MMED738/PMED738 Orff Level 1
Summer 2015

Instructor
• BethAnn Hepburn
• Contact Phone: 330-307-4395
• Hepburn4music@aol.com

Required Texts/Materials
Pentatonic Song resources, and rhythmic rhyme resources*
Three-ring binder

*These texts will be supplied on the first day of the course

PRE-ASSIGNMENT:
Research and bring 4 Pentatonic Folk Songs appropriate for grades 2-5 in your school curriculum.
List the grade level, the rhythmic figure of focus, and the pitch set.
Bring these to class on day one.
Bring 3 rhymes suitable for grades 1-5, that are 16-32 beats in length.
List the one beat rhythms present throughout each, bring to class on day one.

Program Objectives
Students completing graduate music education coursework through The University of the Arts...
• Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
• Utilize technology in diverse ways as a teacher and in support of student learning
• Communicate and collaborate with peers in diverse musical environments and school communities
• Are creative and innovative musicians who share these musical strengths with their learners through teaching
• Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description
Pedagogy skills for teaching basic Orff Schulwerk will be explored and discussed through the use of Music for Children, Murray Volume I and pentatonic folk song material, movement and recorder. Level I teachers will actively learn to use speech, rhymes, poetry, playing pitched and unpitched percussion as well as singing, playing, and improvising in pentatonic for creating an active music curriculum in the school setting. Soprano Recorder pedagogy and skills, creating student-friendly compositions in an elemental style, and models for improvisation will be developed.

Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- Understand the foundational tenets of Orff Schulwerk
- Understand, plan and actively use speech, rhymes, poetry, playing pitched and unpitched percussion as well as singing, playing, and improvising in pentatonic for creating an active music curriculum in the school setting
- Become proficient with recorder skills, creating recorder compositions and learning improvisational strategies for use in the music education classroom

Grading Criteria and Assessment Methods
Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.
Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.

<table>
<thead>
<tr>
<th></th>
<th>Basic</th>
<th>Average</th>
<th>Superior</th>
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</thead>
<tbody>
<tr>
<td>Pre-assignment</td>
<td>Provides basic/unsatisfactory content and concepts in preparation for this course.</td>
<td>Accurately identifies content and concepts relevant to this course.</td>
<td>Demonstrates a deep understanding and preparation of content and concepts relevant to this course.</td>
</tr>
<tr>
<td>During class</td>
<td>Fails to actively engage in course content, application, and engagement of daily coursework.</td>
<td>Engages actively in course content and application of concepts in daily coursework.</td>
<td>Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.</td>
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<td>formative</td>
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<tr>
<td>assessments</td>
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<tr>
<td>Final/Post-</td>
<td>Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.</td>
<td>Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.</td>
<td>Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.</td>
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<tr>
<td>assignment</td>
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The Grading Policy can be found in the Course Catalogue.

**Academic Integrity Policy**

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on Academic Integrity may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend Introduction to Research and Documentation available on the University Libraries website.

**Absences**

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

**Technology**

Policies on Technology may be found in the Course Catalogue.

**Class Format**

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

**Educational Accessibility**

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified
students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.
<table>
<thead>
<tr>
<th>Day</th>
<th>Concept</th>
<th>Basic</th>
<th>Recorder</th>
<th>Movement</th>
<th>Supplemental</th>
</tr>
</thead>
</table>
| 1   | • Introductions  
• Course Requirements  
• Course Outline  
• Simultaneous Imitation  
• Song Form: AB ABA ABA  
• Elemental phrase forms  
• Exploration, imitation  
• Pulse subdivisions of pulse  
• Melody: bi-tonic, tri-tonic  
• 4 Media-Speak-Say-Move-Play  
• Process Vocabulary  
• Natural speech/prosody/syllabification  
• Metric Accent  
• Time signature vs. Meter | **Combined**  
- Down the River – L  
- Pulse Ostinato – B  
- Big B Little B – B  
- **AM - B**  
  - I Like Coffee, I Like Tea  
  - Apple Tree  
  - Mince Pie Fly  
  - Rig-a-jig jig  
  - Simple Simon  
  - The Campbells are Coming – MFC Vol. I – pg. 25  
  - Speech exercises – MFC Vol. I – pg. 50  
- **PM – B & L**  
  - Walk Down the Street – B  
  - Davy Dumpling-B  
  - Cobbler, Cobbler-L  
  - Charley, Charley (Streets & Alleys) – L  
  - Time sig. vs. Meter discussion – L  
  - **Assignment #1** – Notate 2 poems: ‘Deedle, Deedle’ & ‘The Queen of Hearts’ – circle the metric accent  
| **Mirroring/Carnival mirroring (opposites)**  
| **Air quality – B-day party skit**  
| **Tonging – Lost Lambs game**  
| **Tea Party Poem**  
| **Name signs**  
| **non-locomotor (axial movement)**  
| **Doublevska Polka – simultaneous imitation**  
| **Mr. Stick dance (axial mvt.)**  
| **Meter ball bouncing**  
| | | | | | **Down the River – L**  
| | | | | | **Pulse Ostinato – B**  
| | | | | | **Big B Little B – B**  
| | | | | | **Cobbler, Cobbler-notate**  
| | | | | | **Charley, Charley-notate**  
| | | | | | **Time sig. vs. Meter discussion**  
| | | | | | **Hickory Dickory Dock**  
| | | | | | **arrangement – bp/UPP**  
| | | | | | **Analyze Hickory Dickory Dock process**  
| | | | | | **Assignment #1** |
**10 Day Overview-Uarts Level I**  
**Hepburn**

<table>
<thead>
<tr>
<th>AM - B</th>
<th>PM - B &amp; L</th>
<th>Assignment Preparation:</th>
</tr>
</thead>
</table>
| - Echo Imitation  
- Body Perc. - 4 levels - transfer to inst.  
- Four beat echo patterns/Four beat improvisations  
- Complimentary rhythmic ostinati-transfer  
- Orchestrating Poetry by word cues  
- Simple bordun (drone)  
- Anacrusis  
- Piccadilly Travel or Stop, Look, Listen-B  
- Bubble, Bubble-B  
- Rhythms for imitation  
- Acka Backa  
- Sweet Pipes excerpts from previous day  
- RU #33  
- Highway #1  
- Traffic Jam  
- Powerhouse  
- Mirroring  
- Piccadilly Travel or Stop, Look, Listen  
- Bubble, Bubble  
- Analyze lessons from combined time  
- Tom, Tom, the Piper's Son  
- Deedle, Deedle, Dumpling  
- **Group Project** – using a poem – notate the poem & then write 2 complementary ostinati of different lengths and assign to instruments – write a process for teaching this piece  
- Assignment #2 - Find a poem – notate it & write 2 complementary ostinati of different lengths and assign to instruments – write a process for teaching this piece  
| **Assignment #2** – Using poems from Assignment #1  
**Assignment Preparation:**  
Assignment #2  
Peer Teaching assignment  
Parallel rhythm practice  
Poems for class notation  
Templates

- Cross-patch – MFC Vol. I – pg. 16  
- Cobbler, Cobbler  
- Deedle, Deedle Dumpling-L  
- Queen, Queen Caroline-B  
- **Group Project** – in partners, choose 2 poems – 1 in simple duple & 1 in compound duple and add a complementary ostinato to each poem and then assign to appropriate untuned percussion instrument to both the poem and the ostinato  

- Assignment #2 – Using poems from Assignment #1
### 10 Day Overview-Uarts Level I

**Hepburn**

- add 1 complementary ostinato to each poem and assign to appropriate untuned percussion instrument to both the poem and the ostinato

<table>
<thead>
<tr>
<th>3</th>
<th><strong>Combined</strong></th>
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<tbody>
<tr>
<td></td>
<td>Liza Jane – L</td>
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<td></td>
<td>Kilkenny Cats-B</td>
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**AM - B**
- Chick Chick Chatterman
- Rhythmic Rondo #1 – MFC Vol. I – pg. 67
- Barred inst. explorations – Fenton’s Leap – Puppets – The Night will never Stay – VanGogh’s Starry Night – One, Two, Tie My Shoe
- Bi-tonic – Brown Bear
- Rain on the Green Grass – w/ soundscape & poetry

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<tr>
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<th><strong>Jazz Fly</strong></th>
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<tbody>
<tr>
<td></td>
<td>Shades of Blue</td>
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<td></td>
<td>Melodies to be Completed – MFC Vol. I pg. 79</td>
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<td>Sweet Pipes excerpts</td>
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<tr>
<th></th>
<th><strong>Up, Down, and Around</strong></th>
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<tr>
<td></td>
<td>Mountain Climber</td>
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<td></td>
<td>Jump in the Line</td>
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<td>Jazz Pizacato</td>
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**PM – B & L**
- Queen of Hearts-B
- Tom, Tom the Piper's Son-L

**Group Project** – in partners, use the poem 'Jack Sprat' & write 2 complementary ostinati of different lengths and assign to instruments

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<td></td>
<td>Jazz Pizacato</td>
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**Combined**
- Liza Jane – L
- Kilkenny Cats-B

- Liza Jane accompaniment
- Soundscape – Landscape

**Assignment #3**
| Assignment #3 - Find a poem – note it & write 2 complementary ostinati of different lengths and assign to instruments |
| Possum Come a-knockin’ |
| ???
| Move Them Buns |
| Disappearing Beat |
| Anacrusis/Crusis – follow through |
| Ball Rolling |
| Dirait Ton |

### Assignment Preparation:
- **Assignment #4**
- **Template**

### AM-B
- Folkloric (MRD)
- Let us Chase the Squirrel
- Mississippi Boatsman’s Song
- Canonic Clapping
- Garden Gate
- Tideo Broken Bordun Q & A
- Cannon Canon
- Curricular grid overview
- Captain Tickle

### PM – B & L
- Chicken on the Fencepost
- Bordunability discussion
- **Group Project** – Using a text from pg. 16 or 21 of MFC Vol. 1 – note the text, set to a small melody, add a bordun, 1 UTP complementary ostinato, & color part – assign to

### Combined
- Dipidu-B
- Riding in a Buggy-L
<table>
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<tr>
<th>5</th>
<th><strong>Overview</strong></th>
<th><strong>Combined</strong></th>
<th><strong>PM – B &amp; L</strong></th>
<th><strong>AM - B</strong></th>
<th><strong>Assignment Preparation:</strong></th>
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<tbody>
<tr>
<td><strong>Assignment #4</strong> – Find 2 do-based pentatonic Folksongs (drmsl) that is ‘bordunable’</td>
<td>Have you Seen My Cat? - L Pease Porridge Hot Process - Canon #1 MFC-Vol.I – pg. 91</td>
<td>Group Project – in small groups – look at songs found in assignment #4 &amp; discuss which songs will work best for Assignment #5</td>
<td>Folk Song w/ Rhythmic Interest on the 5th Rondo #31 – MFC Vol. I – pg. 111 Old House la-based pentatonic????</td>
<td><strong>Simple Triple Meter</strong> <strong>do-based pentatonic</strong> <strong>la-based pentatonic</strong> <strong>la-based pentatonic – Level bordun</strong> <strong>Simple bordun (drone)</strong> <strong>Broken bordun (drone)</strong> <strong>Arpeggiated bordun (drone)</strong> <strong>Question/Answer – melodic</strong> <strong>Assignment Preparation:</strong> Group assignment in class</td>
<td></td>
</tr>
</tbody>
</table>
| 6 | • Composing Ostinati  
• Elemental phrase forms  
• do-based pentatonic improvisation  
• do-based pentatonic melody w/ simple bordun (drone)  
• la-based pentatonic  
**Assignment Preparation:**  
Assignment #6: peer teaching #2  
**Combined**  
- Chickalileeo – L  
- Canon #40 – MFC Vol. I – pg. 131 - B  
- Elemental Phrase Structures: #17 - MFC Vol. I pg. 104  
- Ding Dong Diggi Diggi Dong  
- Alabama Gal  
- **Assignment #6** – Write a full teaching process to  
| 7 | • do-based pentatonic  
• la-based pentatonic  
• Elemental phrase forms  
• Melodic composition  
**Combined**  
- RU #9 – Class composition in do-based F pentatonic – L  
**AM - B**  
- #25 – MFC Vol. I – pg. 108 (Melodic ost.)  
- #15 – MFC Vol. I – pg. 104 (Melodic ost.)  
- Hill ’n Gully Rider  
| 8 | • MFC Vol. I – phrase structures  
**Combined**  
- My Little Pony – MFC Pg.  
| 10 Day Overview-Uarts Level I  
Hepburn  
should be in do-based F or G pentatonic – add a bordun – AX rhy. int. – color part  
|  | Pitch stacks – Q & A in do-based & la-based G pentatonic  
|  | Skin & Bones  
|  | Yangtz Boat Song – Melodic Ostinato  
|  | Carving  
|  | Prepare glide  
|  | Pass the pulse  
|  | Body canon  
|  | Pathway canon  
|  | Chickalileeo – L  
|  | Canon #40 – MFC Vol. I – pg. 131 - B  
|  | Effort Dance  
|  | Elastic wrings  
|  | Elastic press  
|  | Flocking  
|  | RU #9 – Class composition in do-based F pentatonic – L  
|  | Q & A – pitch stack – do-based & la-based Fpentatonic  
|  | Up, Up, Down – soundscape  
|  | MFC Vol. I – Rhythmic Rondos – pg. 67 - #1  
|  | Snowflakes  
|  | Katrina’s sundial  
|  | My Little Pony – MFC Pg.
<table>
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<tr>
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<td>Hepburn</td>
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<table>
<thead>
<tr>
<th>• Improvisational structures</th>
<th>14-15 – L</th>
</tr>
</thead>
<tbody>
<tr>
<td>➢ Class composed canon – B</td>
<td></td>
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<tr>
<td>AM - B</td>
<td></td>
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<tr>
<td>➢ Boom Fa La Ra – MFC Vol. I</td>
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<td>➢</td>
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<tr>
<td>pentatonic</td>
<td>Plastique animee</td>
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<tr>
<td>➢ Tranquillo #20 - MFC pg. 106 – elemental form</td>
<td></td>
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<tr>
<td>➢ Rhythmic Canon #1, 2, &amp; 3 – MFC Vol. I – pg. 75</td>
<td></td>
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<tr>
<td>AM - B</td>
<td>14-15 – L</td>
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<td>➢</td>
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<tr>
<td>➢ Rain, Sing me a Song – Tranquillo #20 - MFC Pg. 106</td>
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</tbody>
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| 9 • do-based pentatonic      |
|------------------------------|-----------|
| • Emphasis on Volume I       |
| • Folksongs beyond borduns  |
| Combined                     |           |
| ➢ Sleep, now Sleep – MFC Vol. I – pg. 109 w/ Night poems – L |
| ➢ Hi-Ya – #38 - MFC Vol. I – pg. 123 – B |
| AM - B                       |           |
| ➢                           |           |
| Combined                     |           |
| ➢ Sleep, now Sleep – MFC Vol. I – pg. 109 w/ Night poems – L |
| ➢ Hi-Ya – #38 - MFC Vol. I – pg. 123 – B |

| 10 |