MMED740/PMED740 Orff Level 3
Summer 2015

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Required Texts/Materials:
Music For Children, Margaret Murray Ed. Volume I; SCHOTT
Music For Children , Margaret Murray Ed. Volume II; SCHOTT
* Music For Children, Margaret Murray Ed. Volume III; SCHOTT
Music For Children, Margaret Murray Ed. Volume IV; SCHOTT
* Music For Children, Margaret Murray Ed. Volume V; SCHOTT

* Volumes III & V and Recorder Consort 1 will be provided to students on the first day of this class

Suplemental Material:
Spielbuch Fur Xylophon I, SCHOTT
Spielbuch Fur Xylophon II, SCHOTT
Rhythmische Ubung, SCHOTT

RECORDERS and BOOKS
* Recorder Consort 1 (Steve Rosenberg) - Boosey & Hawkes, ISMN M-060-02279-1

Program Objectives: (each area includes the specific objective)
- 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
Orff Level III will focus on pedagogy of more complex music from Music for Children Volumes I, II, III, IV & V as well as eclectic folk music and more complex musical elements, including syncopation, meter, permutations of 6th notes, melody, theme and variation, chaconne, irregular speech/poetry and iconic notation, with an emphasis on improvisation and drama. Recorder studies will explore a wide range of music, including Schulwerk source materials, traditional folk music, and historical and modern repertoire. Movement classes will include a more detailed study of Laban's movement efforts, folk dances in complex meter, and more complex choreography synthesizing all dance elements studied thus far.
Student Learning Outcomes
At the conclusion of this graduate music education course, students will:
- Deepen content and complexity of the foundational tenets of Orff Schulwerk through the various media.
- Understand, plan and actively use complex musical elements, improvisation and drama to create an active music curriculum in the school setting
- Deepen and broaden movement foundations through a detailed study of Laban
- Deepen and broaden recorder proficiency skills through traditional folk music, Schulwerk source materials, historical and modern repertoire

Pedagogy
While the development of the teacher’s own musicianship and creative potential is at the heart of the Orff approach, the ultimate goal of this personal growth is to make the individual a better teacher of children. The role of pedagogy must go beyond the teaching of a piece in the elemental style—the piece is not an end in itself but a means to musical understanding for the child. The lessons developed by Level III students should be designed to bring children to conceptual understanding of musical elements and develop their musical skills in the active and creative atmosphere that characterizes the Orff approach. In this process, the teacher must always be a model of artistic musicianship, guiding children toward musical understanding.

The student will:

- Teach rhythm in an accurate manner, cueing learners with an inviting physical gesture
- Teach vocal and instrumental melodies using a variety of techniques, including vocal modeling, gesture, and body percussion
- Teach instrumental technique and parts in an artistic fashion
- Use references to form as an aid in teaching
- Teach awareness of instrumental and vocal colors model expressive singing and playing

Level III students should demonstrate pedagogical skill by:
- Developing at least one lesson plan that outlines the teaching a concept in pitch/melody or rhythm
- Teaching the lesson(s) to the class using a variety of Orff media.

Speech
Speech materials used in Level III should include variety in form and literary mood, with ample potential for creative experimentation. More complex forms may be introduced for broader and deeper poetic exploration and experimentation. The student will:
- Speak in 2/4, 3/4, 4/4, 6/8, 5/8, 7/8 meters
- Perform layered speech pieces at a sophisticated level
- Use a variety of vocal timbres in speaking
- Speak with varying dynamics and vocal inflection
- Perform aleatoric explorations and improvisations using varying vocal timbres

Singing
In the Orff approach, singing is recognized as fundamental—an invaluable means for individual and group musical expression. Singing requires and develops the highest degree of pitch sensitivity and security, and is essential in the development of total musicality. Songs should be carefully chosen to expand musical repertoire and vocabulary. They should be pedagogically useful and of exemplary musical quality. The instructor should model appropriate vocal range and quality, healthy posture, and breathing necessary for well-supported singing.
The student will:

• Sing melodies in 2/4, 3/4, 4/4, 6/8, 5/8, and 7/8 meters
• Sing in all diatonic modes
• Explore recitative using a selected text
• Sing chord root accompaniments for a melody requiring a I-V chord change
• Sing chord root accompaniments for a melody requiring harmony changes (I-V, I-IV-V, i-v, i-V, i-vii, i-VII)

Level III students should demonstrate the ability to sing melodies and improvise vocally in all diatonic modes:

MAJOR  •  Ionian  •  Lydian  •  Mixolydian
MINOR  •  Dorian  •  Phrygian  •  Aeolian

Melodic enrichment will also include singing countermelodies based on the principles of *diaphony* (contrary motion) and *paraphony* (parallel motion).

*Continued on next page...*
Instruments
The Orff Approach specifically integrates instrumental play into the learning process, using body percussion, non-pitched and pitched percussion instruments and recorder. Other instruments, including authentic instruments from world cultures are also sometimes used along with the standard Orff instrumentarium.

1. Performing Body Percussion & Playing Unpitched Percussion Instruments

Students in Level III should demonstrate competence in performing parts learned through imitation as well from notation and improvising rhythms in body percussion and on non-pitched percussion instruments. The ability to use many different instruments offers teachers variety in choices of teaching tools for the classroom. Performing body percussion and playing non-pitched percussion instruments reinforces rhythmic and melodic concepts and skills and develops sensitive ensemble musicianship. The student will:

- Perform rhythms in 2/4, 3/4, 4/4, 6/8, 5/8, 7/8 meters and irregular and changing combinations
- Combine rhythmic patterns in polyrhythmic layering
- Perform rhythmically free structures
- Demonstrate effective accompaniment techniques in body percussion and untuned percussion playing.
- Emphasize musical form through use of rhythmically contrasting ostinati, shifts in range, changes in timbre, texture, and/or dynamic level
- Increase timbre possibilities in body percussion through more advanced techniques.
- Create music using found sounds and by playing instruments in non-conventional ways.

Students in Level III should demonstrate:

- Correct technique when performing the layers of body percussion (stamp, pat, clap snap) and other body sound gestures.
- Correct playing technique on membranophones, including the correct holding and striking techniques for the hand drum, tambourine, bongos, conga, snare drum bass drum and timpani.
- Correct holding and playing technique for non-pitched idiophones (METALS: triangle, finger cymbals, suspended cymbal, cowbell, gong, bell tree, chime tree jingle bells, flexi-tone) (WOODS: claves, wood blocks, castanets, temple blocks, slit drum, maracas, rattles, cabasa, sand blocks, guiro, vibra-slap).

2. Playing Pitched Barred Instruments

The barred pitched-percussion instruments provide a light accompaniment for children’s singing voices and are excellent teaching tools for melodic concepts.

The student will:
- Play and improvise in 2/4, 3/4, 4/4, 6/8, 5/8, 7/8, and irregular and changing combinations
- Combine rhythmic patterns in polyrhythmic layering
- Play rhythmically free structures
- Play melodies and improvisations in all diatonic modes
- Combine patterns in polyrhythmic layering
- Play melodies and improvisations incorporating major and minor harmony changes: (I-V, I-IV-V, i-v, i-V, I-vi, i-VII)
- Play accompaniment patterns for melodies requiring chord changes: I-V, i-v, i-V, I-VII, i-VII, I-ii,I-IV, I-IV-V
- Play using 3-mallet technique
- Explore form by making instrumental performance decisions
- Play theme and variations
Role of pedagogy must go beyond the teaching of a piece in the elemental style. They must understand and have control of the musical material.

Students should demonstrate in composition and arrangement assignments that defining the extended style. Essential to the Orff Schulwerk approach, however, is for individual and group efforts in composing and arranging. Certain "rules" and guidelines are useful in music constructed simply from basic material.

In the development of Orff and Keetman's prototype materials, the elemental concept resulted in arrangement of simple forms is, thus, a necessary component in the Orff Schulwerk teacher education curriculum. In the development of Orff and Keetman's prototype materials, the elemental concept resulted in music constructed simply from basic materials. Acquaintance with these materials provides an essential basis for individual and group efforts in composing and arranging. Certain "rules" and guidelines are useful in defining the extended style. Essential to the Orff Schulwerk approach, however, is the freedom to experiment and explore various options. Students should demonstrate in composition and arrangement assignments that they understand and have control of the musical material.

The student will:
- perform aleatoric explorations and improvisations using varying vocal timbres [See SPEECH]
- compose a modal melody and accompany with bordun/drone and ostinato
- arrange a major melody requiring I-V chord change accompaniment
- improvise vocally and instrumentally in all diatonic modes [See SINGING]
- improvise vocally and instrumentally over chord changes (I-V, I-IV-V, i-v, i-V, I-vii, i-VII) [See SINGING]
- compose a modal melody and accompany with bordun/drone and ostinato
- arrange a major melody requiring I-V chord accompaniment
- compose a countermelody for a diatonic melody or folk song (paraphony or diaphony)
- arrange a melody requiring harmonic chord changes (i-v, I-V, I-vii, i-VII)
- arrange a melody requiring I-IV-V chord accompaniment
- make artistic choices of instrumentation in arrangements
- importance of being able to HEAR the composition on instruments and REVISE instrumentation choices

Recorder Technique
The recorder serves several functions in Orff classrooms. First and most important, it serves as a teaching tool, The student should play both soprano and alto recorders with proficiency and have experiences with tenor and bass recorders.

Students should be able to improvise on soprano and alto recorders over a I-V chord progression.

Improvisation, Composition, Orchestration
Improvisation permeates all skill areas in the Orff Schulwerk teacher education curriculum. As Margaret Murray has stated, “you are helping teachers to discover and practice their own melodic and rhythmic creative potential so that they can help the children they teach to discover theirs.” Melodic improvisation is the precursor of composition, which can then lead to orchestration of the melodies invented. Composition and arrangement of simple forms is, thus, a necessary component in the Orff Schulwerk teacher-education curriculum. In the development of Orff and Keetman’s prototype materials, the elemental concept resulted in music constructed simply from basic materials. Acquaintance with these materials provides an essential basis for individual and group efforts in composing and arranging. Certain “rules” and guidelines are useful in defining the extended style. Essential to the Orff Schulwerk approach, however, is the freedom to experiment and explore various options. Students should demonstrate in composition and arrangement assignments that they understand and have control of the musical material.

The student will:
- increase timbre possibilities through more advanced techniques
- make artistic choices in solo and ensemble instrument playing

Level III students should demonstrate:
- correct posture and mallet techniques for playing the various sizes of xylophones, metallophones and glockenspiels
- multiple mallet technique
- tremolo
- ability to improvise in all diatonic modes
- ability to improvise in a major scale over a I-V or I-IV-V accompaniment

Pedagogy
While the development of the teacher’s own musicianship and creative potential is at the heart of the Orff approach, the ultimate goal of this personal growth is to make the individual a better teacher of children. The role of pedagogy must go beyond the teaching of a piece in the elemental style—the piece is not an end in
itself but a means to musical understanding for the child. The lessons developed by Level III students should be designed to bring children to conceptual understanding of musical elements and develop their musical skills in the active and creative atmosphere that characterizes the Orff approach. In this process, the teacher must always be a model of artistic musicianship, guiding children toward musical understanding.

The student will:
• teach rhythm in an accurate manner, cueing learners with an inviting physical gesture
• teach vocal and instrumental melodies using a variety of techniques, including vocal modeling, gesture, and body percussion
• teach instrumental technique and parts in an artistic fashion
• use references to form as an aid in teaching
• teach awareness of instrumental and vocal colors
• model expressive singing and playing

Level III students should demonstrate pedagogical skill by:
• developing at least one lesson plan that outlines the teaching a concept in pitch/melody or rhythm
• teaching the lesson(s) to the class using a variety of Orff media.

**Grading Criteria and Assessment Methods**

Course assessment, evaluation and grading is based upon three factors:
1. completion of all homework assignments
2. active engagement in daily course studies and
3. in the completion of the final written and teaching assignment

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

<table>
<thead>
<tr>
<th></th>
<th>Basic</th>
<th>Average</th>
<th>Superior</th>
</tr>
</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 formative assessments</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>
</tr>
<tr>
<td>Final/Post-assignment</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>
</tr>
</tbody>
</table>

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 UA Arts 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 ten-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 a ten-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 ALL coursework as detailed in the course outline.

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.

Course Outline begins on next page...
All syllabus are subject to change.
### RHYTHM & METER
- Perform metric structures including 2/4, 3/4, 4/4, 6/8, 5/8, 7/8, and irregular and changing combinations
- Speak in 2/4, 3/4, 4/4, 6/8, 5/8, 7/8 meters
- Recitative

### MELODY
- Movement themes as melodic movement material
- Physical response to modal, major and minor material
- Sing in all diatonic modes
- Explore recitative using a selected text
- Explore body percussion sounds and techniques beyond the four standard levels
- Play melodies and improvisations in all diatonic modes
- Combine patterns in polyrhythmic layering
- Play melodies and improvisations incorporating major and minor harmony changes: (I-V, I-IV-V, i-v, i-V, i-vi, i-VII)
- Improvise vocally in all diatonic modes
- Improvise vocally over chord changes (I-V, i-v, I-IV-V, I-VII, i-VII)
- Compose a modal melody suitable for bordun/drone and ostinato accompaniment
- Compose a major melody requiring I-V chord change accompaniment

### ACCOMPANIMENT
- Solo/small group /large group
- Perform complex layered
- Sing chord root accompaniments
- Demonstrate effective
- Play accompaniment
- Compose a modal melody
- Teach instrumental parts and technique

### PEDAGOGY
- Teach rhythm in an accurate manner, cueing learners with physical gesture
- Develop a lesson plan that teaches a concept in rhythm, using a variety of Orff media.
<table>
<thead>
<tr>
<th>NT AND TEXTURE</th>
<th>movement formations</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>• Movement ostinati</td>
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<td></td>
<td>• Move effective movement accompaniment</td>
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<td></td>
<td>• Choreography strategies</td>
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<tr>
<td>speech pieces</td>
<td>for a melodies requiring a I-V, I-IV-V, i-v, i-V, I-vii, and I-vII chord changes</td>
</tr>
<tr>
<td>accompaniment techniques for body percussion and playing untuned percussion</td>
<td>for melodies requiring chord changes: I-V, i-v, i-V, I-vII, I-vII, I-II, I-IV, I-IV-V</td>
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<tr>
<td>patterns for melodies requiring chord changes</td>
<td>and accompany with bordun/drone and ostinato</td>
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<tr>
<td>and accompany</td>
<td>• Arrange a major melody requiring I-V chord change accompaniment</td>
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<td>• Compose a countermelody for a diatonic melody or folk song (paraphony or diaphony)</td>
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<td>• Arrange a melody requiring harmonic chord changes (I-v, I-V, I-vII, I-VII)</td>
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<td></td>
<td>• Arrange a melody requiring I-IV-V chord accompaniment</td>
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</tbody>
</table>

| FORM | Phrase, elemental forms, AA, AB, ABA, echo, question/answer, antiphonal, canon, rondo, verse/chorus folk dance |
|      | Review of known forms |
|      | • Sing variations to a given melody |
|      | • Emphasize musical form through use of rhythmically contrasting ostinati, shifts in range, changes in timbre, texture, and/or dynamic level |
|      | • Emphasize form by making instrumental performance decisions |
|      | • Play theme and variations |
|      | • Use references to form as an aid in teaching |

| TIMBRE | Body response to timbre stimuli |
|        | • Use a variety of vocal timbres in speaking |
|        | • Model a clear vocal tone without excessive vibrato |
|        | • Increase timbre possibilities in body percussion through more advanced techniques. |
|        | • Create music using found sounds and by playing instruments in non-conventional ways. |
|        | • Increase timbre possibilities through more advanced techniques. |
|        | • Make artistic choices of instrumentation in arrangements |
|        | • Teach awareness of instrumental and vocal colors |

| EXPRESSION | Shape movement for performance |
|           | • The body as a |
|           | • Speak with varying dynamics and vocal inflection |
|           | • Model an animated affect when singing |
|           | • The body as a musical instrument |
|           | • Make artistic choices in solo and ensemble instrument playing |
|           | • Make artistic choices in instrumentation and arrangement |
|           | • Model expressive singing and playing |
visual, musical instrument

| IMPROVISATION | Explorations with time, polymetric/polyrhythmic pieces prevalent in some African musics, |