

Section 17:

AOSA Teacher Education Curriculum Standards

Recorder Standards: Level II

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Introduction

This document outlines the learning outcomes and learning objectives for Recorder: Level II 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

NOTE: Where objectives are the same as or similar to Recorder Level I, note that they add playing alto recorder at this level.

	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"> Play rhythmic echoes, drones, and ostinati to explore tonguing and breathing Demonstrate proficient “half-hole” technique, making a quick and accurate thumb adjustment for the upper register Refine articulation for rhythmic expression 	<ul style="list-style-type: none"> Play two diatonic octaves on alto recorder, including F#, B\flat, G#, and C# Develop listening skills and reinforce fingering competency by playing back-to-back echoes. Adjust breathing and hand position to accommodate alto recorder Learn F fingering at pitch, not transposed up or down from C fingering Once alto recorder position is established, switch between alto and soprano for fingerings, timbre, range, and technique Develop enhanced articulation for expressive playing, using t, d and r, 	<ul style="list-style-type: none"> Play alto and soprano recorder simultaneously, one as a drone and one as a melody Create and perform melodies with paraphony Practice ensemble breathing and articulation techniques Distribute different voices of instruments to achieve balance in recorder ensemble Combine recorder playing with other elemental media, including tuned and untuned percussion, singing, speech, and movement 	<ul style="list-style-type: none"> Discover and perform sound possibilities inherent in the instruments by improvising with mouthpieces, alterations, or “prepared” recorder Improvise echo phrases Improvise in pentatonic modes with F and C as <i>do</i> Improvise in elemental forms (ABA, ABAC, call-and-response, and question-and-answer) Play and improvise hexatonic melodies avoiding functional harmonic implications (I-IV, I-V, or I-IV-V.) 	<ul style="list-style-type: none"> Play breathing games, such as those with feathers, bubbles, cotton balls, string, and scarves to understand speed and duration of breath and provide additional opportunities to explore a variety of techniques to maintain emphasis on breath control for quality of tone production. Explore a variety of relaxation exercises for hands to promote easier fingering (including guided imagery suitable for this level) 	<p>METHODOLOGY:</p> <ul style="list-style-type: none"> Play alto recorder without notation to discover its unique physical and acoustic properties Compare/contrast alto and soprano recorder techniques for breathing, tonguing, and fingering Adjust arm position for a heavier, bigger instrument (wrists slightly bent and elbows away from body) Demonstrate understanding of how to practice and how to teach students to practice Given a set of five pieces, choose an order for teaching them and explain the order pedagogically <p>PROCESS:</p> <ul style="list-style-type: none"> Demonstrate

	Rhythm, Time, And Meter	Melody, Form, And Ear Training	Ensemble And Accompaniment	Improvisation And Composition	Movement/Body Awareness	Pedagogy: Teaching Methodology And Process
		double-tonguing, and extended techniques				<p>understanding of how and why to design lessons so that students learn through exploration and discovery</p> <ul style="list-style-type: none"> Analyze and discuss teaching procedures modeled by the instructor Develop strategies to embrace and equip all learners Perform warm-ups that relate to Orff process (e.g., improvisation of phrases to be echoed)
Elemental, Historical, And Folk Repertoire	<ul style="list-style-type: none"> Perform repertoire highlighting the interdependence of the pipe and the drum across time and in many places 	<ul style="list-style-type: none"> Use so, s, a, t, and b recorders in class Develop Renaissance, folk song, dance, and play party melodies, using melodic range, elemental forms, and phrasing to model improvisation and composition Play selected Keetman pieces from MFC volumes and supplemental books on f and c 	<ul style="list-style-type: none"> Play recorder with drone instruments (such as strings, guitar, lute, dulcimer, or hurdy-gurdy) to expand sonic palette Identify suitably simple and age-appropriate ensemble music for children Play soprano and alto recorder simultaneously with same fingering for instant paraphony 	<ul style="list-style-type: none"> Improvise over non-functional modal harmony (I-II, I-VII, I-III, and I-VI) including regularly shifting patterns, non-functional ground bass, and irregular triadic shifts related to Level II content Perform and analyze elemental historical and folk examples with drones and paraphony as 	<ul style="list-style-type: none"> Play and move to Keetman/Orff pieces Respond to movement with recorder playing Dance to recorder music (folk, historical, and elemental) Demonstrate understanding of melodic contour through movement 	<ul style="list-style-type: none"> Perform pieces for recorder and drum from varying traditions (Keetman Kleine Kanons, Native American flute and drum, Bolivian tarka, and English pipe and tabor) Demonstrate understanding of ranges and voices of recorders when determining voicing for a printed piece and when writing for

	Rhythm, Time, And Meter	Melody, Form, And Ear Training	Ensemble And Accompaniment	Improvisation And Composition	Movement/Body Awareness	Pedagogy: Teaching Methodology And Process
		recorders (see bibliography)	with one player	models <ul style="list-style-type: none"> Improvise in the style of elemental, ethnic, and historical melodies 		recorders
Recorder In The Orff Schulwerk Context	<ul style="list-style-type: none"> Play the pipe to the drum, using Keetman and other examples from around the world Play at different tempi Use various meters (five, seven, and changing) and rhythms in playing Create a melody by adding pitches to a given rhythm 	<ul style="list-style-type: none"> Learn a familiar melody by ear on the recorder Play a known melody in a different key (transposition) Sing and then play a melody Highlight form through texture (solo, small group, large group, and antiphonal) 	<ul style="list-style-type: none"> Create a simple ostinato or drone to accompany a pentatonic melody Play alto recorder as both melody and accompaniment Play recorder in combination with other Orff media (singing, movement, body percussion, tuned and untuned percussion, and other recorders) 	<ul style="list-style-type: none"> Discover sound qualities through improvisation Use speech, poetry, and singing as inspiration for recorder improvisation Create movement to a recorder melody Create short motives and phrases to accompany a poem or story Improvise question-and-answer phrases JH Improvise with varying dynamics and articulation 	<ul style="list-style-type: none"> Move to demonstrate phrasing Move to express melody Create a dance to a recorder melody. [Add link: Examples] Accompany others' movement by playing recorder Move to highlight melodic form 	<ul style="list-style-type: none"> Assess age-appropriateness of music for middle school students <ul style="list-style-type: none"> Is it highest quality? Will it maintain interest? Can it be differentiated? Play alto recorder before naming any of the notes (sound precedes symbol) Demonstrate interrelationship of music and movement by introducing a recorder piece with movement Combine recorder with movement, singing, and playing instruments

	Rhythm, Time, And Meter	Melody, Form, And Ear Training	Ensemble And Accompaniment	Improvisation And Composition	Movement/Body Awareness	Pedagogy: Teaching Methodology And Process
Notation	<ul style="list-style-type: none"> • Use rhythmic patterns and building bricks as vehicles for recorder improvisation • Use speech as impetus for rhythmic notation • Graphically notate rhythm • Depict time using graphic notation • Play melodic ostinati from notation to develop sight reading 	<ul style="list-style-type: none"> • Invent graphic notation for the recorder • Read short, notated melodic phrases one by one (divide and conquer) • Strengthen reading skill by analyzing form • Perform call-and-response exercises • Learn melodies both by listening and by sight • Find recurring motifs to facilitate reading • Develop a melody from a melodic skeleton 	<ul style="list-style-type: none"> • Create, notate, and read drone and ostinato accompaniments • Read music for and play alto recorder at pitch • Read music for and play alto recorder up the octave • Switch between soprano and alto recorder, using correct fingering 	<ul style="list-style-type: none"> • Compose and/or arrange ensemble recorder compositions using the correct score order and recorder ranges • Compose, notate, and share a recorder melody • Play from both traditional and non-traditional notation • Develop original recorder notation using existing models 	<ul style="list-style-type: none"> • Demonstrate JH rhythmic and melodic notes on a staff or timeline on the floor of the classroom • 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) • Demonstrate “sound precedes symbol” process teaching when adding melodic notation • Play with and without printed music

Teacher Education Curriculum Standards Recorder Level II: Learning Outcomes

Learning Outcomes Summary

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

- Play alto recorder in a two-octave range including accidentals appropriate to the mode or scale
- Switch between alto and soprano recorders
- Demonstrate understanding of modal tonalities and shifting harmonies through alto recorder improvisation
- Develop pedagogy for beginning alto recorder as appropriate for middle school-age students

Learning Outcomes Detail

	Rhythm, Time, And Meter	Melody, Form, And Ear Training	Ensemble And Accompaniment	Improvisation And Composition	Movement/ Body Awareness	Pedagogy: Methodology And Process Teaching
	After completing this level of education, students will be able to:					
Technique: breathing, tonguing, and fingering	<ul style="list-style-type: none"> • Use breathing, tonguing, and fingering to illustrate modal tonalities and shifting harmonies during improvisation on the alto recorder 	<ul style="list-style-type: none"> • Demonstrate expressive alto- and soprano-recorder playing proficiency in the lower and upper registers 	<ul style="list-style-type: none"> • Demonstrate ensemble breathing and articulation techniques • Balance different voices of instruments recorder ensemble • Use recorder (both alto and soprano) effectively in an ensemble or as an accompaniment 	<ul style="list-style-type: none"> • Improvise and/or compose on the recorder using elemental forms in pentatonic modes, avoiding functional harmonic implications 	<ul style="list-style-type: none"> • Demonstrate an understanding of speed and duration of breath • Finger easily and flexibly for all recorder activities 	<p>METHOD</p> <ul style="list-style-type: none"> • Play expressively with varying dynamics and articulation on both alto and soprano recorder, using correct techniques • Use and teach effective practice methods • Teach recorder pieces in a pedagogically logical order <p>PROCESS:</p> <ul style="list-style-type: none"> • Design lessons so that all students can learn through exploration and discovery,

	Rhythm, Time, And Meter	Melody, Form, And Ear Training	Ensemble And Accompaniment	Improvisation And Composition	Movement/ Body Awareness	Pedagogy: Methodology And Process Teaching
						integrating Orff processes wherever possible (such as in warm ups)
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"> Use a wide range of recorders and melodic sources to model improvisation and composition 	<ul style="list-style-type: none"> Play recorder to accompany drone instruments with suitable ensemble music Demonstrate paraphony with two recorders played simultaneously with the same fingering 	<ul style="list-style-type: none"> Perform, improvise, and analyze music appropriate for Level II standards 	<ul style="list-style-type: none"> Integrate dance and movement into recorder performances 	<ul style="list-style-type: none"> Use varying traditions and a wide range of recorders and recorder voices when teaching or writing for recorder
Recorder in the Orff Schulwerk classroom	<ul style="list-style-type: none"> Play the recorder using a variety of music, tempi, meters, and pitches 	<ul style="list-style-type: none"> Play using aural techniques (playing by ear), verbal techniques (playing a sung song), transposition, and varying forms 	<ul style="list-style-type: none"> Play recorder flexibly and effectively in ensembles and as accompaniment 	<ul style="list-style-type: none"> Use improvisation and movement to interpret music and melodies, varying methods of both 	<ul style="list-style-type: none"> Effectively integrate movement (of self and others) into recorder playing 	<ul style="list-style-type: none"> Evaluate and use age-appropriate music Teach sound before symbol Integrate movement, singing, and other instruments into teaching recorder
Notation	<ul style="list-style-type: none"> Integrate notation (reading and writing) into teaching recorder rhythm, tempi, and sight reading 	<ul style="list-style-type: none"> Develop notation skills to learn, build, and teach melodies. 	<ul style="list-style-type: none"> Easily read and play recorder music for accompaniment and ensemble Flexibly use soprano and alto recorder fingering 	<ul style="list-style-type: none"> Integrate notation into improvisation and composition exercises 	<ul style="list-style-type: none"> Express melodies through movement and movement notation 	<ul style="list-style-type: none"> Focus teaching methods on “sound precedes symbol” yet include notation in teaching recorder