

ANCOS Level Course Guidelines for Orff Schulwerk Music and Movement Training 2019

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- then in 2014, 2017, and 2019, 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. Additionally, it sets out the minimum qualifications needed by presenters.

Level Courses are the sole property of ANCOS and are not to be used for any commercial or private purpose without the express permission of ANCOS (Resolution passed October 7, 2019)

Intent of Level Courses

The intent of Level Courses is to provide training in the history, philosophy, pedagogy, and media recognised as integral to the Orff Schulwerk approach to music and movement education, with an emphasis on understanding repertoire, techniques and teaching strategies associated with this approach. The course is most suitable for individuals who are engaged in conducting group music activities such as teachers, therapists, community music makers who have experience in teaching or who are engaged to conduct such activities.

Content of Courses for Australia

The guidelines suggest the musical and pedagogical content and sequence of skill and knowledge development while leaving room for individual course presenters to use the repertoire they believe 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 focus areas (pedagogy, composition, movement and dance, recorder, and vocal work, technique and improvisation). Homework, composition, peer teaching, and recorder practice is also expected.

ANCOS Level Courses will not be offered in any country except Australia. (Resolution passed October 7, 2019).

Length of Courses

Each level course must be a minimum of 36 hours face-to face instruction . Level 1 must have a minimum of 36 hours plus one hour of instruction on the history and development of the Schulwerk approach.

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 after discussions with the Chair of the Levels Committee.

Certification

To gain a Certificate of Accreditation, participants must attend 36 FACE to FACE hours and successfully complete all assessment tasks, otherwise a Certificate of Participation will be issued. Course coordinators have the discretion to organise alternate tasks and/or activities to help participants achieve a certificate of accreditation.

Cultural Acknowledgement

ANCOS acknowledges the contribution of different cultural groups within our Australian society and strives to include the art and music of various community cultural groups in Level Course training. ANCOS also acknowledges the unique place of Aboriginal and Torres Strait Islander Peoples as the First Australians. This includes the special relationship Aboriginal and Torres Strait Islander Peoples have with land, sea, sky and waterways, their unique history, cultural diversity and their ways of being, knowing, thinking and doing. Level courses strive to include the art and music of Aboriginal and Torres Strait Islander peoples as appropriate in order to provide the opportunity for teachers and students to engage with this important aspect of Australia's nationhood, (ACARA).

Acknowledgement of Country

An Acknowledgement of Country is a way for all people to show awareness of and respect for Aboriginal cultures and heritage and the ongoing relationship the traditional custodians have with their land or waters.

ANCOS requests that presenters and organisers perform an 'ACKNOWLEDGEMENT OF COUNTRY' at the beginning of a Level Course. (See Appendix III)

Presenter Qualifications

Individuals who wish to present at Orff Level Courses must have a background in conducting music/movement activities with groups. Although some techniques will work well with individuals, presenters at Levels Courses must be familiar with the dynamics and pedagogy of group work. Ideally, presenters will be expected to be familiar with the National Curriculum of the day and speak to the suitability of Orff lessons in achieving syllabus outcomes.

The following qualifications will apply to all presenters seeking to achieve approval status in any area of Level 1 to 4 from January 2014.

Currently approved presenters who have not completed all four levels will be allowed to continue to present but must have completed the 4 levels of training by December 31, 2017.

Requirements to be a Presenter in Level Course Subjects

	I. Pedagogy Presenter Requirements
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, Trinity College , ABRSM equivalent to Grade 6 exams in instrumental study, theory, aural and composition.
	AND
Orff Training	A. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-4
	AND

Orff Teaching Experience	C. Must have taught groups of 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 1 Pedagogy to present Level 1 Pedagogy and be mentored in Level 2 Pedagogy to present in Level 2 Pedagogy. E. Must have successfully completed the ANCOS approved mentorship program in Level 3 Pedagogy to present Level 3 and be mentored in Level 4 Pedagogy to present Level 4 Pedagogy.
	AND
Presenting Experience	Must have experience in presenting Orff type workshops to Adults
	AND
Membership	Must be a member of an Australian State Orff Shulwerk Association

	II. Orchestration Presenter Requirements
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, Trinity College Grade 6, ABRSM equivalent exams in instrumental study, theory, aural and composition.
	AND
Orff Training	A. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-4
	AND

Orff Teaching Experience	C. Must have taught groups of 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 1 Orchestration to present Level 1 and be mentored in Level 2 to present Level 2 orchestration. E. Must have successfully completed the ANCOS approved mentorship program in Level 3 Orchestration to present Level 3 Orchestration and be mentored in Level 4 Orchestration to present Level 4 Orchestration.
	AND
Presenting Experience	Must have experience in presenting Orff type workshops to Adults
	AND
Membership	Must be a member of an Australian State Orff Shulwerk Association

	III. Technique and Improvisation Presenter Discipline Requirements
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, Trinity College Grade 6, ABRSM equivalent exams in instrumental study, theory, aural and composition.
	AND
Orff Training	A. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-4
	AND

Orff Teaching Experience	C. Must have taught groups of 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 1 of Technique and Improvisation to present at level 1 and be mentored in Level 2 to present Technique and Improvisation at Level 2. E. Must have successfully completed the ANCOS approved mentorship program in Level 3 Technique and Improvisation to Teach Level 3 and be mentored in Level 4 Technique and Improvisation to present in Level 4.
	AND
Presenting Experience	Must have experience in presenting Orff type workshops to Adults
	AND
Membership	Must be a member of an Australian State Orff Shulwerk Association

	IV. Movement/Dance Presenter Requirements
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 1-4
	AND
Orff Teaching Experience	D. Must have taught groups of 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 1 Dance to teach Level 1, be mentored in Dance in Level 2 to present at Level 2. F. Must have successfully completed the ANCOS approved mentorship program in Level 3 of Dance to teach Level 3 and be mentored in Dance at Level 4 to present at Level 4.
	AND
Presenting Experience	Must have experience in presenting Orff type workshops to Adults
	AND
Membership	Must be a member of an Australian State Orff Shulwerk Association

	V. Recorder Presenter Requirements
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-
	OR
	AMEB, Trinity College Grade 6 exams, ABRSM equivalent in instrumental study, theory, aural and composition
	AND
Orff	A. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-4

Training	
	AND
Orff Teaching Experience	C. Must have taught groups of adults and children within Orff Schulwerk context for at least 5 years.
	AND
Mentoring	D. Must have successfully completed the ANCOS approved mentorship program in Level One Recorder to present Level 1 Recorder, and be mentored in Level 2 Recorder to present Level 2 Recorder. E. Must have successfully completed the ANCOS approved mentorship program in Level 3 Recorder to present Level 3 Recorder and be mentored in Level 4 Recorder to present Level 4 Recorder.
	AND
Presenting Experience	Must have experience in presenting Orff type workshops to Adults
	AND
Membership	Must be a member of an Australian State Orff Shulwerk Association

	VI. Vocal
Discipline Study	Have a minimum of a tertiary degree in music or music education (Bachelor Degree, Graduate Diploma) that includes study in singing, safe vocal practices, voice elements, sol-fa/or solfege, theory, aural and composition at a level required to teach Australian Levels 1-4;
	OR
	AMEB or Trinity College Grade 4 exams in instrumental study, theory, aural and composition.
	OR
	Have completed ANATS/AVA or similar singing and/or vocal studies in professional development settings AND have completed the ANCOS approved Singing and the Voice in Education Course.
	AND

Orff Training	A. Must have completed the equivalent of ANCOS-Approved Australian Levels 1-4
	AND
Orff Teaching Experience	C. Must have taught groups of adults and children within Orff Schulwerk context for at least 5 years.
	AND
Mentoring	D. Must have successfully completed the ANCOS approved mentorship program in Level 1 Vocal to present Level 1 and be mentored in Level 2 Vocal to be mentored in Level 2. E. Must have successfully completed the ANCOS approved mentorship program in Level 3 Vocal to present Level 3 and be mentored in Level 4 Vocal to present Level 4 Vocal.
	AND
Presenting Experience	Must have experience in presenting Orff type workshops to Adults
	AND
Membership	Must be a member of an Australian State Orff Schulwerk Association

Equivalent Discipline and Orff Training

Individuals who have completed the Post Graduate Orff Schulwerk Course at the Orff Institute or the 4-year degree course from the Orff Institut will be deemed to have met:

- A. The Orff Training Requirements in all subjects and,
- B. The Discipline Requirements for Movement and Dance, Technique and Improvisation; and Orchestration.

Individuals who have completed all Level Courses conducted under the auspices of the American Orff Schulwerk Association, or The Canadian Orff Schulwerk Association, or the New Zealand Orff Association will be deemed to have met The Orff Training Requirements in all subjects.

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 *Music for Children* 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	Syllabus 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. • 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. 	<p>Examples from Volumes I and II</p> <p><i>Music for Children</i></p> <p><i>Orff/Keetman Murray</i></p> <p><i>Hall versions and other appropriate material.</i></p>
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. • Improvise melodic ostinati • Analyse teaching materials for pedagogical implications 	<p>Examples from Volume II and III - <i>Music for Children</i></p> <p><i>Orff/Keetman Murray Hall versions & others.</i></p>
Three	<p>Revise all above</p> <p>I-IV-V harmony</p> <p>Aeolian - i-VII and i-III, simple borduns and changing chords</p> <ul style="list-style-type: none"> • Dorian- i-IV, i-VII, i-ii, i-III, and conventions for accompaniments in Aeolian and Dorian • Mixed Meters (regular) with a focus on 5. • Examine process of Decoration of the Third 	<ul style="list-style-type: none"> • Revise orchestration conventions from Level 1 and 2. • Orchestrate a melody with a I-IV-V accompaniment • Orchestrate an Aeolian melody with a i-VII or i-iv , bordun or other conventional accompaniment. • Orchestrate a Dorian melody with a conventional accompaniment. 	<p>Examples from Volumes II, IV</p> <p><i>Music for Children</i></p> <p><i>Orff/Keetman Murray Hall versions</i></p>
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 countermelodies/descants in modes • Conventions for Accompaniments in Mixolydian, Lydian, and Phrygian 	<ul style="list-style-type: none"> • Examine and perform orchestrations of mixolydian, Lydian and Phrygian from the literature. • Orchestrate a mixolydian and other modal melodies. • Examine and perform orchestrations of mixed irregular meters and pieces in 7. • Examine Chaconnes and paraphony in pieces. 	<p>Examples from Volumes IV, V and Paralipomena</p>

Technique and Improvisation - Literature

Levels	Syllabus 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. • Improvise an original doh or lah centered melody to fit a selected poem. 	<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 6 note scales. • Pedagogical aspects of rondo as a teaching form Pedagogical aspects of Theme and Variations 	<p>Volume II and III <i>Music for Children</i> <i>Orff/Keetman</i> <i>Murray</i> <i>Hall versions</i></p>
	<ul style="list-style-type: none"> • Revision of techniques in Level 2 • Improvisation incorporating more complex rhythmic patterns in 5, regular changing meters • Improvise in Aeolian and Dorian 	<ul style="list-style-type: none"> • Improvise 1,2,4 bars in simple, compound meters, and 5 • 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 • Polyrhythms • Rhythmic improvisation in irregular changing meters and regular (7) 	<ul style="list-style-type: none"> • Improvise 1,2,4 bars in mixed meters 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	Syllabus Content	Skill Competencies	Literature
One	<ul style="list-style-type: none"> • Simultaneous imitation in same and different media • Echo • Ostinato • Question / Answer • Layered Entries • 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 tuned percussion arrangement using mirroring 	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 a given arrangement applying principle of all learning all parts before parts are divided. • Use the same piece to demonstrate preparation and vocabulary acquisition for improvisation. • Analyse material for its pedagogical implications • Teach a song by whole song method • 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"> • Plan and teach a lesson preparing students for improvisation over a I-IV-V chord progression. 	
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 • Articulate the techniques, processes and goals of the Orff Schulwerk approach. • Facilitate though exploratory techniques, a lesson integrating music, movement and speech which acts as a preparation for listening and understanding of a recorded piece of music. 	

Vocal

Levels	Syllabus 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, 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 (7) 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	Syllabus 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. • Teach a simple folk dance through simultaneous imitation and echo techniques.
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) 	<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 (7) • 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	Syllabus 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 	<p>A variety of music from folk and classical traditions as well as modern classics.</p>
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 pitches 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 	<p>A variety of music from folk and classical traditions as well as modern classics.</p>
Three	<ul style="list-style-type: none"> • Revise recorder skills from Levels 1 & 2 • Song Repertoire in Aeolian, Dorian, and Ionian modes • Recorder repertoire from historical dances, both courtly and country. • Polyphonic ensemble pieces • Improvisation within historical styles • Bass, Tenor recorders optional and string instruments. 	<ul style="list-style-type: none"> • Play song melodies and improvisations in the modes, Aeolian, Dorian and Ionian on both descant and alto recorder and other available recorders and strings. • Play song melodies and improvisations requiring I-V and I-IV,V changes. <p>Emphasis on use in classroom music and movement work.</p>	<p>A variety of music from folk and historical traditions.</p>
Four	<p>Revision of all previous modes</p> <ul style="list-style-type: none"> • Using full complement of recorders if available. • Repertoire drawn from Lydian, Mixolydian and Phrygian modes. • Decorating the Third and other embellishment practises. • Explore paraphony and Chaconnes 	<ul style="list-style-type: none"> • Play repertoire using the full complement of recorders. If available. And a combination of other instruments suitable for the repertoire. • Play song melodies and improvisations utilising major and minor harmony changes. • Play repertoire utilising Lydian, Mixolydian and Phrygian modes. <ul style="list-style-type: none"> • Improvise in musical contexts and as accompaniment for movement. 	<p>A variety of music from folk and historical traditions.</p>

It is also the intent of the Level Courses to provide information about the historical development and nature of 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)

Appendix II: Policy for Participants wanting to earn a Certificate of Participation or Certificate of Accreditation

Course Organisers should publish the following information in course advertising outlining the requirements for the course demands and possible outcomes.

ANCOS accredited Level Courses Information for Participants

Level 1 Courses highly suggest that participants have a basic knowledge of music theory, teaching experience and/or student teaching experience. Although it is possible to take part in the course without these skills and knowledge, the likelihood of attaining a Certificate of Accreditation is lessened.

Participants should be able to:

- Read and write the following note values and rests: ta, ti ti and sah (crochet, quavers, sah)
- Clap rhythmic patterns using these note values.
- Read and write the notes in the treble clef - be familiar with the lines and spaces, bars, and bar lines.
- Understand time signatures 2/4, 3/4, 4/4 and how to read, write and perform rhythms for these.

Levels 2,3, and 4 courses require participants to have a knowledge of basic harmony.

I. Certificate of Accreditation

Participants who complete all assessment tasks satisfactorily and attend all sessions of the course will be given a Certificate of Accreditation.

II. Certificate of Participation

Participants who require further experiences to fully understand the content covered in Level 1, find the content and activities to be difficult or are unable to complete all assessment tasks satisfactorily will be given a Certificate of Participation.

Participants who are unable to attend all sessions of the course will be given a Certificate of Participation if the work cannot be completed within the time frame of the course..

III. Assisting participants who do not demonstrate understanding or competence in one or more areas.

Participants who need assistance in one or more areas of the course may be assisted by the teaching team by one or more of the following:

1. Participant is counselled and assisted to understand the requirements of the task.
2. Participant is given extra tasks to show competence.
3. Participant is given an opportunity to re-submit tasks or redo peer teaching.

IV. Process for Converting a Certificate of Participation into a Certificate of Accreditation

If a Certificate of Participation has been given because of lack of attendance, Course Organisers may:

1. Offer the participant a spot at the next course at a reduced fee to make up the time and tasks missed and/or
2. Negotiate for the participant to join a similar Orff workshop/conference event (in consultation with the course co-ordinator) if all assessment tasks had been completed successfully.

3. If a Certificate of Participation has been given because of failing to complete tasks to a satisfactory standard, Course Organisers may do one or more of the following:
4. Provide opportunity at the same or next course for the Participant to resubmit specific tasks.
5. Allow the participant to video the task and submit the video of the completed task to the Course Organiser and teaching team.
6. Offer the participant a spot at the next course (or another ANCOS approved course in another city or country) at a reduced fee (in negotiation with the course co-ordinator).

V. Process for continuing on to the next level of training

Participants WILL NOT be allowed to do two Level Courses in the same calendar year. (Resolution passed October 7, 2019). Participants will be encouraged to use the time between courses to implement their learning from their present Course to develop a deeper understanding.

Appendix III

ACKNOWLEDGEMENT OF COUNTRY

Can be performed by Aboriginal and non-Aboriginal people.

A. Acknowledgement where traditional custodians are not known (or are in dispute):

" I/We would like to show my/our respect and acknowledge the traditional custodians of this land, of Elders past and present, on which this event takes place."

B. Acknowledgement where traditional custodians are determined/known:

"I respectfully acknowledge the past and present traditional custodians of this land on which we are meeting, the (traditional name(s) people. It is a privilege to be standing on (traditional name) country. I also acknowledge the contributions of Aboriginal Australians and non-Aboriginal Australians to the education of all children and people in this country we all live in and share together - Australia")."



CODE OF ETHICS

The ANCOS Code of Ethics requires the ANCOS Committee, and all individuals, (volunteers, coordinators presenters) that work under the auspices of ANCOS to:

- ◆ behave honestly and with integrity in connection with ANCOS activities;
- ◆ act with care and diligence in connection with ANCOS activities;
- ◆ when acting in connection with ANCOS activities, treat everyone with respect and courtesy, and without harassment;
- ◆ when acting in connection with ANCOS activities, comply with all applicable Australian laws;
- ◆ take reasonable steps to avoid any conflict of interest (real or apparent) and disclose details of any material personal interest in connection with the person's ANCOS activities;
- ◆ use ANCOS resources in a proper manner and for a proper purpose;
- ◆ not provide false or misleading information in response to a request for information that is made for official purposes in connection with ANCOS activities;
- ◆ at all times behave in a way that upholds the ANCOS mission and the integrity and good reputation of ANCOS;
- ◆ while on duty overseas, at all times behave in a way that upholds the good reputation of Australia, and ANCOS; and

- ◆ comply with any other conduct requirement that is prescribed by ANCOS.

Violations of the ANCOS Code of Ethics

- Individuals who work under the auspices of ANCOS Inc, and violate the Code of Ethics will be asked to show cause why they should be allowed to continue to work for the organisation;
- May be removed from their position and have all titles and privileges previously granted removed.

Australian National Council of Or□ Schulwerk, PO Box 4014, McKinnon, Victoria, 3204, Australia 21/07/2015