

Section 8:

AOSA Teacher Education Curriculum Standards

Basic Standards: Level I

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Introduction

This document outlines the learning outcomes and learning objectives for Basic: Level I 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 I: 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:							
Time, Rhythm, And Meter	<ul style="list-style-type: none"> Perform natural speech rhythms and rhythmic building blocks <LINK> Speak simple rhymes in 2/4, 4/4, ¾, and 6/8 meters Speak poems with body percussion ostinati Perform speech beginning with anacrusis 	<ul style="list-style-type: none"> Perform 2-, 3-, and 4-level body percussion in echo, conversation, and improvisation <LINK> Play in 2/4, 4/4, and 6/8 meters Play patterns transferred from speech 	<ul style="list-style-type: none"> Sing melodies in 2/4, 4/4, ¾, and 6/8 meters 	<ul style="list-style-type: none"> Perform beat and rhythm Perform ostinato patterns Play rhythmic echoes Play accented and unaccented notes Play speech rhythms Play and improvise in 2/4, 4/4, ¾, and 6/8 meters Play patterns transferred from speech 	<ul style="list-style-type: none"> Perform metered and un-metered non-locomotor and locomotor movement Move in duple, triple, and compound meters Move to show anacrusis and accent Express tempo changes and contrasting tempi through movement 	<ul style="list-style-type: none"> Improvise in question-and-answer form Notate the rhythm of poems in 2/4, 4/4, and 6/8 meter Notate the rhythms of poems that begin with anacrusis Improvise and compose complementary ostinati 	<ul style="list-style-type: none"> Analyze and compare/contrast Level I teaching procedures modeled by the instructor Teach a speech piece with ostinato accompaniment to a small group
Melody	<ul style="list-style-type: none"> Speak with expressive vocal inflection 	<ul style="list-style-type: none"> Demonstrate understanding of the relationship between melody and the melodic aspects of body percussion and un- 	<ul style="list-style-type: none"> Demonstrate vocally the progression from speech inflection to singing Sing folk songs and 	<ul style="list-style-type: none"> Play and create 2-note call, 3-note chant, tetratonic, and pentatonic melodies on recorders and barred instruments 	<ul style="list-style-type: none"> Experience a variety of levels to express musical contour and phrase Express melodic ideas 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> Analyze and discuss procedures for teaching a song modeled by the instructor

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
		pitched percussion	<p>melodic material in <i>do</i> and <i>la</i> pentatonic</p> <ul style="list-style-type: none"> • Sing a pentatonic ostinato accompaniment while someone else sings the melody, and vice versa • Sing a simple melody while performing an instrumental or body percussion accompaniment 	<ul style="list-style-type: none"> • 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 	<p>through creative movement</p> <ul style="list-style-type: none"> • Explore movement phrases 	<p>playing technique on barred instruments</p> <ul style="list-style-type: none"> • Improvise vocally in <i>do</i> and <i>la</i> pentatonic 	
Accompaniment Texture	<ul style="list-style-type: none"> • Perform speech in: <ul style="list-style-type: none"> ○ unison ○ solo and chorus ○ antiphonal ○ speech ○ speech ostinato ○ canon 	<ul style="list-style-type: none"> • Create: <ul style="list-style-type: none"> ○ body percussion ○ ostinati ○ color ○ sounds ○ rhythmic ○ ostinati ○ movement ○ accompaniment 	<ul style="list-style-type: none"> • Create vocal melodic ostinati • Sing a pentatonic ostinato accompaniment while someone else sings the melody, and vice versa 	<ul style="list-style-type: none"> • Play pedal tone/simple tonic accompaniments • Play simple bordun/drone: chord, broken, arpeggiated, level • Play melodic ostinati • Play color parts 	<ul style="list-style-type: none"> • Explore and perform: <ul style="list-style-type: none"> ○ unison ○ movement ○ mirroring/shadowing ○ solo, small group, and large group • Develop and perform: <ul style="list-style-type: none"> ○ movement ○ accompaniment 	<ul style="list-style-type: none"> • Create arrangements using the four types of simple bordun/drone accompaniments • Arrange or compose a pentatonic melody with simple bordun/drone accompaniment 	<ul style="list-style-type: none"> • Use body percussion to prepare instrumental parts • Teach a simple bordun/drone accompaniment to a small group, modeling effective sequence

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
				<ul style="list-style-type: none"> Develop and play movement accompaniment 		<ul style="list-style-type: none"> Use the conventional score order of Orff Schulwerk in notating instrumental accompaniments Create color parts 	
Form	<ul style="list-style-type: none"> Perform speech pieces in simple forms including: <ul style="list-style-type: none"> word patterns phrase elemental forms, AA, AB, ABA echo question-and-answer antiphonal canon rondo verse/chorus 2- and 4-line rhymes introduction, interlude, and coda 	<ul style="list-style-type: none"> Perform body percussion in simple forms including: <ul style="list-style-type: none"> phrase elemental forms, AA, AB, ABA echo question-and-answer antiphonal canon rondo 	<ul style="list-style-type: none"> Sing songs in elemental and call-and-response forms Sing canons in two, three, and four or more parts 	<ul style="list-style-type: none"> Play pieces in simple forms including: <ul style="list-style-type: none"> word patterns phrase elemental forms, AA, AB, ABA echo question-and-answer antiphonal canon rondo verse/ chorus 	<ul style="list-style-type: none"> Perform musical form through movement: <ul style="list-style-type: none"> phrase elemental forms AA, AB, ABA echo question-and-answer antiphonal canon rondo folkdance 	<ul style="list-style-type: none"> Create a contrasting B section for an ABA form Create contrasting sections in a rhythmic or melodic rondo. 	<ul style="list-style-type: none"> Identify and analyze procedures for teaching form modeled by the instructor

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
Timbre	<ul style="list-style-type: none"> • Create and perform speech sounds beyond expressive speech inflection 	<ul style="list-style-type: none"> • Perform various timbres of body percussion • Explore and define families of unpitched percussion instruments 	<ul style="list-style-type: none"> • Sing with pitch accuracy and intonation, in an appropriate manner for classroom presentation • Model a clear vocal tone without excessive vibrato • Explore heavy and light vocal production 	<ul style="list-style-type: none"> • Explore recorder ranges and timbre techniques <LINK> • Identify and play all families of barred instruments 	<ul style="list-style-type: none"> • Demonstrate body response to timbre stimulus 	<ul style="list-style-type: none"> • Choose instrumental timbres appropriate to the style and text of the song being orchestrated 	<ul style="list-style-type: none"> • Describe the tone colors and most effective use of pitched and unpitched instruments
Expression	<ul style="list-style-type: none"> • Use speech as an expressive musical event in composed and improvised contexts 	<ul style="list-style-type: none"> • Move expressively, using the body as a musical instrument <LINK> 	<ul style="list-style-type: none"> • Sing with varying dynamics 	<ul style="list-style-type: none"> • Develop techniques to facilitate expressive playing <LINK> 	<ul style="list-style-type: none"> • Define and articulate movement • Develop movement vocabulary <LINK> • Move to verbal cues, demonstrating an understanding of movement vocabulary <LINK> 	<ul style="list-style-type: none"> • Perform using appropriate dynamics • Play instruments with musical phrasing 	<ul style="list-style-type: none"> • Explore expressive musicianship in teaching.

Teacher Education Curriculum Standards Basic Level I: 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 Level I, materials should allow for 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 I lessons and materials should inspire expressive movement as it relates to music and speech.

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"> • Speak in 2/4, 3/4, 4/4, and 6/8 meters • Perform simple layered speech pieces • Speak a simple rhyme while performing a simple body percussion ostinati accompaniment • Speak using a variety of vocal timbres • Speak with varying dynamics and vocal inflection in composed and improvised contexts 	<ul style="list-style-type: none"> • Perform rhythms in 2/4, 3/4, 4/4, and 6/8 meters, including patterns transferred from speech • Play and improvise using correct hand drum technique • Demonstrate correct holding and playing technique for unpitched instruments including idiophones and membranophones. <LINK> • Demonstrate effective accompaniment techniques in body percussion and unpitched percussion playing • Perform body percussion with correct tech- 	<ul style="list-style-type: none"> • Sing melodies in 2/4, 3/4, 4/4, and 6/8 meters • 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> • Sing pentatonic song material accurately and appropriately for classroom presentation • Sing a pentatonic ostinato accompaniment while someone else sings the melody, and vice versa • Sing a simple melody while performing an instrumental or body percussion accompaniment 	<ul style="list-style-type: none"> • Demonstrate correct posture and mallet techniques for playing the various sizes of xylophones, metallophones, and glockenspiels • Play and improvise in 2/4, 3/4, 4/4, and 6/8 meters, including patterns transferred from speech • 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 • Improvise melodies in elemental forms <LINK> • Perform ostinati and simple bordun/drone ac- 	<ul style="list-style-type: none"> • Demonstrate a working knowledge of a basic movement/dance vocabulary and the elements that vary movement <LINK> • Express elements of time (pulse, meter, and rhythm pattern) in movement • Create and execute small forms that integrate speech, music, and movement • Describe the role of movement/dance in Orff Schulwerk 	<ul style="list-style-type: none"> • Develop a small composition using ostinato accompaniments • Transfer a simple speech piece to body percussion or unpitched percussion • Transfer a simple body percussion composition to pitched or unpitched instruments • Develop layered accompaniments for a pentatonic melody, using simple bordun/drone plus pitched and unpitched ostinati • Construct the four types of simple bordun/drone and use them appro- 	<ul style="list-style-type: none"> • Analyze directive and exploratory teaching procedures and techniques as modeled by the instructor • Apply appropriate directive skills by teaching a small assignment to a small group • Model expressive singing and playing • Actively observe<LINK> teaching techniques modeled by the instructor • Reflect and discuss needed pedagogical skills

Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
	<p>nique, musicality, and body awareness</p> <ul style="list-style-type: none"> • Perform simple ostinati, compositions, and improvisations 	<ul style="list-style-type: none"> • Model a clear vocal tone without excessive vibrato 	<p>companiment patterns</p> <ul style="list-style-type: none"> • Learn to play soprano recorder • Improvise in pentatonic scales • Implement ideas learned in basic and movement classes • Prepare to play and teach recorder along with other Orff Schulwerk media in an Orff Schulwerk-based classroom 		<p>riately in orchestrations</p> <ul style="list-style-type: none"> • Read and notate, in rhythmic notation, the patterns of simple speech rhymes and ostinato patterns in simple and compound meters • Read and notate, in rhythmic notation on an appropriate staff, simple body percussion ostinati and compositions • Read and notate simple, <i>do</i> and <i>la</i> pentatonic melodies and accompaniment patterns, using staff notation • Write compositions and arrangements using appropriate score-order 	