

Section 16:

AOSA Teacher Education Curriculum Standards

Recorder Standards: Level I

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Introduction

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

Teacher Education Curriculum Standards Recorder Level I: Learning Objectives

	Rhythm, Time, And Meter	Melody, Form, And Ear Training	Ensemble And Accompaniment	Improvisation And Composition	Movement/Body Awareness	Pedagogy: Teaching Methodology And Process
	During educational experiences at this level, students will:					
Technique: Breathing, Tonguing, And Fingering	<ul style="list-style-type: none"> Explore metered and unmetered playing, including varying tempi, accents, and anacruses While playing, explore the connections between movement and meter, rhythm, and time Play rhythmic echoes to explore tonguing (du and tu) 	<ul style="list-style-type: none"> Develop listening skills and reinforce fingering competency by playing back-to-back echoes. Use “t,” “d,” and “r” as initial consonants to highlight metric accents, including single and double tonguing, trills, flutter tonguing, and playing while singing, all as part of palette. Relate/compare note order to melodic content of the level Experiment with creating an effective melody Learn different ways to tune recorders by using breath and fingers Transpose melodies by ear and with the assistance of notation 	<ul style="list-style-type: none"> Practice playing recorder accompaniment using a steady beat, rhythmic and melodic ostinato, and drones Experience the basics of conducting from within the ensemble Learn a melody by mastering one motive at a time: “divide and conquer” Explore small ensemble possibilities to increase individual awareness of appropriate dynamic level. Play a variety of recorder repertoire that relates to elemental ensemble forms, including echo, question-and-answer, call-and-response, and canon 	<ul style="list-style-type: none"> Explore sound possibilities with recorder playing by improvising with mouthpiece during first experience with the instrument Improvise on one, two, and three notes, including recitative, ostinato, rhythmic echoes, and articulations Use speech, singing, body percussion, and expressive movement as inspiration for recorder improvisation Practice improvising in the style of simple ethnic and historical melodies and ensembles. 	<ul style="list-style-type: none"> Align body to match an optimal playing posture Play breathing games to understand speed and duration of breath Do finger dexterity exercises with and without the recorder to develop independence of fingers, a light touch, and notes as combinations of fingers Learn how to move while playing to reinforce phrasing and melodic motion Do relaxation exercises for hands to promote easier fingering (including guided imagery) Play a simple melody while a partner performs a movement or body percussion accompaniment 	<p>METHODOLOGY:</p> <ul style="list-style-type: none"> Learn physics of the recorder Establish a correct playing position: <ul style="list-style-type: none"> Rest recorder on bottom lip Left hand on top Finger pads cover holes Fingers have assigned seats Right thumb goes underneath recorder at once to give support Silent whisper of “tu,” “du” or “duh” to articulate notes Establish a practice position and a rest position Discuss when and how to begin recorder in different situations <p>PROCESS:</p> <ul style="list-style-type: none"> Learn by doing: How does this thing

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						<p>work?</p> <ul style="list-style-type: none"> • Explore mouthpiece to discover and creating improvised pieces • Relate note order to melodic sequence in basic (i.e. play sol/mi, sol/mi/la, etc.) • Learn how to teach practice methods that are effective and joyful • Balance a lesson to include playing with and without printed music • Analyze and discuss procedures modeled by the instructor • Learn methods that embrace and equip all children to learn recorder, using their strengths and interests to address challenges
Elemental, historical, and folk repertoire	<ul style="list-style-type: none"> • Learn and perform a repertoire that highlights the interdependence of pipe and drum across time and in many places 	<ul style="list-style-type: none"> • Learn to choose voices and ranges of recorders that relate to repertoire and lessons • Explore and Identify the direction, shape, 	<ul style="list-style-type: none"> • Learn to effectively use melody, countermelody, descant, and accompaniment 	<ul style="list-style-type: none"> • Improvise in the style of elemental ethnic and historical melodies as presented in Level I Basic Orff • Improvise variations 	<ul style="list-style-type: none"> • Uncover the role of recorder and movement in original Keetman and Orff pieces • Learn to begin with movement to 	<ul style="list-style-type: none"> • Learn Carl Orff's rationale for choosing the recorder at Curt Sachs's urging, to be, "A melody instrument to your percussion, the pipe

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		<p>and range of a given melody</p> <ul style="list-style-type: none"> Learn some folk “cousins” of the recorder, and melodies played on them Identify elemental forms in folk songs, dances, and play parties 		<p>on existing melodies</p> <ul style="list-style-type: none"> Improvise melodies for folk rhymes and poems 	<p>introduce a recorder piece</p> <ul style="list-style-type: none"> Learn how to dance to recorder music (folk, historical, elemental) 	<p>to the drum.” (Carl Orff, <i>The Schulwerk</i>, transl, M. Murray, p. 96.)</p> <ul style="list-style-type: none"> Display recorder iconography showing historical performance practice (two recorders at once, pipe and tabor) Explain the development of the recorder over time: cylindrical versus conical bore
Recorder in the Orff Schulwerk classroom	<ul style="list-style-type: none"> Learn to perform different meters, rhythms, and tempi through active playing Add pitches to rhythms 	<ul style="list-style-type: none"> Play a familiar melody by ear on the recorder Sing, then play a melody Highlight form through texture (solo, small group, large group, and antiphonal) 	<ul style="list-style-type: none"> Use movement to demonstrate recorder melody and accompaniment Practice playing recorder in combination with other Orff media (singing, movement, body percussion, tuned percussion, untuned percussion, and other recorders) 	<ul style="list-style-type: none"> Perform call-and-response Perform question-and-answer techniques Learn to improvise short phrases Create contrasting B section for an ABA form Create contrasting sections in a rondo Practice producing different qualities of sound, such as mood music, theme songs, entrance dances, and storytelling 	<ul style="list-style-type: none"> Play recorder to accompany movement Improvise movement to recorder melody Move while playing to demonstrate phrasing Move to dance music played on recorder 	<ul style="list-style-type: none"> Demonstrate recorder as a teaching tool for teachers at all grade levels, to: <ul style="list-style-type: none"> accompany movement play melodies for singing be heard above other instruments act as the elemental “pipe to the drum” guide exploration, whether or not recorder is the focus. Learn how to

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						<p>engage in creative, collaborative problem solving</p> <ul style="list-style-type: none"> Present lessons visually, aurally and kinesthetically to include a broad range of student learning styles
Notation	<ul style="list-style-type: none"> Use rhythmic patterns and building bricks (Add link: CORS) for recorder improvisation (one or more notes) Create graphic notation showing time Use speech as impetus for rhythmic notation 	<ul style="list-style-type: none"> Create graphic notation that shows expression, form, and melodic contour Learn to read short, notated melodic phrases one by one (divide and conquer) Use form to reinforce note-reading skills Develop melodies from melodic skeletons using notation 	<ul style="list-style-type: none"> Practice creating, notating, and reading drone and ostinato accompaniments 	<ul style="list-style-type: none"> Share composition through notation, both transcribed by teacher and student Play other students' compositions from both traditional and non-traditional notation 	<ul style="list-style-type: none"> Use body to "become" rhythmic and melodic notes on a staff or on a timeline Notate movement to accompany a melody 	<ul style="list-style-type: none"> Analyze and discuss teaching procedures modeled by instructor (setting up a successful improvisation, and developing melodies from skeletons by ear and/or with notation) Teach lessons step by step, being mindful that adding reading notation to breathing, tonguing, fingering, and musical expression increases lesson

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						difficulty <ul style="list-style-type: none"> Plan lessons with the notion that "sound precedes symbol"

Teacher Education Curriculum Standards Recorder Level I: Learning Outcomes

Learning Outcomes Summary

After completing this level of education, students will be able to:

- Play soprano recorder competently to demonstrate the learning outcomes described below
- Improvise on the recorder in pentatonic scales
- Implement ideas learned in basic and movement
- Play and teach recorder along with other Orff Schulwerk media in an Orff Schulwerk-based classroom.

Learning Outcomes Detail

	Rhythm, Time, And Meter	Melody, Form, And Ear Training	Ensemble And Accompaniment	Improvisation And Composition	Movement/ Body Awareness	Pedagogy: Teaching Methodology And Process
	After completing this level of education, students will be able to:					
Technique: breathing, tonguing, and fingering	<ul style="list-style-type: none"> • Play metered and unmetered pieces that include anacruses, accents, and varying tempi 	<ul style="list-style-type: none"> • Describe how note order relates to melodic content • Create an effective melody • Tune recorders with breath and fingers • Play expressively through breathing, tonguing, and fingering • Transpose melodies 	<ul style="list-style-type: none"> • Play recorder accompaniment using a steady beat, elemental ensemble forms, rhythmic and melodic ostinato, and drones • Conduct from within the ensemble • Learn melodies quickly and systematically • Describe ensemble issues and challenges 	<ul style="list-style-type: none"> • Improvise up to three notes on the recorder using varying forms and including speech, singing, body percussion, and expressive movement • Improvise in the style of simple ethnic and historical melodies and ensembles 	<ul style="list-style-type: none"> • Use an optimal playing posture • Use breath effectively • Play with independent fingers, a light touch, and using combinations of fingers to reach notes • Move while playing to reinforce phrasing and express a melody • Play simple melodies to accompany movement and/or body percussion 	<p>METHODOLOGY:</p> <ul style="list-style-type: none"> • Explain physics of the recorder • Use correct playing, practice, and rest positions • Use recorder appropriately in varying situations <p>PROCESS:</p> <ul style="list-style-type: none"> • Allow experiential learning (learning by doing) • Allow students to discover and create improvisations • Teach effective and joyful practice methods • Create balanced lessons that include

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						<p>playing with and without printed music</p> <ul style="list-style-type: none"> Analyze and discuss pedagogical procedures Embrace and equip all learners to learn music
Elemental, historical, and folk repertoire	<ul style="list-style-type: none"> Describe and play a repertoire that illustrates the interdependence of pipe and drum across cultures 	<ul style="list-style-type: none"> Select voices and recorder ranges to relate to lessons and repertoire Describe “cousins” of the recorder, and typical melodies Use elemental forms in folk songs, dances, and play parties 	<ul style="list-style-type: none"> Use melody, countermelody, descant, and accompaniment 	<ul style="list-style-type: none"> Improvise on the recorder in a variety of styles, including ethnic, folk, and other forms 	<ul style="list-style-type: none"> Describe the role of recorder and movement in original Keetman and Orff pieces Introduce recorder pieces with movement Dance to recorder music (folk, historical, elemental) 	<ul style="list-style-type: none"> Describe Carl Orff’s rationale for choosing the recorder Describe recorder iconography and development
Recorder in the Orff Schulwerk classroom	<ul style="list-style-type: none"> Perform different meters, rhythms, pitches, and tempi 	<ul style="list-style-type: none"> Play recorder easily by ear, as part of singing, and using texture 	<ul style="list-style-type: none"> Demonstrate recorder melody and accompaniment contour through movement Play recorder in combination with other Orff media 	<ul style="list-style-type: none"> Improvise short phrases Play contracting sections Produce different qualities of sound 	<ul style="list-style-type: none"> Improvise recorder playing and movement interchangeably Use movement to emphasize phrasing 	<ul style="list-style-type: none"> Use (and instruct others how to use) recorder at any grade level effectively Solve problems creatively and collaboratively
Notation	<ul style="list-style-type: none"> Use patterns, graphics, and speech to illustrate rhythmic notation and improvisation 	<ul style="list-style-type: none"> Use various notation forms effectively to learn, teach, and create melodies 	<ul style="list-style-type: none"> Create, notate, and read drone and ostinato accompaniments 	<ul style="list-style-type: none"> Use notation to teach, share, and play compositions 	<ul style="list-style-type: none"> Integrate body movement into notational practices 	<ul style="list-style-type: none"> Analyze and discuss teaching pedagogies Prepare lessons that do not overwhelm

	Rhythm, Time, And Meter	Melody, Form, And Ear Training	Ensemble And Accompaniment	Improvisation And Composition	Movement/ Body Awareness	Pedagogy: Teaching Methodology And Process
						children's learning ability and use the idea of "sound precedes symbol"