

ANCOS Level Course Guidelines for Orff Schulwerk Music and Movement Training

In January 2000, the Australian National Council of Orff Schulwerk approved a set of guidelines to ensure Level Course Training in Australia achieved consistent learning outcomes across courses and between States. In 2008, these guidelines were revised by the National Levels Course Committee and approved by ANCOS. This document sets out the minimum requirements that Level Courses must achieve in order to gain ANCOS approval; and the qualifications of the presenters.

Intent of Level Courses

The intent of level courses is to provide training in the history, pedagogy, media, repertoire, techniques, and teaching strategies that make up the Orff approach to music and movement education.

Content of Courses

The guidelines suggest the musical and pedagogical content and sequence of skill and knowledge development while leaving room for individual course developers to use the repertoire that best assists in these processes. Each specified skill must be assessed and demonstrated before participants move to the next level of development. Each level course must contain all activity areas (pedagogy, composition, movement and dance, recorder, and vocal work). Homework, composition, peer teaching, recorder practice is also expected.

Length of Courses

Each level course must be a minimum of 36 hours face-to face instruction preferably over 6 days.

Sequence of Courses

It is expected that participants will begin training at Level 1 and complete Levels 2, 3 and 4 in sequence. Although some participants may feel they have a good knowledge of Orff Schulwerk from conference and workshop attendance, they

must realise that those activities are not equivalent to a systematic study of all the aspects of Orff Schulwerk. Course organisers will scrutinise the training of participants who wish to begin training beyond Level One and make recommendations to those participants concerning where they should begin their training.

Certification

To gain a *Certificate of Accreditation*, participants must attend each day of the course and successfully complete all assessment tasks, otherwise a *Certificate of Participation* will be issued.

Presenter Qualifications

The following qualifications will apply to all NEW presenters (those who have not previously taught at an Orff Schulwerk Levels Course) from January 2008. Presenters who have successfully taught in a Levels Course (prior to the adoption of these guidelines) will be considered qualified to continue teaching in those specific areas/area and at the same level they have been teaching.

Presenter Requirements

	I. Ensemble Teachers (Pedagogy, Orchestration, Technique, Improvisation, Literature)
Discipline Study	Minimum of a tertiary degree in music or music education (Bachelor Degree, Graduate Diploma) which includes instrumental study, theory, aural and composition at a level required to teach Australian Levels 1-4
	OR
	Successfully Completed AMEB or Trinity College Grade 6 exams in instrumental study, theory, aural and composition.
	AND
Orff Training	A. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-3 courses to teach Levels 1-2. B. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-4 to teach Levels 3-4.
	AND
Orff Teaching Experience	C. Must have taught adults and children within the Orff Schulwerk context for at least 5 years.
	AND
Mentoring	D. Must have successfully completed the ANCOS approved mentorship program in Level One of the subject (Pedagogy or Orchestration, or Technique) to teach Levels 1&2 and E. Must have successfully completed the ANCOS approved mentorship program in Level Three of the subject (Pedagogy or Orchestration, or Technique) to teach Levels 3&4.

	II. Movement/Dance Teachers
Discipline Study	Minimum of tertiary dance qualifications (Bachelor Degree, Graduate Diploma) that includes a study in safe dance practices, movement elements, movement composition, literature or tertiary qualifications that equate to a minor university study in Dance. (Appendix I)
	OR
	Have tertiary Physical Education qualifications (Bachelor Degree, Graduate Diploma) that includes study in safe dance practices, movement elements, movement composition, literature or equivalent that equates to a minor university study in Dance
	OR
	Have completed RAD/Contemporary/Jazz or similar dance study in professional development settings AND have completed the ANCOS approved Dance in Education Course.
	AND
Orff Training	A. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-2 courses to teach Level 1. B. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-3 to teach Levels 1-2. C. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-4 to teach Levels 1-4.
	AND
Orff Teaching Experience	D. Must have taught adults and children within Orff Schulwerk context for at least 5 years.
	AND
Mentoring	E. Must have successfully completed the ANCOS approved mentorship program in Level One Dance to teach Levels 1&2 and F. Must have successfully completed the ANCOS approved mentorship program in Level Three of Dance to teach Levels 3&4.

	III. Recorder Teachers
Discipline Study	Have a minimum of a tertiary degree in music or music education (Bachelor Degree, Graduate Diploma) that includes recorder study, theory, aural and composition at a level required to teach Australian Levels 1-4;
	OR
	AMEB or Trinity College Grade 6 exams in instrumental study, theory, aural and composition
	AND
Orff Training	A. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-2 courses to teach Level 1. B. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-3 to teach Levels 1-2. C. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-4 to teach Levels 1-4.
	AND
Orff Teaching Experience	D. Must have taught adults and children within Orff Schulwerk context for at least 5 years.
	AND
Mentoring	E. Must have successfully completed the ANCOS approved mentorship program in Level One Recorder to teach Levels 1&2 and F. Must have successfully completed the ANCOS approved mentorship program in Level Three Recorder to teach Levels 3&4.

	IV. Vocal
Discipline Study	Have a minimum of a tertiary degree in music or music education (Bachelor Degree, Graduate Diploma) that includes singing study, theory, aural and composition at a level required to teach Australian Levels 1-4;
	OR
	AMEB or Trinity College Grade 6 exams in instrumental study, theory, aural and composition.
	AND
Orff Training	<p>A. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-2 courses to teach Level 1.</p> <p>B. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-3 to teach Levels 1-2.</p> <p>C. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-4 to teach Levels 1-4.</p>
	AND
Orff Teaching Experience	D. Must have taught adults and children within Orff Schulwerk context for at least 5 years.
	AND
Mentoring	<p>E. Must have successfully completed the ANCOS approved mentorship program in Level One Vocal to teach Levels 1&2 and</p> <p>F. Must have successfully completed the ANCOS approved mentorship program in Level Three Vocal to teach Levels 3&4.</p>

Level Course - Content -Skills-Knowledge

ORCHESTRATION - ANALYSIS - LITERATURE

In a Levels Course, the emphasis lies within the *process* of learning. An Orff approach to the analysis of works normally occurs once participants have learned to play, improvise, move, sing, speak to the particular piece of music that exemplifies Orff theory. Cognition of musical theory occurs after participation in the work. The literature used should be a clear example of the theoretical content whether it be a pentatonic scale or a body percussion piece. The literature for all levels courses should include traditional exemplars from the Brown Books as well as modern exemplars. In this section of a Levels Course, the conventions of scoring for various media used by Orff teachers is also studied and demonstrated by the participants through assessment tasks.

TECHNIQUE-IMPROVISATION-LITERATURE

In this section of a Levels Course, the skills of performance on tuned, untuned instruments, body percussion, movement and with the voice are practiced and learned. Improvisation in many ways using a variety of media is emphasised.

PEDAGOGY - LITERATURE

Pedagogy is a cornerstone of the Orff Approach. The actual sequence of activities and the use of specific teaching techniques is learned. It is mandatory that levels courses include peer teaching so that participants get feedback on their use of Orff teaching techniques. However, Pedagogy pervades all subject areas and it is within those subjects that the participants experience good pedagogical practices and observe the components of common practice. Within the Pedagogy strand, participants are focused on particular techniques and given assistance in learning and demonstrating their facility in using those techniques.

MOVEMENT AND DANCE

The elemental music approach demands a close connection between music and movement. In this section, movement vocabulary is learned for creative expression as well as set dance forms. It is important that these sessions are conducted within a framework of safe dance practices.

VOCAL

Tonal qualities that can be produced by the voice are featured in this section as well as practise in learning solfa. Improvisation plays a part in using the voice expressively as well as singing set pieces. Vocal work assists in the aural patterning of various tonalities used in Orff Schulwerk.

RECORDER

The recorder plays an important role in Levels Course training. It is the chief media for learning of and reinforcement of pitch reading. Although there are no pre-requisite recorder competencies for beginning Level One, it is expected that participants will work to improve their recorder skills during and after the course. Before participants attempt treble recorder work in Level Two, they should be fluent in playing and reading descant recorder repertoire. The recorder family is true to the elemental style which Orff established in his instrumentarium and arrangements. These instruments are relatively easy to play but require knowledge of techniques and skills to enhance their tonal qualities.

Orchestration - Analysis - Literature

Level	Content	Skill Competencies	Literature
One	<ul style="list-style-type: none"> Doh re me soh lah - doh pentatonic beginning on C, F, G Lah doh re me soh lah - lah pentatonic beginning on A, D, E Bordun, Simple: Chordal, Broken, Level, Arpeggiated, and Moving Rules for scoring vocal, body percussion, untuned percussion and melodic percussion parts. Rules for bordun accompaniments to pentatonic pieces. Pedals Rhythmic ostinati of 1,2 and 4 bar lengths in all media Melodic ostinati of 1,2,4 bar lengths. Range of instruments and symbols for instruments Writing for instrumental parts Symbols and scoring for body percussion 	<ul style="list-style-type: none"> Write a speech arrangement with vocal ostinati, scoring correctly. Write a body percussion accompaniment to a speech arrangement which transfers to untuned percussion. Compose an original doh or lah centered melody to fit a selected poem. Use four types of simple bordun accompaniments to doh and lah melodies Develop a layered accompaniment for a pentatonic melody using simple bordun and pitched and unpitched ostinati. 	Examples from Volumes I and II <i>Music for Children</i> Orff/Keetman Murray Hall versions and other appropriate material.
Two	<ul style="list-style-type: none"> Doh and lah pentatonic, Pentachordal (d,r,m,f,s or l, t, d,r,m,f) or hexatonic (d,r,m,f,s,l or l,t,d,r,m,f,s). I-V, I-ii, I- vi accompaniments Rules for bordun accompaniments Rules for accompaniments to Ionian, Pentachordal, hexatonic. All borduns and ostinati in Level 1 Complementary rhythms 	<ul style="list-style-type: none"> Add bordun and ostinato accompaniments to a doh or lah pentatonic, pentachordal, or hexatonic melody. Add a bordun and a melodic ostinato to a diatonic melody. Add a I-ii or I- vi accompaniment to a melody. Writing vocal melodic ostinati Analysis of teaching materials for pedagogical implications 	Examples from Volume II and III - <i>Music for Children</i> Orff/Keetman Murray Hall versions and other.
Three	<ul style="list-style-type: none"> Revise all above I-IV-V harmony Aeolian - i-VII and i-III, simple borduns and changing chords Dorian- i-IV, i-VII, i-ii, i-III, and rules for accompaniments in Aeolian and Dorian Mixed Meters (regular) 	<ul style="list-style-type: none"> Orchestrate a melody with a I-IV-V accompaniment Orchestrate a melody with a i-VII or i-III accompaniment. Orchestrate a melody with accompaniments and/or counter melody. Add accompaniments to songs with I-IV V, Dorian and Aeolian modes. 	Examples from Volumes II, IV <i>Music for Children</i> Orff/Keetman Murray Hall versions
Four	<ul style="list-style-type: none"> Revise all above Mixolydian, Lydian, Phrygian simple borduns and changing chords I-VII, I-ii, I-vi; I-vii, I-II; i-II, i-vii, i-III Writing counter melodies in modes 	<ul style="list-style-type: none"> Orchestrate a melody with a I-IV-V accompaniment and a counter melody. Orchestrate a mixolydian melody. Rules for Accompaniments in Mixolydian, Lydian, and Phrygian. 	Examples from Volumes IV, V and Paralipomena

Technique and Improvisation - Literature

Levels	Content	Skill Competencies	Literature
One	<ul style="list-style-type: none"> • Correct mallet technique for barred instruments • Correct unpitched percussion technique • Body percussion techniques with imitation and improvisation in meters of 2,3,4. • Rhythmic question and answer in all media • Care of instruments • Echo, imitation, phrase building • Perform canon • Perform ostinati in all media in 1,2,4 bar lengths in simple and compound time 	<ul style="list-style-type: none"> • Perform songs in Doh and lah pentatonic tonalities. • Add Bordun, Simple, Moving, Level, Arpeggiated, Pedals to pentatonic songs • Perform and improvise rhythmic ostinati of different lengths in all media in 2/4, $\frac{3}{4}$ 4/4 and 6/8. • Perform melodic ostinati in all appropriate media. • Play on barred instruments ostinati, melodies and improvisations in C, F, G doh Pentatonic and a, d, e lah pentatonics. 	<p>Volume I <i>Music for Children</i> <i>Orff/Keetman</i> <i>Murray</i> <i>Hall versions</i></p> <p>Optional: American Volumes I and II</p>
Two	<ul style="list-style-type: none"> • Revision of all techniques in Level 1 • Improvisation in simple time in all media • Improvisation in compound time in all media • Rhythmic augmentation and diminution • Retrograde rhythms • Improvisations and performance of syncopated patterns. • Syncopated patterns in simple time. 	<ul style="list-style-type: none"> • Improvise 1,2,4 bars in 2/4, $\frac{3}{4}$ and 4/4 with all media. • Improvise 1, 2,4, bars in 6/8 in all media • Improvise over various borduns with I-ii, I-vi and IV accompaniments • Improvise using doh and lah pentatonic, pentachordal and hexatonic scales. 	<p>Volume II and III <i>Music for Children</i> <i>Orff/Keetman</i> <i>Murray</i> <i>Hall versions</i></p>
Level Three	<ul style="list-style-type: none"> • Revision of techniques in Level 2 • Improvisation incorporating more complex rhythmic patterns in 5,7, regular changing meters • Combining polymetric layering. • Improvise in Aeolian and Dorian 	<ul style="list-style-type: none"> • Improvise 1,2,4 bars in simple, compound meters, and 5 and 7. • Improvise using complex rhythms, dotted, syncopation, triplets in Ionian, Aeolian and Dorian modes. • Improvise over I-IV, V harmonies • Embellishing melodies using parallelism (Pentatonic and Diatonic) • Decorating the third in improvisations 	<p>Volume III and IV <i>Music for Children</i> <i>Orff/Keetman</i> <i>Murray</i> <i>Hall versions</i></p>
Level Four	<ul style="list-style-type: none"> • Revision of techniques in Level 3 • Modal improvisation on tuned percussion • Polyrythms • Rhythmic improvisation in irregular changing meters 	<ul style="list-style-type: none"> • Improvise 1,2,4 bars in mixed meters and 5, and 7 meters. • Improvise in Mixolydian and Lydian modes. • Improvise with irregular rhythmic groupings. • Compose accompaniments for songs in I,IV, V, Mixolydian and Lydian and Phrygian tonalities. 	<p>Volume IV <i>Music for Children</i> <i>Orff/Keetman</i> <i>Murray</i> <i>Hall versions</i></p>

Pedagogy - Literature

Levels	Content	Skill Competencies	Literature
One	<ul style="list-style-type: none"> • Simultaneous imitation in same and different media • Echo • Ostinato • Question / Answer • Layered Entries • Pedagogical aspects of rondo as a teaching form • Pedagogical aspects of Theme and Variations as a teaching form 	<ul style="list-style-type: none"> • Cue using simultaneous imitation in BP and instruments • Cue echo and Q/A in all media • Teach instrumental parts using various forms of imitation, mirroring, and body percussion preparation. • Teach a speech rhyme with body percussion parts that transfer to untuned percussion. • Use technique of layered entries in ensemble performance • Teach a simple folk dance through simultaneous imitation and echo techniques. 	Frazee/Kreuter
Two	<p>Revision of all strategies in Level 1</p> <ul style="list-style-type: none"> • Strategies and processes for preparing improvisation • Strategies and processes for teaching songs through whole song method. • Strategies for aural patterning • Analysis of repertoire for pedagogical purposes. 	<ul style="list-style-type: none"> • Teach an original arrangement applying principle of all learning all parts before parts are divided. • Analyse material for its pedagogical implications • Teach a song by whole song method • Teach a concept using Orff techniques and strategies • Analyse directive and exploratory teaching procedures and techniques as modelled by the instructor. 	
Three	<ul style="list-style-type: none"> • Use all techniques and strategies learned previously with confidence and skill. • Strategies and processes for preparing improvisation over I-IV-V chords. 	<ul style="list-style-type: none"> • Demonstrate the ability to use all media in writing and presenting two lesson plans for teaching specific music skills or understandings using Orff techniques and strategies.. 	
Four	<ul style="list-style-type: none"> • Use all techniques and strategies previously learned with confidence and skills. • Strategies and processes for preparing modal improvisation. 	<ul style="list-style-type: none"> • Demonstrate the ability to use all media in writing and presenting a unit for teaching specific music skills or understandings using Orff Techniques and strategies. • Articulate the techniques, processes and goals of the Orff Schulwerk approach. • Facilitate though exploratory techniques, a lesson integrating music, movement and speech. 	

Vocal

Levels	Content	Skill Competencies	Literature
One	<ul style="list-style-type: none"> Voice Development, physical warmups Doh and Lah Pentatonic with hand signs Vocal improvisation with doh and lah pentatonic Use improvised vocal sounds in echo play and question/answer Develop a repertoire of singing games, play parties, songs with movement. 	<ul style="list-style-type: none"> Use improvised vocal sounds as accompaniment for poems, stories, movement Interpret graphic notation vocally Sing with confidence while keeping a rhythmic or melodic ostinato. Display part independence in singing canons and ostinati against a melody. Improvise vocally in doh and lah pentatonic using a neutral syllable or solfa. Speak and sing melodies in 2/4 or 6/8 while performing body percussion, tuned and untuned ostinati. 	A variety Of repertoire Representing different styles and vocal techniques
Two	<ul style="list-style-type: none"> Revise content of Level 1. Physiological aspects of sound production Hand signs for doh and lah pentachordal, hexatonic and ionian melodies Songs with sung ostinato parts exemplifying principle of complementary rhythms and pitches I-ii, I-vi- I-V, Harmony Simple conducting patterns 2, 3, 4 	<ul style="list-style-type: none"> Sign and sing melodies in targeted tonalities. Lead songs with two parts using clear cueing techniques. Improvise melodic patterns vocally in targeted tonalities Sing known melodies using correct solfa. Vocally improvise over I-ii, I-vi, and I-V accompaniments. Sing chord-shift accompaniment patterns for I-V Sing chord root accompaniments for melodies using I-V 	A variety of repertoire representing different styles and vocal techniques
Three	<ul style="list-style-type: none"> Revise content of Level 2 Conducting patterns in simple and compound time Conducting 5, 7 and other irregular meters Song repertoire in Aeolian, Dorian, and Ionian modes. 	<ul style="list-style-type: none"> Sing confidently in three part harmony with vocal ostinati, Sing melodies in Aeolian, Dorian and Ionian modes Improvise in Aeolian, Dorian and Ionian modes Improvise harmonic vocal line in I-IV-V Sing chord -shift accompaniment patterns for I-IV-V Sing chord root accompaniments for melodies using I-IV-V 	Repertoire representing different styles and vocal techniques
Four	<ul style="list-style-type: none"> Revise content of Level 3 Conducting recitatives, irregular changing meters Four-part choral repertoire Repertoire in all modes, including Mixolydian, Lydian, and Phrygian 	<ul style="list-style-type: none"> Improvise in Mixolydian, Lydian and Phrygian modes using neutral syllables, text or solfa. Improvise recitative-style chants in the various modes using a selected text. 	Repertoire representing different styles and vocal techniques

Movement and Dance

Levels	Content	Skill Competencies
One	<ul style="list-style-type: none"> • Body Activities: Locomotion, Gesture, Rising, Sinking, Turning • Body Awareness • Elements of Dance: Space, Pathways, Levels, Force, Speed, Dynamics • Movement Accompaniment • Folk Dance - Movement patterns, AB, ABA, ABC. • Children's games • Role of Movement and Dance in Orff Schulwerk 	<ul style="list-style-type: none"> • Use Body awareness activities • Utilise the elements of dance and body activities in creating movement pieces • Accompany movement with all media. • Devise a simple folk dance. • To express the elements of time (pulse, meter, rhythm patterns) through movement.
Two	<ul style="list-style-type: none"> • Revise body awareness, activities & dance elements • Body alignment, balance, space • Folk Dance - more complex forms and formations • Dance notation • Create dances in forms using introduction, coda, sections, solo/tutti/echo, question/answer, canon and rondo. • Movement as impetus for sound and sound as an impetus for movement. 	<ul style="list-style-type: none"> • Create a dance and structure • Notate a dance • Perform a dance from dance notation • Demonstrate skill and fluency in movement improvisations • Use a wider range of movement vocabulary in movement pieces. • Create and execute small forms that integrate speech/singing, music and movement
Three	<ul style="list-style-type: none"> • Revise body awareness, dance elements, and body activities, dance notation. • Creative movement using body activities, shape, qualities and activities. • Choreographing • Folk dances using more complex forms and formations • Historical Dances • Movement to irregular meters (5,7,) 	<ul style="list-style-type: none"> • Perform a dance piece demonstrating the ability to use movement to express more complex rhythmic structures in mixed and changing meters. • Perform Historical Dances • Devise dances in historical styles that complement the music. • Accompany movement effectively
Four	<ul style="list-style-type: none"> • Creative movement using body activities, shape, qualities, and activities • Movement improvisation, • Partner work and group work • Complex Dance Rhythms and Formations to irregular rhythms and meters • Jazz and Modern Dance Shapes and Forms • Articulate the role of movement/dance in Orff Schulwerk 	<ul style="list-style-type: none"> • Demonstrate a high level of concentration and awareness in movement/dance • Demonstrate the ability to initiate a creative process, integrating movement with music and speech; • Teach movement and dance within a framework of Orff Schulwerk with knowledge of movement vocabulary, technical skills and kinaesthetic awareness. • Shape movement for performance.

Recorder

Levels	Content	Skill Competencies	Literature
One	<ul style="list-style-type: none"> • Descant Recorder • Posture, breathing, tonguing • History and significance of recorder • C, D, F, G Pentatonic Scales (doh) • d, e and a Lah Pentatonic • Pitches from c1 to e2, including f# and bflat. • And c# 	<ul style="list-style-type: none"> • Imitate simple melodic patterns played by instructor. • Improvise melodies using pentatonic scales over borduns • Improvise questions/answers in C,D, F and G pentatonic scales and a, d, and e lah pentatonic scales and F Pentachord 	A variety of music from folk and classical traditions as well as modern classics.
Two	<ul style="list-style-type: none"> • Treble Recorder • Repertoire in two parts for treble • In doh , lah pentatonic, pentachordal, hexatonic, and Ionian. • Improvisation in selected tonalities on treble recorder over bordun accompaniments • C,F, G,Bflat major • The piteches F1 to C2 	<ul style="list-style-type: none"> • Play in f1 to d2 on the alto recorder, including b natural and e-flat • Improvisation in Doh & Lah Pentatonic and Ionian and hexatonic major and minor scales • Play selected ensemble works demonstrating technical proficiency in articulations, breathing, phrasing, tone quality and production, hand and body positions and finger-breath coordination 	A variety of music from folk and classical traditions as well as modern classics.
Three	<ul style="list-style-type: none"> • Revise recorder skills from Levels 1 & 2 • Song Repertoire in Aeolian, Dorian, and Ionian modes • Recorder repertoire • Polyphonic ensemble pieces • Improvisation within historical styles • Bass Recorder/opt 	<ul style="list-style-type: none"> • Play song melodies and improvisations in the modes, Aeolian, Dorian and Ionian on both descant and alto recorder. • Play song melodies and improvisations requiring I-V and I-IV,V changes. 	A variety of music from folk and historical traditions.
Four	<ul style="list-style-type: none"> • Revision of all previous modes • Using full complement of recorders • Repertoire in Lydian, Mixolydian and Phrygian modes. • Decorating the Third • Reading Bass Clef 	<ul style="list-style-type: none"> • Play repertoire using the full complement of recorders. • Play song melodies and improvisations utilising major and minor harmony changes. • Play repertoire utilising Lydian, Mixolydian and Phrygian modes. • Improvise in musical contexts and as accompaniment for movement. 	A variety of music from folk and historical traditions.

It is also the intent of the Level Courses to provide information about the historical development and nature of Orff Schulwerk. To that end suggested readings concerning the Orff approach have been included.

Historical Background and Perspective

Levels	Content		Source
One	Who is Orff? What is the Schulwerk?	Article by Keith Smith from Questions and Answers on Orff Schulwerk "Orff-Schulwerk's Quintessence by Lorna Parker	Readings on Orff Schulwerk, ANCOS
Two	What is Elemental Music? What is Elemental Dance? The Beginnings of Orff Schulwerk	"Elemental Music" by Werner Keller "Elemental Dance" by Dorothee Gunther "Art-Environment-and the Creative Process" by Carol Richards	Readings on Orff Schulwerk, ANCOS
Three	Wider Applications	"Singing for All" Diana Humphries "Orff Schulwerk: An Approach to curriculum philosophy" Lorna Parker	Readings on Orff Schulwerk
Four	Other Considerations	"Developing Literacy Through Music" Margaret Guider "Music and Movement Education: An International Vision by Mary Shamrock	Readings on Orff Schulwerk

Appendix I

Minor Study in Dance would comprise any combination of 4 semesters of the following:

1. Training in Ballet/Contemporary and Jazz Technique equivalent to Two Semesters (72 hours)
2. Training in Anatomical Foundations and Safe Dance Practices equivalent to One Semester (36 hours)
3. Training in the elements of Dance equivalent to one semester (36 hours)
4. Training in Dance Composition equivalent to one semester (36 hours)
5. Dance Appreciation (Styles, Historical Context) equivalent to one semester (36 hours)