

Orff Schulwerk Level II Pedagogy

Summer 2023

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Course Description as published in brochure

This course builds on the foundation of the Level I class and includes folk melodies, modes and rhythms. Learn more complex accompaniments, musical forms and improvisations. Texts will be provided, but you must bring *Music for Children, Vol. I* and your own alto recorder; bring tenor and bass recorders if you have them.

In Orff Schulwerk classrooms, children begin with what they do instinctively – play! Imitation, experimentation and personal expression occur naturally as students become life-long musicians and creative problem solvers. Though developed in the mid-20th century by German composer Carl Orff and his protégé, Gunild Keetman, The Orff approach to teaching remains a model for optimal learning in 21st century classrooms. We continue to more deeply explore and expand the participants knowledge and skills in the media of elemental music and movement in Level II.

This Syllabus is subject to change upon notification to the students in a regular class session.

Course Calendar

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| Day 1 | Rhythm: Review and apply reading, performing, and improvisational rhythmic skills in simple time, meters of 2 and 4 (2/4 & 4/4). Melody: Review and apply reading, performing, and improvisational melodic skills in <i>do</i> and <i>la</i> pentatonic. Harmony: Review and apply the four types of simple drone (chord, broken, level, arpeggiated). Form: Review and apply the concepts of phrase form and sectional form. Timbre: Review and apply skills in the basic Orff Schulwerk media – speech, singing, movement, percussion (pitched and unpitched). |
| Day 2 | Rhythm: Explore various syncopated patterns in simple time. Melody: Review and explore <i>la</i> and <i>re</i> pentatonic through singing and playing. Harmony: Review and apply rhythmic and melodic ostinati. Form: Review and apply Question & Answer form. Timbre: Incorporate the soprano recorder into the performing ensemble. |
| Day 3 | Rhythm: Explore simple meters of 3 (3/4 time) through the media. Melody: Review and explore <i>re</i> and <i>so</i> pentatonic, and <i>Do</i> Hexatonic scales. Harmony: Review and apply moving drones. Form: Review ABA. Timbre: Continue applying all Orff Schulwerk media to new materials as they arise. |
| Day 4 | Rhythm: Explore compound meters in 2 and 4. Melody: Review and explore <i>do</i> hexatonic (with <i>fa</i>) and <i>la</i> hexatonic (with <i>ti</i>). Harmony: Explore double-moving drones. |

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| | Form: Review rondo form. |
| Day 5 | Rhythm: Explore uneven meters such as 5 and 7 (5/4 & 7/4). Melody: Explore the Ionian and Aeolian modes (major and natural minor scales) with drone accompaniments. Harmony: Explore drones and shifting chords in Ionian mode. Form: Identify and apply theme and variations form. |
| Day 6 | Rhythm: Explore compound and swing meters in 3. Melody: Explore the Aeolian (starting on <i>la</i>) mode with drone accompaniments. Harmony: Explore drones and shifting chords in Aeolian mode. Form: Explore various phrase forms in composition/improvisation. |
| Day 7 | Rhythm: Explore mixed meters with changing beat lengths (5/8, 7/8, 8/8). Melody: Explore the Dorian (starting on <i>re</i>) mode with drone accompaniments. Harmony: Explore drones and shifting chords in Dorian. Form: Explore original student-created forms. |
| Day 8 | Melody: Explore the Lydian (starting on <i>fa</i>) mode with drone accompaniments. Harmony: Explore drones and shifting chords in Lydian. Apply all Level Two materials to writing/teaching original lessons. |
| Day 9 | Melody: Explore the Phrygian (starting on <i>mi</i>) mode with drone accompaniments. Harmony: Explore drones and shifting chords in Phrygian, Andalusian Cadence. Apply all Level Two materials to writing/teaching original lessons. |
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Required Instructional Materials

- Margaret Murray ed. Music For Children, Volumes I, II and IV. Schott Publishing
- Jane Frazee, Discovering Keetman. Schott Publishing
- Gunild Keetman, Rhythmisches Übung. Schott Publishing

Suggested Instructional Materials

- Keetman, Gunild. Elementaria. Schott Publishing

Course Learning Objectives

Students should learn and be able to demonstrate:

- Ability to sing in tune, to improvise vocally within a given scale, and maintain accuracy while playing an ostinato pattern.
- Ability to demonstrate proper playing technique on all instruments presented. These will include soprano recorder, barred instruments and un-pitched percussion.
- Ability to improvise in duple, triple and compound duple, as well as irregular meters using speech, the singing voice, pitched and un-pitched percussion instruments; Ability to improvise simple complementary patterns to a given rhythm.
- Ability to improvise on barred instruments in any given pentatonic and hexatonic scale, as well as diatonic modes demonstrating knowledge of scale melody creation and theory, phrasing, and rhythmic considerations.
- Ability to work with fellow participants to create and carry out tasks in class and group situations.
- Satisfactory completion of all in-class as well as written and reading assignments.

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- Ability to demonstrate knowledge of a sequential teaching process through group and written assignments.
- Ability to demonstrate competency on the soprano recorder and Alto Recorder—playing and reading through extended ranges using proper technique, breathing and phrasing, improvising in given scales over given accompaniments.
- Ability to create and improvise (but not limited to) movements for pieces, songs and speech.
- Ability to provide feedback and evaluation for peers with regard to musical or movement experiences.

MECA courses and ISBE Standards

MECA courses, by their very nature and design, address the ISBE Music Content and Professional Teaching Standards throughout the course content. Music technology courses also incorporate the ISBE Technology Standards.

VanderCook Candidate Outcomes Addressed

The outcomes that the College strives to develop in its teacher candidates were derived from the institution's Conceptual Framework and are expressed in its core dispositions. This course addresses the following Candidate Outcomes:

1. A high level of musicianship
2. Academic ability and diligence leading to a lifetime of learning
3. Skill in the process of teaching
4. Self-discipline and persistence
5. Interpersonal and intrapersonal skills
6. Good citizenship and personal integrity
7. Building pragmatic links with educational programs in diverse communities
8. Professionalism in action word, and appearance

Course Requirements and Exit Assessment

1. Participation. Arriving for classes ON TIME, participating actively with the class, contributing positively to ideas and energy are all requirements for success in this course.
2. Progression in the skill areas of movement, recorder, and instrumental technique. Your efforts in these areas are essential to successful completion of the Level I portion of the certification process.
3. Successful completion of daily homework assignments.
 1. The requirements for the written assignments for each day are found outlined for each day at the end of that day's notes, as well as in the next section of the glossary/reference packet. These are due at the beginning of class the day after they are assigned. Feedback on individual assignments will be given as follows:
 1. ✓ (check mark) Good job! You have generally succeeded in the task.

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2. “See me.” You missed or confused something significant. Let’s spend a few minutes talking, and sorting it out, rework the assignment as needed and resubmit it the following day for a re-check.
4. 10 Points per day
 1. 6 points for Participation/Effort
 1. Demonstrates a satisfactory progression in the Level I competencies
 2. Punctual
 3. Participates consistently and cooperatively
 4. Energetic and responsive to ideas and activities
 5. Exhibits positive attitude
 6. Works well in group activities.
 2. 4 points for Homework and Classwork
 1. Homework is turned in on time.
 2. Neat work, scoring correct, Entire assignment completed
 3. Assignment demonstrates a clear understanding of skills/concepts
 4. A written process for teaching is included and can be shared with others during class time.

Personal progress is evident through practice and refining techniques and application of skills taught in this course.

Exit Assessment:

Each student will prepare and submit:

1. a personal summary and reflection of the course.
2. Three process-based lesson plans where there is a cumulative learning experience that applies at least three to four of the concepts of Orff Schulwerk Level II pedagogy from the course.

Grading Scale

A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = 59 & below

Attendance and Conduct

Attendance at all classes for the full day is required. A student's grade will be reduced by one letter grade for each half-day that the student misses. If a student is absent for any portion of either the morning or afternoon session, it is viewed as a half-day absence.

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All students must sign all attendance sheets for each course. An attendance sheet will be distributed each morning shortly after class begins and each afternoon shortly before dismissal. If a student does not sign an attendance sheet, the assumption will be made that a half-day absence has occurred for the sheet not signed.

Academic Honesty

Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate's success in the program. Examples of academic dishonesty include:

- Presenting another's words, music, or concepts as your own by failing to acknowledge or properly cite the source.
- Communicating or receiving answers or information to/from another in a testing situation.
- Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.
- Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.
- Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.
- Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.

Plagiarism

Plagiarism means taking someone else's words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else's work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.

Disability Statement

If a student has a disability which might interfere with that student's ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.