

**Section 9:**

**AOSA Teacher Education Curriculum Standards**

**Basic Standards: Level II**

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## Introduction

This document outlines the learning outcomes and learning objectives for Basic: Level II 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 II: Learning Objectives

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
After completing this level of education, students will be able to:							
<b>Time, Rhythm, And Meter</b>	<ul style="list-style-type: none"> <li>• 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>• 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>• 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>• 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>• 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>• Improvise in 5/8, 7/8, and changing meters on recorder and pitched-percussion instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze and compare/contrast Level II teaching procedures modeled by the instructor</li> <li>• Teach an ostinato accompaniment using mirrored body percussion and simultaneous or echo imitation</li> </ul>
<b>Melody</b>	<ul style="list-style-type: none"> <li>• Speak with expressive vocal inflection</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>• Sing folk songs in <i>re</i> and <i>sol</i> pentatonic scales</li> <li>• Sing hexatonic melodies: do-re-mi-fa-sol-la and la-ti-do-re-mi-fa</li> <li>• Sing modal melodies:</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</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> </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</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>

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
			<ul style="list-style-type: none"> <li>○ Major: Ionian, Lydian, Mixolydian</li> <li>○ Minor: Aeolian Dorian, Phrygian</li> </ul>	<p>include semi-tones</p> <ul style="list-style-type: none"> <li>• Play melodies and improvisation in all diatonic modes: <ul style="list-style-type: none"> <li>• Major: Ionian, Lydian, Mixolydian</li> <li>• Minor: Aeolian Dorian, Phrygian</li> </ul> </li> <li>• Play accompaniment patterns: simple and moving borduns/drone s, 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>	<ul style="list-style-type: none"> <li>• Create movement phrases</li> </ul>	<p>chordal accompaniment</p>	

	<b>Speech</b>	<b>Unpitched And Body percussion</b>	<b>Singing</b>	<b>Pitched Percussion And Recorder</b>	<b>Movement</b>	<b>Improvisation Orchestration Composition</b>	<b>Pedagogy</b>
<b>Accompaniment Texture</b>	<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 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>Sing canons, countermelodies and other parts to accompany melodies</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>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 accompaniment</li> <li>choreography strategies</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>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-VI, I-VII, i-VII</li> </ul>	<ul style="list-style-type: none"> <li>Teach instrument parts, modeling effective ensemble leading and sequence</li> </ul>
<b>Form</b>	<ul style="list-style-type: none"> <li>Demonstrate speech pieces using simple forms:               <ul style="list-style-type: none"> <li>question-and-</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> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Sing melodic questions and answers</li> </ul>	<ul style="list-style-type: none"> <li>Perform elemental forms including:               <ul style="list-style-type: none"> <li>AA, AB, ABA</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,</li> </ul> </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>Demonstrate form using various Orff media</li> <li>Analyze and</li> </ul>

	<b>Speech</b>	<b>Unpitched And Body percussion</b>	<b>Singing</b>	<b>Pitched Percussion And Recorder</b>	<b>Movement</b>	<b>Improvisation Orchestration Composition</b>	<b>Pedagogy</b>
	<ul style="list-style-type: none"> <li>○ answer</li> <li>○ ABA</li> <li>○ rondo</li> </ul>	<ul style="list-style-type: none"> <li>○ echo</li> <li>○ question-and-answer</li> <li>○ canon</li> <li>○ rondo</li> </ul>		<ul style="list-style-type: none"> <li>○ echo</li> <li>○ question-and-answer</li> <li>○ antiphonal</li> <li>○ canon</li> <li>○ rondo</li> <li>○ verse/chorus</li> </ul>	<ul style="list-style-type: none"> <li>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>		<ul style="list-style-type: none"> <li>○ discuss procedures for teaching form modeled by the instructor</li> </ul>
<b>Timbre</b>	<ul style="list-style-type: none"> <li>• Speak with varying vocal timbres in both rhythmic and non-rhythmic contexts</li> </ul>	<ul style="list-style-type: none"> <li>• Perform various timbres of body percussion and texture &lt;LINK&gt;</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>• Experiment with sound techniques affecting timbre</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>• Make artistic choices for instrumentation</li> </ul>	<ul style="list-style-type: none"> <li>• Integrate tone colors and most effective use of pitched and unpitched instruments</li> </ul>
<b>Expression</b>	<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>• Play unpitched percussion in a physically and musically expressive manner</li> <li>• Demonstrate moving expressively, using the body as a</li> </ul>	<ul style="list-style-type: none"> <li>• Model an animated effect when singing</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>• Use movement as impetus for sound and sound as impetus for movement</li> <li>• Move to express complex rhythmic structures in</li> </ul>	<ul style="list-style-type: none"> <li>• Play and sing musically</li> </ul>	<ul style="list-style-type: none"> <li>• Model expressive musicianship in teaching</li> </ul>

	Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
		musical instrument <LINK>			mixed/ changing meters <ul style="list-style-type: none"> <li>• Improvise movement</li> </ul>		

## Teacher Education Curriculum Standards Basic Level II: 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.

**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 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.

**Improvisation, Composition, Orchestration:** Improvisation permeates all skill areas in the Orff Schulwerk teacher education curriculum. As Margaret Murray has stated, “you are helping teachers to discover and practice their own melodic and rhythmic creative potential so that they can help the children they teach to discover theirs.”

Melodic improvisation is the precursor of composition, which can then lead to orchestration of the melodies invented. Composition and arrangement of simple forms are necessary component in the Orff Schulwerk teacher-education curriculum.

In the development of Orff and Keetman’s prototype materials, the elemental concept resulted in music constructed simply from basic materials. Acquaintance with these materials provides an essential basis for individual and group efforts in composing and arranging. Certain “rules” and guidelines are useful in defining the extended style. Essential to the Orff Schulwerk approach, however, is the freedom to experiment and explore various options. Students should demonstrate in composition and arrangement assignments that they understand and have control of the musical material.



**Pedagogy:** While the development of the teacher's own musicianship and creative potential is at the heart of Orff Schulwerk Teacher Education, the ultimate goal of this personal growth is to make the individual a better teacher of children. The role of pedagogy must go beyond the teaching of a piece in the elemental style—the piece is not an end in itself but a means to musical understanding for the child.

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

Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
During classes at this level of education, students will:						
<ul style="list-style-type: none"> <li>• 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,</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</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, mi, and 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> </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> </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</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>• 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 skills by developing a brief exploratory and/or improvisatory</li> </ul>

Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
<p>other dramatic situations, and movement</p> <ul style="list-style-type: none"> <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> <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>	<p>in timbre, texture, and/or dynamic level</p> <ul style="list-style-type: none"> <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> <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</li> </ul>	<ul style="list-style-type: none"> <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 motion) and paraphony (parallel motion).</li> </ul>	<ul style="list-style-type: none"> <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> <li>Learn to play alto recorder in a two-octave range including accidentals appropriate to</li> </ul>	<p>in form, timbre, melodic shape, and rhythm, including complex rhythmic structures with mixed and changing meters</p> <ul style="list-style-type: none"> <li>Participate freely and knowledgeably in movement improvisation</li> <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,</li> </ul>		<p>lesson with a group, utilizing music and movement</p> <ul style="list-style-type: none"> <li>Teach movement/dance within a framework of Orff Schulwerk, with knowledge of movement vocabulary, technical skills, and kinesthetic awareness</li> </ul>

Speech	Unpitched And Body percussion	Singing	Pitched Percussion And Recorder	Movement	Improvisation Orchestration Composition	Pedagogy
	instruments including idiophones and membrano-phones. <LINK>		<p>the mode or scale</p> <ul style="list-style-type: none"> <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>	relationships of movement to other art forms, and the connection between sound and movement		