

**Section 10:**

**AOSA Teacher Education Curriculum Standards**

**Basic Standards: Level III**

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## Introduction

This document outlines the learning outcomes and learning objectives for Basic: Level III of Orff Schulwerk teacher education. The outcomes and objectives have been separated into two sets of matrices: learning outcomes and learning objectives.

To compare and contrast all outcomes and objectives for all three levels, see Section 6: Curriculum Standards Matrix.

## Teacher Education Curriculum Standards Basic Level III: Learning Objectives

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
After completing this level of education, students will be able to:							
<b>Time, Rhythm, And Meter</b>	<ul style="list-style-type: none"> <li>Extend speech performances in 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters</li> </ul>	<ul style="list-style-type: none"> <li>Extend rhythmic performance and improvisation in 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters and irregular and changing combinations</li> <li>Combine rhythmic patterns in polymetric layering</li> <li>Perform rhythmically free structures</li> </ul>	<ul style="list-style-type: none"> <li>Extend singing melodies in 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters</li> </ul>	<ul style="list-style-type: none"> <li>Extend performance and improvisation in 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters and irregular and changing combinations</li> <li>Combine rhythmic patterns in polymetric layering</li> <li>Play rhythmically free structures</li> </ul>	<ul style="list-style-type: none"> <li>Perform metric structures including 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters, and irregular and changing combinations</li> </ul>	<ul style="list-style-type: none"> <li>Extend improvisation in 5/8, 7/8, and changing meters on recorder and pitched percussion instruments.</li> </ul>	<ul style="list-style-type: none"> <li>Analyze and compare/contrast Level II teaching procedures modeled by the instructor and peers</li> <li>Teach rhythm in an accurate manner, cueing learners with an inviting physical gesture</li> <li>Develop a lesson plan that teaches a concept in rhythm, and teach the lesson using a variety of Orff media</li> </ul>

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
<b>Melody</b>	<ul style="list-style-type: none"> <li>• Speak with expressive vocal inflection</li> </ul>	<ul style="list-style-type: none"> <li>• Extend body percussion sounds and techniques beyond the four standard levels &lt;LINK&gt;</li> </ul>	<ul style="list-style-type: none"> <li>• Sing in all diatonic modes</li> <li>• Sing recitative using a selected text</li> </ul>	<ul style="list-style-type: none"> <li>• Play melodies and improvisations in all diatonic modes</li> <li>• Combine patterns in polymetric layering</li> <li>• Play melodies and improvisations incorporating Major and Minor harmony changes: I-V, I-IV- V, i-v, i-V, I-vii, i-VII</li> </ul>	<ul style="list-style-type: none"> <li>• Create a variety of levels to express musical contour and phrase</li> <li>• Create movement themes in response to melodic material</li> <li>• Respond to modal, Major, and Minor material through movement</li> </ul>	<ul style="list-style-type: none"> <li>• Extend vocal improvisation in all diatonic modes</li> <li>• Improvise vocally over chord changes: I-V,i-v, I-IV-V, I-VII, i-VII</li> </ul>	<ul style="list-style-type: none"> <li>• Teach vocal and instrumental melodies using a variety of techniques, including vocal modeling, gesture, and body percussion</li> <li>• Develop a lesson plan that teaches a concept in pitch/melody or rhythm</li> <li>• Teach the prepared lesson using a variety of Orff media</li> </ul>
<b>Accompaniment Texture</b>	<ul style="list-style-type: none"> <li>• Perform complex layered speech pieces</li> <li>• Perform choral speech (e.g. poems for several voices) or Greek drama</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate effective accompaniment techniques for body percussion and playing unpitched percussion</li> </ul>	<ul style="list-style-type: none"> <li>• Sing chord root accompaniments for a melody requiring a I-V chord change</li> <li>• Sing chord root accompaniments for a melody requiring</li> </ul>	<ul style="list-style-type: none"> <li>• Play accompaniment patterns for melodies requiring chord changes: I-V, i-v, i-V, I-VII, i-VII, I- ii, I-IV, I-IV-V</li> <li>• Play using three-mallet technique</li> </ul>	<ul style="list-style-type: none"> <li>• Perform: <ul style="list-style-type: none"> <li>○ solo/small group/large group</li> </ul> </li> <li>• Develop and perform: <ul style="list-style-type: none"> <li>○ movement formations</li> <li>○ movement ostinati</li> <li>○ movement</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Compose a modal melody and accompany with bordun/drone and ostinato</li> <li>• Arrange a Major melody requiring I- V chord change</li> </ul>	<ul style="list-style-type: none"> <li>• Teach instrument parts, modeling effective ensemble leading and sequence</li> <li>• Develop a recorder improvisation lesson</li> </ul>

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
			harmony changes: I-V, I-IV- V, i-v, i-V, I-vii, i- VII		<p>accompaniments</p> <ul style="list-style-type: none"> <li>○ choreography strategies</li> </ul>	<p>accompaniment</p> <ul style="list-style-type: none"> <li>• Compose a counter-melody for a diatonic melody or folk song (paraphony or diaphony)</li> <li>• Arrange a melody requiring harmonic chord changes: i-v, I-V, I-vii, i-VII</li> <li>• Arrange a melody requiring I-IV-V chord accompaniment</li> <li>• Compose a modal melody and accompany with bordun/drone and ostinato</li> <li>• Arrange a Major melody requiring I-V chord change</li> </ul>	

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
						accompaniment	
<b>Form</b>	<ul style="list-style-type: none"> <li>Extend speech pieces using simple forms:               <ul style="list-style-type: none"> <li>question-and-answer</li> <li>ABA</li> <li>rondo</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate musical form through use of:               <ul style="list-style-type: none"> <li>rhythmically contrasting ostinati</li> <li>shifts in range</li> <li>changes in timbre, texture, and/or dynamic level</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Sing variations to a given melody</li> </ul>	<ul style="list-style-type: none"> <li>Emphasize form by making instrumental performance decisions</li> <li>Play a theme and variations</li> </ul>	<ul style="list-style-type: none"> <li>Extend musical form through movement:               <ul style="list-style-type: none"> <li>phrase</li> <li>elemental forms AA, AB, ABA,</li> <li>echo</li> <li>question-and-answer</li> <li>antiphonal</li> <li>canon</li> <li>rondo</li> <li>verse/chorus folk dance</li> <li>theme and variations</li> <li>rhythmically free structures</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Extend compositional forms</li> </ul>	<ul style="list-style-type: none"> <li>Use references to form as an aid in teaching</li> </ul>
<b>Timbre</b>	<ul style="list-style-type: none"> <li>Speak with varying vocal timbres in both rhythmic and non-rhythmic contexts</li> </ul>	<ul style="list-style-type: none"> <li>Extend timbre possibilities in body percussion &lt;LINK&gt;</li> <li>Create music using found sounds and by playing instruments in non-</li> </ul>	<ul style="list-style-type: none"> <li>Model a clear vocal tone without excessive vibrato</li> </ul>	<ul style="list-style-type: none"> <li>Increase timbre possibilities &lt;LINK&gt;</li> </ul>	<ul style="list-style-type: none"> <li>Move expressively in response to timbre stimuli</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrate artistic choices for instrumentation</li> <li>Perform aleatoric explorations and improvisations using varying vocal timbres</li> </ul>	<ul style="list-style-type: none"> <li>Teach awareness of instrumental and vocal colors</li> </ul>

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
		conventional ways					
<b>Expressi on</b>	<ul style="list-style-type: none"> <li>• Speak with varying dynamics and vocal inflection</li> </ul>	<ul style="list-style-type: none"> <li>• Extend moving expressively, using the body as a musical instrument &lt;LINK&gt;</li> </ul>	<ul style="list-style-type: none"> <li>• Model an animated effect when singing</li> </ul>	<ul style="list-style-type: none"> <li>• Make artistic choices in solo and ensemble instrument playing</li> </ul>	<ul style="list-style-type: none"> <li>• Shape movement for performance</li> <li>• Use the body as a visual, musical instrument</li> </ul>	<ul style="list-style-type: none"> <li>• Make artistic choices in instrumentation and arrangement</li> </ul>	<ul style="list-style-type: none"> <li>• Model expressive musicianship in teaching</li> <li>• Model expressive singing and playing</li> </ul>

## Teacher Education Curriculum Standards Basic Level III: Learning Outcomes

### Notes

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

Students in all levels should demonstrate competence in performing parts learned through imitation and from notation, and improvising rhythms in body percussion and on unpitched percussion instruments. The ability to use many different instruments offers teachers variety in choices of teaching tools for the classroom. Performing body percussion and playing unpitched 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:** The barred pitched-percussion instruments provide a light accompaniment for children’s singing and an effective ensemble for instrumental performance, and are excellent teaching tools for melodic and harmonic concepts.

**Movement:** Movement is a pillar 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, increase student understanding of historical and folk dance forms, and extend comprehension of the role and importance of dance.

**Improvisation, Composition, Orchestration:** 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.”

Melodic improvisation is the precursor of composition, which can then lead to orchestration of the 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 “rules” and guidelines are useful in defining the extended 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 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 children. 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 for the child.

Lessons developed by students at all levels should be designed to bring children to conceptual understanding of musical elements and develop their musical skills in the active and creative atmosphere that characterizes the Orff approach. In this process, the teacher must always be a model of artistic musicianship, guiding children toward musical understanding.

Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
During classes at this level of education, students will:						
<ul style="list-style-type: none"> <li>Extend speaking in 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters</li> <li>Perform layered speech pieces at a sophisticated level</li> <li>Explain and demonstrate use of vocal timbres in speaking</li> <li>Explain and demonstrate speaking with varying dynamics in vocal inflection in composed and improvised contexts</li> <li>Perform aleatoric explorations and improvisations using varying vocal timbres</li> <li>Demonstrate improvisation and composition:</li> </ul>	<ul style="list-style-type: none"> <li>Continue performing rhythms in 2/4, 3/4, 4/4, and 6/8 meters</li> <li>Perform 5/8 and 7/8 meters, including irregular and changing combinations</li> <li>Demonstrate rhythmic patterns in polymetric layering</li> <li>Perform rhythmically free structures</li> <li>Continue demonstration of effective accompaniment techniques in body percussion and unpitched percussion playing.</li> </ul>	<ul style="list-style-type: none"> <li>Continue singing melodies in 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters</li> <li>Explore recitative using a selected text</li> <li>Sing chord root accompaniments for a melody requiring a I-V chord change</li> <li>Sing chord root accompaniments for a melody requiring harmony changes: I-V, I-IV-V, i-v, i-V, I-vii, i-VII</li> <li>Continue singing variations to a given melody</li> <li>Continue to model a clear vocal tone without</li> </ul>	<ul style="list-style-type: none"> <li>Continue playing and improvising in 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters, and in irregular and changing combinations</li> <li>Continue playing melodies and improvisations in all diatonic modes</li> <li>Combine patterns in polymetric layering by playing melodies and improvisations incorporating Major and Minor harmony changes: I-V, I-IV-V, i-v, i-V, I-vii, i-VII</li> <li>Play accompaniment patterns for melodies requiring chord</li> </ul>	<ul style="list-style-type: none"> <li>Perform metric structures including 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters, and irregular and changing combinations</li> <li>Create movement themes in response to melodic material</li> <li>Respond to modal, Major, and Minor material through movement</li> <li>Perform movement in solo, small-group, and large-group settings</li> <li>Use movement formations</li> </ul>	<ul style="list-style-type: none"> <li>Extend aleatoric explorations and improvisations using varying vocal timbres</li> <li>Extend composing using modal melodies and accompaniments with bordun/drone and ostinati</li> <li>Arrange a Major melody requiring I-V chord change accompaniment</li> <li>Improvise vocally and instrumentally in all diatonic modes</li> <li>Improvise vocally and instrumentally over chord</li> </ul>	<ul style="list-style-type: none"> <li>Teach rhythm in an accurate manner, engaging learners with well-planned cues.</li> <li>Teach vocal and instrumental melodies using a variety of techniques, including vocal modeling, gesture, and body percussion</li> <li>Teach instrumental technique and parts in an artistic fashion</li> <li>Use references to form as an aid in teaching</li> <li>Teach awareness of instrumental and vocal colors</li> <li>Model expressive singing and playing</li> <li>Demonstrate</li> </ul>

Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
<ul style="list-style-type: none"> <li>Use improvised vocal sounds as atmospheric background for poems, stories, and other dramatic situations, and for movement</li> <li>Develop speech compositions from texts or original materials</li> <li>Demonstrate notation</li> <li>Use graphic symbols as a stimulus for vocal response</li> <li>Create graphic symbols as notation for vocal sounds</li> <li>Demonstrate integration as follows: <ul style="list-style-type: none"> <li>Develop speech compositions combining</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Perform musical form through use of rhythmically contrasting ostinati, shifts in range, changes in timbre, texture, and/or dynamic level</li> <li>Extend timbre possibilities in body percussion through more advanced techniques &lt;LINK&gt;</li> <li>Create music using found sounds and by playing instruments in non-conventional ways</li> <li>Demonstrate correct technique when performing the layers of body percussion (stamp, pat, and clap/snap) and other body</li> </ul>	<p>excessive vibrato</p> <ul style="list-style-type: none"> <li>Continue to model an animated affect when singing</li> <li>Improvise vocally over chord changes: I-V, i-v, I-IV-V, I-VII, i-VII</li> <li>Continue singing counter-melodies based on the principles of diaphony (contrary motion) and paraphony (parallel motion)</li> <li>Continue singing melodies and improvising vocally in all diatonic modes: <ul style="list-style-type: none"> <li>Major: Ionian, Lydian, Mixolydian</li> <li>Minor: Dorian, Phrygian, Aeolian</li> </ul> </li> </ul>	<p>changes: I-V, i-v, i-V, I-VII, i-VII, I-ii, I-IV, I-IV-V</p> <ul style="list-style-type: none"> <li>Play using three-mallet technique</li> <li>Explore form by making instrumental performance decisions</li> <li>Create theme and variations</li> <li>Extend timbre possibilities through more advanced techniques &lt;LINK&gt;</li> <li>Explore artistic choices in solo and ensemble instrument playing</li> <li>Demonstrate: <ul style="list-style-type: none"> <li>correct posture and mallet techniques for playing the various sizes of xylophones, metallo-phones, and glocken-</li> </ul> </li> </ul>	<p>effectively</p> <ul style="list-style-type: none"> <li>Develop movement ostinati</li> <li>Create movement accompaniment</li> <li>Demonstrate effective choreography strategies</li> <li>Perform phrase, elemental forms, AA, AB, ABA, echo, question-and-answer, antiphonal, canon, rondo, and verse/chorus folk dance</li> <li>Perform theme and variations in movement</li> <li>Perform rhythmically free movement structures</li> <li>Demonstrate</li> </ul>	<p>changes: I-V, I-IV-V, i-v, i-V, I-vii, i-VII</p> <ul style="list-style-type: none"> <li>Arrange a Major melody requiring I-V chord accompaniment</li> <li>Compose a countermelody for a diatonic melody or folk song (paraphony or diaphony)</li> <li>Arrange a melody requiring harmonic chord changes: i-v, I-V, I-vii, i-VII</li> <li>Arrange a melody requiring I-IV-V chord accompaniment</li> <li>Make artistic choices of instrumentation in arrangements</li> </ul>	<p>pedagogical skill by:</p> <ul style="list-style-type: none"> <li>developing at least one lesson plan teaching a concept in pitch/melody or rhythm</li> <li>teaching the lesson(s) to the class using a variety of Orff media.</li> </ul>

Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
<p>such elements as body percussion, vocal effects, movement in space, and instrumental parts as accompaniments or sections</p> <ul style="list-style-type: none"> <li>○ Develop speech compositions with improvisations in longer dramatic contexts</li> <li>○ Develop speech accompaniment to movement improvisations and compositions</li> </ul>	<p>sound gestures.</p> <ul style="list-style-type: none"> <li>• Demonstrate correct holding and playing technique for unpitched instruments including idiophones and membranophones. &lt;LINK&gt;</li> </ul>		<p>spiels</p> <ul style="list-style-type: none"> <li>○ multiple mallet technique</li> <li>○ tremolo</li> <li>○ ability to improvise in all diatonic modes</li> <li>○ ability to improvise in a Major scale over a I-V or I-IV-V accompaniment</li> </ul> <ul style="list-style-type: none"> <li>• Play melodies and improvisations on soprano and alto recorders comfortably by: <ul style="list-style-type: none"> <li>○ playing in two octaves in all diatonic modes</li> <li>○ using a variety of meters and rhythmically free structures</li> <li>○ adding other recorder voices as available</li> </ul> </li> <li>• Play melodies and improvisations incorporating</li> </ul>	<p>body response to timbre stimuli</p> <ul style="list-style-type: none"> <li>• Shape movement for performance &lt;LINK&gt;</li> <li>• Use the body as a visual, musical instrument</li> </ul>	<ul style="list-style-type: none"> <li>• Revise instrumentation choices based on listening to performance on pitched instruments</li> </ul>	

Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
			<p>Major and Minor harmony changes: I-V, I-IV-V, i-v, i-V, I-vii, i-VII</p> <ul style="list-style-type: none"> <li>• Play and lead ensemble music knowledgeably, with: <ul style="list-style-type: none"> <li>○ attention to form</li> <li>○ style</li> <li>○ instrumentation</li> </ul> </li> <li>• Extend timbre possibilities through more advanced techniques &lt;LINK&gt;</li> <li>• Improvise melodically through decoration of the third, divisions, ornaments, and other techniques from models</li> <li>• Improvise melodies over descending tetrachord, chaconne, and bass patterns</li> </ul>			

Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
			<ul style="list-style-type: none"> <li>• Make artistic choices in solo and ensemble playing</li> <li>• Develop process and content for recorder pedagogy including technique and ensemble musicianship</li> </ul>			