

ORFF SCHULWERK TEACHER TRAINING CURRICULUM

The guided music and movement experiences presented in Orff Schulwerk teacher training courses are intended to develop knowledge and understanding of materials and procedures as well as competence in the skills needed to bring these applications to the classroom. The curriculum framework presented here is organized as follows:

- Music
 - Speech
 - Singing
 - Playing Instruments
 - Composition and Arrangement in Elemental Style
- Movement/Dance

Development of each component proceeds through processes of imitation, exploration, and improvisation. Individual instructors will develop their own syllabi based on objectives and goals. Expansion of each section of the outline is contained in the second part of this document (see "Supporting Materials," page 6–1).

MUSIC

Speech

In the Orff Schulwerk model, speech is viewed as a musical medium containing the roots of pulse, duration, rhythm, pitch, melody, and timbre, as well as providing the basis for developing texture, form, and expressive qualities. Speech materials may include word series, traditional rhymes, sayings, riddles, proverbs, and various poetic forms. Stories of literary value may serve as the foundation for development of dramatic pieces. Experience with speech material promotes memory training, awareness of ensemble, and sensitivity to sound qualities.

The speech materials used should include variety in form and literary mood, with ample potential for creative experimentation. More complex forms may be introduced for broader and deeper poetic exploration and experimentation. Care must be taken to provide materials that have literary value beyond usefulness for musical exercise.

In teacher training courses and in classroom applications, speech activities are used to develop the following musical concepts and skills:

1. Time/Rhythm
 - a. rhythmically free structure
 - b. steady beat: simple and compound subdivisions
 - c. rhythm patterns drawn from natural speech
 - (1) the full spectrum of commonly used note durations and rests
 - (2) special features such as anacrusis and syncopation

- d. metric structures: duple and triple groupings, duple and triple combinations, irregular combinations
2. Texture and accompaniment
- a. unison
 - b. solo and chorus
 - c. antiphonal speech
 - d. combination of independent spoken parts, including main theme with speech ostinati, canon, etc.
 - e. combination of spoken text with layered ostinati accompaniment by body percussion, non-pitched and pitched percussion
3. Form
- a. extension of word patterns into phrases
 - b. phrases built into typical verse forms
 - c. combination of solo and group speech into long forms (e.g., ABA, rondo, theme and variations)
 - d. speech material used as introduction, interlude, coda within longer forms
 - e. exploration and development of contemporary and experimental forms
4. Expression
- a. exploration of speech timbre
 - b. exploration of inflection, with attention to pitch range and vocal placement
 - c. development and exploration of expressive diction and articulation
 - d. exploration of contrasting dynamics
5. Improvisation and composition
- a. use of improvised vocal sounds in echo play and in developing question–answer phrases
 - b. use of vocal sounds as atmospheric background for poems, stories, and other dramatic situations, and for movement
 - c. development of speech compositions from texts or original material
6. Notation
- a. use of graphic symbols as stimulus for vocal response
 - b. creation of graphic symbols as notation for vocal sounds

7. Integration

- a. development of speech compositions combining such elements as body percussion, vocal effects, movement in space, and instrumental parts as accompaniments or sections
- b. development of speech compositions with improvisation in longer dramatic contexts
- c. development of speech accompaniment to movement improvisations and compositions