

Carl Orff Canada Teacher Education Curriculum

January 2025



Carl Orff Canada acknowledges that we live, work, and make music on Indigenous lands. We are committed to actively uncovering and unpacking the truths. We continue to work toward reconciliation by listening, learning, and collaborating with First Nations, Inuit, and Métis peoples in Canada. We are engaged in developing an understanding of, and respect for the rights, histories, traditions, cultures, musics, languages, and perspectives of Indigenous peoples. We are meaningfully, respectfully, and humbly dedicated to Indigenous perspectives and ways of knowing and being in the Carl Orff Canada Orff Levels Courses.

Carl Orff Canada reconnaît que nous vivons, travaillons et faisons de la musique sur les terres autochtones. Nous sommes engagés à découvrir et à exposer la vérité. Nous poursuivons le travail de réconciliation en écoutant, en apprenant et en collaborant avec les Premières Nations, les Inuits et les Métis du Canada.

Nous nous engageons à développer la compréhension, le respect des droits, de l'histoire, des traditions, des cultures, des musiques, des langues et des perspectives des peuples autochtones.

Dans les cours de formation de Carl Orff Canada Orff, nous vouons une attention particulière aux points de vue et aux modes de connaissance et d'existence autochtones de manière significative, humble et respectueuse.

This Curriculum replaces *Carl Orff Canada Teacher Training Course Guidelines 2024*. Courses wishing to be endorsed by Carl Orff Canada must demonstrate adherence to the new curriculum content for the Introductory, Level I and Level II Courses immediately.

Courses have the option of running *2010/2011* Level III courses where needed to enable participants to obtain their Orff Specialist qualification. See the separate guidance for this situation, available from second-vp@orffcanada.ca .

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INTRODUCTION

CARL ORFF CANADA has created this curriculum to ensure that students across Canada receive instruction of high quality.

CURRICULUM AND CONTENT

CARL ORFF CANADA has designated the courses as **INTRODUCTORY LEVEL, LEVEL I, LEVEL II and LEVEL III**. The skills and concepts are designed to be presented in a sequential and interrelated continuum.

CARL ORFF CANADA intends this curriculum as a guide for administrators and teacher educators of Orff Teacher Education Courses. This curriculum should not be interpreted as a sequential curriculum for the application of Orff Schulwerk in the classroom or in a private music teaching situation.

CARL ORFF CANADA recommends that administrators and teacher educators of Orff Teacher Education Courses coordinate and plan the components of their courses to create a cohesive and integrated Orff Schulwerk program. Program directors and teacher educators of English language courses should ensure the use of the five volumes of *Orff Schulwerk Music for Children* as well as encourage the use of a variety of source materials.

STANDARDIZATION OF ORFF TEACHER EDUCATION PROGRAMS **CARL ORFF**

CANADA intends this curriculum to be the essential curriculum of study for Orff teacher education. Course directors are to ensure their implementation as well as to supplement them according to the needs of individual programs.

CARL ORFF CANADA recognizes that the primary purpose of this curriculum is to achieve consistency and standardization of concepts and skills while allowing individual emphasis within programs to meet the needs of a given community.

CARL ORFF CANADA recommends students enroll in only one level per year or summer. Taking time between levels allows for the assimilation of the material presented and/or for practical application in the classroom. Exceptions may be made for students enrolling in an introductory course.

CARL ORFF CANADA recommends that to facilitate transfer requests, students should submit a copy of their evaluation summary showing marks attained in each component of the course.

CARL ORFF CANADA will grant certification after successful completion of all components of Level III.

Carl Orff Canada's 5 Core Principles of Keetman/Orff Schulwerk

Every phase of Schulwerk will always provide stimulation for new independent growth; it is never conclusive and settled, but always developing, always growing, always flowing ~ Carl Orff, 1963/2011

As The Schulwerk began to spread outside of Germany, Carl Orff and Gunild Keetman's "wildflower" has become inspiration for new interpretations. While the roots remain true to the core principles, in new soil the growth represents the culture where it is transplanted. In its new home it explores and sustains the musics, languages, cultures, and communities of students and beyond.

1. The Schulwerk is holistic music and movement education, engaging learners in a playful and creative manner.

Out of music, movement, out of movement, music. ~ Dorothee Günther, 1976/1978

2. The Schulwerk is focused on creative activities using improvisation and composition. Music making and dance emerge from improvisation through all phases of teaching.

Improvisation is the starting point for elemental music-making. ~ Carl Orff, 1976/1978

The primary purpose of music education, as Orff sees it, is the development of a child's creative faculty which manifests itself in the ability to improvise. ~ Arnold Walter, 1992

3. The Schulwerk is collaborative and social. Students engage, interact, and learn from each other. Collaboration is an integral part of a student's development, allowing them to build empathy and appreciation for their peers, enhance interpersonal skills, and develop independence, critical thinking and problem solving.

4. The Schulwerk is a carefully curated process involving play, imitation, exploration, discovery, creating, and reflecting. It is a recursive model; concepts "are developed, recombined, elaborated, and transformed across novel and varied contexts so that learning... becomes more sophisticated, more complex, deeper, and broader with time and new experiences and applications." ~ Kindergarten to Grade 8 Music, Manitoba Curriculum Framework, 2021

5. The Schulwerk is a multi-media approach, starting with the body. The voice, body percussion, movement, and a wide assortment of pitched instruments, including Orff barred instruments, and unpitched instruments are used as "equal, complementary and connected forms of expression." ~ Wolfgang Hartman, 2021

Because the Schulwerk is a holistic, progressive and flexible pedagogy, it has aligned with many current and aspirational educational philosophies throughout its history. Equity, Diversity, and Inclusion are natural threads that weave throughout and enrich the Schulwerk. Pedagogy is built from and by the community in which it exists, changing as the community changes. Each part of the process and each person that participates is essential to the experience of the whole.

References

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PREREQUISITES for ORFF TEACHER EDUCATION COURSES

INTRODUCTORY LEVEL

PRE-REQUISITE:

Familiarity with making music as a vocalist or instrumentalist

RECOMMENDATION:

Ability to read and write music

Some familiarity with Orff Schulwerk

LEVEL I

PRE-REQUISITE:

Practical experience (vocal or instrumental) with a suggested minimum requirement of Grade VI Royal Conservatory or equivalent and Royal Conservatory Basic (Level 5) Rudiments (formerly Advanced or Grade II Theory) or equivalent.

RECOMMENDATIONS:

That students have some familiarity with the Orff media, process and philosophy.

That course directors/teacher educators should interview prospective applicants if deemed necessary.

LEVEL II

PRE-REQUISITE:

Successful completion of all components of an endorsed LEVEL I course.

RECOMMENDATION:

That students have the consent of the teacher educator if deemed necessary.

LEVEL III

PRE-REQUISITE:

Successful completion of all components of an endorsed LEVEL II course.

RECOMMENDATIONS:

That students have at least one year of music teaching in the classroom before enrolling in Level III.

That students have the consent of the teacher educator if deemed necessary.

INTRODUCTORY LEVEL

The purpose of this course is to introduce students to the Orff approach.

PRE-REQUISITE

Familiarity with making music as a vocalist or instrumentalist.

RECOMMENDATIONS

That students be able to read, write and perform from standard musical notation.

That students have some familiarity with the Orff media, process and philosophy.

That course directors/instructors should interview prospective applicants if deemed necessary.

NUMBER OF HOURS

This course is based on a minimum of 30 hours of class time, which integrates the following during the entire course:

Basic Orff

Movement

Recorder

Choral

MATERIALS

Teacher educators should introduce appropriate repertoire drawn from a wide variety of exemplary sources.

*“Elemental music is never only music but an integration
of movement, dance and language.”*

Carl Orff

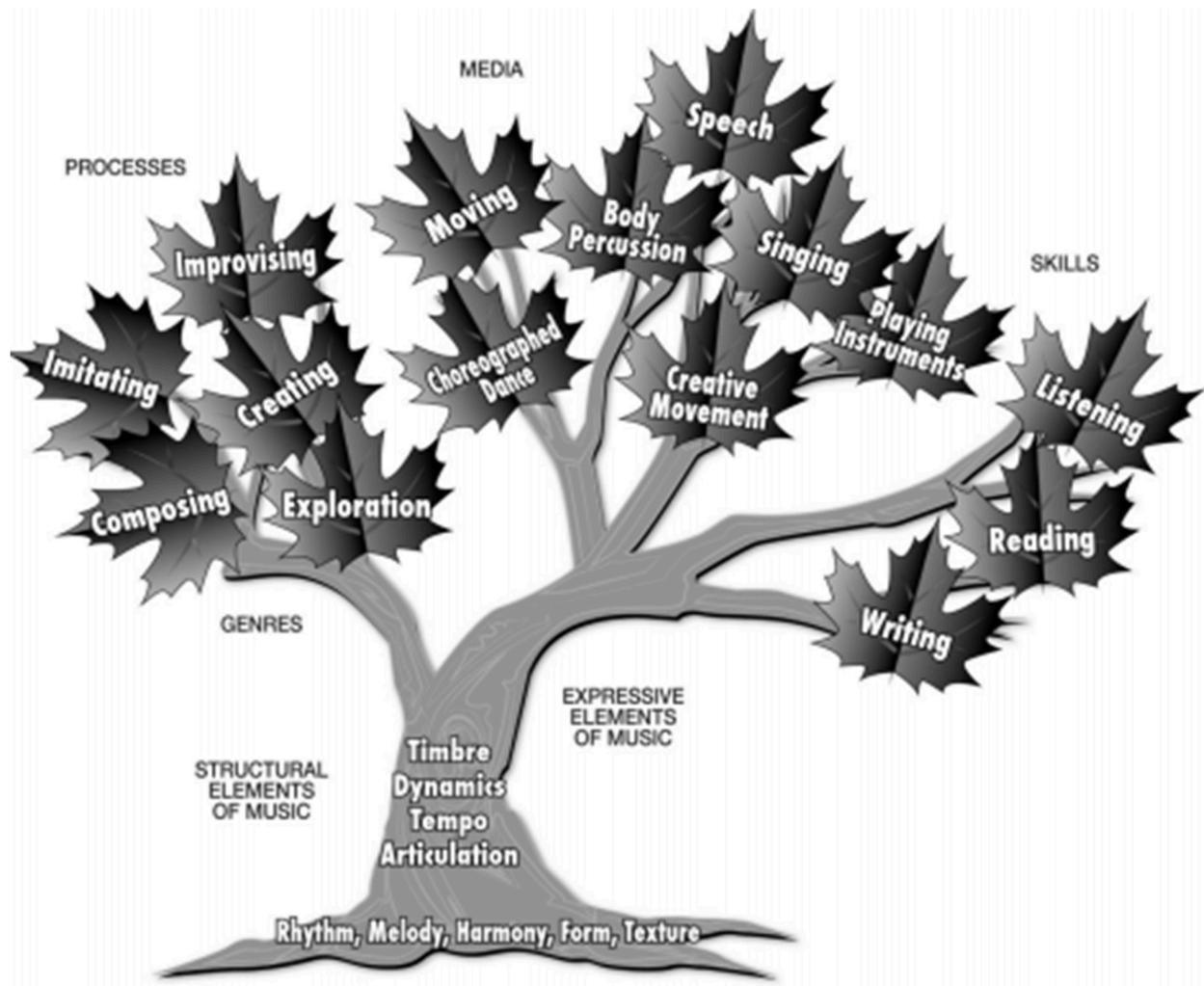
THE ORFF APPROACH PHILOSOPHY

The Orff approach to Music Education is holistic, experiential and process oriented. It is for all children, not just the most musically or intellectually gifted and encompasses aural, visual and kinesthetic learners.

The Orff philosophy is based on solid, pedagogical principles. The Orff approach taps the very essence of our beings. Children learn through doing, exploring and improvising. They are active participants in an integrated, guided process, one in which no child is neglected.

The Orff philosophy combines the elements of speech, rhythm, movement, dance, and song. And at the heart of all this is improvisation the instinct children have to create their own melodies, to explore their imaginations.

Elemental music is never only music but an integration of movement, dance and language. It is music one creates oneself in which one is involved not as a listener, but as a participant. Carl Orff



INTRODUCTORY LEVEL

BASIC ORFF CONCEPTS AND SKILLS

The following concepts and skills taught in the Basic Orff component are intended to:

1. Introduce students to the elements of music in an integrated way.
2. Have students experience holistic and elemental music.

1. RHYTHM

Beat

Meter

Simple Meters 2/4 and 4/4

Compound Meter 6/8

Rhythm units

Anacrusis



2. MELODY - tone

sets Bitonic (sol, mi)

Tritonic (la, sol, mi)

Tetratonic (la, sol, mi, do)

Folkloric (mi, re, do) (trichordal)

Pentatonic (do based C, F and G and la based a, d and e)

3. HARMONY

Tonic accompaniment

Simple Bordun

Solid (chordal)

Broken

Level

Arpeggiated (crossover)

4. TEXTURE

Ostinato

Canon

5. FORM

Motive

Phrase

Question/Answer

Binary AB

Ternary ABA

Rondo

Introduction, Interlude and Coda

6. TIMBRE

Singin

g

Speech

Body percussion

Non-pitched percussion

Pitched percussion

Recorder

RECORDER

Recorder at this level is integrated with all other components.

Recorder experiences at this level are designed to:

Introduce students to the soprano recorder.

Introduce students to the proper technique for playing the recorder.

Demonstrate how the recorder can be integrated into an ensemble.

INTRODUCTORY LEVEL

MOVEMENT

Movement at this level is integrated with all other components.

INTRODUCTORY LEVEL

CHORAL

Choral at this level is integrated with all other components.

INTRODUCTORY LEVEL

ASSESSMENT

Evaluation at this level is through observation of the student's skill development. Teacher Educators are encouraged to establish their own criteria for observation of skill development.

EXAMPLES OF POSSIBLE OUTCOMES FOR BASIC ORFF

RHYTHM

- Demonstrate beat awareness and competence.
- Demonstrate understanding of meter in relation to beat.
- Demonstrate understanding of rhythm units in relation to beat and meter.

MELODY

- Demonstrate accuracy matching pitch for the prescribed tone sets.
- Demonstrate accuracy in using hand signs for the prescribed tone sets.
- Read and write prescribed tone sets with staff notation (treble clef).

HARMONY

- Identify four types of simple bordun.
- Experience and develop an understanding of which instruments are appropriate for simple borduns.

TEXTURE

- Accurately maintain an ostinato in a group in a simple texture.

FORM

- Use the terminology of form.
- Create using various prescribed forms.

TIMBRE

- Recognize the sound of and use names for individual instruments.
- Recognize the sound of and use names for the families of instruments.
- Experience and respond to the transfer of sounds
 - speech ↔ body percussion ↔ non-pitched ↔ pitched
- Demonstrate proficiency playing various instruments.

LEVEL I

PREREQUISITE

Practical experience (vocal or instrumental) with a suggested minimum requirement of Grade VI Royal Conservatory or equivalent and Royal Conservatory Basic (Level 5) Rudiments (formerly Advanced or Grade II Theory) or equivalent.

RECOMMENDATIONS

That students have some familiarity with the Orff media, process and philosophy.
That course directors/teacher educators should interview prospective applicants if deemed necessary.

NUMBER OF HOURS

This course is based on a minimum of 60 hours of class instruction, which includes the following:

Basic Orff 30 hours
Movement 10 hours
Recorder 10 hours
Choral 10 hours

While the course is divided into four discrete components it is expected that integration of the media will occur in all classes.

Special Seminars may be added to include such components as aural musicianship, instrumental techniques and the philosophy and pedagogy of Orff Schulwerk as well as topics related to the Orff process.

MATERIALS

Program directors and teacher educators of English language courses should ensure the use of Volume I of Orff Schulwerk *Music for Children* and encourage the use of a variety of other source materials. As Volume I is not available in French, French-language programs should request permission from Schott to reproduce selected pieces and provide appropriate musical examples from other sources.

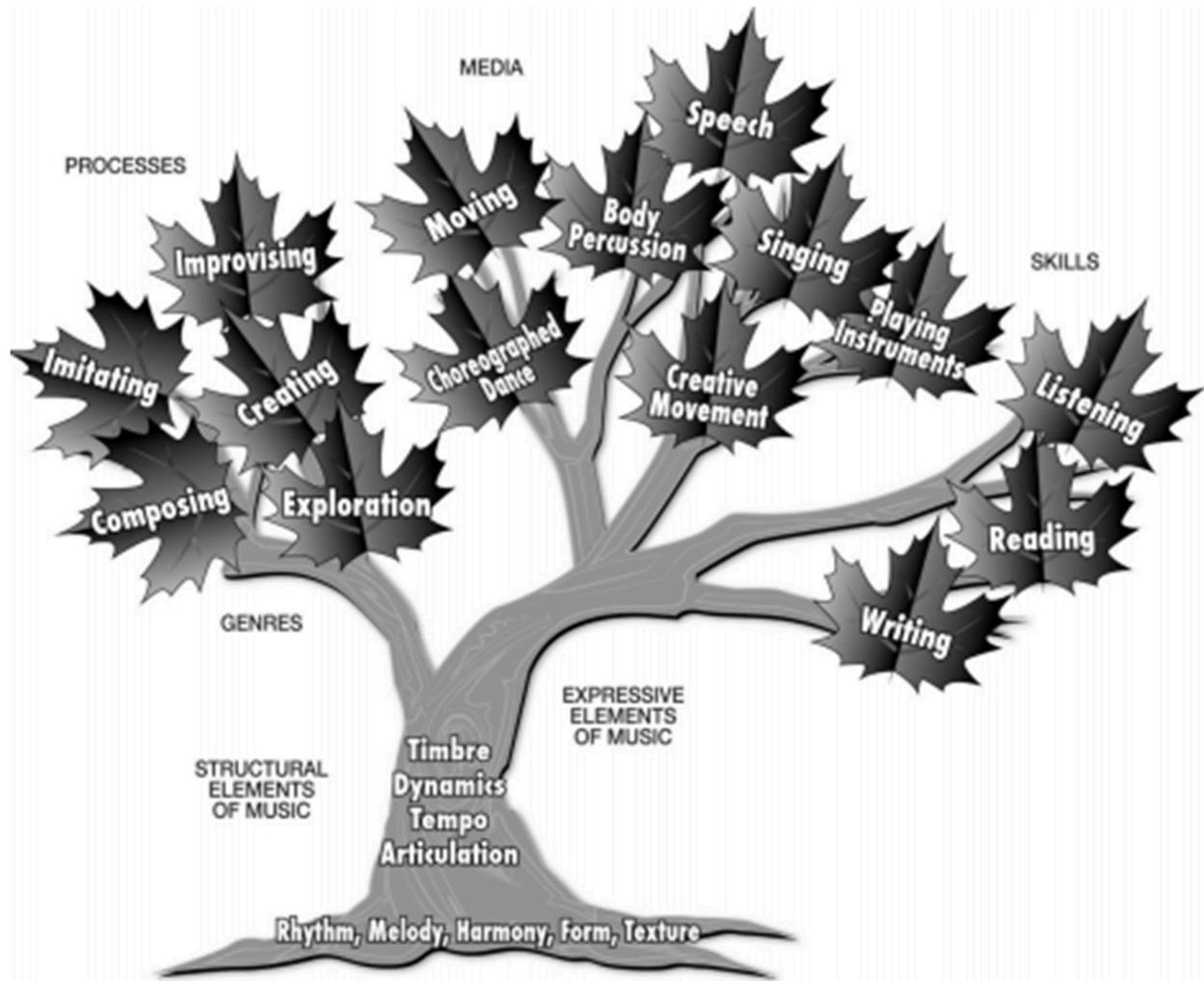
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The Orff philosophy combines the elements of speech, rhythm, movement, dance, and song. And at the heart of all this is improvisation the instinct children have to create their own melodies, to explore their imaginations.

Elemental music is never only music but an integration of movement, dance and language. It is music one creates oneself in which one is involved not as a listener, but as a participant. Carl Orff



/

LEVEL I

BASIC ORFF

CONCEPTS AND SKILLS

The following concepts and skills taught in the Basic Orff component are intended to:

1. Provide students with a framework for understanding the elements of music.

2. Develop this understanding in an active and integrated way.

1. RHYTHM

Beat

Meter

Simple Meters 2/4, 3/4, 4/4

Compound Meter 6/8

Anacrusis

Rhythm units

Note: 1. no teaching order is implied

2. other rhythmic units may be used as appropriate

SIMPLE METER



SIMPLE TRIPLE METER



COMPOUND METER



2. **MELODY – tone**

sets Bitonic (sol,
mi) Tritonic (la, sol,
mi)
Tetratonic (la, sol, mi, do)
Folkloric (mi, re, do) (trichordal)
Pentatonics (modal)
do based (C, F, G)
la based (a,d,e)

3. **HARMONY**

Tonic accompaniment
Simple Bordun in 2/4, 3/4, 4/4 and 6/8
Solid (chordal)
Broken
Level
Arpeggiated (crossover)

4. **TEXTURE**

Complementary Texture
Ostinato
Colour Parts
Canon – compositional technique

5. **FORM**

Motive
Phrase
Question/Answer
Binary AB
Ternary ABA
Rondo
ABACA (Classical)
ABACADA (Chain)
ABACABA (French)
Introduction, Interlude and Coda

6. **TIMBRE**

Singing
Speech
Body percussion
Non--pitched percussion
Pitched percussion
Recorder

BASIC ORFF ASSESSMENT

1. Participation

2. Skills

Demonstrate rhythmic accuracy and independence.

Demonstrate the use of Curwen hand signs and tone syllables.

Sing a melody while playing a bordun.

Analyze music (aurally and visually) using terminology of form.

Demonstrate correct playing techniques for instruments common to the instrumentarium. Demonstrate creativity in class participation and written work.

Demonstrate conducting patterns for the meters of 2, 3, and 4.

3. Assignments (minimum)

Notation of poems in 2/4, ~~3/4~~, 4/4 and 6/8.

Ostinati exercises (speech, body percussion, non-pitched and melodic).

Simple bordun orchestrations.

4. Pedagogy

Demonstrate the transfer process.

Demonstrate teaching by imitation.

RECORDER CONCEPTS AND SKILLS

The following concepts and skills are covered in the recorder component of Level I are intended to:

1. Develop the student's personal playing skills.
2. Develop the student's understanding of how to teach recorder.

1. Technique

Tone quality and production
Hand and body position
Breathing
Articulation
Finger/breath coordination
Phrasing

2. Skills

Range and note vocabulary C to G', F#, ~~C#~~, ~~Bb~~, and ~~Eb~~.
Play, echo, read, improvise, create using the notes from do-based (C, F, G), and la based (a, d, e) pentatonic scales.

3. Repertoire

Perform a variety of solo and ensemble repertoire (assigned or self-selected) that reflect forms used in Basic Orff.

Explore Orff Schulwerk materials to illustrate the integration of the recorder with other media.

4. Pedagogy

Understand the role of the recorder in Orff Schulwerk.

Develop a clear teaching progression for the introduction of recorder to children.

RECORDER ASSESSMENT

1. Participation

2. Skills

Demonstrate acquisition of recorder techniques and skills listed above through in-class performance and individual assessment.

3. Assignments

Demonstrate the integration of the soprano recorder in an Orff program.

4. Pedagogy

Demonstrate understanding of sequencing recorder material.

Demonstrate understanding of how to present and teach the recorder to children.

MOVEMENT

CONCEPTS AND SKILLS

1. Support a group of learners with disparate movement abilities and experiences to gain confidence as creative movers.
2. Provide and explore strategies for learners to integrate movement into their own classes.
3. Build a common language of movement
4. Offer students a variety of experiences that connect movement to music and language (e.g., make connections to Orff Schulwerk)

The ideas in Body awareness, movement qualities, spatial, and relationship awareness are based on Laban's movement vocabulary.

1. Body awareness (*What movement is taking place?*)

Locomotor movements (*The body moves from one place to another*):

E.g., Crawl, creep, walk, run, jump, hop, leap

Locomotor combinations:

E.g., Step-hop, Schottische, skip, gallop, Polka

Non-locomotor shapes:

E.g., Curl, stretch, twist

Non-locomotor movements (*The base stays still while parts of the body move*):

E.g., Gesture, Balance

2. Movement qualities (*How is the movement applied?*)

Time: sudden/sustained

(metered/unmetered)

Weight: strong/light

(energy that is used)

Space: direct/indirect

(the way we move through the space)

Flow: bound/free

(the amount of control in each movement)

3. Spatial awareness (*Where does the movement take place*)

Personal Space (the space that is your own) General Space (the space that you explore)

Personal and general space can be experienced using:

Levels: low, medium, high

Directions: forward, backward, sideways, up, down, diagonally

Pathways: curved, circular, zig-zag, straight

Shapes: stretch, curl, twist

4. Relationship Awareness (*With what or whom do I move?*)

Ensemble: alone, pairs, trios, quartets and various sizes

Interaction via: imitation, meet-part, shadow, weight support, matching, mirroring, in front, behind, above, below, between, around and through.

5. Movement experiences in simple and compound meters and unmetred

E.g.:

Singing games

Folk dances of the world

Creative movement - non-directed movement

Improvisation

Movement as stimulus

for instrument playing

for rhythm writing

for story telling

for melody

Movement as accompaniment

for singing – improvised and notated

for instrument playing – improvised and notated

for speech – poetry, storytelling, and dramatic composition

6. Pedagogy

Sequencing material using movement

Presenting movement to children

Incorporating movement activities into the music lesson.

ASSESSMENT

By the end of Level I, the participants will:

1. Engage in Movement Experiences

- a. Continuous participation leading and following movement activities in class.
- b. This component carries the most significant weight of all assessments.
- c. Participation may be assessed by the teacher educator and also through self-assessment.

2. Skills

- a. Demonstrate the use of movement skills while using the body in a creative and effective manner
- b. Demonstrate an understanding of the language of movement.

3. Pedagogy

Students will lead/teach a movement experience focused on a movement concept (using various media - such as music, poetry, stories, etc.).

Note: This can be accomplished in a variety of ways - small group teaching, team teaching, partner work and in special cases, whole group instruction. The focus is on development of the language of movement as a teacher.

CHORAL CONCEPTS AND SKILLS

The following concepts and skills taught in the choral component of Level I are intended to:

1. Develop the student's vocal skills.
2. Develop the student's understanding of the application of choral singing in an Orff setting.

1. Basic vocal techniques in a choral setting

- Pitch matching
- Breathing and breath control
- Tone production

2. Repertoire

- Orff Schulwerk materials
- Canons and songs with movement reinforcing melodic tone sets used in the Basic Orff component
- Folk songs
- Choral arrangements

3. Vocal improvisation

- Using tone sets listed in the MELODY section of the Basic Orff component.

4. Conducting patterns

- Patterns of 2, 3 and 4

5. Pedagogy

- Demonstrate understanding of the role of choral singing in Orff Schulwerk. Demonstrate understanding of solfege in a choral setting.
- Demonstrate understanding of a variety of strategies for teaching a song to children.

CHORAL ASSESSMENT

1. Participation

2. Skills

Demonstrate acquisition of choral skills and concepts listed above.

3. Assignments

Conduct in 2, 3, and 4.

4. Pedagogy

Demonstrate understanding of the role of choral singing in Orff

Schulwerk. Demonstrate understanding of solfege in a choral setting.

Demonstrate understanding of a variety of strategies for teaching a song to children.

EXAMPLES OF POSSIBLE OUTCOMES FOR BASIC ORFF

RHYTHM

Demonstrate accuracy in reproducing rhythms in class work.
Demonstrate understanding of rhythm patterns in relation to beat and meter. Demonstrate accuracy in conducting an ensemble using non-standard gestures, movement and body percussion

MELODY

Demonstrate understanding of the developmental nature of the melodic hierarchy sequence and how it aids in the development of pitch matching and improvisation. Demonstrate accuracy in using hand signs and tone syllables for the prescribed tone sets. Demonstrate understanding of the uniqueness of the tones in each set (e.g., do or re). Identify the prescribed tone sets from listening and reading.

HARMONY

Identify four types of simple bordun.
Perform all types of simple bordun while singing a song.
Demonstrate understanding of instruments appropriate for borduns.
Demonstrate understanding of the developmental nature of the bordun types.

TEXTURE

Add colour parts in the appropriate range and instrument.
Use complementary writing when adding parts to arrangements.
Add ostinati to rhymes, songs and orchestrations.

FORM

Use the terminology of form.
Identify prescribed forms in listening and reading.
Create using various prescribed forms.
Demonstrate understanding of elemental form.

TIMBRE

Identify, name and classify pitched and non-pitched instruments.
Demonstrate proper playing technique on pitched and non-pitched instruments. Demonstrate understanding of the transfer process
speech ↔ body percussion ↔ non-pitched ↔ pitched

EXAMPLES OF POSSIBLE OUTCOMES FOR

RECORDER

Demonstrate the acquisition of correct soprano recorder playing technique in solo and ensemble performance.

Demonstrate the ability to play, read, improvise and create using C, F, G do based, and a, d, e la based pentatonic scales.

Demonstrate an understanding of how to integrate the soprano recorder into an Orff program.

MOVEMENT

Demonstrate the ability to identify, describe and perform listed movement skills and concepts in isolation, in combination and creatively.

Demonstrate the ability to use movement as an accompaniment for speech and dramatic composition.

Demonstrate the ability to use movement as a stimulus for speech, instrument play, and rhythms and melodies.

CHORAL

Demonstrate correct basic vocal techniques in a choral setting.

Demonstrate the ability to sing, echo, read and improvise using the tone sets in the melody section of Basic Orff Level I.

Demonstrate the ability to conduct ensembles using standard gestures for duple, triple and quadruple simple meter and duple compound meter

LEVEL II

PREREQUISITE

Successful completion of all components of an endorsed LEVEL I course.

RECOMMENDATION

That students have the consent of the Course Director or teacher educator if deemed necessary.

NUMBER OF HOURS

This course is based on a minimum of 60 hours of class instruction, which includes the following:

Basic Orff 30 hours
Movement 10 hours
Recorder 10 hours
Choral 10 hours

While the course is divided into four discrete components it is expected that integration of the media will occur in all classes.

Special Seminars may be added to include such components as aural musicianship, instrumental techniques and the philosophy and pedagogy of Orff Schulwerk as well as topics related to the Orff process.

MATERIALS

Program directors and teacher educators should ensure the use of Volume I (review), II and IV of *Orff Schulwerk Music for Children*. The use of a variety of other source materials is recommended including *Paralipomena* and the supplementary volumes in the *Music for Children* series. As Volumes II and IV are not available in French, French-language programs should request permission from Schott to reproduce selected pieces and provide appropriate musical examples from other sources (see Resources).

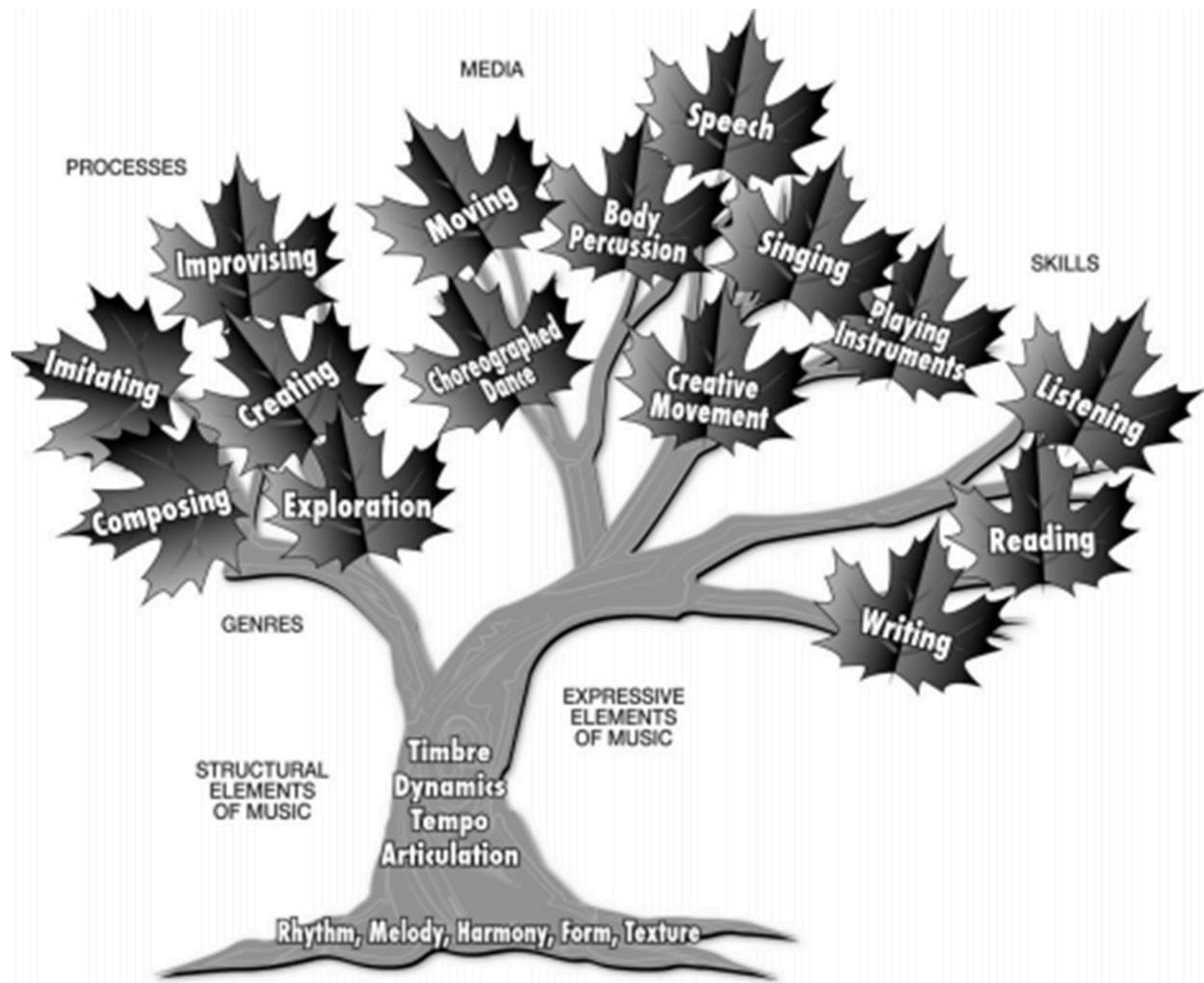
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The Orff philosophy is based on solid, pedagogical principles. The Orff approach taps the very essence of our beings. Children learn through doing, exploring and improvising. They are active participants in an integrated, guided process, one in which no child is neglected.

The Orff philosophy combines the elements of speech, rhythm, movement, dance, and song. And at the heart of all this is improvisation the instinct children have to create their own melodies, to explore their imaginations.

Elemental music is never only music but an integration of movement, dance and language. It is music one creates oneself in which one is involved not as a listener, but as a participant. Carl Orff



CONCEPTS AND SKILLS

L E V E L I B A S I C O R R F

The following concepts and skills taught in the Basic Orff component are intended to:

1. Provide students with a framework for understanding the elements of music.
2. Develop this understanding in an active and integrated way.

1. RHYTHM

Continued exploration of Level I rhythmic material

Beat

Simple Meters 2/4, 3/4, 4/4

Compound Meter 6/8

Rhythm units from Level I

Note: 1. no teaching order is implied

2. other rhythmic units may be used as appropriate

SIMPLE METER



SIMPLE TRIPLE METER



COMPOUND METER



LEVEL II

New Rhythmic Material for Level II

Compound Meters 9/8, 12/8

Hybrid Meters: examples drawn from 5/4, 5/8, 7/4, 7/8

2. MELODY – tone sets

MELODY – tone sets

Continued exploration of Level I melodic tone sets

Bitonic (sol, mi)

Tritonic (la, sol, mi)

Tetratonic (la, sol, mi, do)

Folkloric (mi, re, do) (trichordal)

Pentatonic (do based C, F and G)

Pentatonic (la based a, d and e)

New Melodic Tone Sets for Level II

Pentatonic Modes (re, mi and sol based on D, E, G or transposed)

Hexatonic melodies based on do or la, containing one of fa or ti

Heptatonic – over a drone bass

Diatonic modes: *major* – Ionian, Lydian, Mixolydian, *minor* – Aeolian, Dorian, Phrygian

3. HARMONY

Continued exploration of Level I harmonic material

Tonic accompaniment

Simple Borduns in 2/4, 3/4, 4/4 and 6/8

Solid (chordal)

Broken

Level

Arpeggiated (crossover)

New Harmonic Materials for Level II

Moving Borduns

Drone bass with heptatonic

Accompaniments in the elemental style using

I – ii, i – II

I – vi, i – VI

i – III

i – VII, I – VII

4. TEXTURE

Continued exploration of Level I Texture

Complementary Texture

Ostinato

Colour Parts

Canon – compositional technique

New for Level II

Paraphony

Diaphony

5. FORM

Continued exploration of Level I Form

Motive

Phrase

Question/Answer

Binary AB

Ternary ABA

Rondo

Introduction, Interlude, Coda

New for Level II

Verse/chorus

Story development

6. TIMBRE

Continued exploration of Level I Timbre

Singing

Speech

Body percussion

Non-pitched percussion

Pitched percussion

Recorder

7. PEDAGOGY

In Level II students should have some experience peer teaching a skill or concept focused lesson.

BASIC ORFF ASSESSMENT

1. Participation

2. Skills

Demonstrate rhythmic accuracy and independence.

Demonstrate the use of Curwen hand signs and tone syllables.

Sing a melody while playing a bordun.

Analyze music (aurally and visually) using terminology of form.

Demonstrate correct playing techniques for instruments common to the instrumentarium. Demonstrate creativity in class participation and written work.

Demonstrate the ability to improvise in pentatonic and standard modes.

Demonstrate conducting using non-standard gestures, movement and body percussion for metered and un-metered repertoire.

3. Assignments (minimum)

Simple bordun orchestration with colour.

Moving bordun orchestration.

Compose a modal melody with orchestration using either I-ii *or* i-VII

Compose a modal melody with orchestration using either I-vi *or* i-III

Identify modal melodies by ear and analysis

4. Pedagogy

Demonstrate teaching by imitation in a peer teaching lesson.

Demonstrate the transfer process in a peer teaching lesson.

RECORDER CONCEPTS AND SKILLS

The following concepts and skills are covered in the recorder component of Level II in order to:

1. Further develop the student's personal playing skills.
2. Introduce the alto recorder.
3. Develop the student's ability to transfer from soprano to alto recorder.
4. Further develop strategies of incorporating the recorder in an Orff music program.

1. Technique

Tone quality and production
Hand and body position
Breathing
Articulation
Finger/breath coordination
Phrasing

2. Skills

Play, echo, read, improvise and create using the tone sets and chord progressions in the Basic Orff component on both soprano and alto recorders.

3. Repertoire

Perform a variety of solo and ensemble repertoire (assigned or self-selected) that reflect forms used in Basic Orff.

Explore Orff Schulwerk materials to illustrate the integration of the recorder with other media.

4. Pedagogy

Understand the uniqueness of the alto recorder for children.

Further develop strategies for teaching recorder in an integrated way.

RECORDER ASSESSMENT

1. Participation

2. Skills

Demonstrate acquisition of recorder techniques and skills as listed above through in-class performance and individual assessment.

3. Assignments/Pedagogy

Demonstrate understanding of how to sequence material using the alto recorder. Demonstrate understanding of how to teach children to play the alto recorder. Demonstrate integration of the alto recorder in an Orff program.

MOVEMENT

CONCEPTS AND SKILLS

1. Continue and extend movement abilities and experiences through more complex folk dance and creative movement.
2. Build strategies to teach and integrate movement concepts into their own classes.
3. Review and reinforce common language of movement including interpretation of movement notation (*tools to communicate*).
4. Offer students opportunities to demonstrate and articulate a variety of ways that movement is connected to music and language.

The ideas in Body awareness, movement qualities, spatial, and relationship awareness are based on Laban's movement vocabulary.

1. Body awareness (*What movement is taking place?*)

Locomotor movements (*The body moves from one place to another*):

E.g., Crawl, creep, walk, run, jump, hop, leap

Locomotor combinations:

E.g., Step-hop, Schottische, skip, gallop, Polka

Non-locomotor shapes:

E.g., Curl, stretch, twist

Non-locomotor movements (*The base stays still while parts of the body move*):

E.g., Gesture, Balance

2. Movement qualities (*How is the movement applied?*)

Time: sudden/sustained

(metered/unmetered)

Weight: strong/light

(energy that is used)

Space: direct/indirect

(the way we move through the space)

Flow: bound/free

(the amount of control in each movement)

3. Spatial awareness (*Where does the movement take place*)

Personal Space (the space that is your own) General Space (the space that you explore)

Personal and general space can be experienced using:

Levels: low, medium, high

Directions: forward, backward, sideways, up, down, diagonally

Pathways: curved, circular, zig-zag, straight

Shapes: stretch, curl, twist

4. Relationship Awareness (*With what or whom do I move?*)

Ensemble: alone, pairs, trios, quartets and various sizes

Interaction via: imitation, meet-part, shadow, weight support, matching, mirroring, in front, behind, above, below, between, around and through.

5. Movement experiences in simple, compound, and asymmetrical meters, and unmetred

E.g.:

Singing games

Folk dances of the world - building on complexity (extending formations)

Choreographed pieces - directed movements

Creative movement - non-directed movements

Improvisation

Movement as stimulus

 for instrument playing

 for rhythm writing

 for story telling

 for melody

Movement as accompaniment

 for singing – improvised and notated

 for instrument playing – improvised and notated

 for speech – poetry, storytelling, and dramatic composition

6. Pedagogy

Lead a performance in movement using pitched and non-pitched instruments as stimuli.

Structure a choreography for a short piece from the Orff Schulwerk repertoire.

ASSESSMENT

By the end of Level II, the participants will:

1. Engage in Movement Experiences

- a. Continuous participation leading, devising, and following movement activities including hybrid meters and modal tonalities.
- b. This component carries the most significant weight of all assessments.
- c. Participation may be assessed by the teacher educator and also through self-assessment.

2. Skills

- a. Demonstrate the use of movement skills while using the body in a creative and artistic manner
- b. Demonstrate the confidence to use the language of movement.
- c. Devise and share a hybrid meter dance or movement experience with partners or in groups.

3. Pedagogy

Students will lead/teach multiple movement experiences focused on a movement concept (using various media - such as music, poetry, stories, etc.). Students will devise and interpret tools to communicate movement experiences.

CHORAL CONCEPTS AND SKILLS

The following concepts and skills taught in the choral component of Level II are intended to:

1. Develop the student's vocal skills.
2. Develop the student's understanding of the application of choral singing in an Orff

setting. **1. Review and reinforce basic vocal technique**

2. Repertoire

- Orff Schulwerk materials
- Canons and songs with movement reinforcing melodic tone sets used in the Basic Orff component
- Folk songs
- Choral arrangements

3. Vocal Improvisation

Using the melodic material listed in the Melody section of the Basic Orff component over a supporting bass line

4. Conducting

- Patterns of 2, 3, 4, 5, and 7

5. Pedagogy

- Demonstrate understanding of the role of choral singing in Orff Schulwerk
- Demonstrate understanding of solfege in a choral setting
- Demonstrate understanding of a variety of Orff based strategies for teaching a song to children

CHORAL ASSESSMENT

1. Participation

2. Skills

Demonstrate the ability to conduct in 2, 3, 4, 5, and 7

Demonstrate the ability of improvise vocally using the melodic material of the Basic Orff component.

Demonstrate an understanding of a variety of strategies for teaching a song to children.

EXAMPLES OF POSSIBLE OUTCOMES FOR BASIC ORFF

RHYTHM

- Demonstrate beat and rhythmic competence in all media.
- Demonstrate metric competence in conducting, performing and writing.
- Demonstrate an understanding of the uniqueness of rhythmic units and situational appropriateness in orchestrating. e.g., for speech, body percussion, and instruments
- Demonstrate accuracy in conducting patterns of 5 and 7.

MELODY

- Demonstrate understanding of the developmental nature of the melodic hierarchy and how it aids in the development of pitch matching and improvisation.
- Demonstrate accuracy in singing, using hand signs and tone syllables, and improvising in the prescribed tone sets.
- Identify the tone sets listed above with note names, solfege and function names (e.g., tonic, dominant).
- Identify the prescribed tones sets from listening and reading.

HARMONY

- Differentiate between simple and moving borduns.
- Demonstrate an understanding of the harmonic implications of melodic elements within different Level II tone sets and meters
- Orchestrate and/or improvise using borduns and chord shifts.
- Demonstrate understanding of instrumentation appropriate for accompaniments listed above.

TEXTURE

- Demonstrate competence and independence in two – to multi-part textures. Demonstrate understanding of complementary linear writing style.
- Demonstrate mastery of the ostinato principle in writing and performing.
- Demonstrate understanding of paraphony and diaphony.

FORM

- Demonstrate mastery of the vocabulary and application of micro and macro form. Identify prescribed forms in listening and reading.
- Create using various prescribed forms.
- Demonstrate understanding of elemental form.

TIMBRE

- Demonstrate understanding of the uniqueness of the sounds within the instrumentarium.
- Demonstrate understanding of instrumentation appropriate for accompaniments listed above.
- Demonstrate proper playing technique on pitched and non-pitched instruments.
- Demonstrate fluency with the transfer process
speech ↔ body percussion ↔ non-pitched ↔ pitched

LEVEL II

EXAMPLES OF POSSIBLE OUTCOMES FOR

RECORDER

Demonstrate the acquisition of correct alto recorder techniques in solo and ensemble performances.

Demonstrate the ability to play, echo, read, improvise and create using a variety of pentatonic and modal scales on both the soprano and alto recorder. Demonstrate an understanding of how to integrate the alto recorder into an Orff program.

MOVEMENT

Demonstrate the ability to identify, describe and perform listed movement skills and concepts in isolation, in combination and creatively.

Demonstrate the ability to choreograph and notate a piece from the Orff Schulwerk repertoire. Demonstrate an understanding of Laban's Efforts through the application of them in creating movement for self and others.

CHORAL

Demonstrate correct vocal techniques in a choral setting.

Demonstrate the ability to sing, echo, read and improvise using the tone sets in the melody section of Basic Orff Level II.

Demonstrate an ability to teach a song to children using Orff based strategies.

LEVEL III

PREREQUISITE

Successful completion of all components of an endorsed LEVEL II course.

RECOMMENDATION

That students have at least one year of music teaching experience in the classroom before enrolling in Level III.

That students have the consent of the Course Director or teacher educator if deemed necessary.

NUMBER OF HOURS

This course is based on a minimum of 60 hours of class instruction, which includes the following:

- Basic Orff 30 hours
- Movement 10 hours
- Recorder 10 hours
- Choral 10 hours

While the course is divided into four discrete components it is expected that integration of the media will occur in all classes.

Special Seminars may be added to include such components as aural musicianship, instrumental techniques and the philosophy and pedagogy of Orff Schulwerk as well as topics related to the Orff process.

MATERIALS

Program directors and instructors should ensure the use of Volumes I, II, IV (review), Volumes III and V (new) of the Orff Schulwerk *Music for Children*. The use of a variety of other source materials including the supplementary books in the *Music for Children* series is recommended. As Volumes III and V are not available in French, French-language programs should request permission from Schott to reproduce selected pieces and provide appropriate musical examples from other sources.

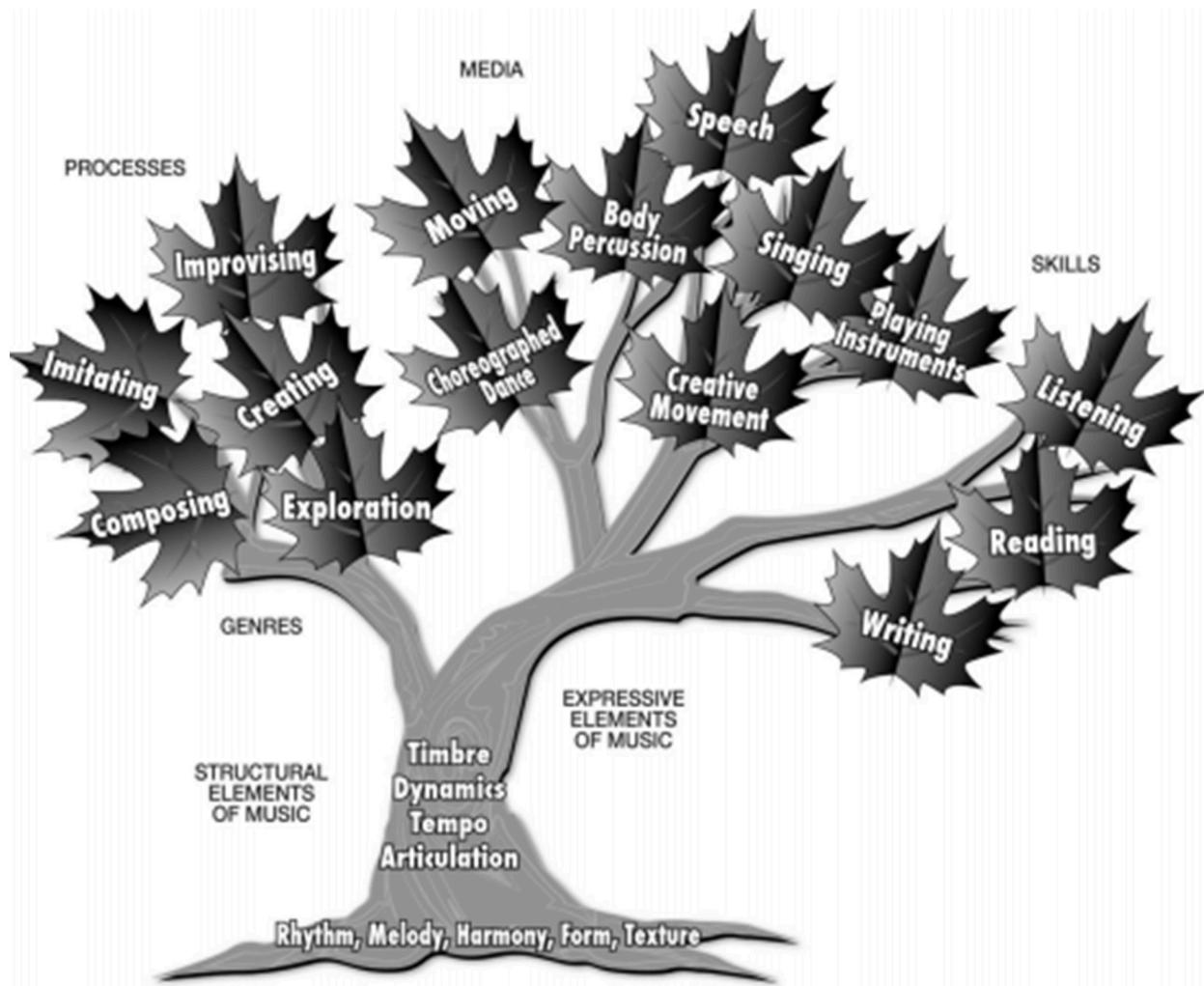
THE ORFF APPROACH PHILOSOPHY

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The Orff philosophy combines the elements of speech, rhythm, movement, dance, and song. And at the heart of all this is improvisation the instinct children have to create their own melodies, to explore their imaginations.

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LEVEL III

BASIC ORFF CONCEPTS AND SKILLS

The following concepts and skills taught in the Basic Orff component are intended to:

1. Provide students with a framework for understanding the elements of music.
2. Develop this understanding in an active and integrated way.

1. RHYTHM

Review, Reinforce, and Extend Level I and II Rhythm Concepts

Beat

Simple Meters 2/4, 3/4, 4/4

Compound Meter 6/8, 9/8, 12/8

Hybrid Meter 5/4, 5/8, 7/4, 7/8

Rhythmic units common to all of these meters

New for Level III

Changing meter

2. MELODY – tone sets

Review, Reinforce, and Extend Level I and II melodic tone sets:

Do and la based pentatonic, pentascale, hexatonic, heptatonic scales

Modes

Ionian, Dorian, Phrygian, Lydian, Mixolydian, and Aeolian

New for Level III

Major and minor diatonic

3. HARMONY

Review, Reinforce, and Extend Level I and II harmonic accompaniments

Accompaniments in the elemental style using:

Borduns

Moving borduns

Shifting Chord Accompaniments

New for Level III

Functional Harmony

I-V

I-IV-V

(I-IV)

4. TEXTURE

Review, Reinforce, and Extend Level I and II Texture

Complementary Texture

Ostinato

Colour Parts

Canon

Contrapuntal melodic lines, Paraphony and Diaphony

New for Level III

Recitative

LEVEL III

5. FORM

Review, Reinforce, and Extend Level I and II Form

New for Level III

Theme and Variations and other forms such as Chaconne

6. TIMBRE

Review, Reinforce, and Extend exploration of Timbre

Singing

Speech

Body percussion

Non-pitched percussion

Pitched percussion

Recorder

7. PEDAGOGY

Review, reinforce and extend understanding of the Orff Process as a vehicle for delivery of concept-based lessons and units, especially focusing on the new concepts in Level III.

LEVEL III

BASIC ORFF ASSESSMENT

1. Participation

2. Skills

Demonstrate acquisition of skills and concepts listed above.
Demonstrate creativity in class participation and written work.

3. Assignments

(minimum) Write

- a melody with shifting chord progression accompaniment as studied in Level II
- an accompaniment appropriate to the melodic content of a song using a I -V chord progression
- an accompaniment appropriate to the melodic content of a song using a I -IV-V chord progression

Note: one of these assignments should be completely composed and orchestrated by the student and should be combined with the choreography assignment in Movement

4. Pedagogy

Plan a concept-based lesson or mini unit comprising all phases of the Orff Process, use of Orff teaching strategies (such as transfer) and use of several Orff media. Teach part or all of this lesson to their peers.

RECORDER CONCEPTS AND SKILLS

The following concepts and skills are covered in the recorder component of Level III in order to:

1. Introduce the tenor recorder (C fingering) and bass recorder (F fingering).
2. Develop the student's ability to transfer between soprano, alto, tenor and bass (where available) recorders.
3. Further develop strategies for incorporating the recorder in an Orff music program.

1. Technique

Tone quality and production
Hand and body position
Breathing
Articulation
Finger/breath coordination
Phrasing

2. Skills

Soprano and Tenor Recorder Range and Note vocabulary C to G', F#, C#, Bb, and Eb Alto and Bass Recorder Range and Note vocabulary F to C', F#, C#, Bb, and Eb Play, echo, read, improvise and create using do and la based pentatonic scales, diatonic scales and modal scales (Dorian, Aeolian, and Mixolydian) on both soprano and alto recorders.
Develop recorder ensemble playing skills.

3. Repertoire

Explore Orff Schulwerk materials, and Medieval, Renaissance and Baroque materials, and folk repertoire to illustrate the integration of the recorder with other media.
Explore recorder consort and ensemble materials.

4. Pedagogy

Further develop strategies for teaching recorder in an integrated way with other Orff media.
Develop recorder ensemble directing skills.

RECORDER ASSESSMENT

1. Participation

2. Skills

Demonstrate acquisition of recorder techniques and skills as listed above through in-class performance and individual assessment.

Demonstrate knowledge of ensemble preparation and performance.

3. Assignments/Pedagogy

Orchestrate a melody for recorders and Orff instruments and peer teach it to the class.

MOVEMENT

CONCEPTS AND SKILLS

1. Nurture growth in participant artistry in their movement.
2. Provide opportunities for students to devise, develop, and create movement experiences for others.
3. Build student expertise in using language of movement, notation, and choreography.
4. Articulate how movement is integral to the Schulwerk

The ideas in Body awareness, movement qualities, spatial, and relationship awareness are based on Laban's movement vocabulary.

1. Body awareness (*What movement is taking place?*)

Locomotor movements (*The body moves from one place to another*):

E.g., Crawl, creep, walk, run, jump, hop, leap

Locomotor combinations:

E.g., Step-hop, Schottische, skip, gallop, Polka

Non-locomotor shapes:

E.g., Curl, stretch, twist

Non-locomotor movements (*The base stays still while parts of the body move*):

E.g., Gesture, Balance

2. Movement qualities (*How is the movement applied?*)

Time: sudden/sustained

(metered/unmetered)

Weight: strong/light

(energy that is used)

Space: direct/indirect

(the way we move through the space)

Flow: bound/free

(the amount of control in each movement)

3. Spatial awareness (*Where does the movement take place*)

Personal Space (the space that is your own) General Space (the space that you explore)

Personal and general space can be experienced using:

Levels: low, medium, high

Directions: forward, backward, sideways, up, down, diagonally

Pathways: curved, circular, zig-zag, straight

Shapes: stretch, curl, twist

4. Relationship Awareness (*With what or whom do I move?*)

Ensemble: alone, pairs, trios, quartets and various sizes

Interaction via: imitation, meet-part, shadow, weight support, matching, mirroring, in front, behind, above, below, between, around and through.

5. Movement experiences - mixed meters

E.g.:

Singing games

Folk dances of the world from different time periods – some in hybrid meters and changing meter

Choreographed pieces – directed movement

Creative movement – non-directed movement

Improvisation

Movement as stimulus

for instrument playing

for rhythm writing

for story telling

for melody

Movement as accompaniment

for singing – improvised and notated

for instrument playing – improvised and notated

for speech – poetry, storytelling and dramatic composition

6. Pedagogy

Students will direct activities to demonstrate an integration of music concepts and skills with movement.

ASSESSMENT

By the end of Level III, participants will:

1. Engage in Movement Experiences

- a. Continuous participation leading, devising, and following movement activities including mixed meters and functional harmonies.
- b. Experience cultural (including Indigenous) dances and movement experiences.
- c. This component carries the most significant weight of all assessments.
- d. Participation may be assessed by the teacher educator and also through self-assessment.

2. Skills

- a. Demonstrate choreography and choreographic devices in a variety of movement experiences
- b. Demonstrate the confidence to use historical dances to strengthen the language of movement.
- c. Devise and share a mixed-meter dance or movement experience with partners or in groups.

3. Pedagogy

Students will devise and teach a new movement experience that demonstrates an understanding of dance vocabulary, technical skills, and kinaesthetic awareness within the framework of the Orff-Schulwerk.

LEVEL III

CHORAL CONCEPTS AND SKILLS

The concepts and skills taught in the choral component are intended to:

1. Develop the student's vocal skills.
2. Develop the student's understanding of the application of choral singing in an Orff setting.

1. Basic vocal techniques in a choral setting

Review, Reinforce, and Extend Level I and II

- Pitch matching
- Breathing and breath control
- Tone production

2. Repertoire

Review, Reinforce, and Extend Level I and II

- Orff Schulwerk materials
- Canons and songs with movement reinforcing melodic tone sets used in the Basic Orff component
- Folk songs
- Choral arrangements

New for Level III

- Part Singing

3 Vocal improvisation

Review, Reinforce, and Extend Level I and II

- Improvise in major and minor pentatonic and modal (Dorian, Phrygian, Lydian, Mixolydian and Aeolian) tone sets.

New for Level III

- Improvise in diatonic major and minor tone sets over a supporting bass line.

4. Conducting

Review, Reinforce, and Extend Level I and II

- Patterns of 2, 3, and 4
- Patterns of 5 and 7

New for Level III

- Changing Meter

5. Pedagogy

Understand the use of solfege in a choral setting.

Understand a variety of Orff based strategies for teaching part singing to children.

Demonstrate choral techniques including how to approach tone, diction, phrasing and dynamics with children.

LEVEL III

CHORAL ASSESSMENT

1. Participation

2. Skills

Demonstrate the ability to conduct changing meter.

Demonstrate the ability to improvise in:

- major, minor and modal pentatonic scales
- Ionian, Dorian, Aeolian, Phrygian, Lydian and Mixolydian modes
- diatonic scales showing understanding of functional chord changes

Demonstrate, while conducting, the ability to focus on vocal quality and choral blend.

EXAMPLES OF POSSIBLE OUTCOMES FOR BASIC ORFF

RHYTHM

Demonstrate metric competence in conducting, performing and writing.

Demonstrate the ability to write orchestrations for speech, body percussion and instruments.

MELODY

Demonstrate accuracy in singing, using hand signs and tone syllables, and improvising in the prescribed tone sets.

Identify the tone sets listed above with note names, solfege and function names (e.g., tonic, dominant).

Identify the prescribed tone sets from listening and reading.

HARMONY

Demonstrate the ability to orchestrate using I-V and I-IV-V. Write simple melodies suitable for these harmonic progressions.

Demonstrate understanding of appropriate instrumentation for accompaniments listed above.

TEXTURE

Demonstrate competence and independence in multipart textures.

Demonstrate understanding of complementary linear writing style.

Demonstrate mastery of the ostinato principle in writing and performing.

FORM

Demonstrate an understanding and mastery of the vocabulary and application of the above.

Identify prescribed forms in listening and reading.

Create using various prescribed forms, including Theme and Variations or Chaconne.

TIMBRE

Demonstrate understanding of the uniqueness of the sounds within the instrumentarium.

Demonstrate proper playing technique on pitched and non-pitched instruments.

Demonstrate fluency with transfer process

speech ↔ body percussion ↔ non-pitched ↔ pitched

PEDAGOGY

Demonstrate the ability to plan and teach a concept-based lesson using Orff methodology.

EXAMPLES OF POSSIBLE OUTCOMES FOR

RECORDER

Demonstrate correct technique on the soprano, alto, tenor, and bass recorders (where available) in solo and ensemble performance.

Demonstrate the ability to play, echo, read, improvise and create using a variety of do and la based pentatonic scales, diatonic scales and modal scales (Dorian, Aeolian, Lydian and Mixolydian) on both the soprano and alto recorder.

Demonstrate the ability to prepare and conduct a recorder ensemble.

MOVEMENT

Demonstrate the ability to identify, describe and perform listed movement skills and concepts in isolation, in combination and creatively.

Demonstrate the ability to create, notate, plan a rehearsal of, and perform a movement piece.

Demonstrate an understanding of how to integrate music concepts and skills with movement concepts and skills.

CHORAL

Demonstrate correct vocal techniques in a choral setting.

Demonstrate the ability to sing, echo, read and improvise using major and minor pentatonic scales, diatonic scales, and modes (Dorian, Aeolian, Lydian and Mixolydian).

Demonstrate an ability to teach part singing to children using Orff based strategies.

Appendix 1 - Full Movement Curriculum Chart

| Level I | Level II | Level III |
|--|---|--|
| <p>CONCEPTS AND SKILLS</p> <ol style="list-style-type: none"> 1. Support a group of learners with disparate movement abilities and experiences to gain confidence as creative movers. 2. Provide and explore strategies for learners to integrate movement into their own classes. 3. Build a common language of movement 4. Offer students a variety of experiences that connect movement to music and language (e.g., make connections to Orff Schulwerk) | <p>CONCEPTS AND SKILLS</p> <ol style="list-style-type: none"> 1. Continue and extend movement abilities and experiences through more complex folk dance and creative movement. 2. Build strategies to teach and integrate movement concepts into their own classes. 3. Review and reinforce common language of movement including interpretation of movement notation (<i>tools to communicate</i>). 4. Offer students opportunities to demonstrate and articulate a variety of ways that movement is connected to music and language. | <p>CONCEPTS AND SKILLS</p> <ol style="list-style-type: none"> 1. Nurture growth in participant artistry in their movement. 2. Provide opportunities for students to devise, develop, and create movement experiences for others. 3. Build student expertise in using language of movement, notation, and choreography. 4. Articulate how movement is integral to the Schulwerk. |
| <p><i>The ideas in Body awareness, movement qualities, spatial, and relationship awareness are based on Laban’s movement vocabulary.</i></p> <p>1. Body awareness (<i>What movement is taking place?</i>)</p> <p>Locomotor movements (<i>The body moves from one place to another</i>):</p> <p>E.g., Crawl, creep, walk, run, jump, hop, leap</p> <p>Locomotor combinations:</p> <p>E.g., Step-hop, Schottische, skip, gallop, Polka</p> <p>Non-locomotor shapes:</p> <p>E.g., Curl, stretch, twist</p> <p>Non-locomotor movements (<i>The base stays still while parts of the body move</i>):</p> | <p><i>The ideas in Body awareness, movement qualities, spatial, and relationship awareness are based on Laban’s movement vocabulary.</i></p> <p>1. Body awareness (<i>What movement is taking place?</i>)</p> <p>Locomotor movements (<i>The body moves from one place to another</i>):</p> <p>E.g., Crawl, creep, walk, run, jump, hop, leap</p> <p>Locomotor combinations:</p> <p>E.g., Step-hop, Schottische, skip, gallop, Polka</p> <p>Non-locomotor shapes:</p> <p>E.g., Curl, stretch, twist</p> <p>Non-locomotor movements</p> | <p><i>The ideas in Body awareness, movement qualities, spatial, and relationship awareness are based on Laban’s movement vocabulary.</i></p> <p>1. Body awareness (<i>What movement is taking place?</i>)</p> <p>Locomotor movements (<i>The body moves from one place to another</i>):</p> <p>E.g., Crawl, creep, walk, run, jump, hop, leap</p> <p>Locomotor combinations:</p> <p>E.g., Step-hop, Schottische, skip, gallop, Polka</p> <p>Non-locomotor shapes:</p> <p>E.g., Curl, stretch, twist</p> <p>Non-locomotor movements (<i>The base stays still while parts of the body move</i>):</p> <p>E.g., Gesture, Balance</p> |

E.g., Gesture, Balance

2. Movement qualities (How is the movement applied?)

Time: sudden/sustained (metered/unmetered)
Weight: strong/light (energy that is used)
Space: direct/indirect (the way we move through the space)
Flow: bound/free (the amount of control in each movement)

3. Spatial awareness (Where does the movement take place)

Personal Space (the space that is your own) General Space (the space that you explore)

Personal and general space can be experienced using:

high
Levels: low, medium,
Directions: forward, backward, sideways, up, down, diagonally
Pathways: curved, circular, zig-zag, straight
Shapes: stretch, curl, twist

4. Relationship Awareness (With what or whom do I move?)

Ensemble: alone, pairs, trios, quartets and various sizes
Interaction via: imitation, meet-part, shadow, weight support, matching, mirroring, in front, behind, above, below, between, around and through.

5. Movement experiences in simple and compound meters and unmetered

(The base stays still while parts of the body move):

E.g., Gesture, Balance

2. Movement qualities (How is the movement applied?)

Time: sudden/sustained (metered/unmetered)
Weight: strong/light (energy that is used)
Space: direct/indirect (the way we move through the space)
Flow: bound/free (the amount of control in each movement)

3. Spatial awareness (Where does the movement take place)

Personal Space (the space that is your own) General Space (the space that you explore)

Personal and general space can be experienced using:

high
Levels: low, medium,
Directions: forward, backward, sideways, up, down, diagonally
Pathways: curved, circular, zig-zag, straight
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5. Movement experiences in

2. Movement qualities (How is the movement applied?)

Time: sudden/sustained (metered/unmetered)
Weight: strong/light (energy that is used)
Space: direct/indirect (the way we move through the space)
Flow: bound/free (the amount of control in each movement)

3. Spatial awareness (Where does the movement take place)

Personal Space (the space that is your own) General Space (the space that you explore)

Personal and general space can be experienced using:

Levels: low, medium, high
Directions: forward, backward, sideways, up, down, diagonally
Pathways: curved, circular, zig-zag, straight
Shapes: stretch, curl, twist

4. Relationship Awareness (With what or whom do I move?)

Ensemble: alone, pairs, trios, quartets and various sizes
Interaction via: imitation, meet-part, shadow, weight support, matching, mirroring, in front, behind, above, below, between, around and through.

5. Movement experiences - mixed meters

E.g.:
Singing games
Folk dances of the world from

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| <p>E.g.:</p> <ul style="list-style-type: none"> Singing games Folk dances of the world Creative movement - non-directed movement Improvisation Movement as stimulus <ul style="list-style-type: none"> for instrument playing for rhythm writing for story telling for melody Movement as accompaniment <ul style="list-style-type: none"> for singing – improvised and notated for instrument playing – improvised and notated for speech – poetry, storytelling, and dramatic composition <p>6. Pedagogy</p> <ul style="list-style-type: none"> Sequencing material using movement Presenting movement to children Incorporating movement activities into the music lesson. | <p>simple, compound, and asymmetrical meters, and unmetered</p> <p>E.g.:</p> <ul style="list-style-type: none"> Singing games Folk dances of the world - building on complexity (extending formations) Choreographed pieces - directed movements Creative movement - non-directed movements Improvisation Movement as stimulus <ul style="list-style-type: none"> for instrument playing for rhythm writing for story telling for melody Movement as accompaniment <ul style="list-style-type: none"> for singing – improvised and notated for instrument playing – improvised and notated for speech – poetry, storytelling, and dramatic composition <p>6. Pedagogy</p> <ul style="list-style-type: none"> Lead a performance in movement using pitched and non-pitched instruments as stimuli. Structure a choreography for a short piece from the Orff Schulwerk repertoire. | <p>different time periods – some in hybrid meters and changing meter</p> <ul style="list-style-type: none"> Choreographed pieces – directed movement Creative movement – non-directed movement Improvisation Movement as stimulus <ul style="list-style-type: none"> for instrument playing for rhythm writing for story telling for melody Movement as accompaniment <ul style="list-style-type: none"> for singing – improvised and notated for instrument playing – improvised and notated for speech – poetry, storytelling and dramatic composition <p>6. Pedagogy</p> <ul style="list-style-type: none"> Students will direct activities to demonstrate an integration of music concepts and skills with movement. |
| <p>ASSESSMENT By the end of Level I, the participants will:</p> <p>1. Engage in Movement Experiences</p> <ul style="list-style-type: none"> a. Continuous participation leading and following movement activities in class. b. This component carries the most significant weight of all assessments. | <p>ASSESSMENT By the end of Level II, the participants will:</p> <p>1. Engage in Movement Experiences</p> <ul style="list-style-type: none"> a. Continuous participation leading, devising, and following movement activities including hybrid meters and modal tonalities. b. This component carries | <p>ASSESSMENT By the end of Level III, participants will:</p> <p>1. Engage in Movement Experiences</p> <ul style="list-style-type: none"> a. Continuous participation leading, devising, and following movement activities including mixed meters and functional harmonies. b. Experience cultural (including Indigenous) dances |

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| <p>c. Participation may be assessed by the teacher educator and also through self-assessment.</p> <p>2. Skills</p> <p>a. Demonstrate the use of movement skills while using the body in a creative and effective manner</p> <p>b. Demonstrate an understanding of the language of movement.</p> <p>3. Pedagogy</p> <p>Students will lead/teach a movement experience focused on a movement concept (using various media - such as music, poetry, stories, etc.).</p> <p>Note: This can be accomplished in a variety of ways - small group teaching, team teaching, partner work and in special cases, whole group instruction. The focus is on development of the language of movement as a teacher.</p> | <p>the most significant weight of all assessments.</p> <p>c. Participation may be assessed by the teacher educator and also through self-assessment.</p> <p>2. Skills</p> <p>a. Demonstrate the use of movement skills while using the body in a creative and artistic manner</p> <p>b. Demonstrate the confidence to use the language of movement.</p> <p>c. Devise and share a hybrid meter dance or movement experience with partners or in groups.</p> <p>3. Pedagogy</p> <p>Students will lead/teach multiple movement experiences focused on a movement concept (using various media - such as music, poetry, stories, etc.). Students will devise and interpret tools to communicate movement experiences</p> | <p>and movement experiences.</p> <p>c. This component carries the most significant weight of all assessments.</p> <p>d. Participation may be assessed by the teacher educator and also through self-assessment.</p> <p>2. Skills</p> <p>a. Demonstrate choreography and choreographic devices in a variety of movement experiences</p> <p>b. Demonstrate the confidence to use historical dances to strengthen the language of movement.</p> <p>c. Devise and share a mixed-meter dance or movement experience with partners or in groups.</p> <p>3. Pedagogy</p> <p>Students will devise and teach a new movement experience that demonstrates an understanding of dance vocabulary, technical skills, and kinaesthetic awareness within the framework of the Orff-Schulwerk.</p> |
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