

Section 8:

AOSA Teacher Education Curriculum Standards

Basic Standards: Level I

V 4.5 / November 2019 (revised CORS)

TABLE OF CONTENTS

Introduction	2
Notes	2
Teacher Education Curriculum Standards Basic Level I: Learning Objectives.....	4
Teacher Education Curriculum Standards Basic Level I: Curriculum Resources.....	11

This curriculum is AOSA's intellectual property and is only to be used in AOSA approved Teacher Education courses.

Introduction

This document outlines the learning objectives for Basic: Level I 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 I 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 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 Level I, materials should allow for 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 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 I lessons and materials should inspire expressive movement as it relates to music and speech.

Composition, Orchestration: Rhythmic and melodic exploration, improvisation and composition can then 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 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 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

Identified Meters will include:

- 2/4 meter
- 3/4 meter
- 4/4 meter
- 6/8 meter
- Un-metered selections

Teacher Education Curriculum Standards Basic Level I: Learning Objectives

During classes at this level of education, participants will:

	<u>Time / Rhythm / Meter</u>
<p>At this level participants will perform and improvise using the following identified meters: 2/4, 3/4, 4/4, 6/8 meters or un-metered selections</p> <p>Perform and improvise using <u>anacrusis</u> and <u>accent</u> in various media (e.g. Speech, Singing, Pitched Percussion)</p>	
Speech	<p><i>These bullets apply to Speech, Un-Pitched/ <u>Body Percussion</u>, Singing, Pitched Percussion/Recorder except when noted:</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Perform and/or improvise using natural speech patterns including model words for rhythmic building bricks/blocks <input type="checkbox"/> Perform rhythmic and non-rhythmic texts in identified meters <input type="checkbox"/> Perform and/or improvise in identified meters using 2, 3, and 4 levels of <u>body percussion</u> <input type="checkbox"/> Perform rhythmic text while performing a <u>body percussion ostinato</u> accompaniment <input type="checkbox"/> Perform and/or improvise melodies in identified meters (Singing and Pitched Instruments) <input type="checkbox"/> Perform and/or improvise in identified meters to include: <u>beat</u>, rhythmic patterns, rhythmic <u>imitation</u> and <u>question/answer</u> <input type="checkbox"/> Perform and/or improvise in identified meters to include <u>ostinato</u> patterns <input type="checkbox"/> Perform rhythmic patterns transferred from speech
Un-pitched and Body Percussion	
Singing	
Pitched Percussion and Recorder	
Movement	
Orchestration and Composition	<ul style="list-style-type: none"> <input type="checkbox"/> Notate the rhythm of poems in identified meters <input type="checkbox"/> Notate rhythmic texts that begin with <u>anacrusis</u> <input type="checkbox"/> Compose complementary <u>ostinato</u> for a primary part
Pedagogy	<ul style="list-style-type: none"> <input type="checkbox"/> Analyze and compare/contrast Level I teaching procedures modeled by the instructor (e.g. <u>imitation</u>, exploration, cues, graphic notation) <input type="checkbox"/> Teach a speech piece with <u>ostinato</u> accompaniment to a small group

	<u>Melody</u>
Speech	<p>The following bullets apply to the areas of Speech, Un-pitched and <u>Body Percussion</u>, Singing, Pitched Percussion/Recorder</p> <ul style="list-style-type: none"> □ Perform with <u>expressive vocal inflection</u> □ Perform and improvise, demonstrating the relationship between melody and the melodic aspects of BP and UPP □ Perform and improvise demonstrating the progression from speech inflection to singing □ Perform and improvise <u>melodies using pitch sets in do and la pentatonic</u> using a clear vocal tone □ Perform and/or improvise a melodic <u>ostinato</u> accompaniment to a given melody using pitches from the <u>pentatonic scale</u> □ Perform a simple melody while performing an instrumental or <u>body percussion</u> accompaniment □ Perform and improvise <u>bi-tonic</u> (call), <u>tri-tonic</u> (chant), <u>tetratonic</u>, folkloric (<i>mi-re-do</i>), and <u>pentatonic</u> melodies □ Perform and improvise simple melodies in <u>do pentatonic</u> scales C, F, G and <u>la pentatonic</u> scales a, d, e using correct technique for <u>barred instruments</u> and recorders
Un-Pitched and Body Percussion	
Singing	
Pitched Percussion and Recorder	
Movement	
Orchestration	<ul style="list-style-type: none"> □ Compose simple melodies with limited and full pitch sets in <i>do</i> and <u>la pentatonic</u>
<u>Pedagogy</u>	<ul style="list-style-type: none"> □ Analyze and discuss <u>procedures for teaching a song</u> modeled by the instructor (e.g. melodic skeleton, rhythmic patterns, solfege, melodic motives, etc.)

	<u>Accompaniment / Texture</u>
Speech	Perform, improvise, create: <ul style="list-style-type: none"> □ Conversational structures (e.g. solo/chorus, call/response, <u>question/answer</u>, <u>echo/antiphonal</u>) □ <u>Speech ostinato</u> to complement a primary text, and in combination with other <u>ostinato</u> (e.g. layered speech)
Un-pitched and Body Percussion	Perform, improvise, create: <ul style="list-style-type: none"> □ Color sounds for a primary part □ Rhythmic <u>ostinato</u> to complement a primary part and/or <u>ostinato</u>
Singing	Perform, improvise, create: <ul style="list-style-type: none"> □ Simple vocal melodic <u>ostinato</u> as layered melodic <u>ostinato</u> or as accompaniment for a pentatonic melody
Pitched Percussion and Recorder	Perform, improvise, create: <ul style="list-style-type: none"> □ <u>Pedal tone/simple tonic accompaniments</u> □ Simple <u>bordun/drone</u> accompaniments: chord, broken, arpeggiated/crossover, level and other variations □ Melodic <u>ostinato</u> as layered melodic <u>ostinato</u> or as accompaniment for a melody □ <u>Color parts</u> for a primary part
Movement	<ul style="list-style-type: none"> □ Perform and/or improvise: <ul style="list-style-type: none"> ○ <u>Mirroring/shadowing</u> ○ Solo, small group and large group □ Perform, improvise and develop <u>movement accompaniment</u> including <u>ostinato</u> patterns for melodic and rhythmic pieces
Orchestration	<ul style="list-style-type: none"> □ Create pedal/tonic accompaniments for simple melodies □ Create simple <u>bordun/drone</u> accompaniments for melodies (e.g. chord, broken, arpeggiated/crossover, level, other variations) □ Arrange or compose a pentatonic melody with simple <u>bordun/drone</u> accompaniment □ Create accompaniments for pentatonic melodies which may include: rhythmic <u>ostinato</u>, layered <u>ostinato</u>, <u>color parts</u>

	<ul style="list-style-type: none"> □ Use conventional Orff Schulwerk score order in notating instrumental accompaniments
Pedagogy	<ul style="list-style-type: none"> □ Analyze and discuss how to use speech and/or <u>body percussion</u>, movement to prepare instrumental parts □ Analyze and discuss how to teach a simple <u>bordun/drone</u> accompaniment to a small group, modeling effective sequence □ Analyze and discuss how to lead an activity in <u>question/answer</u> using improvisation; how to provide improvised and/or composed <u>complementary ostinato</u> to a given main part

	<u>Form</u>
	At this level, participants will perform and improvise using the following Elemental Forms: Word Patterns, Phrase, Elemental Structures (aaab, abab, aabb, abba, abac, abac) Small Forms (AA, AB, ABA), <u>Echo/Antiphonal</u>, <u>Question/Answer</u>, <u>Canon</u>, Rondo, Verse/Chorus
Speech	<input type="checkbox"/> Perform and improvise pieces in elemental forms <input type="checkbox"/> Perform and improvise introduction, interlude, coda
Un-pitched and Body Percussion	
Singing	
<u>Pitched Percussion and Recorder</u>	
Movement	
Orchestration and Composition	<input type="checkbox"/> Create contrasting sections in a rhythmic or melodic rondo
Pedagogy	<input type="checkbox"/> Identify and analyze procedures for teaching form as modeled by the instructor

	<u>Timbre</u>
Speech	<ul style="list-style-type: none"> <input type="checkbox"/> Employ a variety of vocal <u>timbres</u>
Un-pitched and Body Percussion	<ul style="list-style-type: none"> <input type="checkbox"/> Perform and improvise various <u>timbres</u> using <u>body percussion</u> <input type="checkbox"/> Explore, improvise and perform techniques for producing various <u>timbres</u>, and define families of un-pitched percussion instruments (metals, shakers, woods, skins) <input type="checkbox"/> Perform and improvise using correct playing technique for hand drum and other UPP
Singing	<ul style="list-style-type: none"> <input type="checkbox"/> Perform using appropriate heavy and light vocal mechanism
Pitched Percussion and Recorder	<ul style="list-style-type: none"> <input type="checkbox"/> Explore, improvise and perform different playing techniques and define all families of <u>barred instruments</u> <input type="checkbox"/> Employ different recorder playing techniques and ranges to produce different <u>timbres</u> (whistles, bird calls)
Movement	<ul style="list-style-type: none"> <input type="checkbox"/> Improvise and perform demonstrating <u>body response to timbre stimulus</u>
Orchestration and Composition	<ul style="list-style-type: none"> <input type="checkbox"/> Choose instrumental <u>timbres</u> appropriate to the style, text and mood of the song being orchestrated
Pedagogy	<ul style="list-style-type: none"> <input type="checkbox"/> Articulate the most effective use of pitched and un-pitched percussion instruments <input type="checkbox"/> Model a clear vocal tone (pitch accuracy, intonation, lack of excessive vibrato) in an appropriate manner for classroom presentation

	<u>Expression</u>
Speech	<ul style="list-style-type: none"> <input type="checkbox"/> Perform using speech as an expressive musical event in composed and improvised contexts
Un-Pitched and Body Percussion	<ul style="list-style-type: none"> <input type="checkbox"/> Perform and improvise with expressive quality <input type="checkbox"/> Perform and improvise using the body as an instrument <input type="checkbox"/> Demonstrate correct technique, musicality and body awareness
Singing	<ul style="list-style-type: none"> <input type="checkbox"/> Perform and improvise with expression and varying dynamics
Pitched Percussion and Recorder	<ul style="list-style-type: none"> <input type="checkbox"/> Develop techniques to facilitate expressive playing
Movement	<ul style="list-style-type: none"> <input type="checkbox"/> Define and articulate qualities of movement <input type="checkbox"/> Demonstrate an understanding of <u>movement vocabulary</u> through exploration, improvisation, performance
Orchestration and Composition	<ul style="list-style-type: none"> <input type="checkbox"/> Create arrangements to include expressive elements (e.g. dynamic, tempo, <u>articulation</u>)
Pedagogy	

Teacher Education Curriculum Standards Basic Level I: 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 I 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'

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

Unpitched, Body Percussion:

Perform and/or improvise using natural speech patterns including model words for rhythmic building bricks/blocks

Lesson submitted by Cindy Hall ~ "Pirates" based on RU p. 20, #69

Objective: Imitate, explore and improvise using sixteenth notes
Shared at 2014 Conference, Level I Master Class

- Read together from visual first two verses of poem, "A Ballad of John Silver" by John Masfield:
 We were schooner-rigged and rakish, with a long and lissome hull,
 And we flew the pretty colors of the cross-bones and the skull;
 We'd a big black Jolly Roger flapping grimly at the fore,
 And we sailed the Spanish Water in the happy days of yore.
 - Repeat with pat ostinato: tiritiri ta
 - Brainstorm pirate names, practice: Blackbeard, William Kidd, Edward England
 - Imitate body percussion piece (from Rhythmische Übung, Keetman, p. 20, #69- second ending only) using pirate names:
 Blackbeard, William Kidd (2x) Edward England (3x) Captain Hook
 - Introduce new pirate, "Shirahama Kenki"
 - With partner, decide which pirate to replace with Shirihama Kenki to create new bp piece
 - Look at visual of ships showing motivic pattern, make connection with bp pieces
 - Using rhythm stick, create "sword fight" with partner to show same motivic pattern (high, low, rt/left/circle...)
 - Review poem, share small group pieces
 - Choose most common solution to transfer to drums
 - Perform ABA with B as drum piece
 - Using a neutral syllable, improvise spontaneously while performing sword fight with partner, label as "C" section
 - Repeat, with drums joining improvisation
 - Perform ABACA, add spoken "arrrrgh" for coda
- (for an extension with combinations of sixteenth and eighth rhythms, add additional pirate names to choices: ie. Anne Dieu-le-Veut)



Visual for "Pirates" lesson

Unpitched, Body Percussion:	Perform rhythmic patterns transferred from speech
	Resources to be added.

<p>Movement:</p>	<p>Perform and improvise identified meters (including un-metered) through movement elements (e.g. locomotor/non-locomotor, pathways, levels etc.</p>
<p>Sources for metered movement in duple, triple, and compound duple meters</p>	<p><i>Recordings:</i> <i>Rhythmically Moving Recording 1</i>, (High Scope Press, 1983)</p> <p><i>Folk dances:</i> <i>D'Hammerschmiedsgsell'n</i> (triple) On <i>Rhythmically Moving 7</i>, (High Scope Press)</p> <p><i>Folk songs:</i> <i>Rig-A-Jig-Jig</i> (duple and compound duple) <i>Making Music</i> (2005) p.99 Grade K (and in other folk song/dance resources) <i>Coffee Grows on White Oak Trees</i>, <i>Making Music</i> (2005) p.168 Grade 3 (and other folk song/dance resources)</p> <p><i>Primary sources:</i> <i>Orff, C. & Keetman G. (1952). Orff-Schulwerk Music for Children Volume I</i>, (M. Murray, Ed & Trans). London: Schott</p> <p>Duple meter – meter in 2 p. 107 #22 p. 108 #25 p. 119 #35</p> <p>Duple meter – meter in 4 p. 98 #6, Queen Caroline p. 103 #14 p. 104 # #17</p> <p>Triple Meter – meter in 3 p. 96 #4 p. 105 #18 p. 111, Rondo</p> <p>Compound duple – 6 and 6/8 p. 97 #5 p.106# #20, Tranquillo p. 107 #29, Tranquillo</p>

<p>Movement:</p>	<p>Perform and improvise identified meters (including un-metered) through movement elements (e.g. locomotor/non-locomotor, pathways, levels etc.</p>
<p>Additional examples which illustrate clear sections (AB, ABA, ABC) for contrasts in movement (e.g. metered/un-metered, meter changes, movement elements</p>	<p><i>Recordings:</i> “Minoeska,” On <u>Children’s Dances of Terra del Zur</u>, Shenanigans, (Shenanigans Music, 1994) “Day-O”, Harry Belafonte, On <u>Very Best of Harry Belafonte</u>, (RCA, 2001) “A Tale of Two Villages”, On <u>Music for Creative Dance, Contrast and Continuum Vol. I</u> Eric Chappelle (Ravenna Ventures, Inc., 1993) “Rhythmically Moving” Recording 1, (High Scope Press, 1983)</p> <p><i>Dances:</i> (AB) “Seven Jumps” On <u>Dance Music for Children Level 1</u>, Shenanigans, (Shenanigans Music, 1986) or <u>Rhythmically Moving 2</u>, Phyllis Weikart, (High Scope Press, 1983)</p> <p>(ABC) “Troika” On <u>Dance Music for Children Level 1</u>, Shenanigans, (Shenanigans Music, 1986) “Doudlebska Polka” On <u>Dance Music for Children Level 1</u>, Shenanigans, (Shenanigans Music, 1986)</p> <p><i>Folk Songs:</i> Old Joe Clark Head and Shoulders Baby Grand Old Duke of York</p> <p><i>Primary sources:</i> Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I, <i>Boomfallera</i> #41, (M. Murraray Ed. & Trans). London: Schott, p.44. Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I, <i>Section A and B Rhythmic Rondos</i>, (M. Murraray Ed. & Trans). London: Schott, p.67.</p>

Movement:	Express tempo changes and contrasting tempi through movement
	<p><i>Recordings:</i> <i>In the Hall of the Mountain King</i> by Edward Grieg</p> <p><i>Dances:</i> <i>Fjaskern</i> <u>Dance Music for Children Level 1</u>, Shenanigans, (Shenanigans Music, 1986) “Shoemakers’ Dance” <u>Dance Music for Children Level 1</u>, Shenanigans, (Shenanigans Music, 1986) “Alewander” <u>The Best of Shenanigans’ Volume 3</u>, (Shenanigans’ Music, 1986)</p> <p><i>Primary sources:</i> <i>A Candle Suite</i>, #62, p.32 <u>Music for Children</u>, Primary 1, Am. Edition (1982)</p>

Melody

Singing:

Perform and improvise melodies in *do* and *la* pentatonic

Primary source:

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

Examples with the pitch set: ***d r m s l:***

p. 104 #15

p. 118 #34

Examples with the pitch set: ***d r m s l d'***

p. 91 # 1, 5

p. 94 #2

p. 111 #31




p. 131 #40



p. 132 # 41

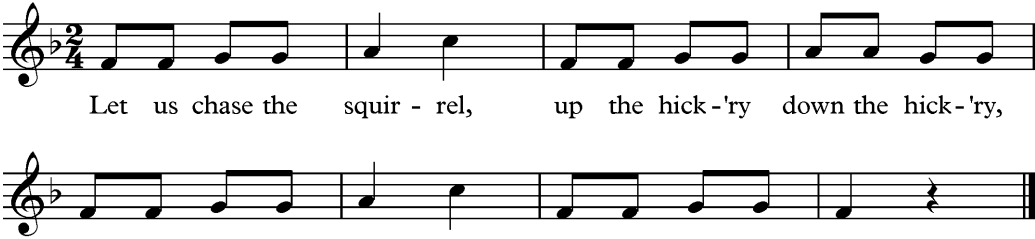
p. 133 #42

p. 136 #44

Speech:	Perform with expressive vocal inflection
	<p data-bbox="554 224 999 248">"Proverbs" Music for Children (Schott)</p> <p data-bbox="554 277 1010 302">"Sprechuebung" Musica Poetica Disc 2</p> <p data-bbox="554 331 1035 355">"Johnn, Spann An" Musica Poetica Disc 4</p> <p data-bbox="554 384 1087 409">"Isegrimms Begrabnis" Musica Poetica Disc 4</p> <p data-bbox="554 438 1035 462">"Der Froschkonig" Musica Poetica Disc 4</p> <p data-bbox="554 492 1045 516">Hebbel: "Requiem" Musica Poetica Disc 6</p> <p data-bbox="554 545 1098 570">"Omnia Empus Habent" Musica Poetica Disc 6</p> <p data-bbox="554 599 1066 623">Schiller: "Der Abend" Musica Poetica Disc 6</p>

Pitched Percussion and Recorder:	Perform and improvise bitonic (call), tritonic (chant), folkloric (mrd), tetratonic, and pentatonic melodies on recorders and barred instruments.
	<p data-bbox="550 285 911 310"><u>BITONIC</u> Bee Bee Bumblebee</p>  <p data-bbox="653 493 1583 521">Bee, Bee, Bum-ble- bee, stung a man u - pon his knee.</p>  <p data-bbox="617 646 1566 673">Stung a pig u - pon his snout. Good-ness me if you're not out!</p> <p data-bbox="701 719 806 743">See Saw</p>  <p data-bbox="659 883 1591 911">See saw, up and down, in the air and on the ground.</p> <p data-bbox="554 1019 1566 1101"><i>Primary Sources:</i> Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I, (M. Murray Ed. & Trans). London: Schott p. 3 #1, 2, 3</p>

Pitched Percussion and Recorder:	Perform and improvise bitonic (call), tritonic (chant), tetratonic, and pentatonic melodies on recorders and barred instruments.
	<p>TRITONIC</p> <p>Bounce High Bounce Low</p>  <p>Bounce high, bounce low, bounce the ball to Shi - loh.</p> <p>Snail, Snail</p>  <p>Snail, snail, snail, snail, goes a - round a - round a - round.</p> <p><i>Primary Sources:</i> Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I. (M. Murray Ed. & Trans). London: Schott, pg. 5 – 9.</p>

Pitched Percussion and Recorder:	Perform and improvise bitonic (call), tritonic (chant), tetratonic, and pentatonic melodies on recorders and barred instruments.
	<p><u>TETRATONIC</u> Let us Chase the Squirrel</p>  <p>Let us chase the squir - rel, up the hick -'ry down the hick -'ry,</p> <p>Let us chase the squir - rel, up the hick - ry tree.</p> <p><i>Primary Sources:</i></p> <p><i>Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I. (M. Murrar Ed. & Trans). London: Schott,</i></p> <ul style="list-style-type: none"> p. 91 #2 [d r m s] p. 107 #22 (suitable for recorders transposed to G) [s, d r m s] p. 113 #32 [d r m s] p. 116 #13 [s, d r m s d'] <p><i>Keetman, G. (1997). Erstes Spiel am Xylophon, #8 London: Schott, p. 8, #8 (A section) [d r m s]</i></p>

Lesson Submitted by Julie Scott

Objective: Play a first melody on Orff instruments with Question/Answer Improvisation
Erstes Spiel am Xylophon, #8 London: Schott, p. 8, #8
Shared at 2011 Conference, Level I Master Class

A SECTION

1. The teacher will play “Mi, Re, Do” on the instrument, and students will identify it by singing the pitches.
2. Have the students sing, then play, the last motive: “Mi, Re, Do.”
3. The teacher will play the first motive three times, and the class will finish with the final motive.
4. The class will identify and sing the first motive.
5. The students will play the first motive three times, and finish with the final motive.
6. Put it all together, and play the whole melody!
7. The students will repeat the whole melody in the upper octave.
8. Add a broken drone to accompany the melody on C and G.

B SECTION

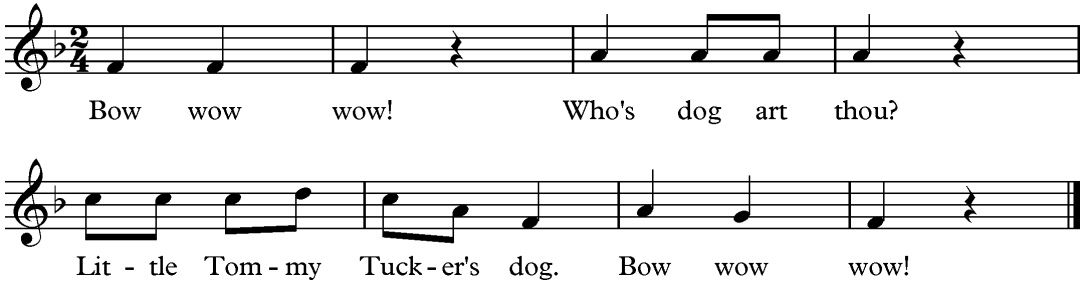
1. We will perform question/answer improvisations vocally and on the instruments for the “B” section
 - a. Begin by improvising only on so, mi, and la.
 - b. Add do then add re. Practice improvising with all pitches of the pentatonic.
2. Practice all together than have individuals share their improvisations.
3. Decide who the improvisers will be for the “B” section. We will have either four 16-beat improvisations. Will they be solos, duets?

DANCE

1. Create a choreographed dance for the “A” section.
2. For the improvised “B” section, we will stand in diamond shapes and “shadow” a leader. At the end of each improvisation, the leader turns 45 degrees clockwise, and a new leader takes over to lead the shadowing.

FINAL FORM

1. Discuss the Form (ABA) of the piece, and review the melody and dance for the “A” section.
2. Review the use of the level drone for the improvised “B” section.
3. Final Performance

Pitched Percussion and Recorder:	Perform and improvise bitonic (call), tritonic (chant), tetratonic, and pentatonic melodies on recorders and barred instruments.
	<p><u>PENTATONIC</u> Bow Wow Wow</p>  <p>Primary Sources: <i>Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I.</i> (M. Murrar Ed. & Trans). London: Schott.</p> <p>Examples that feature: <i>d r m s l</i> p. 104 #15 p. 118 #34</p> <p>Examples that feature: <i>d r m s l d'</i> p. 91 #1, 5 p. 94 #2 p. 111 #31 p. 131 #40 p. 132 #41 p. 133 #42 p. 136 #44</p> <p>Examples that feature <i>s, d r m s l</i>: p. 95 #3 (suitable for recorders transposed to G, in the A section)</p>

Lesson Submitted by Julie Scott

Objective: Play a la pentatonic orchestration with an arpeggiated bordun/drone “Lullaby” melody and arr. By Julie Scott; Words by Julie Scott and Biff Fink
Shared at 2011 Conference, Level I Master Class

- A. Learn and play the melody on recorders from the staff.
- B. Sing the melody on the text.
- C. Set up the instruments for La pentatonic on D. (If D is La, what is Do? Re? Mi? Fa? Sol? Ti? Take off the Fa's and Ti's)
- D. What notes will we use for the drone? (D and A)
- E. Learn and play the drone by imitating the teacher's body percussion (Pat, clap, snap). Transfer the part to the basses. What kind of simple drone is this? (Arpeggiated!)
- F. Sing the melody with the drone
- G. Learn the AG part by reading from the staff on solfege. Then, sing it on letter names. What kind of part is this? (A melodic ostinato!)
- H. Teach the AM part by reading the rhythm. Practice playing the rhythm on one leg. Then, transfer the part to A on your Orff instrument. What kind of a part is this? (It is a complementary part on Mi, which is the dominant in la pentatonic.)
- I. Teach finger cymbal part. When does it occur in relation to the words and the melody?
- J. Sing the melody with all of the accompaniment parts.
- K. Create a dance to go with the melody.
- L. Final Form Might Be:
 - A Sing the Melody with the Dance
 - B Improvise on Orff instruments or Vocally in La pentatonic (Movers improvise too.)
 - A Play the Melody on Recorders with the Dance
 - C Improvise on Recorders (Movers improvise too.)
 - A Sing and Play the Melody on Recorders

Lullaby

Melody & Arr. by Julie Scott
 Words by Julie Scott & Biff Fink

V  Hush, the night is still, the sun is set-ting in the sky.

AG 

AM 

FC 

BX 

AG  Ba - by don't you cry. Close your sleep - y eyes. Moth - er's by your side.

AM 

FC 

BX 

©

²/₉ Lullaby

AG  Hust, When you a - wake, the sun will bring an - oth - er day.

AM 

FC 

BX 

AG  Too - ra - loo - ra loo - ra - too - ra - loo - ra - loo - ra - lay.

AM 

FC 

BX 

Movement:	Express simple melodic ideas through dance elements (e.g. pathways, levels) and movement qualities (e.g. heavy/light)
	<p><i>Recordings:</i> <i>Rhythmically Moving, Recording 1</i>; (High Scope Press), for devising movement phrases or student created folk dances</p> <p><i>Sources:</i> articles, books Keetman, G. (1970). "Walking forward and backwards with a change of direction," <i>Elementaria</i> , London: Schott, p.116-119</p> <p>Haselbach, B. (1971). "Working out different phrasings," <i>Dance Education</i>. London: Schott, p. 116</p> <p><i>Primary sources:</i> melodies emphasizing the feeling of phrase: Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I (M. Murrary Ed. & Trans). London: Schott.</p> <p>Tranquillo #20, p. 106 Tranquillo #27, p. 109</p> <p>Keetman, G. (1997). Erstes Spiel am Xylophon, London: Schott la pentatonic #38, p. 2</p> <p>Keetman, G. (1997). Spielbuch für Xylophon, London: Schott la pentatonic #11, p.13</p> <p><i>Poetry/Texts:</i> "Silverly, Silverly", p. 64, <i>Jelly Belly</i>, Dennis Lee; Peter Bedrick Books</p>

Pedagogy:	Analyze and discuss procedures for teaching a song modeled by the instructor.
	<p><i>Article: <u>Four Ways to Teach Songs in Elementary School</u>, by Jim Solomon</i></p> <ol style="list-style-type: none"> 1. Whole Song Assimilation - a powerful, musical approach to teaching songs and developing independence of singers. Students participate in some movement or “Directed Listening” activity while actively listening to a song for a few classes before they sing. They hear the “whole song” multiple times before they are asked to sing. 2. Rote Echo Singing <p>A standard approach used by many music teachers. Suppose a song has 4 lines in its verse or chorus. The teacher will:</p> <ol style="list-style-type: none"> a. Sing the whole song 1x b. Echo sing one line at a time c. Echo sing two lines at a time d. Echo sing the whole song <p>**** Echo sing to fix mistakes as you go.</p> <p>A simple way to conceive of this is to echo sing short phrases, then longer phrases, then the whole.</p> <p>Echo singing is very effective as a tool for teaching melodies on instruments, and for extra practice on difficult sections of songs after the “Whole Song” has been heard for a few classes. The drawback is that echo singing breaks up the song immediately. It does not provide the continuity, the flow of the melody. (I’ve participated in workshops where the instructor taught in this fashion, did it quickly, and the group never sang the song accurately.)</p> 3. “Jump In and Sing” <p>Teacher starts singing and students join in when they are ready. Wonderful for community music making, but allows little opportunity for correction of mistakes. (I’ve participated in workshops where the instructor taught in this fashion, and the group never sang the song accurately.)</p> 4. Sight Reading <p>This is a practical possibility in a few elementary school teaching situations, not in others due to lack of student contact time.</p>

Submitted by Lisa Sullivan

Objective: Different ways to begin a lesson & Elements to be included in a lesson
Shared at 2014 Conference, Level I Master Class

Ways to begin a lesson

1. Echo Imitation
2. Simultaneous Imitation
3. Movement
4. Theory- Echo rhythmic or solfege patterns
5. Story
6. Visual
7. Body Percussion
8. Analysis
9. Game

Elements to be included in lessons

1. Movement
2. Speech
3. Singing
4. Improvisation
5. Analysis
6. Theory
7. Game
8. Composition

Pedagogy:	Analyze and discuss procedures for teaching a song modeled by the instructor.
Melody Teaching Processes, A Resource List	<p>Calantropio, S. (2005). <i>Pieces and Processes</i>. New York, New York: Schott Music Corporation.</p> <ul style="list-style-type: none"> □ A Process Teaching Tool Box for Melody (beginning on page 7) □ Examples from the toolbox are illustrated throughout the book <p>Fraze, J. (2012). <i>Artful, Mindful, Playful</i>. New York, New York: Schott Music Corporation.</p> <ul style="list-style-type: none"> □ Level 2 Project III: Pitch pg. 28-30 □ Level 4 Project III: Pitch pg. 34-39 <p>Fraze, J. (1987). <i>Discovering Orff</i>. New York, New York: Schott Music Corporation.</p> <ul style="list-style-type: none"> □ Melody Grade One (beginning on pg. 72) □ Vocal Improv Grade Two (beginning on pg. 104) □ Melody Grade Three (beginning on pg. 134) □ Vocal Improv Grade Three (beginning on pg. 142) <p>Fraze, J. (2008). <i>Playing Together</i>. New York, New York: Schott Music Corporation.</p> <ul style="list-style-type: none"> □ Section 3. Playing Melodies (beginning on pg. 26) □ Coda includes an explanation fro a melodic teaching process by Michael chandler (pg. 35) <p>Goodkin, D. (2004). <i>Play, Sing, and Dance</i>. 2nd ed. Miami, FL: Schott Music Corporation.</p> <ul style="list-style-type: none"> □ Solfege in the Contemporary Orff Classroom (beginning on pg. 139) □ The Pentatonic Scale (beginning on pg. 141) □ The Volumes: A Logial Progression (beginning on pg. 163) <p>Keetman, G. (1974). <i>Elementaria</i>. Trans. Margaret Murray. London: Schott & Co. Ltd.</p> <ul style="list-style-type: none"> □ Melodic Exercises (beginning on pg. 60) □ Improvisation, Vocal, over Ostinati (pg. 88) □ Improvisation of Accompaniments (pg. 88) □ Improvisation, group leading to individual (pg. 89-95) <p>Warner, B. (1991). <i>Orff Schulwerk: Applications for the Classroom</i>. Upper Saddle River, NJ: Prentice-Hall, Inc.</p> <ul style="list-style-type: none"> □ Chapter Four: Beginning Melody and Accompaniment (beginning on pg. 71) □ Call and Chant pg. 72 □ The Practical Aspects of Teaching the Beginning concepts of Melody and Accompaniment pg. 76 □ Specifically talks about improvisation beginning on pg. 85 □ Summary pg. 100 <p>AOSA Video Library: Julie Scott "Singing in the Schulwerk" 2011</p>

Accompaniment and Texture

Speech:

Perform, improvise and create speech ostinato to complement a primary text and in combination with another ostinato (e.g. layered speech)

Score: *The Captain Was a Duck* – arranged by Jim Solomon

The Captain Was a Duck

Main Speech Line
 Speech Ostinato

Toot! Toot! Quack, quack, quack.

when the ship be - gan to move the cap - tain said "Quack, Quack!"

Toot! Toot! Quack, quack quack.

Scores and Processes: "Heat," "Old Jack Frost" by Jim Solomon

Heat

Jim Solomon

Voice 1
 Heat, it's hot, it's hot so dog - gone hot!

Voice 2
 Heat, it's hot, it's hot so dog - gone hot!

Voice 3
 Whew, I can't be - lieve it! Man it's hot!

Just give me some cool lem - o - nade.

Movements: V1: say with pained expression, fan self with hand
 V2: wipe brow dramatically...then fling out both hand
 V3: say while snapping fingers on off beats

- Process:**
1. Teach ostinato #1 with motions
 3. instructor speak ostinato #2 while participants speak #1
 4. Teach #2, divide group in half, perform #1 and #2
 5. Teacher speaks ostinato #3 while participants perform #1 and #2
 6. Teach #3, Divide group in thirds and perform all
 7. Each group devises movement/dramatization for their part

Form: Layer in ostinato, then fade out by eliminating one at a time.

Old Jack Frost

Jim Solomon

c, 1982

Voice 1 ^{唐穆} || 4
 Old Jack Frost Old Jack Frost.

Voice 2 || 4
 Get back!

Voice 3 || 4
 I - cy, I - cy, Brrrr!

Movement: V1: snap off beats
 V2: arms motion to "Get Back!"
 V3: Fling hands upward (palms out) on "Icy" wrap arms around self

Process: same as for "Heat" see above

Form: Layer in parts

Pitched Percussion:	<i>Perform and improvise pedal tone/simple tonic accompaniments</i>
	<p><i>Primary Source:</i></p> <p><i>Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I (M. Murrary Ed. & Trans). London: Schott.</i></p> <p>p. 95 #3 (same melody as 98 #6) p. 104 #15 p. 108 #26 p. 116 #33 (timpani part)</p>

Movement:	Perform, improvise and develop movement accompaniment including ostinato for melodic and rhythmic pieces.
	<p><i>Sources: Articles, books</i></p> <ol style="list-style-type: none"> 1. Haselbach, B. (1971). "Preparation Exercises for Conducting" <i>Dance Education</i>, London:Schott, p.63-66 2. Gillespie, A. (1985). "Playing with Meter", <i>Orff Re-Echoes, Book II</i>, AOSA, p.160 <p><i>Primary Source:</i> Keetman, G. (1974). <i>Elementaria</i>, Part 2, <i>Movement</i>, London: Schott, pp. 107-174,</p>

Form

Speech:

Perform and improvise speech pieces in elemental forms.

Source: traditional rhymes

RHYTHM AND TEXT MATCH FORM

aba

Jelly in a bowl
Jelly in a bowl
Wiggle waggle wiggle waggle
Jelly in a bowl

aabc

Johnny caught a flea!
Johnny caught a flea!
Flea died, Johnny cried,
Tee hee hee!

abca

2, 4, 6, 8
Meet me at the garden gate
If I'm late, don't wait
2, 4, 6, 8

Diddle Diddle Dumpling my son John
Went to bed with his trousers on
One shoe off and one shoe on
Diddle Diddle Dumpling my son John

abac (if looking at the text, could possibly be argued aa'ab)

Acka Backa Soda Cracker
Acka Backa Boo!
Acka Backa Soda Cracker
Out goes you!

DIFFERENT RHYTHM AND TEXT FORM

abca (text) abba (rhythm)

Queen Queen Caroline,
Washed her hair in turpentine
Turpentine to make it shine
Queen Queen Caroline

Rain, rain, go away
Come again another day
Little Johnny wants to play
Rain, rain go away

aabc (rhythm) aa'a''b or aaa'b (text)

Pease porridge hot
Pease porridge cold
Pease porridge in the pot
Nine days old!

Fuzzy Wuzzy was a bear
Fuzzy Wuzzy had no hair
Fuzzy Wuzzy wasn't fuzzy
Was he?

TEXT FORM ONLY (rhythm remains the same for each line)

abac

Engine Engine Number Nine
Rolling down Chicago Line
See it sparkle see it shine
Engine Engine Number Nine

Pitched Percussion and Recorder:	Perform and improvise pieces using elemental forms including: word patterns, phrase, elemental structures (e.g. abab), simple forms, (e.g. AB), echo, question-answer, canon, rondo, verse/chorus																																
	<p><i>Primary Source: The following examples are taken from: Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I (M. Murrar Ed. & Trans). London: Schott.</i></p> <table border="0"> <tr> <td data-bbox="554 334 1020 363"> <u>Simple Forms and Elemental Structures</u> </td> <td data-bbox="1241 334 1619 363"> <u>Melodic Questions and Answers</u> </td> </tr> <tr> <td data-bbox="743 363 936 444"> p. 94 #2 A section: <i>abab</i> B section: <i>abab'</i> </td> <td data-bbox="1415 363 1507 393"> p. 79-81 </td> </tr> <tr> <td data-bbox="743 477 936 558"> p. 95 #3 A section: <i>abac</i> B section: <i>aa'ab</i> </td> <td></td> </tr> <tr> <td data-bbox="743 591 936 672"> p. 99 #7 A section: <i>abab</i> B section: <i>abab'</i> </td> <td></td> </tr> <tr> <td data-bbox="646 672 726 701"> <u>Rondo</u> </td> <td data-bbox="1314 672 1478 701"> <u>Verse/Chorus</u> </td> </tr> <tr> <td data-bbox="743 701 1020 753"> p. 88 #2 A section: <i>abac</i> </td> <td data-bbox="1415 701 1696 730"> p. 44 #41 (Boomfallera) </td> </tr> <tr> <td data-bbox="743 753 1020 805"> p. 111 #31 A section: <i>aba'c</i> </td> <td></td> </tr> <tr> <td data-bbox="743 805 869 834"> p. 113 #32 </td> <td></td> </tr> <tr> <td data-bbox="743 834 869 863"> p. 116 #33 </td> <td></td> </tr> <tr> <td data-bbox="646 863 726 893"> <u>Canon</u> </td> <td></td> </tr> <tr> <td data-bbox="743 893 957 1055"> p. 24 #31 pp. 91-92 #1 (<i>aa'ba</i>) #2 (<i>aaba</i>) #5 (<i>aaba</i>) #9 (<i>abb'a</i>) </td> <td></td> </tr> <tr> <td data-bbox="743 1055 869 1084"> p. 131 #40 </td> <td></td> </tr> <tr> <td data-bbox="743 1084 869 1114"> p. 132 #41 </td> <td></td> </tr> <tr> <td data-bbox="743 1114 869 1143"> p. 133 #42 </td> <td></td> </tr> <tr> <td data-bbox="743 1143 957 1172"> Melody form: <i>abab</i> </td> <td></td> </tr> <tr> <td data-bbox="743 1172 869 1201"> p. 136 #44 </td> <td></td> </tr> </table>	<u>Simple Forms and Elemental Structures</u>	<u>Melodic Questions and Answers</u>	p. 94 #2 A section: <i>abab</i> B section: <i>abab'</i>	p. 79-81	p. 95 #3 A section: <i>abac</i> B section: <i>aa'ab</i>		p. 99 #7 A section: <i>abab</i> B section: <i>abab'</i>		<u>Rondo</u>	<u>Verse/Chorus</u>	p. 88 #2 A section: <i>abac</i>	p. 44 #41 (Boomfallera)	p. 111 #31 A section: <i>aba'c</i>		p. 113 #32		p. 116 #33		<u>Canon</u>		p. 24 #31 pp. 91-92 #1 (<i>aa'ba</i>) #2 (<i>aaba</i>) #5 (<i>aaba</i>) #9 (<i>abb'a</i>)		p. 131 #40		p. 132 #41		p. 133 #42		Melody form: <i>abab</i>		p. 136 #44	
<u>Simple Forms and Elemental Structures</u>	<u>Melodic Questions and Answers</u>																																
p. 94 #2 A section: <i>abab</i> B section: <i>abab'</i>	p. 79-81																																
p. 95 #3 A section: <i>abac</i> B section: <i>aa'ab</i>																																	
p. 99 #7 A section: <i>abab</i> B section: <i>abab'</i>																																	
<u>Rondo</u>	<u>Verse/Chorus</u>																																
p. 88 #2 A section: <i>abac</i>	p. 44 #41 (Boomfallera)																																
p. 111 #31 A section: <i>aba'c</i>																																	
p. 113 #32																																	
p. 116 #33																																	
<u>Canon</u>																																	
p. 24 #31 pp. 91-92 #1 (<i>aa'ba</i>) #2 (<i>aaba</i>) #5 (<i>aaba</i>) #9 (<i>abb'a</i>)																																	
p. 131 #40																																	
p. 132 #41																																	
p. 133 #42																																	
Melody form: <i>abab</i>																																	
p. 136 #44																																	

Pitched Percussion and Recorder:	Play pieces using introduction, interlude, coda
	<p><i>Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I (M. Murrary Ed. & Trans). London: Schott.</i></p> <p><u>Introduction, Interlude, Coda</u></p> <ul style="list-style-type: none"> p. 14 #15 (My Little Pony Melodic Accompaniment) [introduction, interlude, and coda] p. 44 #41 (Boomfallera) [interlude] p. 72 #1 (My Little Pony Rhythmic Accompaniment) [introduction and interlude] p. 95 #3 [introduction] p.104 #15 [introduction] p. 104 #17 [coda] p. 105 #18 [introduction] p. 106 #20 [introduction] p. 107 #22 [introduction and coda] p. 109 #27 [introduction] p. 136 #44 (Ding Dong) [interlude and coda]

Movement:	Perform and improvise musical form through elements of dance (e.g. pathways, levels)
	<p>1. <u>Elemental Structures</u> <i>Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I</i> (M. Murrery Ed. & Trans). London: Schott.</p> <p>aaab: Polly Put the Kettle On (rhyme), aaba: <i>Hickory, Dickory Dock</i> p.244, <u>The Oxford Dictionary of Nursery Rhymes</u> (Oxford University Press, 1997) abab: p. 133 #42 (Vol I, MFC) aa'ba: p. 98, #6 (Vol.1, MFC) aabb: p.99, #8 (Vol.1, MFC) abac: p. 108, #25 (part A) (Vol.1 MFC) abba: p. 92, #9 (abb'a) Vol.1, MFC) aab/ba: p.67, #1 (A part), p.108, #25 (Vol.1, MFC) aabc: p.103, #14, p.19, #23, (Vol.1, MFC)</p> <p>2. <u>Small Forms:</u></p> <p><u>AB Form</u> <i>Recordings:</i> “A Tale of Two Villages” - Eric Chappell: <i>Music for Creative Dance – Contrast & Continuum, Vol. I</i> “Skippity Jig” - Bottle Rocket - Eric Chappell: <i>Music for Creative Dance – Contrast & Continuum, Vol. IV</i> “Up & At ‘Em” - Bottle Rocket - Eric Chappell: <i>Music for Creative Dance – Contrast & Continuum, Vol. IV</i></p> <p><i>Folksongs:</i> “Sur le Pont d’Avignon”</p> <p><i>Poetry/Texts:</i> “Humpty Dumpty”</p> <p><i>Primary Sources:</i> <i>Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I</i> (M. Murrery Ed. & Trans). London: Schott. Pg. 94, #2 and pg. 95 #3.</p>

ABA Form

Primary Sources:

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

pg. 96, #4 (without the repeat)

ABC Form

Dances:

“Shoemakers’ Dance” *Dance Music for Children Level 1*, Shenanigans,
(Shenanigans Music, 1986)

“Alewander” *The Best of Shenanigans’ Volume 3*. (Shenanigans’ Music)

Primary Source:

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

p. 123, Hiya

3. Rondo Form

Recordings:

“Fossils,” *Carnival of the Animals*, Camille Saint-Saëns

Dances:

Man in the Hay, Phyllis Weikart, *Teaching Movement and Dance*, (B section repeats),
Rhythmically Moving 5 (High Scope Press, 1983)

Sellenger’s Round, Phyllis Weikart, *Teaching Movement and Dance*,
Rhythmically Moving 7 (High Scope Press, 1983)

Primary sources:

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

p. 67, #1 *Rhythmic Rondo* p. 111, #31 – *Rondo* p. 104, #15, #16 (*A sections for Rondo*)

p. 113, #32, “*Solos Here for Everyone*” (A= group choreography, B, C, D = movement improvisations)

4. **Question/Answer; Echo**

Recordings:

“Echo,” Rhythmically Moving 1, Phyllis Weikart, (High Scope Press, 1983)

Folk Songs:

“Old John the Rabbit”

“Over My Head”

“Down By the Bay”

“I’m Going to Leave Ol’ Texas”

Primary sources:

Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I
(M. Murrar Ed. & Trans). London: Schott. ‘Melodies to be Completed,’ p. 79

Poetry/Texts:

I am the Phoenix by Paul Fleishman; Harper and Row (1985)

5. **Canon**

Recordings:

“Oh, How Lovely” (is the Evening) Rhythmically Moving 1, Phyllis Weikart,
(High Scope Press, 1983)

Folk Songs:

“Scotland’s Burning”

“I Love the Mountains”

“This Pretty Planet”

“Music Alone Shall Live”

Primary sources:

Orff, C. & Keetman, G. (1952). Orff-Schulwerk Music for Children Volume I
(M. Murrar Ed. & Trans). London: Schott.
p. 131, #40
p. 133, #42 “Double Canon”
p.136, #44, “Ding Dong”

Timbre

Movement:

Improvise and perform, demonstrating body response to timbre stimulus.

Recordings:

"Jaropo" International Bush Dancing, Shenanigans' Dance Music

Expression

Movement:

Develop movement vocabulary through exploration, improvisation and performance

Sources: Books

Lesson Plans for Creative Dance, Sally Caline; Human Kinetics

Creative Dance for All Ages: A Conceptual Approach, Anne Green Gilbert; National Dance Association; Accompanying CDs: *Contrast and Continuum Volumes 1-4*

Improvisation Dance Movement, Barbara Haselbach; Magna Music Baton

First Steps in Teaching Creative Dance to Children, Dance Technique for Young Children, Mary Joyce, Mayfield Publishing Company

Kids Can Listen, Kids Can Move! (Book and CD), Lynn Kleiner, Warner Brothers Publications

Group Dance Improvisations, Materials of Dance as a Creative Art Activity, Barbara Mettler, *The Barbara Mettler Library* <http://www.hampshire.edu/library/21042.htm>

Dance for Young Children, Sue Stinson; American Alliance for Health, Physical Education and Dance, Reston, Virginia