman, G. (1952). #3. In M. Murray (Ed. & Trans.), *Orff-Schulwerk: Music for Children* (Vol. IV, p. 77). London: Schott.

Shaw, P. (1994). Benjy Met the Bear. In S. Weber (Ed.), *Rounds Galore*. New York: Astoria Press.

Additional Repertoire and Reference Materials

Wild, N. (2015). Understanding the diatonic modes. Boston, MA: Author.