

MMED738/PMED738 Orff Level 1, Summer 2017

Instructor

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Required Texts/Materials

Music for Children, Volume 1, Murray Edition* Sweet Pipes Recorder*

Elementaria*

Pentatonic Song resources, and Rhythmic Rhyme resources*

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

Pre-Assignment:

1. Bring 3 pentatonic folksongs for use in the elementary music classroom, and identify the main rhythmic or melodic music concept. All five pitches of the tone set should be present, and may use the higher and lower octave (high do etc.)
2. Bring three rhymes suitable for elementary rhythmic composition and literacy work.

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

Course Outline

Please see the 10 Day Outline at the end of this course syllabus.

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.

	Basic	Average	Superior
Pre- assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-	Does not adequately complete	Final assignment/post-	Final assignment/post-assignment is

assignment	the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	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.
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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](tel: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.

Notice of Nondiscrimination

The University of the Arts is a supportive community committed to individual and artistic integrity and inclusion. We promote and respect self-expression, a wide range of ideas, and diversity in all of its forms. We are committed to creating an inclusive environment in which University community members are able to access academic, social, recreational programs and services, as well as opportunities for admissions and employment on an equitable and nondiscriminatory basis.

The University expressly prohibits any form of discrimination and harassment on the basis of any protected classification, including race, color, religion, sex, gender identity, national origin, age, mental or physical disability, veteran status, genetic information, the use of a guide or support animal because of the blindness, deafness or physical handicap of any individual or independent contractor, possession of a GED instead of a high school diploma and military status as defined by Pennsylvania law, sexual orientation, marital status, familial status and domestic/sexual violence victim status, in accordance with federal, state, and local non-discrimination and equal opportunity laws. The University also prohibits acts of retaliation against those who report acts of harassment discrimination or who cooperate with the investigative process.

Sexual violence, sexual harassment, intimate partner/dating violence, and other forms of sexual misconduct are considered forms of sex-based discrimination and are prohibited by University policy and by law.

The University will promptly and equitably respond to all reports of discrimination and harassment based on protected classifications. Complaints of discrimination, harassment, and retaliation may be directed to the University's Title IX Coordinator and Diversity Administrator, Lexi Morrison, at lmorrison@uarts.edu or (215) 717-6362. Complaint procedures can be found in Appendix A of the faculty, staff, and student handbooks.

Note: All faculty and professional staff at the University must report any incidents of sexual misconduct to the University's Title IX Coordinator. To make a report, e-mail titleix@uarts.edu or file a report through the Title IX Resource Page: www.uarts.edu/titleix.

Day	Concept	Basic	Recorder	Movement	Supplemental
1	<p>D Introductions</p> <p>D Course Requirements</p> <p>D Course Outline</p> <p>D Simultaneous Imitation D</p> <p>Song Form: AB ABA ABBA D</p> <p>Elemental phrase forms D</p> <p>Exploration, imitation</p> <p>D Pulse subdivisions of pulse</p> <p>D Melody: bi--tonic, tri--tonic D 4</p> <p>Media--Speak--Say--Move-- Play D</p> <p>Process Vocabulary</p> <p>D Natural speech/prosody/syllabification</p> <p>D Metric Accent</p> <p>D Time signature vs. Meter</p> <p>Assignment Preparation: Rhythmic Building Blocks Assignment #1 Rhythmic Poems for Notation practice</p>	<p>Combined</p> <ul style="list-style-type: none"> ➤ Down the River – L ➤ Pulse Ostinato – B ➤ Big Little B – B <p>AM -- B</p> <ul style="list-style-type: none"> ➤ 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 <p>PM – B & L</p> <ul style="list-style-type: none"> ➤ 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 	<p>! Mirroring/Carnival mirroring (opposites)</p> <p>! Air quality – B--day party skit</p> <p>! Tonging – Lost Lambs game</p> <p>! Tea Party Poem</p>	<p>! Name signs</p> <p>! non-locomotor (axial movement)</p> <p>! Doublevska Polka – simultaneous imitation</p> <p>! Mr. Stick dance (axial mvt.)</p> <p>! Meter ball bouncing</p>	<ul style="list-style-type: none"> ➤ Down the River – L ➤ Pulse Ostinato – B ➤ Big 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 –
2	D Simple & Compound Meter	Combined	! Posture chant	! Sasha	Combined

<p>D Echo Imitation</p> <p>D Body Perc.---4 levels- transfer to inst.</p> <p>D Four beat echo patterns/Four beat improvisations</p> <p>D Complimentary rhythmic ostinati---transfer</p> <p>D Orchestrating Poetry by word cues</p> <p>D Simple bordun(drone)</p> <p>D Anacrusis</p> <p>Assignment Preparation: Assignment #2 Peer Teaching assignment Parallel rhythm practice Poems for class notation Templates</p>	<ul style="list-style-type: none"> ➤ Piccadilly Travel or Stop, Look, Listen---B ➤ Bubble, Bubble-B <p>AM --- B</p> <ul style="list-style-type: none"> ➤ Rhythmic Buildingblock Categories ➤ Shake them Simmons Down ➤ Piccadilly Travel or Stop, Look, Listen (whichever one isn't done in the combined section) ➤ Cross---patch-MFC Vol. I-pg. 16 ➤ Cobbler, Cobbler <p>PM - B & L</p> <ul style="list-style-type: none"> ➤ 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 <ul style="list-style-type: none"> ➤ Assignment #2 - Using poems from Assignment #1 	<ul style="list-style-type: none"> ➤ Rhythms for imitation ➤ Acka Backa ➤ Sweet Pipes excerpts from previous day <p>! RU #33</p>	<ul style="list-style-type: none"> ➤ Highway #1 ➤ Traffic Jam ➤ Powerhouse ➤ Mirroring 	<ul style="list-style-type: none"> ➤ Piccadilly Travel or Stop, Look, Listen ➤ Bubble, Bubble <ul style="list-style-type: none"> ➤ 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 <ul style="list-style-type: none"> ➤ 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
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		<p>– add 1 complementary ostinato to each poem and assign to appropriate untuned percussion instrument to both the poem and the ostinato</p>			
3	<p>D Barred inst. exploration D Metered poem with sound scape (artful) D Body perc. – 2 ostinato parts D Question/Answer --- rhythmic</p> <p>Assignment Preparation: Assignment #3 Rhythmic poetry for class practice Templates</p>	<p>Combined</p> <ul style="list-style-type: none"> ➤ Liza Jane–L ➤ Kilkenny Cats–B <p>AM --- B</p> <ul style="list-style-type: none"> ➤ 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 <p>PM – B & L</p> <ul style="list-style-type: none"> ➤ 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 	<ul style="list-style-type: none"> ➤ Jazz Fly ➤ Shades of Blue ➤ Melodies to be Completed – MFC Vol. I pg. 79 ➤ Sweet Pipe excerpts 	<ul style="list-style-type: none"> ➤ Up, Down, and Around ➤ Mountain Climber ➤ Jump in the Line ➤ Jazz Pizacato 	<p>Combined</p> <ul style="list-style-type: none"> ➤ Liza Jane–L ➤ Kilkenny Cats–B <ul style="list-style-type: none"> ➤ Liza Jane accompaniment ➤ Soundscape – Landscape <p>Assignment #3 ---</p>

		<ul style="list-style-type: none"> ➤ Assignment #3---Find a poem – notate it & write 2 complementary ostinati of different lengths and assign to instruments 			
4	<p>D <i>do</i>---based pentatonic, tonic orchestration</p> <p>I <i>do</i>---based pentatonic---simple bordun (drone)</p> <p>D G pentatonic – G simple bordun</p> <p>D C pentatonic – C broken bordun</p> <p>D F pentatonic – F broken bordun</p> <p>Assignment Preparation: Assignment #4 Template</p>	<p>Combined</p> <ul style="list-style-type: none"> ➤ Dipidu-B ➤ Riding in a Buggy-L <p>AM-B</p> <ul style="list-style-type: none"> ➤ Folkloric (MRD) ➤ Letus Chase the Squirrel ➤ Mississippi Boatman’s Song ➤ Canonic Clapping ➤ Garden Gate ➤ Tideo Broken Bordun Q&A ➤ Cannon Canon ➤ Curricular grid overview ➤ Captain Tickle <p>PM – B & L</p> <ul style="list-style-type: none"> ➤ Chicken on the Fencepost ➤ Bordunability discussion ➤ Group Project – Using a text from pg. 16 or 21 of MFC Vol. I – notate the text, set to a sml melody, add a bordun, 1 UTP complementary ostinato, & color part – assign to 	<ul style="list-style-type: none"> ➤ Possum Come a-knockin’ ! ??? ➤ Move Them Buns 	<ul style="list-style-type: none"> ➤ Disappearing Beat ➤ Anacrusis/Crusis – follow through ➤ Ball Rolling ➤ Dirait Ton 	<p>Combined</p> <ul style="list-style-type: none"> ➤ Dipidu-B ➤ Riding in a Buggy-L

		instruments			
		<ul style="list-style-type: none"> ➤ Assignment #4 – Find 2 <i>do</i>---based pentatonic Folksongs (drmsl) that is 'bordunable' 			
5	<p>D Simple Triple Meter D <i>do</i>---based pentatonic D <i>la</i>---based pentatonic</p> <p>D <i>la</i>---based pentatonic–Level bordun</p> <p>D Simple bordun(drone)</p> <p>D Broken bordun(drone)</p> <p>D Arpeggiated bordun (drone)</p> <p>D Question/Answer – melodic</p> <p>•</p> <p>Assignment Preparation: Group assignment in class</p>	<p>Combined</p> <ul style="list-style-type: none"> ➤ HaveyouSeenMyCat?---L ➤ Pease Porridge Hot Process -Canon #1 MFC---Vol. I – pg. 91 <p>AM-B</p> <ul style="list-style-type: none"> ➤ Folk Songw/Rhythmic Interest on the 5th ➤ Rondo #31–MFC Vol. I–pg. 111 ➤ Old House ➤ <i>la</i>-based pentatonic???? <p>PM – B & L</p> <ul style="list-style-type: none"> ➤ Group Project – in small groups – look at songs found in assignment #4 & discuss which songs will work best for Assignment #5 ➤ Assignment #5 – set their Folk Song arrangement using the Folk Songs from Group Projects. Folksong 	<ul style="list-style-type: none"> ➤ Simmons ➤ MFC Vol. I – pg. 74 #1 – <i>la</i>---based G pentatonic ➤ Large ensemble read throughpieces ➤ Small ensembles – find pieces 	<ul style="list-style-type: none"> ➤ Dance notation ➤ Mayim ➤ Los Machetes ➤ Sashay the Donut ➤ Troika 	<p>Combined</p> <ul style="list-style-type: none"> ➤ HaveyouSeenMyCat?---L ➤ Pease Porridge Hot Process -Canon #1 MFC---Vol. I – pg. 91 <p>! RU #61 & Rondo #31 – MFC Vol. I – pg. 111</p> <ul style="list-style-type: none"> ➤ Group Project – MFC Vol. I – pg. 91 – choose a canon – add text and then add accompaniment – label process for teaching

		should be in <i>do</i> ---based F or G pentatonic – add a bordun – AX rhy. int. – color part			
6	<p>D Composing Ostinati</p> <p>D Elemental phrase forms</p> <p>D <i>do</i>---based pentatonic improvisation</p> <p>D <i>do</i>---based pentatonic melody w/simple bordun (drone)</p> <p>D <i>la</i>-based pentatonic</p> <p>Assignment Preparation: Assignment #6: peer teaching #2</p>	<p>Combined</p> <ul style="list-style-type: none"> ➤ Chickalileo – 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 	<ul style="list-style-type: none"> ➤ Pitchstacks – Q & A <i>do</i>---based & <i>la</i>---based G pentatonic ➤ Skin & Bones ➤ Yangtz Boat Song – Melodic Ostinato 	<ul style="list-style-type: none"> ! Carving Prepare ! glide Pass the ! pulse Body canon ! Pathway canon ! 	<p>Combined</p> <ul style="list-style-type: none"> ➤ Chickalileo – L ➤ Canon #40 – MFC Vol. I – pg. 131 – B !
7	<p>I <i>do</i>-based pentatonic</p> <p>I <i>la</i>-based pentatonic</p> <p>D Elemental phrase forms</p> <p>D Melodic composition</p>	<p>Combined</p> <ul style="list-style-type: none"> ➤ RU #9 – Class composition in <i>do</i>---based F pentatonic – L <p>AM – B</p> <ul style="list-style-type: none"> ! #25 – MFC Vol. I – pg. 108 (Melodic ost.) ! #15 – MFC Vol. I – pg. 104 (Melodic ost.) ➤ Hill ‘n Gully Rider 	<ul style="list-style-type: none"> ➤ Q & A – pitchstack – <i>do</i>---based & <i>la</i>---based C pentatonic ➤ Up, Up, Down – soundscape ➤ MFC Vol. I – Rhythmic Rondos – pg. 67 – #1 	<ul style="list-style-type: none"> ! Effort Dance Elastic ! wrings Elastic press ! Flocking ! 	<p>Combined</p> <ul style="list-style-type: none"> ➤ RU #9 – Class composition in <i>do</i>---based F pentatonic – L
8	<p>D MFC Vol. I – phrase structures</p>	<p>Combined</p> <ul style="list-style-type: none"> ➤ My Little Pony – MFC Pg. 	<ul style="list-style-type: none"> > Q & A – pitch stack – <i>do</i>-based & <i>la</i>-based F 	<ul style="list-style-type: none"> ! Snowflakes ! Katrina’s sundial 	<p>Combined</p> <ul style="list-style-type: none"> ➤ My Little Pony – MFC Pg.

	D Improvisational structures	<p>14-15 – L</p> <ul style="list-style-type: none"> ➤ Class composed canon – B <p>AM – – – B</p> <ul style="list-style-type: none"> ➤ BoomFaLaRa – MFC Vol. I – pg. 44 	<p>pentatonic</p> <ul style="list-style-type: none"> ➤ Tranquillo#20 – MFC pg. 106 – elemental form ➤ Rhythmic Canon#1,2,&3 – MFC Vol. I – pg. 75 	> Plastique animee	<p>14-15 – L</p> <ul style="list-style-type: none"> ➤ Class composed canon ➤ Rain, Sing me a Song – Tranquillo#20 – MFC Pg. 106
9	do-based pentatonic Emphasis on Volume I Folksongs beyond borduns	<p>Combined</p> <ul style="list-style-type: none"> ➤ Sleep, now Sleep – MFC Vol. I – pg. 109 w/ Night poems <p>!Hi – Ya – #38 – MFC Vol. I – pg. 123 – B</p> <p>AM – – – B</p>			<p>Combined</p> <ul style="list-style-type: none"> ➤ Sleep, now Sleep – MFC Vol. I – pg. 109 w/ Night poems <p>!Hi – Ya – #38 – MFC Vol. I – pg. 123 – B</p>
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