

OUTCOMES FOR ORFF SCHULWERK TEACHER TRAINING

All material developed by students in courses will be of a level appropriate for classroom application. The writer of any composition must be able to perform his or her own material.

Level I

Speech. The student will demonstrate the ability to—

1. speak a simple rhyme in 2/4 or 6/8 meter while performing a simple body percussion ostinato as accompaniment; and
2. use speech as an expressive musical event in composed and improvised contexts.

Singing. The student will demonstrate the ability to—

1. sing simple pentatonic song material (*do-re-mi-sol-la* and *la-do-re-mi-sol*) accurately and appropriately for classroom presentation;
2. improvise vocally in *do* and *la* pentatonic, using syllables, numbers, or a neutral syllable;
3. sing a pentatonic ostinato accompaniment while someone else sings the melody, and vice versa; and
4. sing a simple melody while performing an instrumental or body percussion accompaniment.

Instruments. The student will demonstrate the ability to—

1. play on soprano recorder, with characteristic tone quality;
 - a. diatonically from c^1 to a^2 , including f-sharp and b-flat;
 - b. play scales, simple melodies, and improvisations in three *do* pentatonic scales (C, F, G) and three *la* pentatonic scales (a, d, e);
2. use body percussion to perform simple ostinati, compositions, and improvisations in 2/4, 3/4, 4/4, and 6/8, including patterns transferred from speech;
3. play and improvise with non-pitched percussion instruments, using correct playing techniques; and
4. play on barred instruments, simple ostinati, melodies, and improvisations in three *do* pentatonic scales (C, F, G) and three *la* pentatonic scales (a, d, e), using correct playing techniques.

Arrangement and Orchestration. The student will demonstrate the ability to—

1. develop a small composition using ostinato accompaniments (speech, unpitched percussion);
2. transfer a simple speech piece to body percussion or non-pitched percussion;

Curriculum—Outcomes

3. transfer a simple body percussion composition to pitched or non-pitched percussion instruments;
4. develop a layered accompaniment for a pentatonic melody, using simple bordun plus pitched and non-pitched ostinati; and
5. construct the four types of simple bordun and use them appropriately in orchestration.

Literacy. The student will demonstrate the ability to—

1. read and notate, in rhythmic notation, the patterns of simple speech rhymes and ostinato patterns in simple and compound meters;
2. read and notate, in rhythmic notation on an appropriate staff, simple body percussion ostinati and compositions;
3. read and notate simple pentatonic melodies (*do* and *la*) and accompaniment patterns, using staff notation; and
4. observe commonly-used score-order in notating instrumental accompaniments (see page 7–3).

Movement/Dance. The student will demonstrate—

1. a working knowledge of a basic movement/dance vocabulary and the elements that vary movement;
2. ability to express elements of time (pulse, meter, rhythm pattern) in movement;
3. ability to create and execute small forms that integrate speech, music, and movement; and
4. an awareness of the role of movement/dance in Orff Schulwerk.

Pedagogy. The student will demonstrate the ability to—

1. analyze directive and exploratory teaching procedures and techniques as modeled by the instructor; and
2. apply appropriate directive skills by teaching a small assignment to a small group.

Levels II and III

The music-related competencies below are to be divided between the two levels according to the curriculum plan followed at each course. Movement competencies are divided as shown.

Speech. The student will demonstrate the ability to use speech—

1. to articulate metric structures including 2, 3, 4, 5, 7, and irregular combinations;
2. to articulate simple and compound beat subdivisions;
3. to articulate syncopated patterns;
4. to construct simple forms: question–answer, ABA, rondo, theme and variations;

5. to express timbre, texture, tempo, and dynamics in both rhythmic and non-rhythmic contexts.

Singing. The student will demonstrate the ability to—

1. sing major and minor pre-diatonic song material, (*do-re-mi-fa-sol-la* and *la-ti-do-re-mi-fa*) accurately and appropriately for classroom presentation;
2. improvise simple structures in pre-diatonic scales (5- and 6-tone), major and minor, using syllables, numbers, a neutral syllable, or a selected text;
3. sing modal song material (major: Ionian, Lydian, Mixolydian; minor: Dorian, Phrygian, Aeolian) accurately and appropriately for classroom presentation;
4. improvise simple structures in modes (see #3), using syllables, numbers, a neutral syllable, or a selected text;
5. improvise simple melodic structures in harmony-based major and minor scales (I-V, I-IV-V, i-v, i-V, I-vii, i-VII) using syllables, numbers, a neutral syllable, or a selected text;
6. improvise recitative-style chants in the various modes, using a selected text;
7. sing songs, exercises, and improvisations in alternative pentatonic scales (*re, mi, sol*);
8. sing chord-shift accompaniment patterns for an appropriate melody; and
9. sing chord root accompaniments for a melody requiring harmony changes (I-V, I-IV-V, i-v, i-V, I-vii, i-VII).

Instruments. The student will demonstrate the following skills:

1. Recorder
 - a. play in f^1 to d^2 range on the alto instrument, including b-natural and e-flat;
 - b. play other recorders using soprano and alto fingerings (i.e., tenor, bass, great bass, sopranino, garklein);
 - c. play song melodies and improvisations in major and minor pre-diatonic scales (5- and 6-tone);
 - d. play song melodies and improvisations in the modes—Ionian, Lydian, Mixolydian, Dorian, Phrygian, Aeolian;
 - e. play song melodies and improvisations utilizing or requiring major and minor harmony changes;
 - f. improvise in musical contexts and as accompaniment for movement; and
 - g. play selected ensemble literature, applying appropriate technical and interpretive principles.
2. Body percussion
 - a. play and improvise in meters of 2, 3, 4, 5, 7 and irregular combinations;
 - b. play and improvise using syncopated patterns; and
 - c. combine patterns in polymetric layering.

3. Non-pitched percussion
 - a. play and improvise in meters of 2, 3, 4, 5, 7 and irregular combinations;
 - b. play and improvise using syncopated patterns; and
 - c. combine patterns in polymetric layering.
4. Barred instruments
 - a. play song melodies and improvisations in pre-diatonic scales, major and minor scales (5–, 6–, and 7–tone);
 - b. play song melodies and improvisations in the modes—Ionian, Lydian, Mixolydian, Dorian, Phrygian, Aeolian;
 - c. play accompaniment patterns (i.e., simple and moving borduns, ostinati, shifting triads) for melodic structures not requiring harmonic change;
 - d. play song melodies and improvisations incorporating major and minor harmony changes: I-V, i-v, I-IV-V; and
 - e. play accompaniment patterns for melodies requiring chord changes: I-V, i-v, I-IV-V, i-V, i-VII, I-ii.

Literacy, Arrangement, and Orchestration. The student will demonstrate the ability to—

1. read—for singing, playing the recorder, and playing the barred instruments—melodies and accompaniments in appropriate keys;
2. arrange and notate a score for a pre-diatonic melody with bordun and/or ostinato accompaniment;

Note: Appropriate use of moving borduns, single and double, is to be included in one or more of the arranging tasks. Also, at least one assignment is to be considered as integrated with movement.

3. arrange and notate a score for a modal melody with bordun and ostinato accompaniment;
4. arrange and notate a score for a modal melody with shifting triad accompaniment (e.g., I-ii, I-vi);
5. arrange and notate a score for a major melody requiring I-V chord change accompaniment;
6. arrange and notate a score for a major melody requiring I-IV-V chord change accompaniment;
7. arrange and notate scores involving other harmony changes: i-v, I-V, I-vii, i-VII; and
8. incorporate small percussion effectively into a song arrangement.

Movement/Dance

Level II. The student will demonstrate—

1. a working knowledge of a broader movement vocabulary;
2. an increased kinesthetic awareness, performing movement with greater articulation;

3. increased technical skills, with more rhythmic and locomotor precision and knowledge of basic alignment, balance and space;
4. understanding of movement as impetus for sound and sound as impetus for movement;
5. ability to use movement to express more complex rhythmic structures in mixed and changing meters; and
6. ability to participate more freely and knowledgeably in movement improvisation.

Level III. The student will demonstrate—

1. concentration and awareness in movement/dance;
2. ability to improvise and perform movement/dance expressively and with attention to detail;
3. ability to accompany movement effectively;
4. ability to initiate a creative process, integrating movement with music and speech;
5. ability to teach movement/dance within a framework of Orff Schulwerk, with knowledge of movement vocabulary, technical skills, and kinesthetic awareness;
6. ability to shape movement for performance; and
7. ability to articulate the role of movement/dance in Orff Schulwerk (oral or written format).

Pedagogy

Level II and Level III. The student will demonstrate the ability to—

1. facilitate, through exploratory techniques, a lesson integrating music, movement, and speech;
2. teach, through primarily directive techniques, a set arrangement (original or not) for instruments and singing;
3. accompany simple movement effectively, using selected sound resources;
4. develop a brief exploratory and/or improvisatory lesson with a group, utilizing music and movement; and
5. articulate the techniques, processes, and goals of the Orff Schulwerk approach (oral or written format).