

## Section 7:

# AOSA Teacher Education Curriculum Standards

## Basic Standards: Levels I, II and III

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## Introduction

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

The matrices' layout enables the reader to compare outcomes at all three levels, and objectives at all three levels, to clearly see the progression of learning from level to level within specific subject areas.

Once this document has been finalized and approved, it will be formatted for both printing and viewing online as an interactive resource. Links within the online resource will lead to specific examples, descriptions, and definitions.

To see all outcomes and objectives for a specific level of learning, see the documents for Levels I, II, or III.

## Teacher Education Curriculum Matrix: Learning Objectives

### Time, Rhythm, and Meter

Time is not always bound by rhythm.

<b>Time, Rhythm, And Meter</b>	<b>Level I</b>	<b>Level II</b>	<b>Level III</b>
	The student at this level will be able to:	The student at this level will be able to:	The student at this level will be able to:
<b>Speech</b>	<ul style="list-style-type: none"> <li>Perform natural speech rhythms and rhythmic building blocks &lt;LINK&gt;</li> <li>Speak simple rhymes in 2/4, 4/4, 3/4, and 6/8 meters</li> <li>Speak poems with body percussion ostinati</li> <li>Perform speech beginning with anacrusis</li> </ul>	<ul style="list-style-type: none"> <li>Speak in 2/4, 3/4, 4/4, 6/8, 5/8, 7/8, and changing meters</li> </ul>	<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>
<b>Unpitched And Body Percussion</b>	<ul style="list-style-type: none"> <li>Perform 2-, 3-, and 4-level body percussion in echo, conversation, and improvisation &lt;LINK&gt;</li> <li>Play in 2/4, 4/4, and 6/8 meters</li> <li>Play patterns transferred from speech</li> </ul>	<ul style="list-style-type: none"> <li>Review duple, triple, and compound duple meters</li> <li>Improvise using syncopated patterns</li> <li>Perform and improvise with rhythms in 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 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>
<b>Singing</b>	<ul style="list-style-type: none"> <li>Sing melodies in 2/4, 4/4, 3/4, and 6/8 meters</li> </ul>	<ul style="list-style-type: none"> <li>Sing melodies with syncopated patterns</li> <li>Continue singing melodies in 2/4, 3/4, 4/4, and 6/8 meters</li> <li>Sing melodies in 5/8 and 7/8 meters</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>

Time, Rhythm, And Meter	Level I	Level II	Level III
<b>Pitched Percussion And Recorder</b>	<ul style="list-style-type: none"> <li>• Perform beat and rhythm</li> <li>• Perform ostinato patterns</li> <li>• Play rhythmic echoes</li> <li>• Play accented and unaccented notes</li> <li>• Play speech rhythms</li> <li>• Play and improvise in 2/4, 4/4, 3/4, and 6/8 meters</li> <li>• Play patterns transferred from speech</li> </ul>	<ul style="list-style-type: none"> <li>• Play in duple, triple, and compound duple meters</li> <li>• Improvise using syncopated patterns</li> <li>• Perform and improvise in 5/8, 7/8, and changing 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>
<b>Movement</b>	<ul style="list-style-type: none"> <li>• Perform metered and unmetered non-locomotor and locomotor movement</li> <li>• Move in duple, triple, and compound meters</li> <li>• Move to show anacrusis and accent</li> <li>• Express tempo changes and contrasting tempi through movement</li> </ul>	<ul style="list-style-type: none"> <li>• Explore moving in 2/4, 3/4, 4/4, 6/8, 5/8, 7/8, and changing meters</li> <li>• Improvise using syncopated patterns</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>
<b>Improvisation Composition Orchestration</b>	<ul style="list-style-type: none"> <li>• Improvise in question-and-answer form</li> <li>• Notate the rhythm of poems in 2/4, 4/4, and 6/8 meter</li> <li>• Notate the rhythms of poems that begin with anacrusis</li> <li>• Improvise and compose complementary ostinato</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise in 5/8, 7/8, and changing meters on recorder and pitched-percussion instruments</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>

Time, Rhythm, And Meter	Level I	Level II	Level III
<b>Pedagogy</b>	<ul style="list-style-type: none"> <li>• Analyze and compare/contrast Level I teaching procedures modeled by the instructor</li> <li>• Teach a speech piece with ostinato accompaniment to a small group</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze and compare/contrast Level II teaching procedures modeled by the instructor</li> <li>• Teach an ostinato accompaniment using mirrored body percussion and simultaneous or echo imitation</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>

Melody

Melody	Level I	Level II	Level III
	The student at this level will be able to:	The student at this level will be able to:	The student at this level will be able to:
<b>Speech</b>	<ul style="list-style-type: none"> <li>• Speak with expressive vocal inflection</li> </ul>	<ul style="list-style-type: none"> <li>• Speak with expressive vocal inflection</li> </ul>	<ul style="list-style-type: none"> <li>• Speak with expressive vocal inflection</li> </ul>
<b>Unpitched and Body Percussion</b>	<ul style="list-style-type: none"> <li>• Demonstrate understanding of the relationship between melody and the melodic aspects of body percussion and unpitched percussion</li> </ul>	<ul style="list-style-type: none"> <li>• Explore body percussion sounds and techniques beyond the four standard levels &lt;LINK&gt;</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>
<b>Singing</b>	<ul style="list-style-type: none"> <li>• Demonstrate vocally the progression from speech inflection to singing</li> <li>• Sing folk songs and melodic material in <i>do</i> and <i>la</i> pentatonic</li> <li>• Sing a pentatonic ostinato accompaniment while someone else sings the melody, and vice versa</li> <li>• Sing a simple melody while performing an instrumental or body percussion accompaniment</li> </ul>	<ul style="list-style-type: none"> <li>• Sing folk songs in <i>re</i> and <i>sol</i> pentatonic scales</li> <li>• Sing hexatonic melodies: <i>do-re-mi-fa-sol-la</i> and <i>la-ti-do-re-mi-fa</i></li> <li>• Sing modal melodies:</li> <li>• Major: Ionian, Lydian, Mixolydian</li> <li>• Minor: Aeolian Dorian, Phrygian</li> </ul>	<ul style="list-style-type: none"> <li>• Sing in all diatonic modes</li> <li>• Sing recitative using a selected text</li> </ul>
<b>Pitched Percussion And Recorder</b>	<ul style="list-style-type: none"> <li>• Play and create 2-note call, 3-note chant, tetratonic, and pentatonic melodies on recorders and barred instruments</li> <li>• Play scales and simple melodies in the three <i>do</i> pentatonic scales C, F, G and the three <i>la</i> pentatonic scales a, d, e</li> </ul>	<ul style="list-style-type: none"> <li>• Play melodies and improvisations in <i>do</i>, <i>la</i>, <i>re</i>, and <i>sol</i> pentatonic and hexatonic scales</li> <li>• Explore pentatonic world music examples that include semi-tones</li> <li>• Play melodies and improvisations in all diatonic</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-</li> </ul>

Melody	Level I	Level II	Level III
		modes: <ul style="list-style-type: none"> <li>• Major: Ionian, Lydian, Mixolydian</li> <li>• Minor: Aeolian Dorian, Phrygian</li> <li>• Play accompaniment patterns: simple and moving borduns/drones, ostinati, shifting triads, for melodic structures not requiring harmonic change</li> <li>• Improvise over shifting harmonies: I-ii, I-VII, i-VII, I-vi, i-VI</li> </ul>	vii, i-VII
<b>Movement</b>	<ul style="list-style-type: none"> <li>• Experience a variety of levels to express musical contour and phrase</li> <li>• Express melodic ideas through creative movement</li> <li>• Explore movement phrases</li> </ul>	<ul style="list-style-type: none"> <li>• Explore a variety of levels to express musical contour and phrase</li> <li>• Explore physical response to modal material</li> <li>• Create movement phrases</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>
<b>Improvisation Composition Orchestration</b>	<ul style="list-style-type: none"> <li>• Play melodic improvisations in three <i>do</i> pentatonic scales C, F, G and three <i>la</i> pentatonic scales a, d, e, using correct playing technique on barred instruments</li> <li>• Improvise vocally in <i>do</i> and <i>la</i> pentatonic</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise vocally in hexatonic scales</li> <li>• Improvise vocally in diatonic modes</li> <li>• Compose a modal melody over a given ostinato or chordal accompaniment</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>

<b>Melody</b>	<b>Level I</b>	<b>Level II</b>	<b>Level III</b>
<b>Pedagogy</b>	<ul style="list-style-type: none"> <li>Analyze and discuss procedures for teaching a song modeled by the instructor</li> </ul>	<ul style="list-style-type: none"> <li>Teach a song through echo imitation</li> <li>Teach a lesson that involves melodic improvisation</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>



### Accompaniment Texture

Accompaniment Texture	Level I	Level II	Level III
	The student at this level will be able to:	The student at this level will be able to:	The student at this level will be able to:
<b>Speech</b>	<ul style="list-style-type: none"> <li>• Perform speech in:               <ul style="list-style-type: none"> <li>○ unison</li> <li>○ solo and chorus</li> <li>○ antiphonal speech</li> <li>○ speech ostinato</li> <li>○ canon</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Perform layers of speech in varying textures including:               <ul style="list-style-type: none"> <li>○ antiphonal speech</li> <li>○ speech ostinati</li> <li>○ canon</li> </ul> </li> <li>• Perform combinations of independent spoken parts, including main theme with speech ostinati and canon</li> <li>• Combine speech with body percussion or instruments</li> </ul>	<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>
<b>Unpitched And Body Percussion</b>	<ul style="list-style-type: none"> <li>• Create:               <ul style="list-style-type: none"> <li>○ body percussion ostinati</li> <li>○ color sounds</li> <li>○ rhythmic ostinati</li> <li>○ movement accompaniment</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Perform accompaniment patterns</li> <li>• Perform in small group/large group contexts</li> <li>• Create background sound carpets, textures, and sound effects</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate effective accompaniment techniques for body percussion and playing unpitched percussion</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>• Create vocal melodic ostinati</li> <li>• Sing a pentatonic ostinato accompaniment while someone else sings the melody, and vice versa</li> </ul>	<ul style="list-style-type: none"> <li>• Sing canons, countermelodies, and other parts to accompany melodies</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 harmony changes: I-V, I-IV- V, i-v, i-V, I-vii, i- VII</li> </ul>

Accompaniment Texture	Level I	Level II	Level III
<p>Pitched Percussion and Recorder</p>	<ul style="list-style-type: none"> <li>• Play pedal tone/simple tonic accompaniments</li> <li>• Play simple bordun/drone: chord, broken, arpeggiated, level</li> <li>• Play melodic ostinati</li> <li>• Play color parts</li> <li>• Develop and play movement accompaniment</li> </ul>	<ul style="list-style-type: none"> <li>• Perform simple and moving borduns/drones, ostinati, shifting triads: I-ii, I-VII, i-VII, I-vi, i- VI</li> <li>• Create background sound carpet, textures, and sound effects</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>
<p>Movement</p>	<ul style="list-style-type: none"> <li>• Explore and perform: <ul style="list-style-type: none"> <li>○ unison movement</li> <li>○ mirroring/shadowing</li> <li>○ solo, small group, and large group</li> </ul> </li> <li>• Develop and perform: <ul style="list-style-type: none"> <li>○ movement accompaniment</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Perform: <ul style="list-style-type: none"> <li>○ solo/small group/large group</li> <li>○ Develop and perform: <ul style="list-style-type: none"> <li>○ movement formations</li> <li>○ movement accompaniment</li> <li>○ choreography strategies</li> </ul> </li> </ul> </li> <li>• Create and perform: <ul style="list-style-type: none"> <li>○ movement ostinati</li> </ul> </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 accompaniments</li> <li>○ choreography strategies</li> </ul> </li> </ul>
<p>Improvisation Composition Orchestration</p>	<ul style="list-style-type: none"> <li>• Create arrangements using the four types of simple bordun/drone accompaniments</li> <li>• Arrange or compose a pentatonic melody with simple bordun/drone accompaniment</li> <li>• Use the conventional score order of Orff Schulwerk in notating instrumental accompaniments</li> <li>• Create color parts</li> </ul>	<ul style="list-style-type: none"> <li>• Arrange a pentatonic and/or hexatonic melody with bordun/drone and/or ostinato accompaniment</li> <li>• Arrange a modal melody with bordun/drone and ostinato accompaniment</li> <li>• Compose a modal melody and arrange with shifting triad accompaniment: I-ii, i-II, I-vi, i-</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 accompaniment</li> <li>• Compose a countermelody for a diatonic melody or folk song (paraphony or diaphony)</li> <li>• Arrange a melody requiring</li> </ul>

Accompaniment Texture	Level I	Level II	Level III
		VI, I-VII, i-VII	harmonic chord changes: i-v, I-V, I-vii, i-VII <ul style="list-style-type: none"> <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 accompaniment</li> </ul>
<b>Pedagogy</b>	<ul style="list-style-type: none"> <li>• Use body percussion to prepare instrumental parts</li> <li>• Teach a simple bordun/drone accompaniment to a small group, modeling effective sequence</li> </ul>	<ul style="list-style-type: none"> <li>• Teach instrument parts, modeling effective ensemble leading and sequence</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>

Form

Form	Level I	Level II	Level III
	The student at this level will be able to:	The student at this level will be able to:	The student at this level will be able to:
<b>Speech</b>	<ul style="list-style-type: none"> <li>• Perform speech pieces in simple forms including:               <ul style="list-style-type: none"> <li>○ word patterns</li> <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</li> <li>○ 2- and 4-line rhymes</li> <li>○ introduction, interlude, and coda</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate 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>• 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>
<b>Unpitched and Body Percussion</b>	<ul style="list-style-type: none"> <li>• Perform body percussion in simple forms including:               <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> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Extend:               <ul style="list-style-type: none"> <li>○ phrase</li> <li>○ elemental forms AA, AB, and ABA</li> <li>○ echo</li> <li>○ question-and-answer</li> <li>○ canon</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>
<b>Singing</b>	<ul style="list-style-type: none"> <li>• Sing songs in elemental and call-and-response forms</li> <li>• Sing canons in two, three, and four or more parts</li> </ul>	<ul style="list-style-type: none"> <li>• Sing melodic questions and answers</li> </ul>	<ul style="list-style-type: none"> <li>• Sing variations to a given melody</li> </ul>

Form	Level I	Level II	Level III
<b>Pitched Percussion and Recorder</b>	<ul style="list-style-type: none"> <li>• Play pieces in simple forms including:               <ul style="list-style-type: none"> <li>○ word patterns</li> <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</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Perform elemental forms including:               <ul style="list-style-type: none"> <li>○ AA, AB, ABA</li> <li>○ echo</li> <li>○ question-and-answer</li> <li>○ antiphonal</li> <li>○ canon</li> <li>○ rondo</li> <li>○ verse/chorus</li> </ul> </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>
<b>Movement</b>	<ul style="list-style-type: none"> <li>• Perform 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>○ folkdance</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate musical form through movement:               <ul style="list-style-type: none"> <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</li> <li>○ folk dance</li> </ul> </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>
<b>Improvisation Composition Orchestration</b>	<ul style="list-style-type: none"> <li>• Create a contrasting B section for an ABA form</li> <li>• Create contrasting sections in a rhythmic or melodic rondo.</li> </ul>	<ul style="list-style-type: none"> <li>• Extend contrasting sections in a rhythmic or melodic rondo</li> </ul>	<ul style="list-style-type: none"> <li>• Extend compositional forms</li> </ul>
<b>Pedagogy</b>	<ul style="list-style-type: none"> <li>• Identify and analyze procedures for teaching form modeled by the instructor</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate form using various Orff media</li> <li>• Analyze and discuss procedures for teaching form modeled by the</li> </ul>	<ul style="list-style-type: none"> <li>• Use references to form as an aid in teaching</li> </ul>

<b>Form</b>	<b>Level I</b>	<b>Level II</b>	<b>Level III</b>
		instructor	

## Timbre

Timbre	Level I	Level II	Level III
	The student at this level will be able to:	The student at this level will be able to:	The student at this level will be able to:
<b>Speech</b>	<ul style="list-style-type: none"> <li>Create and perform speech sounds beyond expressive speech inflection</li> </ul>	<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>Speak with varying vocal timbres in both rhythmic and non-rhythmic contexts</li> </ul>
<b>Unpitched and Body Percussion</b>	<ul style="list-style-type: none"> <li>Perform various timbres of body percussion</li> <li>Explore and define families of unpitched percussion instruments</li> </ul>	<ul style="list-style-type: none"> <li>Perform various timbres of body percussion and texture &lt;LINK&gt;</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-conventional ways</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>Sing with pitch accuracy and intonation, in an appropriate manner for classroom presentation</li> <li>Model a clear vocal tone without excessive vibrato</li> <li>Explore heavy and light vocal production</li> </ul>	<ul style="list-style-type: none"> <li>Model a clear vocal tone without excessive vibrato</li> <li>Demonstrate using light and heavy vocal mechanisms appropriately</li> </ul>	<ul style="list-style-type: none"> <li>Model a clear vocal tone without excessive vibrato</li> </ul>
<b>Pitched Percussion And Recorder</b>	<ul style="list-style-type: none"> <li>Explore recorder ranges and timbre techniques &lt;LINK&gt;</li> <li>Identify and play all families of barred instruments</li> </ul>	<ul style="list-style-type: none"> <li>Experiment with sound techniques affecting timbre</li> </ul>	<ul style="list-style-type: none"> <li>Increase timbre possibilities &lt;LINK&gt;</li> </ul>
<b>Movement</b>	<ul style="list-style-type: none"> <li>Demonstrate body response to timbre stimulus</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>Move expressively in response to timbre stimuli</li> </ul>
<b>Improvisation Composition Orchestration</b>	<ul style="list-style-type: none"> <li>Choose instrumental timbres appropriate to the style and text of the song being orchestrated</li> </ul>	<ul style="list-style-type: none"> <li>Make artistic choices for instrumentation</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>

Timbre	Level I	Level II	Level III
Pedagogy	<ul style="list-style-type: none"> <li>Describe the tone colors and most effective use of pitched and unpitched instruments</li> </ul>	<ul style="list-style-type: none"> <li>Integrate tone colors and most effective use of pitched and unpitched instruments</li> </ul>	<ul style="list-style-type: none"> <li>Teach awareness of instrumental and vocal colors</li> </ul>



## Expression

	Level I	Level II	Level III
<b>Speech</b>	<ul style="list-style-type: none"> <li>Use speech as an expressive musical event in composed and improvised contexts</li> </ul>	<ul style="list-style-type: none"> <li>Speak expressively in varying tempi and dynamics in rhythmic and non-rhythmic contexts</li> </ul>	<ul style="list-style-type: none"> <li>Speak with varying dynamics and vocal inflection</li> </ul>
<b>Unpitched and Body Percussion</b>	<ul style="list-style-type: none"> <li>Move expressively, using the body as a musical instrument &lt;LINK&gt;</li> </ul>	<ul style="list-style-type: none"> <li>Play unpitched percussion in a physically and musically expressive manner</li> <li>Demonstrate moving expressively, using the body as a musical instrument &lt;LINK&gt;</li> </ul>	<ul style="list-style-type: none"> <li>Extend moving expressively, using the body as a musical instrument &lt;LINK&gt;</li> </ul>
<b>Singing</b>	<ul style="list-style-type: none"> <li>Sing with varying dynamics</li> </ul>	<ul style="list-style-type: none"> <li>Model an animated effect when singing</li> </ul>	<ul style="list-style-type: none"> <li>Model an animated effect when singing</li> </ul>
<b>Pitched Percussion And Recorder</b>	<ul style="list-style-type: none"> <li>Develop techniques to facilitate expressive playing &lt;LINK&gt;</li> </ul>	<ul style="list-style-type: none"> <li>Explore new sound possibilities on pitched percussion instruments and recorders</li> <li>Develop expressive playing techniques &lt;LINK&gt;</li> </ul>	<ul style="list-style-type: none"> <li>Make artistic choices in solo and ensemble instrument playing</li> </ul>
<b>Movement</b>	<ul style="list-style-type: none"> <li>Define and articulate movement</li> <li>Develop movement vocabulary &lt;LINK&gt;</li> <li>Move to verbal cues, demonstrating an understanding of movement vocabulary &lt;LINK&gt;</li> </ul>	<ul style="list-style-type: none"> <li>Use movement as impetus for sound and sound as impetus for movement</li> <li>Move to express complex rhythmic structures in mixed/changing meters</li> <li>Improvise movement</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>
<b>Improvisation Composition Orchestration</b>	<ul style="list-style-type: none"> <li>Perform using appropriate dynamics</li> <li>Play instruments with musical phrasing</li> </ul>	<ul style="list-style-type: none"> <li>Play and sing musically</li> </ul>	<ul style="list-style-type: none"> <li>Make artistic choices in instrumentation and arrangement</li> </ul>

	<b>Level I</b>	<b>Level II</b>	<b>Level III</b>
<b>Pedagogy</b>	<ul style="list-style-type: none"> <li>• Explore expressive musicianship in teaching.</li> </ul>	<ul style="list-style-type: none"> <li>• Model expressive musicianship in teaching</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 Matrix: Learning Outcomes

### Speech

Speech materials used in all levels should include a variety in form and literary mood, with ample potential for creative experimentation.

LEVEL I	LEVEL II	LEVEL III
Materials should allow for poetic exploration and experimentation.	Care must be taken to provide materials that have literary value beyond usefulness for musical exercise.	More complex forms may be introduced for broader and deeper poetic exploration and experimentation.
The student at this level will:	The student at this level will:	The student at this level will:
<ul style="list-style-type: none"> <li>• Speak in 2/4, 3/4, 4/4, and 6/8 meters</li> <li>• Perform simple layered speech pieces</li> <li>• Speak a simple rhyme while performing a simple body percussion ostinati accompaniment</li> <li>• Speak using a variety of vocal timbres</li> <li>• Speak with varying dynamics and vocal inflection in composed and improvised contexts</li> </ul>	<ul style="list-style-type: none"> <li>• Speak in 2/4, 3/4, 4/4, and 6/8 meters</li> <li>• Speak in 5/8 and 7/8 meters</li> <li>• Perform speech that articulates simple and compound beat subdivisions</li> <li>• Articulate syncopated patterns</li> <li>• Construct simple forms: question-and-answer, ABA, rondo, theme, and variations</li> <li>• Express timbre, texture, tempo, and dynamics in rhythmic and non-rhythmic contexts</li> <li>• Use improvised vocal sounds as atmospheric background for poems, stories, other dramatic situations, and movement</li> <li>• Develop speech compositions from texts or original materials</li> <li>• Create graphic symbols as a stimulus for vocal response, and respond to such notation</li> </ul>	<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:               <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> </ul> </li> </ul>

LEVEL I	LEVEL II	LEVEL III
	<ul style="list-style-type: none"> <li>• Create speech compositions that integrate speech with body percussion, vocal effects, movement in space, and instrumental sounds</li> <li>• Develop speech accompaniment for movement improvisations and compositions</li> </ul>	<ul style="list-style-type: none"> <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 such elements as body percussion, vocal effects, movement in space, and instrumental parts as accompaniments or sections</li> <li>○ Develop speech compositions with improvisations in longer dramatic contexts</li> <li>○ Develop speech accompaniment to movement improvisations and compositions</li> </ul> </li> </ul>

### 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.

LEVEL I	LEVEL II	LEVEL III
The student at this level will:	The student at this level will:	The student at this level will:
<ul style="list-style-type: none"> <li>• Perform rhythms in 2/4, 3/4, 4/4, and 6/8 meters, including patterns transferred from speech</li> <li>• Play and improvise using correct hand drum technique</li> <li>• Demonstrate correct holding and playing technique for unpitched instruments including idiophones and membranophones. &lt;LINK&gt;</li> <li>• Demonstrate effective accompaniment techniques in body percussion and unpitched percussion playing</li> <li>• Perform body percussion with correct technique, musicality, and body awareness</li> <li>• Perform simple ostinati, compositions, and improvisations</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>• Combine rhythmic patterns in polymetric layering</li> <li>• Continue demonstration of effective accompaniment techniques in body percussion and unpitched percussion playing</li> <li>• Emphasize musical form through use of rhythmically contrasting ostinati, shifts in range, changes in timbre, texture, and/or dynamic level</li> <li>• Demonstrate a wide variety of timbre possibilities in body percussion through more advanced techniques &lt;LINK&gt;</li> <li>• Explore creating music using found sounds and by playing instruments in non-conventional ways</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> <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> </ul>

LEVEL I	LEVEL II	LEVEL III
	<ul style="list-style-type: none"> <li>• Apply correct technique when performing the layers of body percussion (stamp, pat, and clap/snap) and other body sound gestures</li> <li>• Apply correct holding and playing technique for unpitched instruments including idiophones and membranophones. &lt;LINK&gt;</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate correct technique when performing the layers of body percussion (stamp, pat, and clap/snap) and other body sound gestures.</li> <li>• Demonstrate correct holding and playing technique for unpitched instruments including idiophones and membranophones. &lt;LINK&gt;</li> </ul>

## 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.

LEVEL I	LEVEL II	LEVEL III
The student at this level will:	The student at this level will:	The student at this level will:
<ul style="list-style-type: none"> <li>• Sing melodies in 2/4, 3/4, 4/4, and 6/8 meters</li> <li>• Sing songs, exercises, and improvisations in <i>do</i> and <i>la</i> pentatonic scales: <i>do-re-mi-sol-la</i> and <i>la-do-re-mi-sol</i></li> <li>• Sing pentatonic song material accurately and appropriately for classroom presentation</li> <li>• Sing a pentatonic ostinato accompaniment while someone else sings the melody, and vice versa</li> <li>• Sing a simple melody while performing an instrumental or body percussion accompaniment</li> <li>• Model a clear vocal tone without excessive vibrato</li> </ul>	<ul style="list-style-type: none"> <li>• Continue singing melodies in 2/4, 3/4, 4/4, and 6/8 meters</li> <li>• Sing melodies in 5/8 and 7/8 meters</li> <li>• Sing songs, exercises, and improvisations in alternative pentatonic scales: <i>re</i>, <i>mi</i>, and <i>sol</i></li> <li>• Sing Major and Minor pre-diatonic song material: <i>do-re-mi-fa-sol-la</i> and <i>la-ti-do-re-mi-fa</i></li> <li>• Sing variations to a given melody</li> <li>• Continue to model a clear vocal tone without excessive vibrato</li> <li>• Model an animated affect when singing</li> <li>• Improvise vocally in all diatonic modes</li> <li>• Demonstrate the ability to sing melodies in all diatonic modes: <ul style="list-style-type: none"> <li>○ Major: Ionian, Lydian, Mixolydian</li> <li>○ Minor: Dorian, Phrygian, Aeolian</li> </ul> </li> <li>• Sing countermelodies based on the principles of diaphony (contrary</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 excessive vibrato</li> <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 countermelodies based on the principles of diaphony (contrary motion) and paraphony (parallel motion)</li> <li>• Continue singing melodies and improvising vocally in all diatonic modes:</li> </ul>

LEVEL I	LEVEL II	LEVEL III
	motion) and paraphony (parallel motion).	<ul style="list-style-type: none"> <li>○ Major: Ionian, Lydian, Mixolydian</li> <li>○ Minor: Dorian, Phrygian, Aeolian</li> </ul>



### 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.

LEVEL I	LEVEL II	LEVEL III
The student at this level will:	The student at this level will:	The student at this level will:
<ul style="list-style-type: none"> <li>• Demonstrate correct posture and mallet techniques for playing the various sizes of xylophones, metallophones, and glockenspiels</li> <li>• Play and improvise in 2/4, 3/4, 4/4, and 6/8 meters, including patterns transferred from speech</li> <li>• Play and improvise in the three <i>do</i> pentatonic scales C, F, G and the three <i>la</i> pentatonic scales A,D,E</li> <li>• Improvise melodies in elemental forms &lt;LINK&gt;</li> <li>• Perform ostinati and simple bordun/drone accompaniment patterns</li> </ul>	<ul style="list-style-type: none"> <li>• Continue to use correct posture and mallet techniques for playing the various sizes of xylophones, metallophones, and glockenspiels</li> <li>• Continue playing and improvising in 2/4, 3/4, 4/4, and 6/8 meters</li> <li>• Play and improvise in 5/8 and 7/8 meters, including irregular and changing combinations</li> <li>• Combine rhythmic patterns in polymetric layering</li> <li>• Play melodies and improvisations in all diatonic modes</li> <li>• Demonstrate advanced mallet techniques, such as tremolo and the use of three and four mallets</li> <li>• Make instrumental performance decisions to emphasize form</li> <li>• Play theme and variations</li> <li>• Demonstrate increased timbre possibilities through more advanced playing techniques &lt;LINK&gt;</li> <li>• Make artistic choices in solo and ensemble instrument playing</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 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> <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,</li> </ul> </li> </ul>

LEVEL I	LEVEL II	LEVEL III
		metallophones, and glockenspiels <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>

## Playing Recorder

LEVEL I	LEVEL II	LEVEL III
<p>The student at this level will:</p> <ul style="list-style-type: none"> <li>• Learn to play soprano recorder</li> <li>• Improvise in pentatonic scales</li> <li>• Implement ideas learned in basic and movement classes</li> <li>• Prepare to play and teach recorder along with other Orff Schulwerk media in an Orff Schulwerk-based classroom</li> </ul>	<p>The student at this level will:</p> <ul style="list-style-type: none"> <li>• Learn to play alto recorder in a two-octave range including accidentals appropriate to the mode or scale</li> <li>• Develop the ability to switch between alto and soprano recorders</li> <li>• Demonstrate understanding of modal tonalities and shifting harmonies through alto recorder improvisation</li> <li>• Develop pedagogy for beginning alto recorder as appropriate for Middle School age students.</li> </ul>	<p>The student at this level will:</p> <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 Major and Minor harmony changes: I-V, I-IV-V, i-v, i-V, I-vii, i-VII</li> <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> <li>• Make artistic choices in solo and ensemble playing</li> </ul>

LEVEL I	LEVEL II	LEVEL III
		<ul style="list-style-type: none"><li data-bbox="1402 224 1906 313">• Develop process and content for recorder pedagogy including technique and ensemble musicianship</li></ul>

## 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 I	LEVEL II	LEVEL III
<p>Level I lessons and materials should inspire expressive movement as it relates to music and speech:</p>	<p>Level II lessons and materials should inspire expressive movement as it relates to music and speech, and increase student understanding of historical and folk dance forms.</p>	<p>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.</p>
<p>The student at this level will:</p>	<p>The student at this level will:</p>	<p>The student at this level will:</p>
<ul style="list-style-type: none"> <li>• Demonstrate a working knowledge of a basic movement/dance vocabulary and the elements that vary movement &lt;LINK&gt;</li> <li>• Express elements of time (pulse, meter, and rhythm pattern) in movement</li> <li>• Create and execute small forms that integrate speech, music, and movement</li> <li>• Describe the role of movement/dance in Orff Schulwerk</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate a working knowledge of a broad movement vocabulary &lt;LINK&gt;</li> <li>• Demonstrate kinesthetic awareness, performing movement with sensitive and artful articulation</li> <li>• Demonstrate strong technical skills, with rhythmic and locomotor precision and knowledge of basic alignment, balance, and space</li> <li>• Describe and define movement as impetus for sound and sound as impetus for movement</li> <li>• Use movement to express ideas in form, timbre, melodic shape, and rhythm, including complex rhythmic structures with mixed and changing meters</li> <li>• Participate freely and knowledgeably in movement improvisation</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 effectively</li> <li>• Develop movement ostinati</li> <li>• Create movement accompaniment</li> <li>• Demonstrate effective choreography strategies</li> </ul>

LEVEL I	LEVEL II	LEVEL III
	<ul style="list-style-type: none"> <li>• Accurately perform folk dances and/or historical dances</li> <li>• Accompany movement effectively</li> <li>• Initiate a creative process, integrating movement with music and speech</li> <li>• Describe the concepts of qualities of movement, body relationships, relationships of movement to other art forms, and the connection between sound and movement</li> </ul>	<ul style="list-style-type: none"> <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 body response to timbre stimuli</li> <li>• Shape movement for performance &lt;LINK&gt;</li> <li>• Use the body as a visual, musical instrument</li> </ul>

### 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.

LEVEL I	LEVEL II	LEVEL III
The student at this level will:	The student at this level will:	The student at this level will:
<ul style="list-style-type: none"> <li>• Develop a small composition using ostinato accompaniments</li> <li>• Transfer a simple speech piece to body percussion or unpitched percussion</li> <li>• Transfer a simple body percussion composition to pitched or unpitched instruments</li> <li>• Develop layered accompaniments for a pentatonic melody, using simple bordun/drone plus pitched and unpitched ostinati</li> <li>• Construct the four types of simple bordun/drone and use them appropriately in orchestrations</li> <li>• Read and notate, in rhythmic notation, the patterns of simple speech rhymes and ostinato patterns in simple and</li> </ul>	<ul style="list-style-type: none"> <li>• Perform aleatoric explorations and improvisations using varying vocal timbres</li> <li>• Compose a modal melody and accompany with bordun/drone and ostinato</li> <li>• Compose a countermelody for a diatonic melody or folk song (paraphony or diaphony)</li> <li>• Make artistic choices of instrumentation in arrangements.</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 changes: I-V, I-IV-V, i-v, i-V, I-vii, i-VII</li> <li>• Arrange a Major melody requiring I-V chord accompaniment</li> <li>• Compose a countermelody for a diatonic melody or folk song</li> </ul>

LEVEL I	LEVEL II	LEVEL III
<p>compound meters</p> <ul style="list-style-type: none"> <li>• Read and notate, in rhythmic notation on an appropriate staff, simple body percussion ostinati and compositions</li> <li>• Read and notate simple, <i>do</i> and <i>la</i> pentatonic melodies and accompaniment patterns, using staff notation</li> <li>• Write compositions and arrangements using appropriate score-order</li> </ul>		<p>(paraphony or diaphony)</p> <ul style="list-style-type: none"> <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> <li>• Revise instrumentation choices based on listening to performance on pitched instruments</li> </ul>



## 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.

LEVEL I	LEVEL II	LEVEL III
The student at this level will:	The student at this level will:	The student at this level will:
<ul style="list-style-type: none"> <li>• Analyze directive and exploratory teaching procedures and techniques as modeled by the instructor</li> <li>• Apply appropriate directive skills by teaching a small assignment to a small group</li> <li>• Model expressive singing and playing</li> <li>• Actively observe teaching techniques modeled by the instructor &lt;LINK&gt;</li> <li>• Reflect and discuss needed pedagogical skills</li> </ul>	<ul style="list-style-type: none"> <li>• Teach rhythm in an accurate manner, engaging learners with 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 pedagogical skills by developing a brief exploratory and/or improvisatory lesson with a group, utilizing music and movement</li> <li>• Teach movement/dance within a framework of Orff Schulwerk, with knowledge of movement vocabulary, technical skills, and kinesthetic awareness</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 pedagogical skill by:               <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> </li> </ul>

